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CASH BOX

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EDITORIAL Why Change Now?

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One sure sign of country music's popularity is the fledgling trend towards tighter playlists at country radio. As the music and the stations grow in popularity, the temptation to just "play the hits" for the new fans to attract higher numbers may sometimes seem too attractive to resist.

A **Cash Box** survey of reporting stations and Nashville executives last week confirmed the growing trend towards tighter lists, especially in the major markets. What this means for country radio in particular, and country music in general, needs to be examined.

While there is certainly nothing wrong with country music's current popularity, it is disturbing to think of the implications of country radio tightening its

lists to attract the mass audience. Country radio has always been valued for its diversity and the constant flow of new music — it offered a freshness and variety that has gradually disappeared from many other suddenly popular styles.

If the temptation to attract numbers by only "playing the hits" by nationally known artists takes over, country radio may soon find itself in the same position Top 40 was in when it became Top 15. The appeal of country music — much like the appeal of Top 40 some 20 years ago — has been the quality and diversity spawned by a constant influx of product.

Country radio has come this far without tightening its playlists — why start to imitate those who inevitably failed in the past?

NEWS HIGHLIGHTS

- EIA/CEG forms "Right To Tape" committee in wake of new videotaping suit (page 5).
- Country music boom causes tightening of playlists as major market radio competition intensifies (page 5).
- New PolyGram president Guenter Hensler identifies "credibility" as top priority (page 5).
- "Live" by The Jacksons and "I Am Love" by Peabo Bryson (new and developing artist) are the top **Cash Box** Album Picks (page 16).
- "You Could Have Been With Me" by Sheena Easton and "My Kinda Lover" by Billy Squier (new and developing artist) are the top **Cash Box** Singles Picks (page 17).

TOP POP DEBUTS

SINGLES	77	SHAKE IT UP — The Cars — Elektra
ALBUMS	39	TONIGHT I'M YOURS — Rod Stewart — Warner Bros.

POP SINGLE

PHYSICAL
Olivia Newton-John
MCA

B/C SINGLE

TAKE MY HEART
Kool & The Gang
De-Lite/PolyGram

COUNTRY SINGLE

**ALL MY ROWDY FRIENDS
(HAVE SETTLED DOWN)**
Hank Williams, Jr.
Elektra/Curb

JAZZ

BREAKIN' AWAY
Al Jarreau
Warner Bros.

NUMBER ONES



Olivia Newton-John

POP ALBUM

4
Foreigner
Atlantic

B/C ALBUM

NEVER TOO MUCH
Luther Vandross
Epic

COUNTRY ALBUM

LIVE
Barbara Mandrell
MCA

GOSPEL

LIVE FROM LINCOLN CENTER
Sutherland, Pavarotti, Horne
London Digital

CASH BOX NEWS



BE WITH HER — EMI America recording artist Sheena Easton, who recently released her second LP, "You Could Have Been With Me," was just in Los Angeles for TV and radio interviews. She was also awarded gold albums for her self-titled debut album at a special reception. Pictured are (l-r): Dick Williams, vice president, promotion, EMI America/Liberty; Walter Lee, national sales director, Capitol; Mark Levinson, vice president, business affairs, EMIA/Liberty; Easton; Deke Arlon, manager; Don Grierson, vice president, A&R, EMIA/Liberty; and Joe Petrone, vice president, marketing, EMIA/Liberty.

Rebuilding PolyGram Image Is Top Priority For Hensler

by Richard Imamura

LOS ANGELES — Since its phenomenal one billion dollars-plus sales worldwide in 1978, the PolyGram organization has experienced mixed fortunes in the American market. Following what still stands as the single biggest sales year in history for any record company, reorganization after reorganization has accompanied plummeting sales and increasing losses, with the predictable result of a severe loss of credibility on the outside and less-than-enthusiastic morale on the inside.

The continuing transformation of PolyGram from the sprawling giant of the late-'70s to a more streamlined operation for the '80s took its latest turn at the end of October, when president/chief operating officer David Braun and executive vice president/general manager Bob Sherwood left the company — Braun to return to private law practice and a consultancy post with the label and Sherwood to take a position with Columbia (*Cash Box*, Nov. 7).

Hensler Steps In

Into the void steps Guenter Hensler, executive vice president of operations under Braun. A longtime PolyGram veteran, with experience in the company's branches both in Europe and the U.S., Hensler is perhaps best known here for his work in successfully organizing PolyGram Classics after the London label was acquired to complement the Deutsche Grammophon and Philips labels in 1979. Now, as president/chief operating officer of the entire PolyGram Records organization here, Hensler is once again faced with reorganizing the operation he will run.

"I am totally committed to this job," he says. "This is a great challenge for me. However, I think it may actually look more difficult and demanding from the outside than I perceive it."

Albert Exits Cash Box; Will Pursue Art Career

LOS ANGELES — Mel Albert, *Cash Box* executive vice president and general manager, has left the company to pursue a full-time career in art.

Albert, who joined *Cash Box* in 1974, has been involved in the music business for most of his life, as an artist, recording engineer and record distributor. During his tenure at *Cash Box*, he introduced many new features into the publication and was responsible for expanding its radio and retail coverage.

In addition to his duties at *Cash Box*, Albert in recent years has become increasingly involved in sculpting. His works have been exhibited in numerous shows on the west coast.

"I was in charge of finance and distribution, as well as Classics (under Braun), and as a result, I was a member of the management team. In that time, we made a number of changes and improvements in the com-

(continued on page 14)

Country Boom Tightens Playlists As Radio Competition Intensifies

by Tom Roland

NASHVILLE — While the boom in country music popularity over the last two years has certainly presented new opportunities to reach larger audiences, the same growth has also spurred a trend to tighter playlists at major market country radio. While country stations still boast larger playlists than most Top 40, AOR and adult contemporary outlets, the pressures of increased competition have begun to have an effect on country radio's acceptance of new product, especially from unknown or lesser known artists.

In major markets, which often take the lead in breaking country product, increased competition with other country stations, as well as stations featuring Top 40, AOR, adult contemporary or other mass appeal formats, has fostered a "play the hits" approach. In some instances, this has already created situations where "you can't get any new artists onto a playlist because it is just log jammed," according to independent promoter Bob Saporiti.

Explaining his view of the shifting nature of country radio, Erv Woolsey, MCA Nashville vice president, adds, "Now you've got radio stations out there that say when you bring a record in, 'I will never play that record.' That's what I call a 'tight station.' We had an instance where a radio station in a major market did not play a #1 record — an across-the-board smash. I mean, sales, everything, proved it — because they said it didn't fit the image of their station."

Smaller Lists Beneficial

Offering a different perspective, Elektra/Asylum Nashville promotion director Nick Hunter feels it's actually better that stations have begun to cut their playlists. "For country radio to win in the '80s, I think they need to cut their playlists," he says. "I think it's one of the best things that ever happened to country music."

"Now, when you finally get a record on the radio, it's going to get played," he explains. "Before, a lot of records weren't being played because, if you look at a lot of the stations and their playlists, they've got 65 records on some of them! I would bet you that record #65 on the list maybe gets played once a day, maybe twice a day, with one of the plays at 3 a.m. They're really not

'Right To Tape' Group Bows In Response To Universal Suit

by Michael Glynn

LOS ANGELES — The Electronics Industries Assn.'s Consumer Electronics Group (EIA/CEG), the international trade organization representing consumer electronics manufacturers, formed a Citizens Right To Tape Committee in Washington, D.C. Nov. 11. The move came last week in response to Universal City Studios' suit filed in Central District Court here Nov. 6 naming virtually every present manufacturer of video cassette recording equipment and their American subsidiaries and ad agencies for contributing to copyright infringement.

According to Jack Wayman, EIA/CEG senior vice president, the purpose of the committee will be to "push legislation in Congress" that would provide a home use exemption from copyright infringement for the private, noncommercial taping of copyrighted works on video recorders. Essentially, the committee amounts to a lobby made up of VCR manufacturers, distributors, retailers, ad agencies and the various tape services companies, from tape stock suppliers to cassette shell

manufacturers.

"Universal's (Nov. 6) filing really provided the final impetus for starting this committee," said Wayman. "Now that every VCR manufacturer is a defendant against Universal, they all have a stake, legally, in the case and, therefore, share a common interest and goal in getting such legislation passed."

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Fans Disgruntled Over Handling Of Stones Tickets

by Fred Goodman

NEW YORK — Although the group is performing in some of the country's largest venues, ticket demand for Rolling Stones concerts is far exceeding availability. Regardless of distribution schemes, the band's cross-country tour is leaving a large number of disgruntled would-be buyers in its wake.

Typical of the situation faced by Stones fans was the recent sale of tickets for two upcoming dates at Syracuse, N.Y.'s new Carrier Dome. Despite the fact that the announcement of ticket sales was limited to Syracuse radio stations in an attempt to stem the build-up of buyers outside the venue, all 86,000 tickets sold out in under 36 hours. Even though the announcement was strictly local, tickets for the concerts were available at all Ticketron outlets, where they set a sales record for indoor arena events. Of the available 86,000 tickets, 60,000 were sold by Ticketron outlets, bringing complaints from Syracuse-area residents who felt they shouldn't be forced to compete with outside residents for tickets.

Local Residents Angry

"I live less than 30 miles from the Dome," one Ithaca, N.Y. resident complained to *Cash Box*. "I waited on line at the Ticketron here, only to have it close at 7:00 p.m. When I went back the next day, I found out the shows were sold out. Why should someone who lives 400 miles away be able to buy tickets to the Syracuse shows when I can't?"

Tom Benzel, management director for the Syracuse Dome, concedes that a large number of tickets for the two dates were sold outside the Syracuse region. However, he added that there are "a couple of ways of looking at the way we sold the tickets."

"First of all," he said, "86,000 tickets is an awful lot of tickets to sell, and everyone who

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HONORED — Atlantic Records president Doug Morris was recently honored by the music industry division of the United Jewish Appeal Federation of Jewish Philanthropies at the organization's 16th Anniversary Dinner Dance in New York City. The event was attended by several ranking music industry executives, who were treated to the entertainment of Atlantic's Manhattan Transfer following the award presentation. Pictured are (l-r): Morris; Phil Kahl, vice president of Big 7 Music who served as the dinner committee chairman; Barry Rosen, former Iranian hostage; Monique Morris; and Ahmet Ertegun, Atlantic chairman and former honoree.

College Broadcast Programs Shifting Focus To TV, Sales

by Larry Riggs

NEW YORK — Do universities with large communications departments help train tomorrow's air personalities? A **Cash Box** survey of schools and secondary and major market stations found that most schools de-emphasize on-air skills in favor of management and technical training. In fact, while some stations do not even consider education a major factor in air personality hiring decisions, many station representatives said college radio could be a good training ground for future DJs.

Most schools surveyed do not place much emphasis on training air talent. "It's not something we think someone with a four-year college degree should be doing," said Dr. Sam Swan, chairman of the radio and television department of Southern Illinois University (SIU). "We don't have any practical training courses," added Dr. David Berkman, chairman of the telecommunications department of Syracuse University's Newhouse school of communications. "We're not particularly interested in performance-oriented work."

TV Is Priority

One reason for this is that many of the schools surveyed place more importance on television than radio. "We're more into television than radio," said SIU's Swan. "Our students seem to be more interested in television careers." "What has happened over the last two years is...that radio

courses have disappeared," added Berkman.

Nearly all schools surveyed placed the most emphasis on developing management skills. The Annenberg School of Communications at the University of Southern California (USC) is completely dedicated to that area, according to Peter Clark, the school's dean. "We teach only at the masters and doctoral level," he said. "We want to develop media professionals." USC does have a cinema and video program in its school of performing arts, but no broadcasting courses, according to Clark.

Of 30 courses offered at SIU, approximately half dealt with management problems, and at Syracuse, a management slant was also found. "We have courses on what the business of radio is all about," said Berkman. "We attempt to train students not so much for where they'll be when they get out, but for where they'll be five years from now."

Move To Sales

Syracuse now has 875 full-time radio and television majors. Of that number, approximately 40% will enter broadcast sales and production jobs. At SIU, one-third of the 600 radio and television graduates will go into broadcast sales and management, while the remainder are split evenly between broadcast journalism and production and directing jobs, which are not

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Ron Anderson

Anderson Named VP, Columbia Label Promotion

NEW YORK — Ray Anderson has been appointed vice president, Columbia Label promotion. Anderson will report to Bob Sherwood, vice president, marketing, Columbia Records.

Anderson will be responsible for overseeing and providing direction for all promotional activities on the Columbia label. He will maintain contact with radio reports, trade magazines and radio tip sheets. Reporting directly to Anderson will be Ed Hynes, vice president, national promotion and Vernon Slaughter, vice president, black music and jazz promotion.

Before joining Columbia, Anderson was vice president and general manager of the Pasha Music Organization and Pasha Records. In 1977 he was named division vice president of promotion at RCA Records and worked closely with such artists as John Denver, Waylon Jennings, Jefferson Starship, David Bowie and Hall and Oates. From 1974 to 1976 he served as vice president, promotion at United Artist Records, where he played a key role in the early successes of the Electric Light Orchestra, Kenny Rogers, Paul Anka, Ike & Tina Turner and Crystal Gayle. From 1969 to 1973 Anderson held various positions at RCA Records.

In addition to his record company experience, Anderson has also operated his own management/production company where he achieved successes with a number of artists, notably Maxine Nightingale, whose recording of "Lead Me On" was RCA's most successful single of 1979. Anderson established an independent promotion service firm in 1976 and served as an exclusive consultant to Warner Bros. Records.

Dick Clark's Year-End Countdown Slated

NEW YORK — A special edition of the Dick Clark National Music Survey, featuring the top 30 hits of 1981 based on the **Cash Box** charts, will air the weekend of Jan. 2-3 over 535 stations via the Mutual Broadcasting System. The show will also include interviews with many of the year's top recording artists.

"As you know, during the last week of the year, **Cash Box** freezes its charts and chooses the top 30 artists to be broadcast that weekend," says Glenn Morgan, program director of the web. "We'll also be interviewing superstars, but I don't know if they've been chosen yet."

According to Frank Furino, who assists Clark in compiling the show, none have been chosen yet. "I'm writing for them to give me the charts," he says. "You can probably assume that Kim Carnes will be interviewed, as will Rick Springfield, if we can get a hold of him."



That impassioned, wild haired, hotlegs lover Rod Stewart has built a reputation over the past decade and half as one of pop music's most trendy and appealing star figures. While the entertainment press mill has kept his name afloat between albums with stories of his larger-than-life-and-love-exploits, his music has consistently galvanized the record buying public.

Since the Highgate, London-native hit paydirt with the 1971 LP, "Every Picture Tells A Story," which contained the hit single "Maggie May," his ability to articulate the modern love relationship with inimitable flash has created a legacy.

The legacy started prior to the '70s, however, as Stewart began his rise in the music world with Long John Baldry's Hoochie Koochie Men. As a member of the Jeff Beck band, the R&B/blues influenced rock singer gained international acclaim on the "Truth" and "Beck-Ola" LPs. The cadre of talented rockers split up when Stewart and bassist Ron Wood decided to vacate the temperamental guitarist's band and form The Faces.

The five-piece rowdy band of rock misfits became a top-ranking live act in England while Stewart worked on developing a solo career with Mercury Records, most notably yielding "Every Picture Tells A Story" and "Never A Dull Moment" while on that label.

His ability to crossover from pop/rock to B/C playlists was clearly established with release of "Da Ya Think I'm Sexy" and his single "Tonight's The Night" also earned the pop critic's kudos.

Earlier this year, Stewart repeated his crossover success with the single "Passion," from the album "Foolish Behaviour." His followup, "Tonight I'm Yours," is a menage of music influences from sinewy love laments (including a cover of the Ace hit "How Long") to slick pop rousers like "Young Turks," proving that the whiskey-throated singer has range and longevity.

The raspy-tone of Stewart's vocals will be heard on a major tour of the U.S. and Canada. Always a riveting live act, Stewart and band will be on the road from late November through February of next year. Sony Tape, in recognition of Stewart's way with audiences, is sponsoring this passionate pop purveyor's tour. Wherever Stewart goes, the music is hot and sexy.

MCA Records 3rd Quarter Profits Up

LOS ANGELES — Despite an overall third quarter net plunge of 52% from last year, MCA, Inc.'s records and music publishing division reported third quarter profits were up 23% over the same period in 1980.

Although third quarter revenues from the records and music publishing division were down five percent to \$6,714,000 from \$4,522,000 in 1980, income for the third quarter was up to \$7,040,000 from \$5,438,000 in the similar period last year.

Despite the overall nine-month net decrease of 32% over last year, MCA's records and music publishing division reported 1981 nine-month earnings up 57% over 1980.

The division registered an income increase for the nine-month period of 1981, up to \$18,165,000 from \$7,894,000 in 1980, on revenues of \$125,484,000, down two percent from \$128,128,000 in 1980.

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RIAA, SPARS Form Joint Committee For Recording Guidelines

NEW YORK — In an effort to provide universal quality control standards for audio discs and pre-recorded tapes, the Recording Industry Assn. of America (RIAA) and the Society of Professional Recording Studios (SPARS) have formed a joint committee to develop voluntary guidelines for "recommended recording practice." Announcement of the committee's formation followed the second in a continuing series of software/hardware interface seminars Nov. 2 here during the recent Audio Engineering Society (AES) convention.

Working under the joint unit, the RIAA's Engineering Committee and SPARS will aid representatives of the major record changer suppliers in developing guidelines that will cover problems resulting in "skipping" on discs and "clicks and pops" on cassettes and 8-track tapes. Eight record

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THE KNACK IS BACK — Capitol recording group The Knack recently backed the release of its new album, "Round Trip," with a concert at the Los Angeles Greek Theatre. Pictured in the front row are (l-r): Mark Volman and Howard Kaylan (Flo & Eddie, who assisted on vocals at the concert); and Bertone Avere of the group. Pictured in the back row are (l-r): Tim Yost, keyboards; and Doug Fieger, Bruce Gary and Prescott Niles of the group.

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NEW FACES TO WATCH



Quarterflash

In the summer of 1980, the record business in the Pacific Northwest experienced a rather rare phenomenon. A regional single by a Portland, Ore.-based club band by the name of Seafood Mama suddenly scooted to the top of several local radio station playlists, spurred on by a one hour TV/radio simulcast. Promotion reps for the industry Goliaths were amazed and confounded, spreading word of the group to their offices in Los Angeles and New York. Soon, nearly every major record label had a Seafood Mama demo tape and a copy of the single, "Harden My Heart," including Warner Bros., which passed it along to Geffen Records.

A little more than one year later, "Harden My Heart" resurfaced for an encore performance, only this time on a national level. A lot had changed, though, in that year. Seafood Mama had signed to Geffen, that company's first new act, and CBS Records vice president John Boylan agreed to produce the band, his one outside project of the year. But what was once a musically eclectic outfit, incorporating touches of bluegrass, Texas swing and '40s blues/jazz into its performances, had been transformed into a lean pop/rock unit with only the husband-wife team of Marv and Rindy Ross remaining. Thus, Quarterflash was born.

"About two years ago, our direction became more defined," says Rindy Ross. Adds Marv, "I was very insecure about recording my material for awhile. I had to find out what type of music a singer like Rindy sings, outside of what we had been doing."

That, according to Marv, had been everything from Bob Wills and the Texas Playboys swing numbers to old Louis Jordan jump tunes like "Saturday Night Fish Fry." But tensions built up over the usual "musical differences" for more than a year, coming to a head during the making of the album.

"I wanted to build the sound of the LP around 'Harden My Heart,'" Marv points out, "which left the country faction of the band. As it turned out, the only common denominator on the album is Rindy and myself."

Various studio musicians filled in on seven of the LP's nine cuts. However, during the recording sessions in L.A., Marv and Rindy, who worked in Central Oregon teaching junior high and grade school, respectively, made frequent trips back home and assembled a new band. Guitarist/vocalist Jack Charles, who played in the Northwest bands Pilot and Sand, has been pivotal in creating the Quarterflash sound, along with bassist Rich Gooch, drummer Brian David Willis and keyboardist Rick DiGallonardo.

As for the success of Seafood Mama, Quarterflash and the LP, Marv and Rindy Ross credit their loyal fans (the album is dedicated "to all the Seafood lovers in the Northwest") and producer Boylan "for creating a cohesive, consistent sound." Indirectly, Boylan was also responsible for the band's name, since Marv and Rindy came across a book at his home on Australian and New Zealand folk sayings with the line "A quarter flash and three quarters foolish." But listen to "Harden My Heart" and the LP and you'll find Quarterflash to be neither flashy nor foolish.



Bow Wow Wow

In its two years of existence, RCA recording group Bow Wow Wow always tried to sport an iconoclastic image. The band began by breaking away from the original Adam & the Ants when it tried to play a different sound. "Originally Adam used to write all the lyrics and music, but when we got into our own sort of music, we found he just couldn't cope with it," says Dave Barbarossa, Bow Wow Wow's drummer. "So we threw Adam out because he was also becoming a bit of a boring old stale sort of pantomime performer, and we wanted somebody more realistic to go with the music we were playing."

That music was introduced to Barbarossa, bassist Leroy Corman and guitarist Matthew Ashman by Malcolm McLaren, former manager of the Sex Pistols and now Bow Wow Wow's manager. "He just sort of wandered into our rehearsals with Adam & The Ants," says Barbarossa. "He introduced us to a lot of strange ethnic music from Africa, India, Asia, Australia and New Zealand. We soaked that up for a few months, and we developed our style from that."

The band needed a new lead singer, which it reportedly found within the next two months. "We needed a new singer to go with our new sound so we just scoured London, really," says Barbarossa. "One day, we found her in a laundromat, where she was just singing along with the radio. She seemed quite good so we got her in." That was Annabella Lwin, the Burma-born adolescent belter who has become the trademark of the group.

Soon thereafter, the band recorded its first album "C-30 C-60 C-90," which appeared only in cassette form and contained many lyrics advocating home taping of record albums. "In England, there's not a lot of money anymore, and it seems a bit unjust if you've got LPs by those big flashy superstars that cost five or six pounds (\$14-15)," says Barbarossa. "We felt cassettes were just a cheaper way to listen to the music instead of going out and buying a big hi-fi system. It's a more modern idea."

The group's attitude, predictably, got it into trouble with the British recording industry. "The British Phonographic Industry (BPI) banned it because it felt we were going to take their business away," Barbarossa explains. "They just pulled it off the charts, and the record company stopped making it." That company was EMI-U.K.

Nevertheless, Bow Wow Wow stayed with that label until eight months ago, when it switched to RCA. "We found EMI just a bit typically English," says Barbarossa. "You know, they were unadventurous and a bit too cautious."

Barbarossa added that Bow Wow Wow likes RCA better "because of their attitude. They have more guts than EMI and seem to work harder than EMI and get into things more." About the group's home taping philosophy, Barbarossa says, "They (RCA) don't say anything about it."

The band recently returned from a 12-date national tour of the U.S. "We played the Ritz in New York, the Roxy in L.A. and dates in smaller provincial places," says Barbarossa. "It was all really good." The group's first tour of West Germany, France, Belgium and Holland began last week.

COMPANY PROFILE

The Bestway Group: Family Business Confronts The '80s

by Fred Goodman

NEW YORK — The last few years have brought a rude awakening to many segments of the record industry. A tightening economy and the seeming omnipotence of major corporations have tolled the death knell for many of the industry's smaller conglomerates. But at the Mountainside, N.J. headquarters of the Bestway Group, company president Howard Massler is busy planning a future that recognizes the realities of doing business in the '80s, while remaining true to the groundbreaking spirit that has characterized Bestway since its founding over 30 years ago by his father, Al Massler.

As in the past, Bestway focuses much of its energy on its manufacturing operation and a reputation for production innovations. Aside from custom record pressing and injection molding operations, the Bestway Group is also composed of Wonderland Children's Records and Servor, a shipping and warehouse operation. Since the younger Massler joined the company in June of 1979, Bestway has also acquired the Peerless Audiophile Custom Pressing Company.

Massler feels that with the proper guidance, small companies can realize significant gains in a tight economy. "With aggressive leadership, small conglomerates are in an excellent position to expand during these difficult times," Massler says. "More so even than during good times, and I think there are three main reasons for this.

Expansion Prospects Good

"First of all, we're in a position to make certain acquisitions that a year or two ago would not have been within the ballpark. A

Peter Pan Launches New Pop-Rock Line

NEW YORK — Peter Pan Industries, Inc. has launched Peter Pan Records Artist Series, the company's first venture into contemporary pop/rock distribution in its 35-year history. Donald Kasen has been appointed president of the new label and Vincent A. Fusco, managing director. Sonny Kirshen has been appointed product manager for the label, and will be in charge of marketing and promotions.

First release for the label is the album "Lose It Tonight" and single "Two Triple Cheese" by the Commander Cody Band. Additional product is scheduled for release later this month. A full tour has been scheduled to support the Commander Cody album. A video of "Two Triple Cheese" will be available to retail and broadcast outlets. It was the first rock video to win a local Emmy Award in San Francisco.

Kasen, the company's new president of the Artist Series, has been senior vice president of Peter Pan for the last 11 years, and will continue to hold that position. Fusco, a 15-year music industry veteran, was most recently international and publishing director of Bearsville Records.

Distributors for the label will be announced shortly.

The label's address is 145 Komorn St., Newark, NJ, 07105. Phone number is (201) 344-4214.

number of well-run small companies have found themselves in a financial crunch. Accordingly, we're able to add certain groups to our own group of companies that a couple of years ago would have been impossible.

"Second of all, with the big boys taking over the industry again, the few small conglomerates left are, more so than ever, the only viable choice remaining for the rest of the industry. We're also the only place where those customers remain that important.

"Finally, in bad economic times, the company with the quickest reaction time is going to be the company that comes out ahead. Being a small company, we have an ability to make adjustments and react to market pressures a lot more quickly because we don't require a pyramid of approval."

Close Knit Company

Massler feels that the key to that mobility is the fact that the Bestway Group is a family company. "People know if they're dealing with us in negotiations and the various things that come up, one person has the authority to make a decision on the spot rather than having to report back to a board of directors."

But he is also quick to point out that Bestway is far from a one-man show. "All the member companies are run with some autonomy," he says. "Like the Japanese, I don't believe in middle management, so we have none. We just have top and bottom. But we also have equity participation for our key people, who are given a piece of the action in stock."

While family management might seem nice and tidy to officers of larger corporations, it is not without its own rules and problems.

"A lack of nepotism is essential," declares Massler. "There has to be an objectivity concerning which of the family members have the ability, the desire and the proven track record to take the company forward."

Massler's own track record is unique. Virtually raised in the record business, he also holds law degrees from both New York University and Rutgers University and is a member of the Washington D.C., New Jersey, and New York bar associations.

Legal Knowledge

"My legal background has been a tremendous asset," says Massler, "both in corporate organization and in dealing with outsiders. I don't have to go running to an outside law firm for the type of back-up assistance we need. More and more today, that gives us a sense of confidence in going forward in many situations. Subsequently, we're willing to take on many new deals and structures."

However, he firmly believes that being a lawyer isn't enough when it comes to running a record company. "I couldn't run this company as just a lawyer," Massler explains. "It would've fallen down. I run it primarily as a record person with the lawyer sitting next door. I think Morris Levy put it best: one of the reasons the industry has so many problems is because there are so many accountants, MBAs and lawyers running it and not enough record people."

(Continued on page 12)

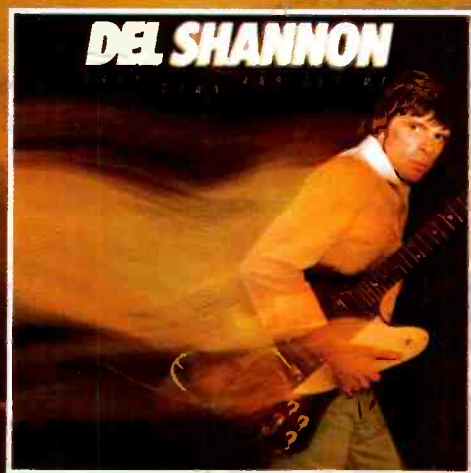
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DEL SHANNON

EXECUTIVES ON THE MOVE

Almo Irving Taps Conrad To Head Nashville Office

by Jennifer Bohler

NASHVILLE — David Conrad, formerly general manager of Pi-Gem and Chess Music here, has been named to a similar position in the new Almo Irving Music Nashville office, which will open Jan. 1, 1982. The move is indicative of the A&M publishing affiliates' efforts to further entrench itself in the country music field.

Conrad's appointment, announced last week by Almo Irving Music president Lance Freed, follows on the heels of the announcement of the acquisition of Pi-Gem/Chess by the Welk Music Group (**Cash Box**, Sept. 5). Conrad, who was with Pi-Gem for 10 years, handled in-house publishing for Tom Collins and was involved with the careers and production of such artists as Ronnie Milsap, Charley Pride, Barbara Mandrell, Con Hunley, Sylvia and Steve Wariner.

"This move is long overdue for Almo Irving," said Freed. "Nashville has been and remains one of the premier writer/publisher/artist-oriented music centers in the world, and in the past, our indirect involvement in Nashville has always led to significant successes for us."

Freed also expressed enthusiasm in naming Conrad to head the office, saying that his experience will be an invaluable asset for the publishing company.

The initial focus of the Nashville office will be to expand the Almo Irving catalog and to develop new writers. To date, the publishing company's involvement with Nashville has been through its co-publishing of Down In Dixie Music with writer Troy Seals. The company also purchased half of the Danor Music catalog, which has yielded at least one #1 country

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Kiernan, Edson, Cataldo Named To Executive Positions At PolyGram

LOS ANGELES — Completing the management team that will function under newly appointed PolyGram president/chief operating officer Guenter Hensler, Jack Kiernan was promoted to the post of senior vice president, marketing and sales; Bob Edson was named vice president, promotion; and Bill Cataldo was hired as national promotion director.

Kiernan, formerly vice president, sales, for PolyGram Distribution, will have the responsibility of overseeing all of the marketing, promotion and sales activities of the company. He will report directly to Hensler. Other senior executives on the management team reporting directly to Hensler include business affairs vice president Eileen Garrish, A&R vice president Chip Taylor, operations vice president Burt Franzblau, finance vice president Jack Carlson, West Coast general manager Russ Regan, special projects vice president Artie Fisher, director of international Dan Young and PolyGram Classics president Gianfranco Rebutta.

Edson, formerly senior vice president/general manager for RSO, will report to Kiernan. Also reporting to Kiernan in the present set-up will be senior vice president, marketing, Harry Losk; black music divi-



Richard Wolter

Wolter Appointed Columbia House Executive VP

NEW YORK — Richard C. Wolter has been appointed executive vice president, Columbia House Division, CBS Records Group. Wolter will report directly to Neil Keating, senior vice president, direct marketing, CBS Records Group, and will be responsible for all marketing and operational activities of the Columbia House Division, which includes the Columbia Record Club.

Wolter has been vice president, finance, Columbia House Division, since 1979. He started at Columbia House in 1966 as a part-time financial analyst while he was attending college. From 1967 to 1972 he held various positions in the Columbia House finance department, rising to assistant controller. In 1972 he was named vice president, marketing planning and administration and in 1976 was appointed vice president, international operations, Columbia House.

sion vice president Bill Haywood; rock division vice president Jerry Jaffe; and sales vice president Shelley Rudin. Cataldo will report to Edson.

Vice presidents reporting to Losk include Bill Levy, creative services; Jim Lewis, marketing; Rick Bleiweiss, marketing, product development; Emiel Petrone, West Coast marketing; and Len Epand, press and artist relations.

Kiernan began his career in the music industry with Decca, eventually rising to the position of national sales promotion manager. After stints with the Kapp and Project 3 labels, Kiernan moved on to RCA, where he held a variety of positions, including national singles sales manager; director of custom labels; vice president, sales; and division vice president, marketing. Kiernan joined PolyGram in 1978 as vice president, sales, for the distribution company, a post he held until his current assignment.

Edson entered the record business with Capitol, where he eventually rose to the position of national promotion director. He moved over to RSO in the mid-'70s as vice president, eastern operations. He rose to the post of senior vice president/general

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Clemens

Jackson

Moir

Durr

SABBAG NAMED AT CBS — G. Richard Sabbag has been named President, CBS Specialty Stores Division. He has been executive vice president of the Division since February. He joined CBS in 1972.

RCA Names Clemens — The appointment of Kathleen Clemens as counsel, RCA Records has been announced. She has been with RCA Corporation on the west coast as counsel for three operating units since March, 1980. Prior to that, she had been in private practice in Beverly Hills.

Solar Names Jackson — Solar Records has announced the appointment of Jimmie M. Jackson to controller for the Dick Griffey group of companies and Solar Records. She joined Solar after serving the private sector in the accounting field for more than 30 years.

Hill Appointed — Christy Hill has been appointed International Marketing Coordinator for the international division of MCA Records. Previously, she was director of international creative services for Casablanca Records. Prior to that, she was employed by Blue Thumb Records.

Robinson Appointed At Arista — Arista Records has announced the appointment of Primus Robinson to west coast A&R, R&B for the label. Before joining Arista, he was with Elektra Records.

Changes At Chrysalis — Chrysalis Records has announced that Steve Moir has been appointed west coast A&R manager. Moir, who has been with Chrysalis for four and one half years, previously served as west coast professional manager with Chrysalis Publishing. Thom Trumbo, formerly west coast A&R manager, now moves to the position of national manager of talent acquisition. He has been with Chrysalis for five years. Moy Allen has been appointed A&R administrator. In their new positions, Steve Moir, Thom Trumbo and Moy Allen will report directly to Roger Watson.

Durr To MCA — Janis Durr has been appointed a regional video sales manager for MCA Distributing Corporation. Durr, who will oversee Region II — the Midwest — will be based in Chicago.

Changes At WEA — Manuel Rodriguez, a WEA sales representative in the Hartford, Conn. market for almost three years, will take over as the Hartford/Albany local Warner Bros. promotion person. Replacing Rodriguez on the Hartford sales staff will be Kenneth Butler, who has been a sales representative for Malverne Distributing for the past two years in the Connecticut market. Terry Coen, formerly the Warner Bros. promotion person in the Hartford/Albany market, joins the WEA New York Branch as the local Warner Bros. pop promotion person.

Sutcliffe Named — Mike Sutcliffe has been appointed sales manager of First Generation Records. Prior to coming to First Generation Records, he has held similar positions with Heathrow Records and A&M Records in London, England, and has worked with Port O' Call Record Stores in Nashville.

WEA Appoints Wood — The Atlanta Regional Branch for the Warner/Elektra/Atlantic Corp. has appointed James Wood to sales manager for that territory. He has been with the WEA Atlanta branch since its inception in 1971.

Sigma Sound Appoints Bees — Joe Bees has been appointed media services engineer for Sigma Sound Studios, Philadelphia and New York. For the past eight-years he was associated with Baker Sound, Philadelphia, PA, as a recording engineer.

Abramson Leaves Chrysalis — Michael Abramson has resigned from Chrysalis Records, effective immediately. His future plans will be forthcoming.

Woods Joins Wrangler — Stephen Woods, former road manager for the Amazing Kreskin has joined the Wrangler Country Starsearch staff as an associate producer. For the past two-and-a-half years he toured with and managed all set-up, show production and media representation on the road for Kreskin.

Kochman To Audio Magnetic — Joel Kochman has been named northeast regional sales manager for Audio Magnetic Video of Irvine, Calif. He was formerly Northeast regional sales manager for Sam Goody, Inc.

Smith Joins VHD — Varley R. Smith has joined VHD Programs, Inc. as executive producer of original programming. Prior to joining VHD, he spent 13 years with Capitol Records, Hollywood, where he was most recently director of the company's film and video production center.

Sidlow Leaves William Morris — Carol Sidlow has departed the William Morris Agency after ten years. She can be reached temporarily at 213-855-1299 and will announce future plans shortly.

Collins Joins Bobby Vinton — Jill Collins of the Active Management Group of London England has joined the Bobby Vinton Office as director of promotion. She had spent 16 years with Active.

Big 3 Pacts Strouse

NEW YORK — Big 3 Music Corporation, the print division of United Artists Music, has completed an agreement with show and film composer Charles Strouse for exclusive print rights to his music. The long-term pact covers print rights to specified existing copyrights as well as all future Strouse copyrights.

Covered in the new pact are rights to both Strouse's "Annie" show and film music properties including the four new songs penned by Strouse for the upcoming movie. In conjunction with the release of "Annie" as a movie, Big 3 plans an expanded print program and major marketing support program for Big 3-"Annie" music publications. The film is due to open early next year.

CBS Posts Dividends

NEW YORK — The CBS Board has declared a cash dividend of 70 cents per share on CBS common stock, payable Dec. 12 to all shareholders of record Nov. 25. The board also declared a cash dividend of 25 cents per share on CBS preference stock, payable Dec. 31 to shareholders of record Nov. 25.

For The Record

Due to a typographical error in an article in the Nov. 14 issue of **Cash Box** entitled "Ops Tighten Belts As RCA Hikes 45s Wholesale Prices," California Music vice president Ronnie Ricklin was incorrectly identified as vice president of City One-Stop. **Cash Box** regrets any inconvenience the error may have caused.



Edson



Kiernan



Cataldo

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Stones Tour: Equitable Ticket Distribution A Major Problem

(continued from page 5)

came to the Dome box office while tickets were still available was serviced. But I don't see why it should have to be parochial. I go to Canada to see shows, and I see no reason why it shouldn't work the other way. So there was no attempt at limiting the regions in which tickets were available."

Jules Belkin of the Cleveland-based Jules Belkin Productions, promoters for the Rolling Stones shows in Syracuse, Buffalo and Cleveland, added that he felt the sales outside of each region were limited. "The dates are only really announced in the particular region," he emphasized. "Somebody in Cleveland, for example, wouldn't know about the Syracuse date going on sales unless he was listening to a radio station in Buffalo, which is highly improbable."

Belkin noted further that complaints

Bestway Group Faces The '80s

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As a record person, Massler has been seeking to strengthen his company through what he terms "calculated risks." Most of those risks hinge on investment in technology.

Keep Up With Technology

"A commitment to technology is a commitment to the future," he says. "Frankly, in five years, that commitment will determine whether I'm a good company president or a bad one. It's really that simple. I'll be blunt — it's a calculated risk, but I think the industry wants quality. We're also diversifying, but I think the technology is the key."

"If I'm wrong, maybe somebody out there can give me a job later. But I feel we've resurfaced in the forefront technologically. We've automated our entire packaging division with equipment that's not even on the market yet. About 20% of our compression line is brand new equipment, and we're changing over the rest on a monthly basis. We've also made certain modifications on those machines that have cut the reject rate by approximately 50%."

It is those technological advances, coupled with the company's growing diversity, that provide the Bestway Group with its impetus towards the future. And the realization of those plans provide Howard Massler with his greatest satisfaction.

"The position which Al Massler had in the industry is being regained," he says, "and it will be regained tenfold in the years to come. The old sense of the entrepreneur which he and others typified in the years gone by continues on, albeit in a different form."

about upstate Ticketron outlets closing earlier than those in New York City were unfounded. Although a spokesman for Ticketron said he would not discuss ticket sales or operations with **Cash Box** over the telephone, adding that the company was "doing nothing more than acting as agents for the Rolling Stones tickets," telephone calls to Ticketron outlets in Manhattan could not uncover one outlet that stayed open later than 8:00 p.m.

Overnight Vigil

However, sources familiar with Ticketron sales in upstate New York reported that several thousand people waited on line overnight outside the Utica, N.Y. outlet, apparently without knowing that the Syracuse Dome box office was open until 1:00 a.m. When the Ticketron reopened the next morning, buyers were surprised to learn that tickets were much more limited than they had been when the outlet closed.

Due to overwhelming demand, complaints have surfaced almost invariably at every northeast date. When the group performed in September at Buffalo's Rich Stadium, complaints centered around the fact that there was no limit on the number of tickets individual buyers could purchase. In Hartford, Conn., the decision by Cross Country Concerts, promoters for last week's Civic Center Coliseum dates, to switch at the last minute from a mail-order system to Ticketron and box office services, drew loud complaints from the local media. When New York and New Jersey dates at Madison Square Garden and the Brendan Byrne Arena were handled exclusively through mail-orders, the resulting ire came from the Post Office, which complained that it had not been told what to expect in sheer volume of mail.

When questioned about any ticket distribution arrangements the Rolling Stones may have required in their three concerts with his production company, Belkin said that the only riders concerning tickets specified a limit of eight per person in Syracuse, and that all floor tickets had to be sold to the public.

PolyGram Appointments

(continued from page 10)

manager before leaving the company to join PolyGram.

Cataldo returns to PolyGram after a stint in independent promotion. Prior to that, Cataldo had served as a promotion executive for PolyGram.

Commenting on the appointments, Hensler said, "Our team is now in place, and considering the excitement one can feel here already, there's no question that PolyGram is moving in the right direction."



PLATINUM '4' FOREIGNER — Atlantic recording group Foreigner was surprised backstage at the New York Madison Square Garden following a concert in support of its current LP, "4." When the group got backstage, label executives presented the band with RIAA platinum awards. Pictured are (l-r): Rick Wills of the group; Bud Prager of E.S.P., Inc. and manager of the group; Henry Droz, WEA president; Mick Jones of the group; Ahmet Ertegun, Atlantic chairman; David Glew, Atlantic executive vice president/general manager; and Lou Gramm and Dennis Elliott of the band.

COMINGS AND GOINGS — Coast to Coast has signed **Duke Jupiter**. The Rochester-based rock outfit previously recorded two LPs for Mercury. Coast to Coast also has a neat dance-music version of **Sam the Sham & the Pharoah's** immortal "Woolly Bully" by **Fantom** coming out shortly. . . . **Meat Loaf** is reportedly looking for material by writers other than **Jim Steinman** for his next LP. Word has it Steinman is so heavily booked with writing projects that he just won't have the time for Meat. . . . **Paul McCartney's** upcoming album will be titled "Tug of War".

(SI SI) IL EST UN ROCK STAR — In the midst of the Rolling Stones tour hubbub, A&M Records hosted a relaxed little Wednesday afternoon press get together with **Bill Wyman**, who of course is signed to the label as a solo artist. Although we didn't have



CLIFF HANGER — While on a recent trip to New York, MCA recording artist **Jimmy Cliff** (l) was interviewed by **Peter Gordon** of *Thirsty Ear Prods.*, a national college promotion company that works college markets.

Charisma U.K. execs including Charisma's head honcho **Tony Stratton-Smith**, who flew in for the gig. Also spotted was ubiquitous partygoer **Sylvia Miles**. . . . Charisma, incidentally, is in the process of beefing up its U.S. licensing operation, with recent releases including Hackett's "Cured" through Epic, the recent EP by **Scars** through Stiff and **Gregory Isaacs'** "More Gregory" through Mango. Charisma is also currently shopping a new LP by **Afraid Of Mice**.

WHO BY LETTERS — Who fans will be pleased to know that three books are currently in production on the group, two of which will come out through **Pete Townshend's** own Eel Pie Publishing operation. First up will be **Dave Marsh's** history of the group (*Born to Grow Old?*), followed by a photo-heavy 12x12 format book being assembled by **Richard Barnes**, who co-wrote the *Story Of Tommy* with Townshend a few years back. The third tome is being authored by former *Melody Maker* correspondent **Chris Charlesworth**. Expect them to appear some time in 1983 or '84. If you've read this far, you'll probably be interested to know that Townshend's forthcoming solo album will be called "China Eyes."

WHAT DOES A GUY HAVE TO DO TO GET SOME SLEEP? — **Meat Loaf** is currently sporting a shiner as a result of a hotel brawl in which he took on six or so late night revellers who were partying loudly in the next room while he was trying to get some shuteye. It seems after repeated unsuccessful attempts by Mr. Loaf to quiet the Wild Bunch down, he felt he had no other recourse but to personally see to it that the noise cease. Unfortunately, the management of the U.N. Plaza hotel wasn't impressed. They gave everyone involved walking papers. Meat carried on regardless, however, playing a midnight show at the Savoy the evening after the incident, black eye and all.

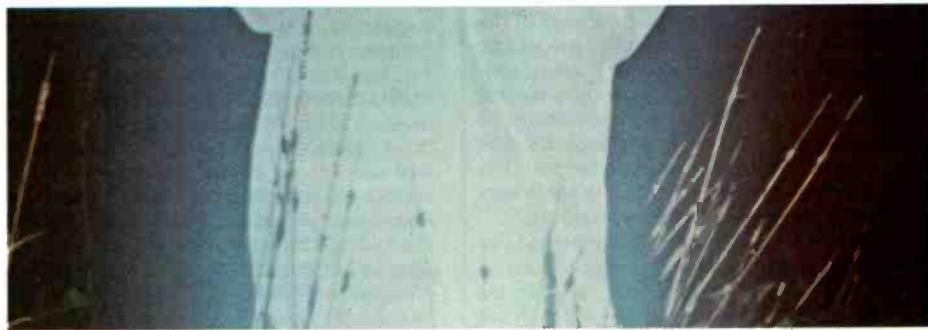
WE GOT THE TIME — **Morris Day**, singer and prime mover Behind Minneapolis' **The Time**, whose self-titled Warner Bros. debut album pierced the Top 40 on the **Cash Box** Top 100 Albums chart while it and the single "Get It Up" were going Top 10 on the B/C charts, recently paid a visit to the **Cash Box** East Coast office to chat about the group's quick-starting career. Interestingly, Day credited the lack of a 24-hour-a-day R&B radio station in Minneapolis as a major factor in creating the group's heavily rock-influenced funk sound. "In Minneapolis, you turn the radio on and you hear rock'n'roll. If we'd grown up in New York, we'd probably sound a lot more R&B." But Day feels that despite having spawned **The Time**, **Prince**, **Sue Ann** and **Rocky Robbins** in recent years, the Minneapolis scene is really not a very strong one for black music. "It's good for hard rock, but because of the relatively small percentage of blacks in the area it's very hard for an R&B group to survive." While much has been made of the group's connection with Prince — at least one reviewer went as far as to suggest he played guitar on the album, which Day flatly denies — Day said that aside from hooking The Time up with its present management, Prince had no special relationship with the group. Nevertheless, they will tour with Prince and **Roger** in December, which should prove to be quite a funky package. As for the origins of The Time, Day explained that he had first conceived the idea for the look and sound of the band, then, along with guitarist **Jesse Johnson**, approached an already existing band with the concept. They liked it, and became The Time. "What we're trying to project is an air of self-respect in how you look and how you come across to other people," Day noted. Apparently, the concept has worked like a charm with at least one segment of the group's audience: the young ladies. Day related how at a performance at Detroit's 20 Grand shortly after "Get It Up" was released, the group was surprised when a good number of females began screaming and rushing the stage. "Since then," he said, "it's been happening nearly every show." The group has chosen "Cool," another track from the album, to be the next single, and Day said the material for the next The Time LP has already been written. "I'm just surprised at how fast everything has happened," Day admitted. When the single entered the charts at 70 B/C, I didn't get that excited because sometimes records level off very quickly, but it's just kept rising steadily."

ODDS'N'SODS — **Bertle Higgins**, who at one time drummed for **Tommy Roe's** backing group the Romans, is working on his debut LP for Kat Family at Pyramid Studios in Lookout Mountain, Ga. near Atlanta. **Sonny Limbo** and **Scott McClellan** are producing, with the **Muscle Shoals Rhythm Section** backing. It's due out in January. . . . Millennium recording artist **Don McLean** will receive the Israel Cultural Award, given by the New Leadership Division of the State of Israel Bonds, at a dinner here Nov. 21. The award, honoring McLean's contributions to Israel over the past few years, will be presented by the organization's 1982 president, **Elliott Gould**.

dave schulps

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Rebuilding PolyGram Image Is Top Priority For Hensler

(continued from page 5)

pany. As a result, I don't feel my appointment is such a radical departure from what was being done because the team of people that actually handled the various sections of the departments had either been there for quite a while or had been appointed with my input."

The top priority facing Hensler today is the restoration of PolyGram's credibility. In the years since 1978, the label's almost continual reorganization stifled efforts to establish firm marketing, promotion and distribution policies, with the result that a number of top selling acts — Donna Summer, the Village People, Peter Gabriel and others — left the organization. Rumors of mergers with the MCA or RCA branch distribution systems also dampened assessments of the company's commitment to the American market.

'Right Size'

However, Hensler is confident that the problems can be overcome. "As far as I'm concerned, those problems are out of the way," he says. "Of course, that's been said before, so it'll really take doing it and sticking to it to make it believable and to make it happen. But our company is leaner overall and less over-structured on the top than it was before, and there are fewer people calling the shots. I think we're the right size for the business we do and the business we intend to do."

Much of PolyGram's problems of the past few years stemmed from the top heavy organizational structure that governed what was essentially a loose confederation of relatively autonomous label operations at Polydor, Phonogram/Mercury and Casablanca — each with separate, but overlapping, staffs and over-eager A&R practices. Such a system often left the door open to uncontrolled spending. Hensler intends to continue a policy of bringing all of the labels under one roof.

As a result, Hensler's new management team, completed last week with the appointments of Jack Kiernan as senior vice president, marketing and sales; Bob Edson as vice president, promotion; and Bill Cataldo as national promotion director (see separate story), has been designed around functions rather than labels. Only PolyGram Classics retains a separate operation, with the president Gianfranco Rebulla reporting directly to Hensler.

Under Hensler's plan, the various PolyGram labels will all be served by the same support staffs, with executives like black music vice president Bill Haywood, rock vice president Jerry Jaffe, A&R vice president Chip Taylor and the rest of the management team crossing label lines.

"We will retain the label names," says Hensler, "mainly because of the international implications and the traditional identification values, but we're not going to have separate staffs for each one."

"However, I also saw very quickly that I could not do without somebody on the next level handling all aspects of sales, marketing and promotion. I needed someone in there to coordinate the activities without getting into all kinds of situations, so I made the changes. Now I really believe I have both the people that I trust and the structure that I intend to work with," he explains.

Streamlined Operation

The streamlined PolyGram operation — with an artist roster down from over 150 acts in late-1980 to something around 50 today — will be the solid foundation upon which Hensler intends to rebuild the company. "We now have some 50 artists on the roster, and we feel it's a well-balanced and well-staggered artist roster — not only in terms of music styles, but also in stages of their careers," he says. "This is the roster we intend to concentrate on. We intend to bring these people to the next stages of their careers and, of course, to the next plateau of sales. This will be our prime focus."

While Hensler will concentrate on the present roster, he hasn't closed his mind to a realistic expansion. "We will be very selective," he says, "but if major signings come along, we won't have our pocketbook closed. We have money — that's no problem — but we don't anticipate this to be an immediate goal. Our goal is to build what we have, then selectively add to it. However, we don't expect to ever reach 250 artists or so on the roster."

Among the areas to be bolstered in the coming months will be country, gospel and jazz. "We intend to build our country division because we feel it is very important for us," he explains. "It's an area of stability, so we intend to do all of the legwork and armwork necessary to make it happen. The same goes for gospel, which is again very stable, and we are serious about jazz."

Two innovations that Hensler plans to incorporate into the PolyGram policy will involve international acts. First, he says, the RSO label will take on a new look. "It will operate differently than in the past, with more of an emphasis on the U.K. as a repertoire source," he explains. "Also, we will have more soundtracks — a *Grease II*, for instance, will be forthcoming. I strongly believe that sometime within the next three to four years, there will be another really

(continued on page 38)

CUT OUTS — Hugh Padgham, who just did a brilliant job with **The Police's** "Ghost In The Machine" LP, is producing the new album from New Zealand's **Split Enz**. Look for an LP by next March . . . Sire will release **David Byrne's** score to **Twyla Tharpe's** modern ballet "The Catherine Wheel" in the last week of November. And because the eccentric Byrne feels cassette listeners prefer their music to be longer and uninterrupted, the cassette version of the work will be several minutes longer than the actual album. Home tapers take note! . . . Arista has dropped **James Osterberg** and his alter ego **Iggy Pop** . . . Sire has signed Essex-based, synth-pop band **Depeche Mode**. The band's debut LP, "Speak & Spell," will be released in January . . . British political funk ensemble **Gang Of Four** will have a new \$5.98 mini LP, "Another Day, Another Dollar," released in January . . . The **Larsen & Felten Band** have changed their name to **Full Moon** and are currently working in the studio with producer **Tommy Lipuma** . . . Heavy metal priestess **Wendy O. Williams** has had the charges brought against her for obscene conduct last January in Milwaukee dropped . . . Syncro Sound, the state of the art Boston-based studio owned by **The Cars**, is the happening recording house these days. First the Cars' "Shake It Up" LP was produced by **Roy Thomas Baker** there, then Ric Ocasek produced **Romeo Void's** upcoming EP, "Never Say Never," at the studio and now **David Foster** is producing the **Tubes'** score to 20th Century Fox Pictures' new *Modern Problems* at Syncro . . . Comedian **Richard Pryor**, who just did a benefit at Hollywood's Comedy Store for The John Wayne Cancer Clinic (C.C.C.I.), will have his upcoming shows (Dec. 9-10) at The Palladium filmed and taped for an upcoming movie and record. The LP should be out in early 1982 . . . Watch for a plethora of budget greatest hits packages to be released between now and the first of the year. PolyGram has just put out best of packages for **The Allman Brothers** and **Duane Allman** and another that we know of is a \$6.98 series from A&M. The release, which will be in early 1982, will feature product by **Quincy Jones**, **Nils Lofgren**, **The Ozark Mountain Daredevils**, **George Benson** and **Kim Carnes**.



QUEEN OF HEARTS — Heart, which is currently recording an album in Los Angeles with producer Jimmy Iovine, recently made a surprise appearance at *The Whisky in Hollywood*. Pictured backstage after the show are Brian May of Queen (l) and Heart's own Nancy Wilson.

LIVE ACTION — It'll be interesting to see what goes down at Madame Wong's Nov. 25. **Factor 4**, a band led by ex-Know bassist **Richard Dandrea** and **Furies** guitarist **Jeff Wolfe**, will play on the same bill with ex-Zipper leader **Bob Willing** and **The Last**. The show is of note because these were the bands that opened Madame Wong's and began the whole new music renaissance in L.A. three years ago. It's a perfect "Where Are They Now" bill . . . Nice to hear that famed Southern Cal folk rockers **America** have gotten the greatest response to their music on the whole 1981 tour in South Africa. We've heard

tell that people were dancing in the aisles and calling out for songs the band hasn't performed in eight years while in the cities of Durban, Johannesburg, Port Elizabeth and Capetown . . . Highly acclaimed San Francisco band **Romeo Void** will be back in South California for gigs The Golden Bear in Huntington Beach (Nov. 13), U.C. Riverside (Nov. 14), The Roxy in L.A. (Nov. 16) and a secret Hollywood show Nov. 17.

PUBLISHING NEWS — The California Copyright Conference will hold its November meeting at Sportsman's Lodge Nov. 24. The two-part meet will feature a legal update on the Appeals Court ruling on the Betamax case by attorney **Alfred W. Schlessinger**, as well as a panel discussion entitled "What's Selling And Why." The discussion will feature guest speakers **Dan Davis**, director of creative services, Capitol; **Lou Fogelman**, president, Music Plus-City One Stop; and **Stan Layton**, vice president-marketing, Chrysalis. The C.C.C. will also be holding its Holiday Party at Carlos & Charles' El Privado room on Dec. 8 RSVP at (213) 784-3284 by Dec. 3 . . . The Assn. of Independent Music Publishers (A.I.M.P.) will host its November meeting at Gios Restaurant Nov. 18. The meeting will center around the topic "Mechanical Royalty Rates How Much, When and Why — Custom and Controversy." ATV president **Sam Trust**, Screen Gems-EMI vice president of administration **Jack Rossner** and **Evan Meadow** will speak on this problem that affects publishing income past and future.

FRANK GETS SHOT DOWN — The just-shipped **Frank Sinatra** album "She Shot Me Down" takes its title from a re-worked version of **Sonny and Cher's** 1966 composition "Bang, Bang." The rest of the LP features what "Ol' Blue Eyes has termed "saloon songs," those numbers about unrequited and lost love performed in such a way that they fit the Sinatra persona. Sinatra has called upon such standard composers as **Harold Arlen**, **Stephen Sondheim**, **Ira Gershwin**, **Jule Styne**, **Alec Wilder**, **Leo Robin**, **Gordon Jenkins**, **Richard Rogers**, **Don Costa** (who produced the album) and **Sonny Bono** for the new waxing. One of the album's key surprises is an updated version of a song made famous by **Bob Hope**, "Thanks For The Memories." Several songs from "She Shot Me Down" will be featured on Sinatra's upcoming NBC TV Special, "Sinatra — The Man And His Music" Nov. 22.

PROFESSIONALS IN ACCIDENT — **The Professionals**, the Brit band headed up by former **Sex Pistols** **Paul Cook** and **Steve Jones**, have been forced to cancel the remainder of its U.S. tour because of a serious car accident. After a performance at Duffy's nightclub in Minneapolis, the band's limousine was headed out of town when it was hit head-on by a car moving in the wrong direction. Paul Cook suffered head injuries and a dislocated back, guitarist **Ray McVeigh** received a broken arm, bass player **Paul Meyer** broke his leg in two places and soundman **Kevin Harvey** broke both his legs. Steve Jones, who was not riding in the car, escaped injury. **Cash Box** wishes them all a swift recovery.

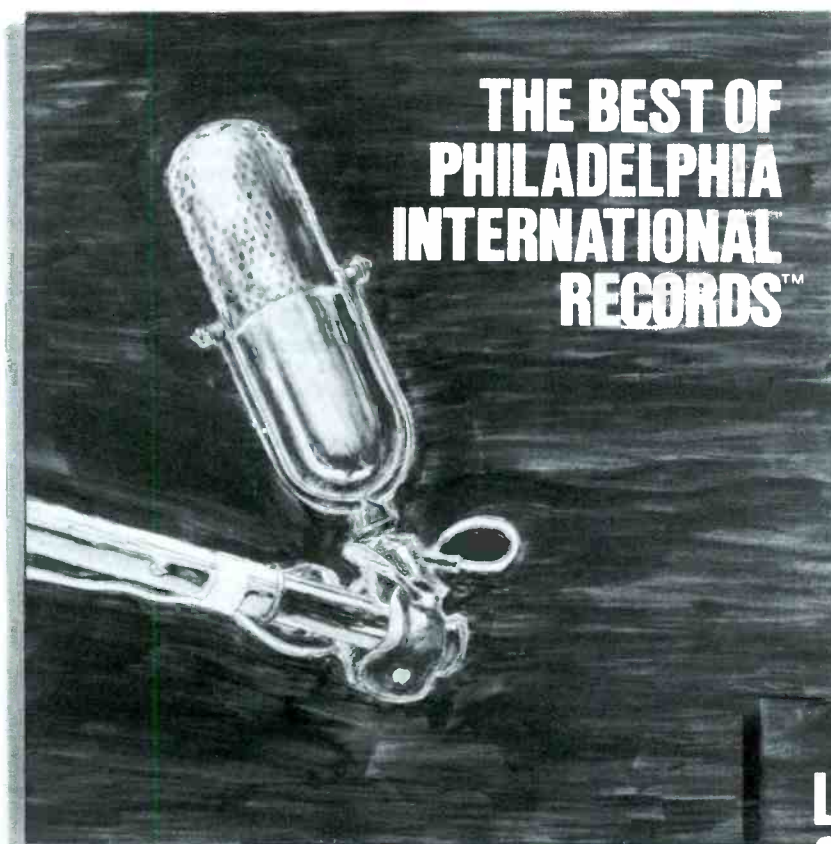
THE KEYSTONE CLUB — We like what the Keystone triangle of clubs in the San Francisco Bay Area has done to build a steady clientele. The Stone in San Francisco, The Keystone in Berkeley and The Keystone in Palo Alto along with KSFJ/San Francisco (which has just gone AOR) and **BAM Magazine** have designed a ConcertClub that provides members with benefits ranging from free and discount admissions to shows, to early admittance, preferred seating and private parties. The \$25 a year fee also allows members one designated free show a week. Some of the free shows scheduled for the triumvirate of clubs include concerts by **Oingo Boingo**, **Roy Buchanan**, **Huey Lewis and the News**, **NRBQ**, **999** and **The Rastafarians**. We'd like to see other venues get involved in similar, unique promotions.

marc cetner



BIG, BUT NOT BLUE — To celebrate their World Series victory over the N.Y. Yankees this year, L.A. Dodger members **Jay Johnstone**, **Rick Monday**, **Steve Yeager** and **Jerry Reuss** formed a vocal group called **The Big Blue Wrecking Crew**, which appropriately recorded a version of **Queen's** "We Are The Champions" b/w a version of "The Theme From New York, New York". **Queen** drummer **Roger Taylor** joined the crew at L.A.'s Sound Lab Studios to lend a little moral support. The single was shipped recently by **Elektra/Asylum**. Pictured are (l-r): **Yeager**; **Johnstone**; **Taylor**; **Reuss**; and **Monday**.

PROFIT FROM HISTORY.



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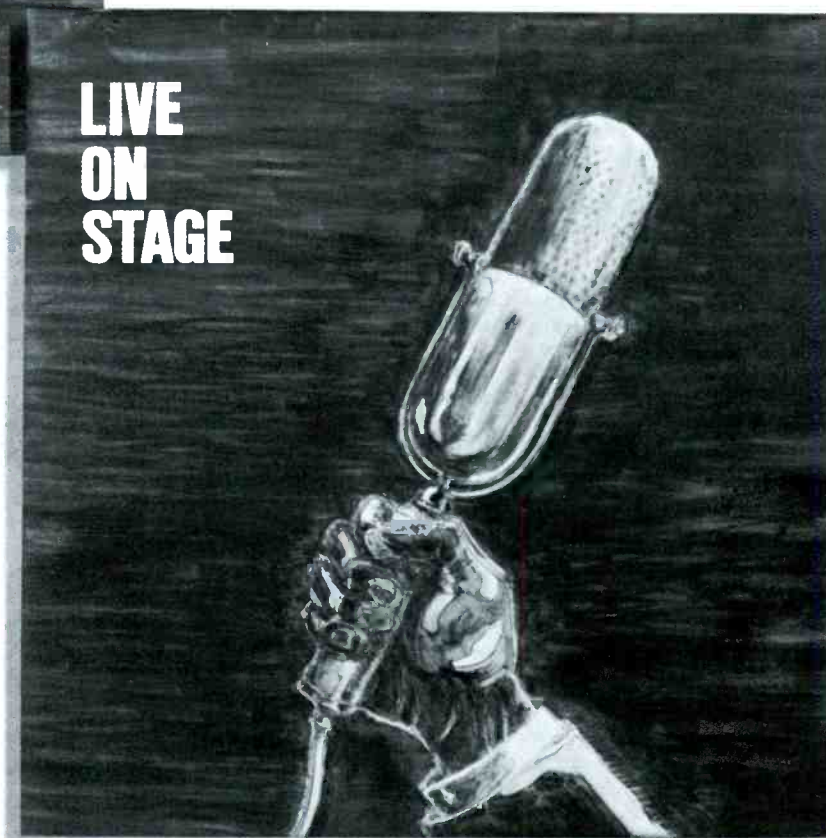
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Teddy Pendergrass "Close The Door"
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People's Choice "Do It Any Way You Wanna"

FZ 37683 Produced by Kenneth Gamble, Leon A. Huff, Jack Faith and Bobby Martin.



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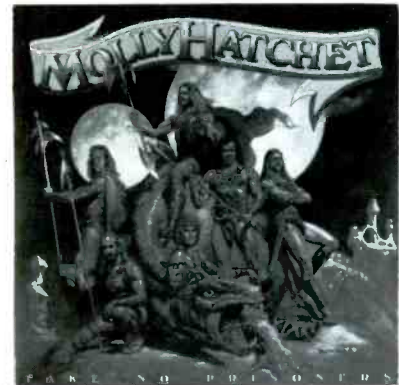
LIVE — The Jacksons — Epic KE2 37545 — Producer: The Jacksons — List: None — Bar Coded

The American pop public can thank its lucky stars that Epic decided to preserve on vinyl what is most likely the last tour by this seminal contemporary R&B band. This two-record set catches the five brothers at their peak and contains most of the classics from past and present. It also manages to convey the intensity and energy of the live show from the unfolding of the spaceship-like lighting rig and opening fanfare to the final jubilant thumps of "Shake Your Body (Down To The Ground)." A live album that should be treasured for years to come.



SHAKE IT UP — The Cars — Elektra 5E-567 — Producer: Roy Thomas Baker — List: 8.98

That strange little band from Boston returns for its strongest effort since 1978's brilliant debut with "Shake It Up." The music is less stilted and gimmicky than last year's plodding "Panorama," and it's a refreshing new direction. The trademark deadpanned vocals, quirky synth runs and economical guitar rhythms are still in evidence, but the melody lines and choruses have more body and emotion than the past few efforts. Songs like the riveting "Shake It Up" and "Victim Of Love" will have AOR programmers moving in stereo for the rest of the year. A band that truly bridges the new wave-mainstream gap.



TAKE NO PRISONERS — Molly Hatchet — Epic FE 37480 — Producer: Tom Werman — List 8.98 — Bar Coded

If you had to name one band that still carries on with the essence of good ole boy Southern Comfort rock as established by Lynyrd Skynyrd, Molly Hatchet would have to be it. Even the Florida-based octet's version of "Long Tall Sally" sounds like a beer drinkin', hell raisin' night in Jacksonville. Jimmy Farrar has taken over for Danny Joe Brown wonderfully, and his gritty vocals are truly part of this down and dirty band's appeal. Hoist the confederate flag and do the gator, the Hatchet's have done it again.



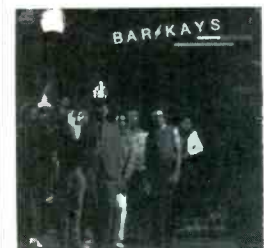
BEST OF THE DOOBIES VOLUME II — The Doobie Brothers — Warner Bros. BSK 3612 — Producer: Ted Templeman — List: 8.98 — Bar Coded

This second album of Doobie delights focuses in on their blockbusting period of Michael McDonald composed and performed smashes. The bearded keyboardist brought the Doobies back into the limelight with "What A Fool Believes" and followed it up with such hits as "Dependin' On You" and "Minute By Minute." McDonald truly started a pop trend with his distinctive keyboard approach and velvety smooth blue eyed soul vocals, and his best material is on the LP.

FEATURE PICKS

MOB RULES — Black Sabbath — Warner Bros. BSK 3605 — Producer: Martin Birch — List: 8.98

The new look Sabs came back big in 1980 and showed much of the heavy metal bravura that they did when they were said genre's quintessential act. Songs like the affecting "Lady Evil" proved that lead singer Ronnie James Dio was the worthy heir to Ozzy Osbourne as the "Son Of Sabbath." Tony Iommi still plays thunder and lightning power chords and the rest of the quartet displays that it is still king of the metal merchants. Iron Maiden, Def Leppard and Saxon fans listen up.



NIGHTCRUISING — Bar-Kays — Mercury SRM-1-4028 — Producer: Allen A. Jones — List: 8.98

This veteran R&B gang always seems to make the shift to the latest B/C trends with ease, whether it be funk, disco or progressive R&B. Last year on the gold selling "As One" LP the ten-piece unit proved its versatility with a passle of rhythmic funk tunes. And the latest single, "Hit And Run," is yet another dance flavored funk tune. Other LP highlights include "Traffic Jammer" and "Unforgettable Dream."

GREAT GONZOS — THE BEST OF TED NUGENT — Ted Nugent — Epic FE 37667 — Producers: Various — List: None — Bar Coded

This pack of AOR warhorses needs no introduction; it's simply the most memorable work of Motor City Madman Ted Nugent. "Great Gonzos" focuses on Ted's metal maniac music since he busted on to the AOR airwaves with "Free For All" in 1976. From "Cat Scratch Fever" on down through "Wango Tango," the album features 11 tracks of sound and fury that only The Gonz can deliver. Full of high decibel shrieks and volcanic metal riffing, this is the music of America's youth.



RAGTIME — Various Artists — Elektra 5E-565 — Producers: Lenny Waronker and Russ Titelman — List: 8.98

If you think you're going to get '20s Rag versions of "Short People" and "Sail Away" with Randy Newman's score to the long awaited Milos Forman film *Ragtime*, guess again. Newman might not be the most technically capable keyboard player in pop, but as far as composing and conducting vintage '20s music he has few peers. This is truly a brilliant piece of vinyl mirroring the style and content of an era's music beautifully. If you liked *The Sting*, you'll love this.

HIGH TIME — Dottie West — Liberty LT 51114 — Producers: Brent Maher and Randy Goodrum — List: 8.98 — Bar Coded

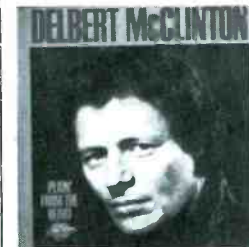
The follow-up to the successful pop and country album "Wild West" is produced by the same team of Goodrum and Maher and features a good selection of across the board material. This album also features some special appearances by some special friends, including Chet Atkins on the tune "You And I" and Larry, Steve and Rudy Gatlin on "There's Nobody Like You." Should be another big album for West.



NEW AND DEVELOPING ARTISTS

I AM LOVE — Peabo Bryson — Capitol ST-12179 — Producers: Peabo Bryson and Johnny Pate — List: 8.98 — Bar Coded

With each new recording Peabo Bryson proves he is destined to become the great black contemporary superstar of the '80s. And while his singing style and southern R&B roots are different than Smokey Robinson, he bares a striking resemblance to classic crooner as far as class and soul are concerned. The smoothly flowing title track is a ballad that touches a chord similar to Lionel Richie's "Still." Other highlights include "Move Your Body" and "There's No Guarantee."

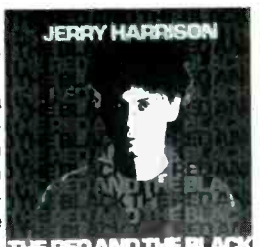


PLAIN' FROM THE HEART — Delbert McClinton — Capitol ST-12188 — Producer: Barry Beckett & The Muscle Shoals Rhythm Section — List: 8.98 — Bar Coded

After 20 years of being a cult artist, the old Love Rustler hit the pop big time last year with "Givin' It Up For Your Love," and he should continue the era of good fortune with "Plain' From The Heart." His special brand of honky tonk flavored blue eyed soul is powered by The Muscle Shoals Rhythm Section this time out, and it's perfect marriage of music and musician. This is top of the line southern barroom rock.

THE RED AND THE BLACK — Jerry Harrison — Sire SRK 3631 — Producers: Jerry Harrison and Dave Jerden — List: 8.98 — Bar Coded

Keyboardist/guitarist Harrison has earned himself quite a name as a principal in America's most creative and accomplished new rock act, Talking Heads. On his own he mines much of the same territory that the Heads did on their "Remain In Light" album — African rhythms and urban funk. Heads' session stalwarts Bernie Worrell and Nona Hendryx help give Harrison's neurotic vocals and music some true soul grit.



GUITARCHITECTURE — Chuck Hammer — Guitarchitect CEH-1001 — Producer: Charles Bugbee — List: 8.98

This album is meant for guitarists, but fans of speed and flash players like Hendrix, Beck and Bolin should not pass it up either. Hammer has played with Lou Reed, David Bowie and Garland Jeffreys if you're looking for credits, and this record is the epitome of inventive state of the art axe handling. The instrumentals, featuring the wondrous Roland guitar synthesizer, will delight and thrill the ear. An AOR sleeper.

'THE GLITTERHOUSE' — Medlum Medium — Cherry Red/Cachalot CA 127 — Producer: Medium Medium — List: 8.98

This band that hails from the burgh that brought us Robin Hood, Nottingham, proves it is at the forefront of the post punk funk movement along with The Gang Of Four. A heavy bottom usually sets the scene for long stretches of hot dissonant lead guitar and sax, and some wonderfully anguished vocal harmonies on most of the tracks. And it's good to see that English bands still know how to out and out jam. Clever, forward thinking rock 'n' roll for adventuresome stations.



NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

BILLY SQUIER (Capitol A-5037)

My Klna Lover (3:31) (Songs of The Knight — BMI) (B. Squier) (Producers: Mack, B. Squier)

The third single from Squier's platinum-plus "Don't Say No" recycles the marching beat from "The Stroke" into a more melodic sort of mini-anthem with definite Led Zeppelin-styled production effects. But isn't that why AOR kids have eaten up songs like this anyway?



RICKIE LEE JONES (Warner Bros. WBS 49871)
We Belong Together (4:58) (Easy Money Music — ASCAP) (R.L. Jones) (Producers: R. Titelman, L. Waronker)

Despite the fact that pop programmers avoided Rickie Lee's hauntingly beautiful "Pirates," the album has surpassed gold. Her "beat" romantic vision of love among the ruins in urban America is nowhere more stylistically defined than on this track. Critics suggest it concerns R.L.'s relationship with Tom Waits.



IRENE CARA (Network/E/A NW-47950)
Anyone Can See (3:40) (Carub Productions, Inc. — ASCAP/Fedora Music-BMI) (I. Cara, B. Roberts) (Producer: R. Dante)

The young female powerhouse behind the Oscar Award winning *Fame* and "Out Here On My Own" makes her Network debut (and that label's first single entry) with a soft n' slightly melancholy ballad. Her dramatic, note-bending vocal performance is aptly backed by lush harmonies and sweet strings for pop. B/C.



THE TIME (Warner Bros. WBS 49864)

Cool (Part 1) (3:12) (Tionna Music) (no writer listed) (Producers: M. Day, J. Starr)

With a short, sharp synth flourish, the increasingly popular Minnesota sextet blasts into another Prince-ly sort of jam from its debut LP. Swelling Farfisa keyboard sounds waft along with the percussives, while high background vocals punctuate Morris Day's strutting singing style. B/C fire.

TOMMY TUTONE (Columbia 18-02646)

867-5309/Jenny (3:45) (Tutone-Kellner Music — BMI) (A. Call, J. Keller) (Producers: C. Plotkin, Tutone-Kellner)

It comes as no surprise that Tommy Tutone, the four-man band fronted by Tommy Heath and Jim Keller, follows-up such clever pop/rock cuts as "Cheap Date" from its debut last year, with a punchy "telephone" number. The rolling guitars propel the tune with a classic California sound.



BILLY & THE BEATERS (Alfa ALF-7012)

Millie, Make Me Some Chili (3:28) (WB Music Corp./Vera Cruz Music Co. — ASCAP/Larball Publishing Co. — BMI) (B. Vera, L. Russell Brown) (Producer: J. Baxter)

From the torchy ballad "At This Moment," Billy Vera blasts into a killer country rock rave up, illustrating why he's such a great live act. The Texas swing treatment keeps this "Chili" hot from beginning to end. Pop programmers should take a taste.



GANG'S BACK (Handshake WS9 02625)
Hot Fun (3:40) (Larry-Lou Music-BMI) (Cruz, Gan-zalez) (Producers: Gang's Back)

Like Tierra, which the Latino Gang's Back has supported in concert, the Fresno-based six-piece is basically an R&B-oriented unit with a festive horn accompaniment. "Hot Fun," the sextet's debut, is loaded with a hot n' hearty R&B rhythm, wailing guitar and Kool and The Gang-styled vocals. B/C, club sureshot.



BRUCE SUDANO (Millennium NJ-11823)

Pretenders (3:18) (Big Teeth Music Pub. Corp./Sudano Songs/Ordinary Music/Beanery Music — BMI) (B. Sudano, B. Incorvaia, J. Esposito) (Producers: T. Camillo, B. Sudano)

Former Brooklyn Dreamer Sudano comes with an urgent, image-filled pop/rocker with plenty of street flavor on his debut for Millennium. Car metaphors, a la Springsteen, abound, as jangling guitars and a rolling beat keep the pace moving. Aimed at pop.

FEATURE PICKS

HITS OUT OF THE BOX

BIG BLUE WRECKING CREW (Elektra E-47253)

We Are The Champions (3:07) (Queen Music Ltd./Beechwood Music Corp. — BMI) (F. Mercury) (Producer: C. Bond)

What could be a better send-up for four off-key L.A. Dodgers playfully boasting of their World Series win than this bombastic Queen hit? Producer Chris Bond covers what attempts to be harmonies with an overblown note-for-note musical imitation of Queen.

JOHNNY "GUITAR" WATSON (A&M 2383)

The Planet Funk (3:40) (Sumac Music Inc./Irving Music, Inc./Virjon Publishing — BMI) (M. Zager, J. Skinner) (Producer: M. Zager)

Johnny "Guitar" Watson takes the humorous pilot taking the listener on a funky intergalactic trip to... where else but the planet Funk? He's lost none of his grooving tongue-in-cheekiness.

ERNIE WATTS (Qwest QWE 49874)

Charlots Of Fire (3:35) (WB Music Corp. — ASCAP) (Vangelis) (Producer: Q. Jones)

One of two covers of Vangelis' extraordinary "Titles" theme from *Chariots of Fire* already released, Ernie Watts' instrumental finds the sax man blowing through a romping crossover sleeper. It's a bit like a funky dance version of *Star Wars*.

MADLEEN KANE (Chalet C 1225)

You Can (3:41) (GMPC Music) (G. Moroder, P. Bellotte) (Producer: G. Moroder)

Ever wonder what it would sound like if German discomaster Giorgio Moroder took Carole Bayer Sager into the studio to cut an ABBA-like re-make of her "Groovy Kind Of Love"? With a synthesized beat? Probably something like this.

RAHMLEE MICHAEL DAVIS (Headfirst HF-97004)

Think (3:59) (Agara Music — BMI) (Rahmlee, Gant, Raheem) (Producers D. Gant, Rahmlee Michael Davis)

E, W & F trumpeter Rahmlee Michael Davis teams up with producer/writer/arranger Dean Gant (known for his work on "All Night Thing" by the Invisible Man's Band) for this fusion cum R&B number.

THE BEACH BOYS (Caribou ZS5 02633)

Come Go With Me (2:06) (Gil Music Corp./See Bee Music-BMI) (C.E. Quick) (Producer: A. Jardine)

The Beach Boys apply their considerable harmony prowess to this old Del Vikings '50s chestnut. It's a pop doo wop throwback with the trademark Beach Boys production from the "Ten Years of Harmony" retrospective LP. A joy from the legends.

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

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

Sheppard takes the hop along beat he used in the crossover hit "I Loved 'Em Every One" (which also owes a debt to Waylon) and puts it behind his latest offering. It's a straight-ahead country-pop blend with a repeated chorus. For pop and country.

CARPENTERS (A&M 2386)

Those Good Old Dreams (4:12) (Almo Music Corp./Sweet Harmony Music, Inc./Hammer & Nails Music-ASCAP) (R. Carpenter, J. Bettis) (Producer: R. Carpenter)

Skipping high hat and light, bright acoustic guitar picking in front of a pop symphonic string ensemble gives this latest offering from the "Made In America" LP that unmistakably sugary Carpenters sound.

LOWRELL SIMON (Zoo York AE7 1324)

Love Massage (4:03) (Ensign Music/Growth Music-BMI) (J. Levine, L. Simon) (Producer: none listed)

Lowrell Simon comes to John Hammond's Zoo York label after generating some regional R&B play with such songs as "Mellow, Mellow Right On" for Chicago's AVI. He coos sexily in a whisper on this buzzing B/C track.

PATTERSON TWINS (Montage SPRO-9719)

New Wave (3:49) (House of Alien/Frontwheel Music, Inc.-BMI/Henceforth Music-ASCAP) (E. Patterson, L. Patterson, H. Powell) (Producer: H. Powell)

A hardcore funk outfit singing "Let's do the New Wave?" You got it right. The Patterson Twins invite listeners to "get down" and "boogie" with a whirring synthesizer beat. For B/C, clubs.

SHEENA EASTON (EMI America A-8101)

You Could Have Been With Me (3:48) (ATV Music Corp. — BMI) (L. Mallfrid) (Producer: C. Neil)

THE CARS (Elektra E-47250)

Shake It Up (3:32) (Ric Ocacek, admin. worldwide by Lido Music, Inc. — BMI) (R. Ocacek) (Producer: R.T. Baker)

BILLY JOEL (Columbia 18-02628)

She's Got A Way (2:44) (April Music, Inc./Impulsive Music — ASCAP) (B. Joel) (Producer: P. Ramone)

GROVER WASHINGTON, JR. (Elektra E-47246)

Be Mine (Tonight) (3:38) (Antisia Music Inc. — ASCAP) (R. MacDonald, W. Salter, W. Eaton) (Producers: G. Washington, Jr., R. MacDonald)

KENNY ROGERS (Liberty A-1441)

Blaze of Glory (2:37) (House of Gold Music, Inc. — BMI) (J. Slate, D. Morrison, A. Keith) (Producer: L. B. Richie, Jr.)

THE FOUR TOPS (Casablanca/PolyGram NB 2344)

Let Me Set You Free (3:18) (Songs of Manhattan Island Music Co., a div. of Whitehaven Pub. Corp./Unichappel Music, Inc./Sandy Linzer Prod., Inc. — BMI) (D. Wolfert, S. Linzer) (Producer: D. Wolfert)

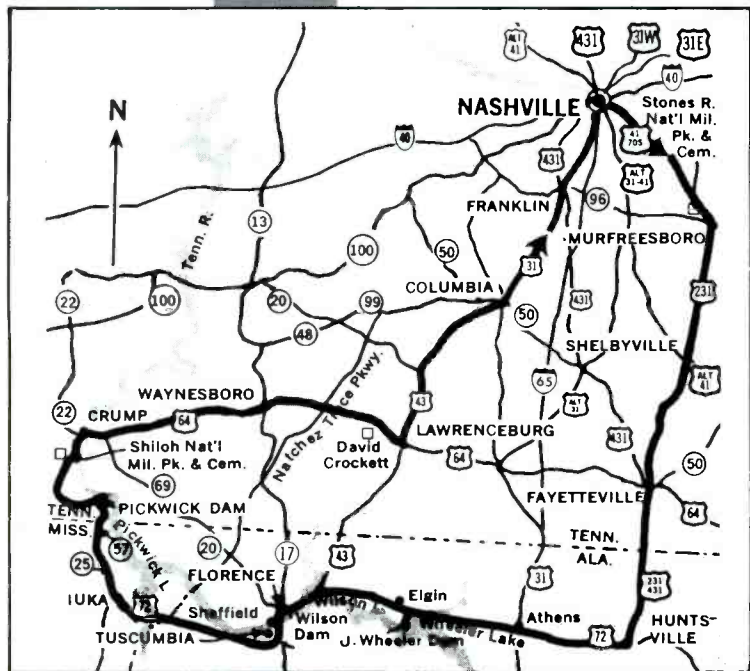
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SINGLES BREAKOUTS

UNDER PRESSURE • QUEEN & DAVID BOWIE • ELEKTRA E-47235

Breaking out of: Peaches — Columbus, Tower — Campbell, Tower — Seattle, Poplar Tunes — Memphis, National Record Mart — Pittsburgh, City One Stop — Los Angeles, Kemp Mill — Washington, Waxie Maxie — Washington, Karma Records — Indianapolis, Lieberman — Portland, Tower — San Francisco, Sound Video Unlimited — Chicago, Pickwick — Midwest

I CAN'T GO FOR THAT (NO CAN DO) • DARYL HALL & JOHN OATES • RCA JB-12361

Breaking out of: Stratford One Stop — New York, Crazy Eddie — New York, Central South One Stop — Nashville, P.B. One Stop — St. Louis, Tower — Sacramento, Record Theatre — Cleveland, Karma Records — Indianapolis, Tape City — New Orleans, Peaches — Columbus, Tower — Campbell

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

Breaking out of: Liberman — Kansas City, Waxie Maxie — Washington, Central South One Stop — Nashville, Karma Records — Indianapolis, Rhody Records — Rhode Island, Tower — Seattle, City One Stop — Los Angeles, Kemp Mill — Washington, Crazy Eddie — New York

COMIN' IN AND OUT OF YOUR LOVE • BARBRA STREISAND • COLUMBIA 18-02621

Breakin' out of: Record Theatre — Cleveland, Radio Doctors — Milwaukee, Record Theatre — Cincinnati, Alta — Phoenix, Lieberman — Portland, Stratford One Stop — New York, P.B. One Stop — St. Louis, Tower — Sacramento, Waxie Maxie — Washington

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

Breaking out of: National Record Mart — Pittsburgh, Poplar Tunes — Memphis, Harmony House — Detroit, Camelot — National, Disc Records — Dallas, Spec's — South Florida, Central South One Stop — Nashville, Karma Records — Indianapolis

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco 36151
- Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37033
- Beatles • Rock 'N Roll Vol. I • Capitol SN/16020
- Beatles • Rock 'N Roll Vol. II • Capitol SN/16021
- Beatles • '67-'70 • Capitol SN/3404
- Balance • Portrait/CBS NFR 37357
- B-52's • Party Mix • Warner Bros. MINI 3596
- Exposed II • Various Artists • CBS X2 37601
- Dan Fogelberg • Netherlands • Full Moon/CBS PE34185
- Billy Idol • Don't Stop • Chrysalis CEP 4000
- Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000
- Billy Joel • Piano Man • Columbia PC 32544
- Carole King • Tapestry • Columbia PE 34946
- Lene Lovich • New Toy • Stiff/Epic 5E37452
- Tom Petty And The Heartbreakers • You're Gonna Get It • MCA DA 52029
- Rainbow • Jealous Lover • Polydor/PolyGram PX-1-502
- Sex Pistols • Never Mind The Bollocks Here's The Sex Pistols • Warner Bros. BSK 3147
- Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407

COMPILED FROM: Musicland Group — National • Disc Records — Dallas • Lieberman — Portland • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Alta — Phoenix • Big Apple — Denver • Peaches — Columbus • Cutler's — New Haven • Lieberman — Denver

TOP SELLING ACCESSORIES *

- ↪ Allsop 3 Cassette Head Cleaner 70300
- ↪ Audio Technica Sonic Broom AT6012
- ↪ Discwasher DW Record Care Kit
- ↪ Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.
- ↪ Discwasher VRP Anti-Static LP Inner Sleeve
- ↪ Le-Bo Cassette Carrying Case TA 256
- ↪ Maxell UDXL II C-90
- ↪ Maxell UDXL II C-90 Twin Pack (Promo Item)
- ↪ Maxell UDXL I C-90
- ↪ Maxell UD C-46
- ↪ Maxell LN C-90
- ↪ Memorex MRX1 C-90 3/Bag
- ↪ Memorex Cassette Head Cleaner 0300
- ↪ Recoton Record Guard Anti-Static LP Inner Sleeve
- ↪ Savoy Cassette Carrying Case 2130
- ↪ TDK SA C-90
- ↪ TDK DC-90 2/Bag
- ↪ TDK AD C-60

COMPILED FROM: Musicland Group — National • Disc Records — Dallas • Lieberman — Portland • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Alta — Phoenix • Big Apple — Denver • Peaches — Columbus • Cutler's — New Haven • Lieberman — Denver

* Excludes T-Shirts & Paraphernalia

↪ Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



GET LUCKY • LOVERBOY • COLUMBIA FC 37638

Breaking out of: Camelot/National, Musicland/National, Record Bar/National, Soundtown/Hastings Book/Southwest, National Record Mart/Midwest, Everybody's/Northwest, Lieberman/Portland/Denver/Dallas, City One Stop/Los Angeles, Licorice Pizza/Los Angeles, All Record Service/Oakland, Tower — Campbell/Sacramento/Seattle, Mile Hi/Denver, Independent/Denver, Big Apple/Denver, Charts/Phoenix, Disc/Dallas, Star's/Dallas, Wilcox/Oklahoma City, Street-side/St. Louis, Poplar Tunes/Memphis.

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

ALBUM BREAKOUTS

LIVING EYES • THE BEE GEES • RSO/POLYGRAM RX-1-3098

Breaking out of: Record Bar/National, Soundtown/Hastings Book/Southwest, Lieberman/Dallas, Wilcox/Oklahoma City, Cactus/Houston, Caldor/Northeast, Lechmere Sales/Boston, Disc-O-Mat/New York, King Karol/New York, Waxie Maxie/Washington, Port O' Call/Nashville, Poplar Tunes/Memphis, Turtles/Atlanta, Spec's/South Florida.

MERCHANDISING AIDS: Trim Fronts, Album Poster, Catalog Poster.



ALMOST BLUE • ELVIS COSTELLO • COLUMBIA FC 37562

Breaking out of: Musicland/National, Harvard Coop/Boston, Stratford One Stop/New York, Crazy Eddies/New York, Central One Stop/Hartford, Cutler's/New Haven, Record & Tape Collector/Baltimore, Waxie Maxie/Washington, Tower/Los Angeles/San Francisco/Sacramento/Seattle, Licorice Pizza/Los Angeles, City One Stop/Los Angeles, Everybody's/Northwest, Wilcox/Oklahoma City, Star's/Dallas, Leisure Landing/New Orleans, Oz/Atlanta, Streetside/St. Louis, Radio Doctors/Milwaukee.

MERCHANDISING AIDS: Album Flats, 2x2 Poster.



THE GEORGE BENSON COLLECTION • GEORGE BENSON • WARNER BROS. 2HW 3577

Breaking out of: Handleman/National, Sound Unlimited/National, Soul Shack/Washington, Waxie Maxie/Washington, Crazy Eddies/New York, Disc-O-Mat/New York, Harvard Coop/Boston, Lechmere Sales/Boston, Turtles/Atlanta, Spec's/South Florida, Leisure Landing/New Orleans, Cactus/Houston, Rose Records/Chicago, Flipside/Chicago, Karma/Indianapolis, Mile Hi/Denver, Big Apple/Denver.

MERCHANDISING AIDS: 3x3 Personality Poster, Streamers, Name Boards



BEST OF THE DOOBIES VOLUME II • THE DOOBIE BROTHERS • WARNER BROS. BSK 3612

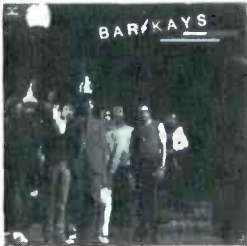
Breaking out of: Handleman/National, Soundtown/Hastings, Book/Southwest, Sound Unlimited/National, Lieberman/Dallas, PB One Stop/St. Louis, Flipside/Chicago, Radio Doctors/Milwaukee, Record Theatre/Cincinnati, Cavages/Buffalo, Bee Gee/Albany, Harvard Coop/Boston, Turtles/Atlanta.

MERCHANDISING AIDS: 1x1 Flats, Streamer, 3x3 Personality Poster

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

Breaking out of: Camelot/National, Sound Unlimited/National, Lieberman/Dallas, Boatners/New Orleans, Turtles/Atlanta, Poplar Tunes/Memphis, Port O' Call/Nashville, Gary's/Virginia, Kemp Mill/Washington, Soul Shack/Washington, Waxie Maxie/Washington, Disc-O-Mat/New York, Strawberries/Boston, Chicago One Stop, Radio Doctors/Milwaukee, Streetside/St. Louis, Independent/Denver, Tower/Sacramento/Seattle.

MERCHANDISING AIDS: Trim Fronts



HOOKED ON CLASSICS • THE ROYAL PHILHARMONIC ORCHESTRA • RCA AFL1-4194

Breaking out of: Record Bar/National, Sound Unlimited/National, Harmony Hut/East Coast, Kemp Mill/Washington, Waxie Maxie/Washington, Record & Tape Collector/Baltimore, Lechmere Sales/Boston, Peaches/Cleveland, Harmony House/Detroit, Radio Doctors/Milwaukee, Great American Music/Minneapolis, Disc/Dallas, Cactus/Houston, Turtles/Atlanta, Oz/Atlanta, Licorice Pizza/Los Angeles, Tower/San Diego.

MERCHANDISING AIDS: 1x1 Flats, Minis, 22x22 Poster

SOMETHING ABOUT YOU • ANGELA BOFILL • ARISTA AL 9576

Breaking out of: Harmony Hut/East Coast, Soul Shack/Washington, Record & Tape Collector/Baltimore, Disc-O-Mat/New York, Chicago One Stop, Radio Doctors/Milwaukee, Record Theatre/Cincinnati, Street-side/St. Louis, Leisure Landing/New Orleans, Turtles/Atlanta, Mile Hi/Denver, Tower/Los Angeles/San Francisco.

MERCHANDISING AIDS: 2x2 Poster, Mini Covers



PIECES IN A HUT — Members of Elektra/Asylum recording group *Pieces of A Dream* recently dropped by the Harmony Hut in Center City to promote their self-titled LP. Pictured in the **back row** are (l-r): Jim Waller, field merchandiser, WEA; Rufus Greene, field merchandiser, WEA; Ray Milanese, marketing coordinator, WEA; Curtis Harmon, Cedric Napoleon and James Lloyd of the group; Fred Renzi, promotion, E/A; and Fred Barsuglia, sales representative, WEA. Pictured in the **front row** are (l-r): Dave Bishop, store manager, Harmony Hut; Rich Cervino, Philadelphia sales manager, WEA; Bill Berger, regional marketing representative, E/A; and Joe Washington, special projects coordinator, WEA.

WHAT'S IN-STORE

RETAILERS DRAW THE LINE — On the heels of RCA's announcement that it will raise the price of selected 7" titles to \$1.99 beginning Jan. 1, retailers and wholesalers are making their discontent known in a big way. "I have instructed all my people not to order any RCA records at the new price," said Jerry Sonin, owner of New York's **Record Hunter** stores and **AAA One-Stop**. "The price rise is unreasonable and out of proportion with the normal increases and the cost of doing business, all of which have been passed along to us in the course of the last few raises. I feel it would be wrong for any account to encourage that type of behavior. When they have increases, we have increases, and occasionally we (the industry) have to raise our prices. But there is a point at which it is unreasonable, and this increase is unreasonable, in my opinion. I think what it appears they want to do is stop making 7" records. But they don't want to be the first one." Sonin's sentiments were echoed down the line by nearly every buyer we spoke with. "Our stance is very simply this: we're not going to buy any singles at that price, unless our customers force us to," said Ray Espinoza of the New York-based **Stratford One-Stop**, which administers the **Bad Co-op** for black mom and pop stores. "We'll hold off as long as we can. Our retailers in the co-op don't like it either. They fear that it's the beginning of something else to come as far as the other labels following suit." Nor will New York-based **Win One-Stop** buy the new product. "Anything in their new series of up-priced stuff we're not buying," said its 7" buyer, **Smokey**. "It'll take an overwhelming demand from our customers to change our policy." Retailers also made it plain that they were not looking forward to having to develop shelving and display systems for variably priced singles. "What do we do for signing to the consumer?" asked **Record Bar's Ralph King**. "Do we just have RCA singles at \$1.99 and everything else at \$1.59? Nobody's going to understand that. So operationally, it's a nightmare. We're going to have to pass this increase along, and how are we going to identify (RCA) product individually?" **Ronnie Ricklin** of L.A.'s **California Music** one-stop, which deals extensively with jukebox operators, said that he had "spoken with a few dealers, and they don't need them. You can be very selective. How many records do they have in the Top 100? We might use 5,000 or 6,000, even 10,000 copies of a number one record. If you drop that to 500 instead of 5,000, they're going to be hurting." Overall, retailers have been responding to the hike with disbelief. "I always understood that at one point their singles were the most lucrative part of their business," added Ricklin. "Now all of a sudden when they come out with their new price they say they weren't making any money on singles. It changed from one day to the next. With the talk that Warner Bros. and Columbia may be lowering their prices, for RCA to do something like this is absolutely insane." Speculation by several of the retailers we spoke with was that RCA might rescind the increase because of all the adverse response. However, company spokesman **Herb Hellman** told us that he has "heard nothing at all to that effect. As far as the price-hike, nothing is changing at all."

NARM CONTEST — The third annual NARM "Give the Gift of Music" Advertising Awards competition has been set this year to include the three major ad media most frequently used by retailers: radio, newspaper and television. Each of the contests will be co-sponsored by NARM, and the professional advertising organization which represents each media. The Radio Advertising Bureau, the Newspaper Advertising Bureau and the Television Bureau of Advertising will each join NARM in co-sponsoring their appropriate competitions. Each of the bureaus will provide a panel of judges to evaluate the entries on the basis of creativity and effectiveness. Awards will be presented at the 1982 NARM Convention to be held March 26-30 at the Century Plaza Hotel in L.A. Award plaques will be presented to the winning merchandiser/advertisers, while advertising agencies and production departments of newspapers, radio and television stations responsible for in-house production will receive certifications of merit. The awards are geared towards merchandiser-produced advertising, and may be submitted for competition by the advertiser, his agency, producer, station, newspaper or racked account. All ads must contain a "Gift of Music" message. Entry blanks for the Awards have been sent to 15,000 industry members, ad agencies and media. Deadline for submission is Dec. 31, 1981. Additional entry blanks may be obtained from NARM by contacting **Pat Daly** at (609) 795-5555, or by writing: NARM, 1060 Kings Highway North, Cherry Hill, N.J. 08034.

fred goodman

College Broadcast Programs Shift Emphasis To TV, Sales

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necessarily in the broadcasting industry. "A lot of them go into corporate work or into advertising agencies or wherever else they can use their skills," said SIU's Swan. "We try to prepare them for one of those three fields."

At the University of Wisconsin at Platteville, 60% of the 200 communications graduates get jobs in the production field, while others mostly take broadcast sales jobs, according to Dr. George Smith, assistant professor of communications. All of the schools surveyed, except for USC, claimed to have adequate facilities to teach production skills.

Despite that, Steve Sesterhenn, program director of KFMD/Dubuque, Iowa, said that the recent graduates he hired at his station lacked sufficient production skills. "They usually have basic skills like knowing how to use the cart machine and mountings, but they're weak in the stress areas," he said. Consequently, Sesterhenn decided to teach a weekly course at Platteville, where he attempted to teach production.

Not Enough Facilities

"I don't do it anymore, but I did teach production courses and I brought in outside people for occasional seminars," Sesterhenn said. Although he felt the school's production equipment was suf-

Law Appointed To VP/GM Spot At NBC Radio

NEW YORK — Alexander Law, former vice president and general manager of A/C-formatted WYNY/New York, has been appointed vice president of programming for NBC Radio stations. He will be responsible for program development and strategy for New York stations WNBC-AM and WYNY, Chicago stations WMAQ and WKQX-FM, WRC and WKYS-FM in Washington D.C., and KNBR and KYUU in San Francisco.

Law held his previous position since December 1980. Prior to that, he was program director of WHDH/Boston from May 1980 and from 1976 to 1979. Between March 1979 and May 1980, Law was operations director of WABC/New York and program director of ABC-owned WRQX-Washington, D.C.

Between 1974 and 1976, Law served as assistant program director and air personality of WNBC/New York (under the name Al Brady). From 1972 to 1974, Law worked at Pacific & Southern Broadcasting's stations KIMN/Denver as program director and at WWDJ/New York as program manager and station manager.

Anderson Named VP/GM At Unity Broadcasting, Inc.

LOS ANGELES — W. Cody Anderson, who for the past two years has held the post of general manager at WDAS/AM & FM in Philadelphia, was recently named vice president and general manager of Unity Broadcasting Network-Penna., Inc., the station's parent company.

The 39-year-old Chicago native first came to WDAS in 1970 where he subsequently held a variety of management and sales positions, including assistant general manager. When the stations were purchased by Unity in November 1979, Anderson was named general manager.

Also a member of Arbitron Advisory Council, Anderson has received a number of community citations.

ficiently modern, he disliked the fact that there wasn't enough. "They have only one or two production facilities," he said. "The students don't have enough time to become proficient on them."

KFMD, a Top 40 station, is one of the few that hires air personalities directly out of college. "The reason we do that is that a lot of them come from this area so we don't need any pronunciation guides," said Sesterhenn. Nevertheless, Sesterhenn has some reservations about the graduate's ability to perform on the job. "A lot of the new DJs think that all you have to do is throw a record down," he said. John Cooper of progressive rock outlet WQBK/Albany agreed on this point. "It's another skill they need on top of spinning records," he said.

Cooper said he does hire air personalities out of college, but only for part-time work. "There are a lot of people who've been here for years so it would not look good to hire somebody without some outside experience," he said.

Lack Of Polish

Lack of professionalism is the major reason why the stations surveyed hesitate to hire people right out of college. "There's a certain loose attitude at college and (personalities) have a readjustment to make in commercial radio," said Cooper.

"They're too amateurish out of college," agreed Carlos DeJesus, program director of urban contemporary WKTU/New York. "It's risky to hire them. I was lucky to get a job right out of college, but I was just the right person in the right place at the right time." DeJesus began his commercial broadcasting career on WBLS/New York in 1976 when the station needed a part-time Latin announcer. "If I were getting out of college today, I probably would not get the job," he said.

Tom Hedges, program director of AOR-formatted KLOS/Los Angeles, also said he only takes people with similar experience. "You can't learn a job out of a book," he said. "If you wanted to be a civil engineer, you couldn't build a sewer system from out of a book."

For some radio stations, broadcasting courses do not matter at all, and some program directors advocated that future air personalities get a better-rounded education. "Whenever I talk to high school or college students, I tell them to go to college rather than to broadcasting school," said Leroy Henson, program director of KSJO/San Jose. "It makes them into better broadcasters." "I like personalities to have a liberal arts background," added KLOS's Hedges. "You'll start having people who can communicate with the audience."

Personality Important

One-on-one communication was the most important value stressed by Rick Petrone, music director of all-jazz WYRS/Stamford, Conn., who hires his station's air talent. "I look for personality and the ability to carry a conversation through talk sets," said Petrone. "I don't like hype or overly educational sets."

Both Petrone and WQBK's Cooper urged young air talent to learn as much as possible about the history of the music they play. "They've got to have a working knowledge of the music from way back in time, not just from 1970," said Petrone. "I encourage people to go through our record library and learn the history of the music," added Cooper.

Many of the program directors surveyed got their starts on college radio and felt it was a good place to learn the basics. "I'm a firm believer in college radio," said KLOS's Hedges. "It gives you better experience."

AIR PLAY

SATELLIGHTS — Despite a legal challenge mounted before the Federal Communications Commission (FCC), by Warner-Amex Satellite Entertainment Company (WASEC), RCA Americom successfully auctioned off its seven satellite transponders a week ago Friday through Sotheby Parke Bernet in New York. WASEC, a joint venture of Warner Communications and American Express, maintains that RCA Americom acted illegally by earmarking transponder #11 for auction. The FCC has until Jan. 15 to rule on the auction's legality, the same day that the winners have to demonstrate financial capability to maintain the transponders. The winners were: Satellite Systems, a developmental corporation; Faith Broadcasting, a protestant evangelical group; RCTV, a cable channel owned by RCA and Rockefeller Center; Home Box Office, Inner City Broadcasting, UTV Cable Systems and believe it or not, WASEC.

MUSIC OF YOUR LIFE — John McLeod, PD of KLIV/San Jose, (Calif.) a station using Al Ham's "Music Of Your Life" oldies format, has come up with a different guest DJ concept. Each Saturday morning, he invites listeners to join him on the air and reminisce about the memories the songs recall. (Listeners are invited to send in a playlist of 18 of their favorite big band and pop hits from the '30s, '40s and '50s). "We might have an electrical engineer come in and talk about how a particular song reminded him of 1945



'CENTERFOLD' ACTION — EMI America staffers promoting the new J. Geils Band LP, "Freeze Frame," and its featured single, "Centerfold," recently added a luscious touch at KIIS/Los Angeles. Pictured with Playmates Tara and Piper are Jack Satter (l), EMIA/Liberty; Don Benson (c), KIIS PD; and John Hey, EMIA/Liberty.

when he was just getting out of the military," said McLeod. "I like to call it 'real people radio.'" McLeod added that he had no problem finding people who wanted to submit their favorite songs. "The most curious part of the response has been that listeners offer us their old collections of 78s," he said. "We've had to respectfully decline, of course." KLIV has used the format since last May and this promotion since July. It's too early to tell if it has improved its ratings, as San Jose was not rated in the Summer 1981 Arb book.

SYNDICATION INDICATIONS — Drake-Chenault has extended the deadline for its "Talent Search II" to Dec. 18. Air personalities from across the country are invited to submit air checks to the syndicator, which will then judge them and press the most winning ones into a disc that is available on request. "We feel this is an opportunity to let DJs advance their careers," said Doug Flodin, a company spokesman. "We do have some success stories, too, like Jonathan Brandmeyer who went from WOKY/Milwaukee to ZKKP/Phoenix. For more information, call D-C at (213) 883-7400. . . KRLA/Los Angeles becomes the first station in that market to carry the Dick Clark national music survey, which is based on the Cash Box charts.

NETWORK NEWS — RadioRadio, CBS's new young-adult-oriented web, is wasting no time lining up its new features. The latest are four spots dubbed "in touch." The first is a news spot devoted to one top daily news item to be delivered by one of the network's newscasters. The second, called "self," examines the relation of the individual to the world, although no philosophers are expected to appear. The third spot, "discoveries," is a science-oriented spot that covers topics from potential cures of the common cold to solar powered airplanes. The fourth feature, "celebrations," will spotlight music and up and coming artists. The newscasters have not yet been chosen but reports have it that no regular CBS news people will appear. The network is scheduled to bow next Spring . . . ABC Contemporary Network has re-signed the Creative Factor of Los Angeles to produce its 90-minute "spotlight specials" in 1982. The firm produced previous specials of the Doobie Brothers, the Eagles and Fleetwood Mac. Production for the first 1982 special is now underway.

FOR YOUR INFORMATION — At a recent address before the North Carolina Broadcasters Assn. annual convention, Ralph Guild, president of McGavren Guild Radio, suggested a new method for pricing radio stations. "The best thing to happen to radio pricing since World War II happened when stations pulled their rate cards out of Standard Rate and Data," said Guild in his speech, adding that this move "in effect put pricing control back into the hands of the national sales force."

Larry Riggs



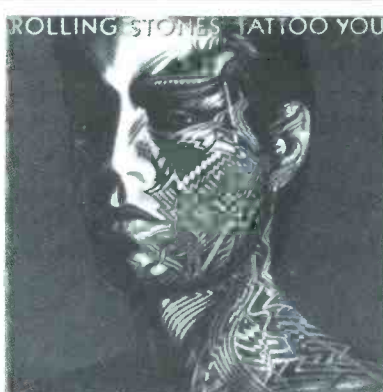
THE ELEVEN-TEN MEN — Los Angeles' pop purveyors of the '60s, the jocks who spun on KRLA, were reunited recently to coincide with the station's move toward re-programming the '60s sound. Pictured in the top row are (l-r): "Rebel" Foster; "T.Q." Ted Quillin; Richard Beebe; program director Jack Roth; and "The Hullabalooer," Dave Hull. Pictured in the center row is Dick Moreland. Pictured in the front row are (l-r): "Emperor" Bob Hudson; Bobby "Boris" Picket; Bob Eubanks; Casey Kasem; Charlie O'Donnell; and Johnny Hayes.

CASH BOX ROCK ALBUM RADIO REPORT



THE CARS • SHAKE IT UP • ELEKTRA
ADDS: KZEL, KROQ, KNAC, WLVQ, KMET, WBAB, KSFJ, WKLS, KNCN, WYSP, KLOL, WLIR, WRNW, WOUR, KEZY, WMMS, WCOZ, KOME, KZEW, WBLM, KMGD, WCCC, KBPI, WGRQ, WNEW. **HOTS:** KMET, WBAB, WLIR, WRNW, KZEW, WCCC. **MEDIUMS:** WLVQ, KEZY, KOME, WNEW. **PREFERRED TRACKS:** Title, Cruiser.
SALES: Just shipped.

1 MOST ADDED



2 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** WWW, KSJO, KZEL, KROQ, KNAC, WLVQ, KMET, WBAB, KSFJ, WNEW, WGRQ, KBPI, WCCC, KMGD, WBLM, WKLS, WABX, KZAM, KNCN, WYSP, KLOL, WLIR, WRNW, WOUR, KEZY, WMMS, KSHE, WCOZ, KOME, KZEW. **MEDIUMS:** None. **PREFERRED TRACKS:** Start, Slave, Limousine.
SALES: Good in all regions.

1 MOST ACTIVE

LP Chart Position

- 92 **ATLANTA RHYTHM SECTION • QUINELLA • COLUMBIA**
ADDS: None. **HOTS:** WKLS, KNCN, KMGD, KBPI. **MEDIUMS:** KLOL, KEZY, WCOZ, KZEW, WBLM, KNX, WNEW, WBAB. **PREFERRED TRACKS:** Alien.
SALES: Fair in South; weak in others.
- 13 **PAT BENATAR • PRECIOUS TIME • CHRYSALIS**
ADDS: None. **HOTS:** WWW, KNCN, WYSP, KLOL, WLIR, WCOZ, KOME, KMGD, KBPI, KSFJ, WBAB. **MEDIUMS:** KSJO, KMET, WABX, KZAM, KEZY, WMMS, KOME, WBLM, WNEW. **PREFERRED TRACKS:** Promises, Fire, Just.
SALES: Good to moderate in all regions.

LP Chart Position

- 11 **DARYL HALL & JOHN OATES • PRIVATE EYES • RCA**
ADDS: None. **HOTS:** KZAM, WYSP, WLIR, WRNW, WMMS, KOME, WNEW, WWW. **MEDIUMS:** KEZY, KBPI, WBAB, KROQ. **PREFERRED TRACKS:** Title, I Can't.
SALES: Good to moderate in all regions.
- 78 **DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA**
ADDS: KSFJ. **HOTS:** WMMS, WWW. **MEDIUMS:** WYSP, WLIR, WCOZ, KOME, KZEW, WBLM, KMGD, KBPI, WBAB, WLVQ. **PREFERRED TRACKS:** Merilee.
SALES: Moderate in Midwest; fair in others.
- 34 **THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**
ADDS: KZAM. **HOTS:** WWW, WLVQ, KMET, WBAB, KSFJ, WNEW, WGRQ, WYSP, WLIR, WRNW, WOUR, WMMS, WCOZ, KOME, WCCC. **MEDIUMS:** KSJO, KZEL, KROQ, KBPI, WKLS, WABX, KNCN, KLOL, KEZY, KSHE, WBLM, KMGD. **PREFERRED TRACKS:** Centerfold, Title.
SALES: Good to moderate in all regions.
- 3 **JOURNEY • ESCAPE • COLUMBIA**
ADDS: None. **HOTS:** WWW, KSJO, KZEL, WLVQ, KMET, WBAB, KSFJ, WGRQ, KBPI, WKLS, WABX, KZAM, KNCN, WYSP, KLOL, WOUR, KEZY, WMMS, KOME, KZEW, KMGD, WCCC. **MEDIUMS:** KROQ, WLIR, KSHE, WCOZ, WBLM. **PREFERRED TRACKS:** Believin', Stone, Crying.
SALES: Good in all regions.

LP Chart Position

- 76 **QUARTERFLASH • GEFFEN**
ADDS: None. **HOTS:** WWW, KZEL, WLVQ, WBAB, WGRQ, KNX, KZAM, KNCN, KLOL, WLIR, WOUR, KEZY, WMMS, WCOZ, WBLM. **MEDIUMS:** KSJO, KROQ, KMET, KBPI, WKLS, WABX, WRNW, KOME, KZEW, KMGD. **PREFERRED TRACKS:** Harden.
SALES: Good to moderate in all regions.
- 69 **RED RIDER • AS FAR AS SIAM • CAPITOL**
ADDS: None. **HOTS:** KSJO, WYSP, KZEW, KMGD, WGRQ, WLVQ. **MEDIUMS:** KZEL, WKLS, KLOL, WLIR, WCOZ, KOME, WBLM, WCCC, KBPI, KSFJ, WBAB. **PREFERRED TRACKS:** Lunatic.
SALES: Good to moderate in all regions; strongest in Midwest.

2 MOST ADDED

- **BLACK SABBATH • MOB RULES • WARNER BROS.**
ADDS: WKLS, KNCN, KLOL, WLIR, WRNW, WMMS, KSHE, KZEW, WCCC, WGRQ, WBAB, WLVQ, KZEL, WWW. **HOTS:** None. **MEDIUMS:** WLVQ. **PREFERRED TRACKS:** Open.
SALES: Just shipped

5 MOST ADDED

- 60 **LINDSEY BUCKINGHAM • LAW AND ORDER • ASYLUM**
ADDS: KOME. **HOTS:** KZAM, WLIR, KEZY, WMMS, KNX, WGRQ, WLVQ, WWW. **MEDIUMS:** KLOL, WRNW, KZEW, KBPI, WBAB, KMET, KROQ, KZEL. **PREFERRED TRACKS:** Trouble.
SALES: Good to moderate in all regions; strongest in West and Midwest.
- 24 **DEVO • NEW TRADITIONALISTS • WARNER BROS.**
ADDS: None. **HOTS:** WLIR, WRNW, KNAC, KROQ. **MEDIUMS:** KNCN, KOME, WBLM, KMGD, WNEW, KSFJ, WBAB, KMET. **PREFERRED TRACKS:** Through, Anger.
SALES: Moderate in West; fair in others.

- 15 **RUSH • EXIT... STAGE LEFT • MERCURY/POLYGRAM**
ADDS: WBLM, KZEW, KOME. **HOTS:** WKLS, KNCN, WLIR, WMMS, KSHE, WGRQ, WBAB, KMET, KZEL, WWW. **MEDIUMS:** KOME, WOUR, WCCC, KBPI, WLVQ. **PREFERRED TRACKS:** Open.
SALES: Good in all regions.

- 169 **JOHN ENTWISTLE • TOO LATE THE HERO • ATCO**
ADDS: None. **HOTS:** WLIR, WOUR, KZEW, KMGD. **MEDIUMS:** WWW, KZEL, KROQ, WLVQ, KNCN, WYSP, KLOL, KEZY, WMMS, KOME, WBLM, KBPI, WGRQ, WNEW, KSFJ, WBAB. **PREFERRED TRACKS:** Title.
SALES: Fair in Midwest; weak in others.

- 5 **BOB SEGER & THE SILVER BULLET BAND • NINE TONIGHT • CAPITOL**
ADDS: None. **HOTS:** WWW, WKLS, WABX, KNCN, WMMS, KOME, KMGD, KBPI, WNEW, KMET. **MEDIUMS:** KSJO, KROQ, KLOL, WLIR, WCOZ, WBLM, KSFJ, WBAB. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

- 9 **DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC**
ADDS: None. **HOTS:** WWW, WBAB, WKLS, KZAM, KNCN, KEZY, WMMS, KSHE, KOME, KZEW, KBPI, KNX. **MEDIUMS:** WABX, WYSP, WLIR, WRNW, WBLM, WNEW. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions.

- 20 **BILLY SQUIER • DON'T SAY NO • CAPITOL**
ADDS: None. **HOTS:** WLIR, KOME, WGRQ, KSFJ, KMET, KSJO, WWW. **MEDIUMS:** WMMS, WCOZ, WBLM, KMGD, WNEW. **PREFERRED TRACKS:** Dark, Stroke, Daze, My Kinda
SALES: Good to moderate in all regions.

- 1 **FOREIGNER • 4 • ATLANTIC**
ADDS: None. **HOTS:** WWW, KSJO, KZEL, KMET, WBAB, KSFJ, WNEW, WGRQ, WKLS, WABX, KNCN, WYSP, KLOL, WLIR, WRNW, KEZY, WMMS, WCOZ, KOME, KZEW, KMGD, WCCC, KBPI. **MEDIUMS:** WLVQ, WBLM. **PREFERRED TRACKS:** Waiting, Urgent, Night, Juke.
SALES: Good in all regions.

- **DEL SHANNON • DROP DOWN AND GET ME • NETWORK/ELEKTRA**
ADDS: KZEL, WBAB, KMGD, KOME, KNCN. **HOTS:** None. **MEDIUMS:** KMET, KEZY

- 8 **GENESIS • ABACAB • ATLANTIC**
ADDS: None. **HOTS:** WWW, KROQ, WLVQ, WBAB, KSFJ, WNEW, WGRQ, WCCC, KNCN, WYSP, KLOL, WLIR, WRNW, WOUR, KEZY, WMMS, KSHE, WCOZ, KOME, KZEW, WBLM, KMGD. **MEDIUMS:** KSJO, KZEL, KNCN, KMET, KBPI, WKLS, WABX, KZAM. **PREFERRED TRACKS:** No Reply, Title, Another.
SALES: Good to moderate in all regions; weakest in South.

- 39 **ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.**
ADDS: KOME, WYSP. **HOTS:** WWW, KNCN, WLIR, WRNW, KEZY, WMMS, KNX, WNEW, WBAB, KMET, WLVQ. **MEDIUMS:** KZEL, KOME, WABX, WOUR, KZEW, KMGD, KSFJ. **PREFERRED TRACKS:** Turks, Title.
SALES: Major breakouts in all regions.

- 29 **THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M**
ADDS: None. **HOTS:** WYSP, WLIR, WMMS, KZEW, WBAB, KNCN, KROQ. **MEDIUMS:** KOME, WNEW, KSFJ, KMET, WWW. **PREFERRED TRACKS:** Lips, Beat, This Town.
SALES: Moderate in East and West; fair in others.

- 119 **SURVIVOR • PREMONITION • SCOTTI BROS./CBS**
ADDS: KZEL, WABX. **HOTS:** WLIR, WMMS, KZEW, WBLM, KMGD. **MEDIUMS:** WWW, KNCN, WYSP, KLOL, KSHE, KBPI, KSFJ, WBAB, WLVQ, KROQ, KSJO. **PREFERRED TRACKS:** Poor.
SALES: Moderate in Midwest; fair in others.

- 43 **THE STEVE MILLER BAND • CIRCLE OF LOVE • CAPITOL**
ADDS: KOME. **HOTS:** WWW, KZEL, WLVQ, WLIR, WRNW, KEZY, KNX, WGRQ, WNEW. **MEDIUMS:** KMET, WBAB, WKLS, WABX, WMMS, KOME, KZEW, WBLM, KMGD, KBPI, KSFJ. **PREFERRED TRACKS:** Heart, Baby, Title.
SALES: Good to moderate in all regions.
- 7 **STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC**
ADDS: None. **HOTS:** WWW, KSJO, KROQ, KSFJ, WGRQ, KNX, WKLS, KZAM, KNCN, WYSP, WOUR, KEZY, WMMS, WCOZ, KOME, KZEW, KMGD, KBPI. **MEDIUMS:** WNEW, WABX, WLIR, WRNW, WBLM. **PREFERRED TRACKS:** Leather, Draggin', Edge.
SALES: Good to moderate in all regions.
- 50 **OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS**
ADDS: WBLM. **HOTS:** WKLS, KNCN, WOUR, WMMS, KSHE, WGRQ, WBAB, KMET. **MEDIUMS:** WWW, KZEL, WLVQ, KLOL, WLIR, WCOZ, KOME, KZEW, KMGD, WCCC. **PREFERRED TRACKS:** Over, Title.
SALES: Major breakouts in all regions.
- 4 **THE POLICE • GHOST IN THE MACHINE • A&M**
ADDS: None. **HOTS:** WWW, KZEL, KROQ, KNAC, WLVQ, KMET, WBAB, KSFJ, WNEW, WGRQ, WCCC, WKLS, WABX, KZAM, KNCN, WYSP, WLIR, WRNW, WOUR, KEZY, WMMS, KSHE, WCOZ, KOME, KZEW, WBLM, KMGD. **MEDIUMS:** KSJO, KBPI, KLOL. **PREFERRED TRACKS:** Every, Secret, One World, Invisible.
SALES: Good in all regions.

- 38 **TRIUMPH • ALLIED FORCES • RCA**
ADDS: None. **HOTS:** KSJO, KZEL, WBAB, KNCN, KLOL, WLIR, WMMS, KOME, KZEW, WBLM, KMGD, WCCC, WGRQ. **MEDIUMS:** WWW, WLVQ, KMET, WKLS, WABX, WYSP, WRNW, WCOZ, KSFJ. **PREFERRED TRACKS:** Magic.
SALES: Moderate in Midwest and South; fair in others.

4 MOST ADDED

- 57 **NEIL YOUNG & CRAZY HORSE • RE-AC-TOR • REPRISE**
ADDS: KSJO, KMGD, KZEW, KOME. **HOTS:** WLIR, WRNW, WMMS, WNEW, WBAB, KMET. **MEDIUMS:** WWW, KOME, WKLS, KNCN, WYSP, WOUR, KSHE, WBLM, WGRQ, WLVQ, KZEL. **PREFERRED TRACKS:** Opera, Shots, T-Bone.
SALES: Major breakouts in all regions.

LISTED ALPHABETICALLY BY ARTIST

November 21, 1981

LAST WEEK	THIS WEEK		WEEKS ON CHART
6	1	PHYSICAL OLIVIA NEWTON-JOHN	8
1	2	PRIVATE EYES DARYL HALL & JOHN OATES	13
2	3	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS	15
12	4	WAITING FOR A GIRL LIKE YOU FOREIGNER	7
4	5	START ME UP ROLLING STONES	14
3	6	ENDLESS LOVE DIANA ROSS and LIONEL RICHIE	21
14	7	HERE I AM AIR SUPPLY	10
15	8	OH NO COMMODORES	10
11	9	EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE	9
7	10	THE NIGHT OWLS LITTLE RIVER BAND	14
9	11	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD	14
10	12	WHEN SHE WAS MY GIRL THE FOUR TOPS	14
5	13	FOR YOUR EYES ONLY SHEENA EASTON	18
19	14	WHY DO FOOLS FALL IN LOVE DIANA ROSS	6
20	15	YOUNG TURKS ROD STEWART	6
17	16	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON	14
26	17	LET'S GROOVE EARTH, WIND & FIRE	8
21	18	THE OLD SONGS BARRY MANILOW	7
13	19	JUST ONCE QUINCY JONES featuring JAMES INGRAM	15
8	20	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER	11
16	21	STEP BY STEP EDDIE RABBITT	18
28	22	TROUBLE LINDSEY BUCKINGHAM	5
29	23	HARDEN MY HEART QUARTERFLASH	6
32	24	YESTERDAY'S SONGS NEIL DIAMOND	3
34	25	DON'T STOP BELIEVIN' JOURNEY	4
27	26	SAUSALITO SUMMERNIGHT DIESEL	11
30	27	MY GIRL (GONE, GONE, GONE) CHILLIWACK	9
31	28	OUR LIPS ARE SEALED GO-GO'S	13
36	29	LEATHER AND LACE STEVIE NICKS (with DON HENLEY)	5
33	30	NEVER TOO MUCH LUTHER VANDROSS	8

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	31	NO REPLY AT ALL GENESIS	9
39	32	TAKE MY HEART KOOL & THE GANG	7
22	33	SUPER FREAK (PART 1) RICK JAMES	16

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	34	TURN YOUR LOVE AROUND GEORGE BENSON	5
11	35	HEART LIKE A WHEEL STEVE MILLER BAND	4
43	36	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	6
23	37	WE'RE IN THIS LOVE TOGETHER AL JARREAU	17

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	34	TURN YOUR LOVE AROUND GEORGE BENSON	5
11	35	HEART LIKE A WHEEL STEVE MILLER BAND	4
43	36	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	6
23	37	WE'RE IN THIS LOVE TOGETHER AL JARREAU	17

LAST WEEK	THIS WEEK		WEEKS ON CHART
40	38	I WANT YOU, I NEED YOU CHRIS CHRISTIAN	8

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
60	39	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES	2
18	40	HARD TO SAY DAN FOGELBERG	13

CASH SMASH

LAST WEEK	THIS WEEK		WEEKS ON CHART
66	41	UNDER PRESSURE QUEEN & DAVID BOWIE	3

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
65	42	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND	2

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
59	43	HOOKED ON CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA	4

LAST WEEK	THIS WEEK		WEEKS ON CHART
52	44	TWILIGHT ELO	5

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PRESENTED BY MUSIC HEARD ON MORE A WEEKLY REVIEW

RADIO CHART

TOP 100 SINGLES

November 21, 1981

LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
15	45	3	CENTERFOLD THE J. GEILS BAND ADDS: WSEZ, WPRO-FM, WTIC-FM-29, Z102-32, WTIJ. JUMPS: KZZP Ex To 29, KCPX Ex To 36, WRVQ 27 To 11, WXKS 24 To 10, KEZR 23 To 18, WKXX Ex To 27, WTRY Ex To 29, Z93 29 To 26, WWXX Ex To 30, WFI 26 To 23, KLUC Ex To 29, KEGL Ex To 28, KYYX 34 To 29, WRQX Ex To 21, WBCY Ex To 29, KBEQ 28 To 22, KFMD Ex To 27, WIKS Ex To 19, WOKI Ex To 30, WBEN-FM 38 To 31, CKLW 26 To 15, KIMN Ex To 29, B97 Ex To 30. SALES: Moderate in the Midwest.
6	46	5	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP ADDS: KEZR, WHHY, WBBF, WAYS-19, CKLW-28, WMAK-FM-23, WTIJ, WRFC, WVBF-30, KRQ-27, WHBQ. JUMPS: WGH Ex To 20, WISM Ex To 27, WKY Ex To 20, WOKI 25 To 19, WSGN 22 To 16, KOPA Ex To 29, KCPX 19 To 16, Z93 28 To 25, KRTH Ex To 29, KIMN Ex To 27.
9	47	8	MAGIC POWER TRIUMPH ADDS: KEGL. JUMPS: WLS 28 To 23, WLS-FM 28 To 23, WIKS 12 To 9.
7	48	14	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON
2	49	8	PROMISES IN THE DARK PAT BENATAR
3	50	7	STEAL THE NIGHT STEVIE WOODS ADDS: WVBF-29. JUMPS: WCAO 30 To 27, WZZR 15 To 12, WNCI 23 To 20, WMAK-FM 25 To 21, WDRQ Ex To 22, BJ105 26 To 23, WXKS Ex To 28, KSLQ 30 To 27. SALES: Weak in all regions.
14	51	3	WRACK MY BRAIN RINGO STARR ADDS: 94Q, WZZR, KOAQ, WXKS, Z93, WFI, WLCL-FM, WBBQ. JUMPS: WCAO Ex To 28, 96KX Ex To 32, KYYX Ex To 32, WBCY Ex To 28, WICC 27 To 24, Z102 29 To 26, KCPX Ex To 35, WBEN-FM 34 To 29. SALES: Breakouts in the West, East and Midwest.
57	52	6	POOR MAN'S SON SURVIVOR ADDS: WRQX. JUMPS: WLS 34 To 26, WLS-FM 34 To 26, KCPX Ex To 40, WGCL Ex To 30, WIKS 19 To 15. SALES: Moderate in the Midwest.
58	53	3	LIVING EYES BEE GEES ADDS: WSEZ, Y100-35, WZZR, KEEL, WANS, Z93, WGCL, WHBQ, WBBQ. JUMPS: WSGN Ex To 32, KCPX Ex To 39, KIQQ Ex To 40, WTIJ 36 To 26, WXKS 30 To 24.
32	54	5	CASTLES IN THE AIR DON McLEAN ADDS: WOKI, WNBC-29, KFI, WQXA. JUMPS: WCAO 21 To 17, WISM Ex To 26, WBBF Ex To 20, KEEL Ex To 33, WGSV 29 To 22, WZUU 30 To 26. SALES: Breakouts in the East.
73	55	3	COOL NIGHT PAUL DAVIS ADDS: WZUU, KOAQ, KIQQ, WVBF, Y103-31, KFI, WQXA, WAKY-23, WLCL-FM-28, KBEQ-33, WSKZ, KDWB-24, KIMN, KZZR, WZZP, KLUC, KFMK, KYYX, WAYS-20, WOKY, KFMD, WZZR, WNCI-30, WKBW, WPGC. JUMPS: WCAO Ex To 30, WBEN-FM 39 To 32, KEZR Ex To 23, WRFC Ex To 29, WTRY Ex To 30, WHBQ Ex To 14, WISM 30 To 25, KRTH Ex To 30, 94Q 29 To 26, WOKI Ex To 35, KHFI 29 To 19, WGSV 30 To 26, Z102 32 To 29, WKXX Ex To 30, Z93 27 To 24.

HIT BOUND

LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
24	56	11	SAY GOODBYE TO HOLLYWOOD BILLY JOEL
38	57	11	YOU SAVED MY SOUL BURTON CUMMINGS
44	58	11	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN
25	59	19	WHO'S CRYING NOW JOURNEY
46	60	11	IN THE DARK BILLY SQUIER
54	61	7	ONE MORE NIGHT STREEK
HIT BOUND			
82	62	2	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT ADDS: WMAK-FM, WANS, KJRB, WHB-21, KEGL, WRQX, WHBQ, KIMN, Q105-32, KZZP, WCAO, KEZR, WHHY, WSEZ, WISM, KFMK, WBCY, WZZR, WNCI, WSGN. JUMPS: KLUC Ex To 28, 94Q Ex To 29, WOKI Ex To 28, WGSV Ex To 32, WAKY 23 To 18, KRAV Ex To 19, KBEQ 31 To 25.
63	63	5	MISTAKEN IDENTITY KIM CARNES
67	64	5	LA LA MEANS I LOVE YOU TIERRA ADDS: Y100 26 To 23, KIQQ 26 To 20, WXKS 29 To 26, KFI 15 To 12, KRQ 20 To 17, KINT 12 To 10. SALES: Weak in all regions.
71	65	4	SWEET MERILEE DONNIE IRIS ADDS: WOKI, KCPX. JUMPS: 96KX 20 To 16. SALES: Fair in the Midwest.
72	66	4	THE COWBOY AND THE LADY JOHN DENVER ADDS: KCPX 35 To 31. SALES: Fair in the South.
79	67	3	TALKING OUT OF TURN THE MOODY BLUES ADDS: WWXX, KIQQ, WTIJ, WKXX, WBEN-FM-40, KINT. JUMPS: KFMD Ex To 29, WOKI 30 To 27, WRFC Ex To 28.
70	68	4	I'M JUST TOO SHY JERMAINE JACKSON ADDS: KIQQ 36 To 30, WXKS 28 To 23.
69	69	4	PAY THE DEVIL (OOO BABY OOO) THE KNACK
58	70	12	WORKING IN THE COAL MINE DEVO
85	71	2	WORKING FOR THE WEEKEND LOVERBOY ADDS: KZZP, WGH, WSEZ, KLUC, WQXA, WIKS, KRQ. JUMPS: KJRB Ex To 29, KEGL 28 To 19, WBEN-FM 40 To 33.
61	72	6	BET YOUR HEART ON ME JOHNNY LEE
47	73	13	ALIEN ATLANTA RHYTHM SECTION
48	74	12	SHARE YOUR LOVE WITH ME KENNY ROGERS
87	75	2	MORE THAN JUST THE TWO OF US SNEAKER ADDS: WRVQ, WTIJ, WKXX, WFI, WZUU. JUMPS: KEGL Ex To 30.
51	76	15	BURNIN' FOR YOU BLUE OYSTER CULT
—	77	1	SHAKE IT UP THE CARS ADDS: Z93, KEGL-29, WIKS, KRQ, KINT, WBBQ, KZZP, KEZR, KLUC, KYYX, WICC, KHFI, B97, KOPA, Z102-36, WXKS, WKXX. Day-Part: KJRB.
84	78	5	CONTROVERSY PRINCE ADDS: Y100. SALES: Good in the South.

LAST THIS WEEK	THIS WEEK	WEEKS ON CHART	ARTIST
50	79	26	QUEEN OF HEARTS JUICE NEWTON
89	80	3	KEY Largo BERTIE HIGGINS
86	81	5	I HEARD IT THROUGH THE GRAPEVINE ROGER ADDS: FM102 27 To 17. SALES: Moderate in the South. Fair in the Midwest.
—	82	1	SHE'S GOT A WAY BILLY JOEL ADDS: WGH-22, WRVQ, WBCY, WICC, WCAO, KHFI, WGSV, BJ105-40, KOFM, KFI, WGCL, KBEQ-30.
—	83	1	LET ME LOVE YOU ONCE GREG LAKE ADDS: WOKI, WANS, KCPX, KYYX, WNCI, KINT. JUMPS: WICC Ex To 30. ON: 94Q, JB105.
—	84	1	IF I WERE YOU LULU ADDS: 94Q, WGSV, WISM. JUMPS: WAKY 17 To 13. ON: KIQQ, WGCL, WGH, KCPX, WMAK-FM.
76	85	7	I SURRENDER ARLAN DAY
—	86	1	COME GO WITH ME THE BEACH BOYS ADDS: WHB-22, KFI, WMAK-FM, KHFI. JUMPS: WICC Ex To 29, WSGN Ex To 34, WTIJ Ex To 40. ON: WSEZ.
80	87	6	RUN TO ME SAVOY BROWN
—	88	1	MY KINDA LOVER BILLY SQUIER ADDS: WLS, WLS-FM, WXKS, WSPT, KERN, WKJJ.
—	89	1	BATTLE OF GLORY KENNY ROGERS ADDS: WSGN, WLCL-FM-30. ON: KIQQ, KSTP-FM. SALES: Breakouts in the West and Midwest.
75	90	18	HEAVY METAL (TAKIN' A RIDE) DON FELDER
74	91	17	I COULD NEVER MISS YOU (MORE THAN I DO) LULU
83	92	7	WHEN SHE DANCES JOEY SCARBURY
—	93	1	WKRP IN CINCINNATI (MAIN THEME) STEVE CARLISLE ADDS: BJ105, WGSV, WICC. ON: WISM, KXOK.
78	94	12	STAY AWAKE RONNIE LAWS
77	95	18	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS with TOM PETTY and the HEARTBREAKERS
88	96	8	IT'S ALL I CAN DO ANNE MURRAY
81	97	9	HE'S A LIAR BEE GEES
91	98	18	GENERAL HOSPI-TALE THE AFTERNOON DELIGHTS
90	99	9	A LUCKY GUY RICKIE LEE JONES
93	100	21	URGENT FOREIGNER

LOOKING AHEAD

ANYONE CAN SEE IRENE CARA ADDS: WGH, KCPX	
CLOSER TO THE HEART RUSH ADDS: WLS-FM, KINT	
A WORLD WITHOUT HEROES KISS ADDS: BJ105, KINT	

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

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COUNTRY

Country Boom Tightens Playlists As Radio Competition Intensifies

(continued from page 6)

out factor is a lot quicker — I don't care who you are. I think Elvis learned that years ago."

Radio personnel agree that there's a "glut of product." "I got bombarded three months ago by the major labels," notes Gary West of WELA/East Liverpool, Ohio. "You expect a lot of product around Christmas time, but three months ago wasn't anywhere near Christmas."

Competition Heats Up

Jerry King, music director at KKYX/San Antonio, points out that competition has made it more difficult for him to add new ar-

LeGardes Ink For Australian - U.S. Country Package

by Jennifer Bohler

NASHVILLE — The LeGarde Twins have signed a three-year recording contract with Sydney, Australia-based Festival Records, the largest independent record company in that country. The first album, "Down Under Country," is scheduled to ship Nov. 30 in Australia.

Recorded in four different studios here, the album is a single disc, 20-song release that features 10 American country songs and 10 Australian country songs, and carries a list price of \$9.99. According to the LeGardes, who were born and raised in Australia, but spent a good deal of 1980 in this country playing state and county fairs and other dates, the concept of a "best of both worlds" type of album was inspired by their manager, Sy Rosenberg. They added that just as country music has grown in popularity in this country, it has grown equally in stature in Australia.

All merchandising tools, such as flats and posters, will be utilized at the retail level. Videos filmed in Nashville will also be made available for in-store use, according to Peter Hebbes, Festival Music's general manager, who was in Nashville to supervise the video filming.

For Australian radio, the LeGardes will be making custom radio spots for all the key market stations. As for television, the duo has filmed 10 segments of the popular Australian television program *Country Music* scheduled to air on the Australian Broadcast Corp. (ABC), the only national broadcasting company in Australia.

Hebbes noted that the company will first release the album, and then rely on feedback from radio as to a single release. In Australia, the LeGardes are more of an album-oriented group.

The LeGardes, who in the late '60s starred in two top Australian television programs, will tour Australia in February and March of 1982.

Almo Irving

(continued from page 10)

single in each of the past four years.

The opening of the new branch will also have an effect on Almo Irving's foreign territories, particularly London, according to Bob Grace, president of Rondor International. The move is expected to enhance the firm's existing catalog, which includes Paul Kennerley's compositions for the "White Mansions" and "The Legend Of Jesse James" albums.

Conrad labeled his latest appointment "very exciting" and lauded the company for its enthusiasm. "A&M Records and the new A&M film company have so much to offer Nashville writers. It will be extremely rewarding to be a part of this new venture," Conrad said.

The office will be located at 1010 16th Ave. South, Nashville.

tists, since the San Antonio market, which hosted two country stations one year ago, now has a quintet of country outlets. He insisted, however, that he will "still play a good record."

King also feels the expanded Quarterly Measurement format used by Arbitron, in which radio stations are now monitored by diary-keepers 24 weeks out of the year instead of eight, has caused playlists to be trimmed. Traditionally, during ratings period, stations have tightened up their playlists and given heavier rotation to top name artists in an effort to boost ratings, and King feels that many stations are still using that approach, even in the 12-week survey. He adds, however, that "if we can hold on about two or two-and-a-half years," playlists should begin to loosen up when programmers find that preferential treatment is unnecessary during the ratings period.

An increased ability to sell advertising at the radio level is also cutting into the air time for country records. "Because of the popularity of country radio," says Wooley, "they (the stations) are able to sell more time than they were, so, if you go from eight minutes an hour to 16 minutes an hour, you're going to be cutting the music down. Country radio, as in all radio, has been getting into more news, sports and information, and it cuts down the amount of time to actually play records."

"The funny thing, is" he adds, "so many times when a radio station — rock, country,

(continued on page 28)



POWELL, STEVENS AID GOVERNOR'S CAMPAIGN — RCA recording artists Sue Powell and Ray Stevens recently performed at a fund-raising dinner for Tennessee governor Lamar Alexander at Nashville's Opryland Hotel. Pictured at the banquet are (l-r): Stevens, Powell and Alexander.

Moonshine Pacts With Samantha

NASHVILLE — Moon Shine Records, a label formed here recently by Andy Di Martino and Mike Kelly, will be the United States distributor of Canadian-based Samatha Records. The first release under the new agreement will be a single by Vic Franklyn, a Toronto-based artist. The single is scheduled to ship Nov. 27.

Formed last month, Moon Shine has a strong overseas affiliation via wholly owned

affiliates in England, Germany and the Benelux countries, and a head foreign office in Stockholm, Sweden, which serves all of the Scandinavian countries. Through this network of overseas affiliates, all U.S. releases are also guaranteed overseas exposure.

Additionally, the label is not limiting itself to acquiring strictly country artists or material. According to Di Martino, the label has a "very open door" policy towards potential artists or material. "We are trying not to categorize music as this or that — we are more concerned with music that is classified as 'good' and appealing to the public," he said.

Artists currently signed to the label include Cedar Creek, Iris Larrat, Tommy Hunter, the Gary T' To Band, Scafell Pike and Marijohn Wilkin, whose first album, "A Little Bit Of Jesus," is scheduled to ship Dec. 4. Distribution for all product will be through independent distributors and one-stops.

Besides Di Martino and Kelly, other company employees include Joyce Di Martino, vice president, administration, Nashville; Kathy St. John, national promotion assistant; Marti Garlow, secondary promotion assistant; Lasse Eriksson, managing director, European affairs; Leonard Fries, managing director, Moon Shine, Scandinavia; and Stefan Nordin, managing director, Safir Music (Moon Shine's publishing affiliate). Additionally, the company will be using independent promoters.

Moon Shine Records is located at 1007 17th Ave. S., Nashville.

CMA Names Officers For Next Year

NASHVILLE — Rick Blackburn, vice president and general manager, CBS Records Nashville, and Ken Kragen, president, Kragen & Co., were named chairman of the board and president, respectively, at the Country Music Assn. (CMA) board of directors meeting in Nashville Nov. 6.

Other officers appointed for 1981-82 include Tandy Rice of Top Billing International, named executive vice president, and Barbara Mandrell, named senior vice president.

Other vice presidents include: Bruce Lundvall, Elektra/Asylum Records; Joe Galante, RCA Records; Tom Collins, Tom Collins Prods.; Don Zimmermann, Capitol/EMI America/Liberty Records Group; Hutch Carlock, Music City Record Distributors; Bob Sherwood, CBS Records; Chic Doherty, MCA Records; Dick McCullough, J. Walter Thompson Agency; Roger Sovine, Welk Music Group; Stan Moress, Scotti Brothers Artist Management; Irving Waugh, Irving Waugh Prods.; Barrie Bergman, Record Bar; and Andrew Wickham, Warner Bros. Records.

Additionally, the board named Harold

Moon of PRO Canada to the post of international vice president; Drew Taylor of the Drew Taylor Organization, second international vice president; Bill Lowery of the Lowery Music Group, secretary; Buddy Killen of Tree International, assistant secretary; Lynn Shults of Capitol/EMI America/Liberty, treasurer; Don N. Nelson of Don N. Nelson & Assoc., assistant treasurer; Joe Sullivan of Sound Seventy Corp., sergeant-at-arms; Jim Halsey, Jim Halsey Co., assistant sergeant-at-arms; and Bill Anderson, historian.

The new officers will serve alongside current board members Katie Coke, Janice Ericson, Don Reid, Brenda Lee, Tom T. Hall, Larry Gatlin, "Uncle" Len Ellis, Bob Cole, A. Torio, Jeffrey Kruger, Bob Austin, Lee Zhitto, Ralph Peer II, Mary Reeves Davis, Jim Slone, E.W. Wendell, Jerry Bradley, Jim Schwartz, Sam Marmaduke, Bette Kaye, Wayne McCary, Hal David, Jim Foglesong, Don Light, Dick Blake, Sam Lovullo, Sonny Anderson, Charles Scully and Glenn Snoddy and lifetime board members Bill Denny, Frances Preston, Wesley Rose and Joe Talbot.



TOGETHER AT THE LONE STAR — The Corbin/Hanner Band and Michael Murphey recently co-headlined a date at the Lone Star Cafe in New York. Backstage, they discussed with Bob Burwell, manager for both acts, the feasibility of similar future appearances. Pictured are (l-r): Murphey, Burwell, Bob Corbin and Dave Hanner.

ACM Eliminates Fans From 'Hat' Awards Voting

NASHVILLE — The Academy of Country Music (ACM) has realigned its membership categories to exclude fans and non-industry members from the annual "Hat" Award balloting, creating a new non-voting associate member status.

Associate members, a segment created especially for fans, requires a yearly \$10 fee; while the ACM's general membership, which will retain its voting privileges had its annual dues raised to \$20. Currently, though, the organization is not accepting further applications for general membership.

The new associate membership alternative was developed especially for the "continually growing audience of country music fans who wish to be kept abreast of what is happening in the industry," according to an ACM spokesman.

COUNTRY

TOP 75 ALBUMS

		Weeks On 11/14 Chart	Weeks On 11/14 Chart
1	LIVE BARBARA MANDRELL (MCA-5243)	1	13
2	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	3	36
3	BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	8	6
4	THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	4	13
5	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	7	14
6	FANCY FREE OAK RIDGE BOYS (MCA-5209)	2	25
7	THE PRESSURE IS ON HANK WILLIAMS JR. (Elektra/Curb 5E-535)	6	12
8	ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	5	19
9	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	11	10
10	GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	10	15
11	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	9	30
12	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	12	61
13	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	13	10
14	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	14	36
15	GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	18	5
16	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	17	7
17	BIG CITY MERLE HAGGARD (Epic FE 37593)	30	4
18	JUICE JUICE NEWTON (Capitol ST-12136)	15	37
19	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	16	57
20	STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	20	7
21	TAKIN' IT EASY LAGY J. DALTON (Columbia FC 37327)	21	17
22	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	22	55
23	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	24	73
24	SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	19	27
25	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	36	17
26	MR. T CONWAY TWITTY (MCA-5204)	23	21
27	WITH LOVE JOHN CONLEE (MCA-5213)	38	18
28	I'M COUNTRYFIED MEL MCDANIEL (Capitol ST-12116)	28	38
29	YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	29	23
30	I'M A LADY TERRI GIBBS (MCA-5255)	32	5
31	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	31	56
32	I LOVE 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	25	29
33	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	26	41
34	YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	34	10
35	TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	27	11
36	MIDNIGHT CRAZY MAC DAVIS (Casablanca NBLP 7257)	39	6
37	DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	53	4
38	LIVE HOYT AXTON (Jeremiah JH-5002)	46	28
39	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	33	23
40	RAINBOW STEW/LIVE AT ANAHEIM STADIUM MERLE HAGGARD (MCA-5216)	35	19
41	ONE TO ONE ED BRUCE (MCA-5188)	42	30
42	RODNEY CROWELL (Warner Bros BSK 3587)	57	7
43	SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535)	43	4
44	MAKIN' FRIENDS RAZZY BAILEY (RCA AHL 1-4026)	40	28
45	FRAGILE-HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	45	6
46	HORIZON EDDIE RABBITT (Elektra 6E-276)	37	71
47	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	51	64
48	RODEO ROMEO MOE BANDY (Columbia FC 37568)	48	4
49	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	49	135
50	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	41	48
51	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	54	2
52	THE MINSTREL MAN WILLIE NELSON (RCA AHL 1-4045)	52	18
53	MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	55	2
54	PLEASURE DAVE ROWLAND AND SUGAR (Elektra 5E-525)	58	24
55	LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	47	6
56	MORE GOOD 'UNS JERRY CLOWER (MCA-5215)	56	14
57	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	61	60
58	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	50	66
59	THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	—	1
60	STARDUST WILLIE NELSON (Columbia JC 35305)	64	186
61	WHISKEY BENT AND HELL BOUND HANK WILLIAMS, JR. (Elektra/Curb 6E-237)	63	2
62	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA SOUNDTRACK (Mirage WTG 16051)	62	11
63	HEART TO HEART REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	60	4
64	DRIFTER SYLVIA (RCA AHL 1-3986)	68	31
65	CHRISTMAS WISHES ANNE MURRAY (Capitol SN 16232)	70	2
66	LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309)	66	6
67	KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA15001)	69	2
68	CARRYIN' ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	59	27
69	NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	44	24
70	SONGS FOR THE MAMA THAT TRIED MERLE HAGGARD (MCA-5250)	65	4
71	URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	71	79
72	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35642)	67	124
73	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	73	39
74	SHOULD I DO IT TANYA TUCKER (MCA-5228)	74	19
75	LETTIN' YOU IN ON A FEELIN' THE KENDALLS (Mercury/PolyGram SRM 1-6005)	72	10

THE COUNTRY'S IN FOR SOME HIGH TIMES!!!

DOTTIE WEST

has a

NEW SINGLE "IT'S HIGH TIME"

From her latest album High Times



Produced by Brent Maher & Randy Goodrum,



Direction: Michael Brokaw/Kragen & Co.
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COUNTRY

THE COUNTRY COLUMN

YOU'VE SEEN THE MOVIE, NOW HERE'S THE BOOK — Merle Haggard's long awaited autobiography, *Sing Me Back Home: My Life* (written with Peggy Russell), has finally hit the book stands across the country. It's a candid, "make-no-bones-about-it," 287-page book that should prove to be interesting reading. Johnny Cash says it might just be the "best book ever written by a celebrity." Coming from a man who wrote a very interesting book himself, that's a pretty good endorsement. It's from Times Books.

SYNDICATED COLUMNIST — John Lomax, III, a contributor to the *Aquarian*, *Variety* and several other publications, will soon be a syndicated writer for *United Features*. He will be the author of a twice-a-week column devoted to happenings within the country music industry titled, *Country Rhythms*. The first entry will debut Nov. 15.



Merle Haggard

ALABAMA IN PHOENIX — We hear RCA act Alabama sold out the 18,000-seat coliseum in Phoenix, with all the young girls in the audience screaming for more. And speaking of the four young lads, they recently had a rather odd experience in Knoxville, Tenn. following yet another SRO performance. The band members were boarding their hotel elevator to return to their respective rooms when about 20 female fans spotted them and clambered on board with them. The doors closed, the elevator began its ascent, and well, the possible became reality. The elevator stuck between floors and remained in that state for almost an hour. We understand one of the fans had a camera, so photos documenting the event should be forthcoming.

CHART MUSCLE — Chappell Music, which was recently named ASCAP's Country Publisher of the Year, has thus far scored seven #1 singles and 27 chart singles in 1981.

ON THE ROAD — Door Knob artist Tom Carlisle will make his debut New York appearance at the Lone Star Cafe Nov. 18-19.

GOOD PICKIN'S — The Cherry Sisters, whose debut Monument album will be titled "Fresh Fruit," recently completed a week at Harrah's in Tahoe with Jerry Reed. If the name Cherry Sisters isn't familiar to you, maybe those who make up the unit will be — Lisa Silver, Sheri Huffman and Diane Tidwell. As backing vocalists, they have recorded with artists like Kenny Rogers, Olivia Newton-John, Paul Williams, etc.

COUNTRY AND THE ARTS — It is interesting to note just how much country music is permeating our culture. A recent performance by the Dancers Theatre Company in Nashville illustrated the point beautifully. In a production titled *Danceback*, the company incorporated several country tunes into the two-hour work performed at the Tennessee Performing Arts Center, including Ronnie Milsap's "Country Cookin'," Dolly Parton's "Nine To Five," and music from the film *The Electric Horseman*. It was beautifully choreographed and wonderfully performed.

THE CAT'S OUT OF THE BAG — Elektra/Asylum, Nashville, and Pro Media recently came up with an interesting little promotional idea to back the release of Helen Cornelius' new single for the label, titled "Love Never Comes Easy." The artist presented the *Cash Box* office with silk screened tote bags proclaiming her new single the "Pick of the Litter." And what should be inside the bag but a fuzzy gray kitten. We must admit the staff had fun playing with the active little cat.

HEAVENER IN KENTUCKY — Brent recording artist David Heavener recently completed a two-night engagement at the Lone Star Saloon in Louisville, Ky. Heavener, who wrote "A Real Cowboy" for Billy "Crash" Craddock and "Love To Love You" for Cristy Lane, recently entered the country charts himself with "Cheat On Him Tonight."

THE BOOK CLUB — For you bluegrass enthusiasts, Wayne Erbsen's *Backpocket Bluegrass Songbook* and *Backpocket Old-Time Songbook* are hot off the presses. The collection of songs includes the lyrics, historical notes and hints to the performer. For more information on the publication, call (212) 777-0900.

BELFAST CALLING — While on a nine-week tour of Europe, singer Linda Cassady ended up cutting a session in a very unlikely place — Belfast, Northern Ireland. No problems, noted Cassady, but she did describe the city as very quiet, and noted that they were searched upon entering and leaving the hotel.

SONNY DAY — It was definitely Sonny James' day when he appeared at the Topsfield, Mass. fair (this country's oldest fair). The legendary singer was presented with a silver trophy in recognition of his selection as one of the all-time outstanding artists to perform at the fair. The honor capped a highly successful tour of fairs and festivals that began July 2 in Indiana and ended in mid-October in Massachusetts.



Sonny James



CLOWER COPS CASH BOX AWARD — Humorist Jerry Clower was recently presented with a *Cash Box* Country Award for Novelty/Comedy Artist of the Year by Chic Doherty, vice president of sales and marketing, MCA Records, and Clower's personal manager, Tandy Rice. The presentation was made during Clower's appearance before the press corps in Jackson, the capitol of his home state of Mississippi. Pictured (l-r) are: Doherty, Clower and Rice.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



MONTANA SKYLINE (Snow SNW 2022-1) **Full Moon — Empty Pockets** (3:00) (Terrace Music — BMI, Blue Lake Music — ASCAP) (M. Kosser, R.J. Jones) (Producers: Montana Skyline and H. Sacks)

Montana Skyline may be a newcomer to the national music scene, but it takes on this excellent country tune with all the finesse and power of a seasoned group. This is a fun, catchy number by this interesting new quartet that should hop right on any turntable.

CYNTHIA CLAWSON (Triangle TR 5431) **Someday This Old Road** (3:01) (Sabel Music — ASCAP) (B. Cannon, R. Squires) (Producer: J. Crutchfield)

Clawson, one of gospel's finest performers, takes a turn at a country tune and does an excellent job. The production is subtle, the perfect background for Clawson's powerful vocals. Don't let the artist's gospel tag make you overlook this one. It's a sure add for country radio.



HITS OUT OF THE BOX

ED BRUCE (MCA-51210) **You're The Best Break This Heart Ever Had** (3:26) (Bibo Music Pub./Vogue Music (The Welk Group) — ASCAP/BMI) (W. Holyfield, R. Hatch) (Producer: T. West)

LACY J. DALTON (Columbia 18-02637) **Wild Turkey** (2:40) (Song Biz Music — BMI) (H. Moffatt, P. Sebert) (Producer: B. Sherrill)

FEATURE PICKS

JOHNNY RODRIGUEZ (Epic 14-02638) **It's Not The Same Old You** (2:17) (W.B. Tanerine/Face the Music/Irving Music, Inc./Buchanan-Kerr Music, Inc. — BMI) (T. Seals, R. Kerr) (Producer: B. Sherrill)

KIN VASSY (Liberty P-A-1440) **When You Were Blue And I Was Green** (2:54) (Blue Moon Music/Easy Listening Music — ASCAP) (E. Conley) (Producer: L. Rogers)

BILL ANDERSON (MCA-51204) **Whiskey Made Me Stumble (The Devil Made Me Fall)** (2:56) (Boquillas Canyon Music/Atlantic Music Corp. — BMI) (H. Moffatt) (Producer: J. Foglesong)

JOE STAMPLEY (Epic 14-02533) **Let's Get Together And Cry** (2:54) (Honeytree Music Inc./Tellum Music Corp. — ASCAP) (J. Koonse) (Producer: R. Baker)

HELEN CORNELIUS (Elektra E-47237) **Love Never Comes Easy** (2:55) (Southern Nights Music — ASCAP) (J. MacRae, B. Morrison) (Producer: J. Stroud)

FOXFIRE (Prairie Dust PD 8110) **Cold Day In Hell** (2:28) (Annextra Music — BMI) (C. Wadley) (Producer: L. Morton)

SUSIE ALLANSON (Liberty/Curb P-A-1422) **Hearts (Our Hearts)** (3:12) (Tree Publ. Co./Duchess Music Corp. (MCA)/Posey Pub. Co. — BMI) (K. Beal, D. Allen) (Producer: M. Lloyd)

RICHARD MORELAND (Bandana BR128) **I Want Your Love Again** (2:38) (Cammy Lane Music — ASCAP) (R. Moreland) (Producer: R. Moreland)

RANDY JENNINGS (Soundwaves NSD/SW4654) **Drinking With You On My Mind** (3:33) (Small Time Pub. Co. — BMI) (R. Boudreaux) (Producer: R.G. Productions)

GORDON DEE & CAROL LEE (Southern Tracks ST 1002) **They Just Don't Make Time Like They Use To** (3:11) (Chad-Lat/Lowery Music Co. Inc. — BMI) (L. Latimer) (Producers: J. Stroud, T. Long)

ALBUM REVIEWS

HURRICANE — Leon Everette — RCA AHL1-4152 — Producers: Ronnie Dean and Leon Everette — List: 8.98 — Bar Coded

They've finally captured on vinyl the excitement and energy that goes into one of Leon Everette's live shows, from the rock-influenced "Hurricane" to the pleadingly soulful country number, "Make Me Stop Loving Her." Everette's recent "Hurricane" tour did much to expose him to a whole new crop of fans; the release of this album should reinforce the momentum and bring it all home for the singer.



COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. LORD I HOPE THIS DAY IS GOOD — DON WILLIAMS — MCA — 52 ADDS
2. SHINE — WAYLON JENNINGS — RCA — 50 ADDS
3. ONLY ONE YOU — T.G. SHEPPARD — WARNER/CURB — 44 ADDS
4. SOMEONE COULD LOSE A HEART TONIGHT — EDDIE RABBITT — ELEKTRA — 41 ADDS
5. ONLY YOU (AND YOU ALONE) — REBA McENTIRE — MERCURY — 34 ADDS
6. I JUST CAME HOME TO COUNT THE MEMORIES — JOHN ANDERSON — WARNER BROS. — 22 ADDS
7. BLAZE OF GLORY — KENNY ROGERS — LIBERTY — 21 ADDS
8. WATCHIN' GIRLS GO BY — RONNIE McDOWELL — EPIC — 16 ADDS
9. WHERE THERE'S SMOKE, THERE'S FIRE — R.C. BANNON & LOUISE MANDRELL — RCA — 15 ADDS
10. LADY LAY DOWN — TOM JONES — MERCURY — 14 ADDS

MOST ACTIVE COUNTRY SINGLES

1. YEARS AGO — THE STATLER BROTHERS — MERCURY — 65 REPORTS
2. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 64 REPORTS
3. I WOULDN'T HAVE MISSED IT FOR THE WORLD — RONNIE MILSAP — RCA — 63 REPORTS
4. RED NECKIN' LOVE MAKIN' NIGHT — CONWAY TWITTY — MCA — 55 REPORTS
5. HEADED FOR A HEARTACHE — GARY MORRIS — WARNER BROS. — 48 REPORTS
6. LONELY NIGHTS — MICKEY GILLEY — EPIC — 48 REPORTS
7. YOUR MY BESTEST FRIEND — MAC DAVIS — CASABLANCA — 45 REPORTS
8. RODEO ROMEO — MOE BANDY — COLUMBIA — 45 REPORTS
9. THE SWEETEST THING (I'VE EVER KNOWN) — JUICE NEWTON — CAPITOL — 42 REPORTS
10. TELL ME WHY — EARL THOMAS CONLEY — RCA — 38 REPORTS

THE COUNTRY MIKE

WJRB PROMOTES FIRST STATLER TV TAPING — WJRB/Nashville, in conjunction with Jim Owens Prods. and PolyGram Records, recently ran a special week of promotional activities around the taping of the Statler Brothers' first television special, Oct. 29. Tickets to the Statler Brothers taping at Nashville's Tennessee Performing Arts Center were given away throughout the week through participating WJRB sponsors, or live on-the-air giveaways. Area listeners also had the chance to win the Statlers' latest "Years Ago" album, and ticket and album winners qualified to win Statlers album libraries. WJRB program director and morning man, Don Keith, opened the taping by welcoming the audience and introducing them to the station staff. Also featured in the Statlers' first television special were Barbara Mandrell, Conway Twitty, Brenda Lee, Janie Fricke, Roy Rogers and Chet Atkins.



Steve Gramzay

PERSONALITY PROFILE — In the midst of studying auto body design at Macomb County Community College, Steve Gramzay determined he would forfeit his accumulated credits and return to his hometown of Detroit to pursue a career in broadcasting. Gramzay graduated from the Specs-Howard School of Broadcast Arts in 1971, spent a short stint handling a part-time position with WLQR/Toledo, then spent the next several months with WCBY/Sheboygan, Mich., and WMIC/Sandusky, Mich., his first country station. In 1972, Gramzay landed a position with WHLS/Port Huron, a contemporary-formatted station, which he stayed with until 1975. In early 1976, Gramzay moved to Flint and contemporary WTRX to do the mornings and weekends with WNIC-FM, Detroit's easy rocker. In 1978 Gramzay took a position doing the all-niters for WCAR/Detroit, a station recently purchased by Gene Autry. In 1979, when WCAR changed call letters and formats to WCXI and country, Gramzay was asked to remain and do the 6-10 p.m. shift. Following WWWW/Detroit's move to country in January 1981, Gramzay moved crosstown and is presently handling the morning drives for the powerful new country station.

WEST NAMED AT WGTO — Jackie West, recently selected as the small market Disc Jockey of the Year by the Country Music Assn. (CMA), has been named program director of WGTO/Cypress Gardens.

WMC JOCK MARRIED IN CONTROL ROOM — At the stroke of midnight, Nov. 1, Les Tivers, midnight to 6 a.m. jock for WMC/Memphis, was married to fiancée Cindy Self in the WMC control room. Tivers, a six-year WMC vet, and Self, an amateur country songwriter and performer, met at Bad Bob's nightclub during a WMC promotion and talent showcase. Due to the rather cramped quarters in the WMC control room, it was a small, quiet ceremony with only a few members from the families attending.

'BARTENDER OF THE WEEK' CONTEST AT WHK — Wild Bill Wilkins should have fun with this one. Beginning Nov. 2, WHK began a "Bartender of the Week" contest. Afternoon drive personality Wilkins will pick a joke to present over the air from the collection he has gathered from his many bartender friends throughout the Cleveland area. The creator of the joke will receive a Bill Wilkins iron-on patch and will become eligible for a "joke off" between the daily winners at the end of the contest. Providing some sense of sobriety is maintained and his words don't become too garbled, the Grand Prize winner will be a guest DJ on Wilkins' show.

TEER TAPPED AT WYDE — David Teer has been elevated to the position of program director for WYDE/Birmingham. Teer replaces Johnny King, who has moved to crosstown country rival WVOK.

NELSON NAMED AT KNUZ — Bruce Nelson has been named to the program director position of KNUZ/Houston. Nelson, a one-and-a-half year vet with the east Texas powerhouse, replaced Larry Vance, who has exited for the manager's post at KAYC-KAYD/Beaumont.

KIX 106 CELEBRATES FIRST COUNTRY BIRTHDAY — KIX 106-FM/Dallas/Fort Worth, in conjunction with Dr. Pepper, is giving away 18,000 tickets to the Nov. 15 Eddie Rabbit/Crystal Gayle concert at Reunion Arena, in celebration of its upcoming first country birthday. Station jocks periodically announced the location of 200 free tickets, and minutes later they are gone, two tickets per person. According to program director and morning drive DJ John Walton, "We thought this promotion would be well-received by the Dallas/Fort Worth area, but it far exceeded all our expectations. It's overwhelming — in my 10 years in radio I've never seen anything quite like this. It's very gratifying that so many people are aware of such a young station."

country mike

PROGRAMMERS PICKS

Jerry King	KKYX/San Antonio	Only You (And You Alone) — Reba McEntire — Mercury
Bill Pyne	WQYK/St. Petersburg	Just Came Home To Count The Memories — John Anderson — Warner Bros.
Rick Stewart	KRAK/Sacramento	Lord, I Hope This Day Is Good — Don Williams — MCA
Barry Mardit	WEPP/Pittsburgh	Only One York — T.G. Sheppard — Warner/Curb
Bud Forte	WWVA/Wheeling	Someone Could Lose A Heart Tonight — Eddie Rabbitt — Elektra
Jeff Davls	KXLR/Little Rock	Only One You — T.G. Sheppard — Warner/Curb
Dan Hollander	WDXE/Lawrenceburg	Blaze Of Glory — Kenny Rogers — Liberty
John Brejot	WKHK/New York	Only One You — T.G. Sheppard — Warner/Curb
Ron West	KSON/San Diego	Shine — Waylon Jennings — RCA
Ed Russ	WQIK/Jacksonville	Play Something We Could Love To — Diane Pfeifer — Capitol

Country Boom Tightens Playlists As Radio Competition Intensifies

(continued from page 24)

adult/contemporary, R&B, whatever — has a good book, the people say it's because of the wonderful programming, the tremendous talent on the air, the disc jockeys, the super-sounding commercials — the overall sound of the station. However, when they have poor ratings, the blame is placed on the music, so they cut the playlist."

Although a recent Cash Box survey of 45 reporting stations indicated that only eight had actually cut the number of records being played, E/A's Hunter feels it's the start of a trend, also indicating that "small stations would not have changed because those people are always the last" to follow the major market example. Interestingly, although Hunter had no knowledge of which stations had cut their playlists, seven of those eight are in major markets: KEBC/Oklahoma City, KNEW/Oakland, KCKN/Kansas City, WMAQ/Chicago, WIRE/Indianapolis, KPLX/Dallas, and WKHK/New York.

While fierce competition in the radio marketplace has certainly affected playlists, the massive influx of artists jumping on the country bandwagon is also creating problems. "There are so many more artists in the country field today than there were a year ago," Saporiti notes. "Artists from other fields like Paul Williams and movie stars like John Schneider and Burt

Reynolds — people like that who never would have thought about putting out a record one year ago — are all putting out their own records now. That's making it tight, especially when you consider all the new artists coming in that are legitimately country."

King at KKYX and West at WELA both noted that they currently receive a much larger number of records on a weekly basis than they did just one year ago, due mainly to the increased number of independent artists.

Like many promoters, independent and label-affiliated alike, Saporiti fears that the current trends could lead to a situation like that in Top 40, where most stations adopt "wait-and-see" and "play the hits" approaches. He admits, however, that it is also possible that the artists and stations that are not quite as dedicated to country will be weeded out through the competition.

"I think it's cyclical to a point," he states. "I think it's going to fragment to some degree, and there will be different kinds of special country stations. I do think that's going to happen; we're already beginning to see it. Here in Nashville, WSIX is real 'Montovani country' and then you've got 107 (WUSW), which is the other extreme — real current and hip — and then you get WJRB right in the middle. It will definitely spread out."



AGENDA COMMITTEE PLANS RADIO SEMINAR — The agenda committee for the 1982 Country Radio Seminar recently met to outline plans for the 1982 edition, scheduled for Feb. 26-27. Pictured in the front row are (l-r): Ron Norwood, KMPS/Seattle; Carol Parker, WMZQ-FM/Washington, D.C.; Lee Masters, WLR; Jim Ray KOKE/Austin; Dan Halyburton, KLIF/Dallas; Janet Fort, WSM/Nashville; Tim Stichnoth, Cash Box; and Bill Figenshu, Viacom. Pictured in the back row are (l-r): Charley Cook, KHJ/Los Angeles; Bobby Kraig, KPLX-FM/Dallas; Mike Carta, WIL/St. Louis; Sharon Warantz, WHN/New York; Bob English, WUBE-FM/Cincinnati; Paul O'Brien, WUBE-FM; Kim Pyle, WQR-FM/Winston-Salem; Joel Raab, WHK/Cleveland; Marie Ratliff, Record World; and Pete Porter, WQYK-FM/St. Petersburg.

BLACK CONTEMPORARY

TOP 75 ALBUMS

		Weeks On Chart			Weeks On Chart		
		11/14			11/14		
1	NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	1	10	39	BWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	40	7
2	SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	3	6	40	COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	42	3
3	RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	12	2	41	SKYYLINE SKYY (Salsoul/RCA SA-8548)	47	3
4	THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	2	10	42	THE POET BOBBY WOMACK (Beverly Glen BG 10000)	50	2
5	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	5	14	43	BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	41	21
6	SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	6	7	44	MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	39	34
7	IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	4	8	45	PERFORMANCE ASHFORD & SIMPSON (Warner Bros. 2WB 3524)	35	6
8	INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	10	4	46	SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	46	7
9	THE TIME (Warner Bros. BSK 3598)	8	13	47	CHANCES ARE BOB MARLEY (Cotillion/Atlantic SD 5228)	51	5
10	CONTROVERSY PRINCE (Warner Bros. BSK 3601)	15	3	48	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	—	1
11	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9	22	49	SWITCH V SWITCH (Gordy/Motown G8-1007M1)	58	2
12	TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	7	12	50	EBONEE WEBB (Capitol ST-12148)	43	13
13	WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	18	3	51	GWEN McCRAE (Atlantic SD 19308)	55	4
14	STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	11	31	52	THE BROOKLYN, BRONX & QUEENS BAND (Capitol ST-12155)	49	16
15	FANCY DANCER ONE WAY (MCA 5247)	16	8	53	FACE TO FACE GQ (Arista AL 9547)	60	2
16	CAMOUFLAGE RUFUS with CHAKA KHAN (MCA-5270)	24	3	54	REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	52	7
17	SOLID GROUND RONNIE LAWS (Liberty LO-51087)	19	8	55	CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN (Arista AL 9544)	44	19
18	LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	14	13	56	JUST BE MY LADY LARRY GRAHAM (Warner Bros. BSK 3554)	48	16
19	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	21	8	57	SUMMER HEAT BRICK (Bank/CBS FZ 37471)	38	12
20	LIVE BYRD DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	20	9	58	I BELIEVE IN LOVE ROCKIE ROBBINS (A&M SP-4869)	53	11
21	THE DUDE QUINCY JONES (A&M SP-3721)	22	34	59	MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	57	8
22	GO FOR IT SHA-AMAR (Solar/RCA BXL 1-3984)	23	6	60	HAPPY LOVE NATALIE COLE (Capitol ST-12165)	56	11
23	THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA BXL 13976)	17	10	61	THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	61	17
24	ALL THE GREAT HITS DIANA ROSS (Motown M13-96002)	25	5	62	WHAT A WOMAN NEEDS MELBA MOORE (EMI America ST-17060)	—	1
25	CARL CARLTON (20th Century-Fox/RCA T-628)	13	18	63	WANTING YOU STARPOINT (Chocolate City/PolyGram CCLP 2020)	—	1
26	IN THE POCKET COMMODORES (Motown M8-955M1)	26	20	64	THE SECOND ADVENTURE DYNASTY (Solar/Elektra S-20)	59	9
27	NIGHTCRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	45	2	65	WALL TO WALL RENE & ANGELA (Capitol ST-12161)	62	17
28	CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	34	4	66	SWEET AND WONDERFUL JEAN CARN (TSOP/CBS FZ 36775)	66	16
29	STANDING TALL CRUSADERS (MCA-5254)	28	7	67	WITH YOU STACY LATTISAW (Cotillion/Atlantic SD 16049)	63	20
30	SLINGSHOT MICHAEL HENDERSON (Budshah/Arista BDS 6002)	27	11	68	VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	65	37
31	THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	—	1	69	THE SPIRIT'S IN IT PATTI LABELLE (Phila. Int'l/CBS RZ 37380)	54	10
32	LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	32	6	70	NEW AFFAIR THE EMOTIONS (ARC/Columbia FC 37456)	67	9
33	TOUCH GLA'DYS KNIGHT & THE PIPS (Columbia FC 37086)	30	12	71	THE TEMPTATIONS (Gordy/Motown G8-1006M1)	64	13
34	I'M IN LOVE EVELYN KING (RCA AFL1-3962)	31	19	72	BLACK TIE THE MANHATTANS (Columbia FC 37156)	70	16
35	IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	29	24	73	TRY ME, I'M REAL BOBBY BLAND (MCA-5233)	68	10
36	I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	36	10	74	DIMPLES RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	69	19
37	ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	33	16	75	THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	74	30
38	PIECES OF A DREAM (Elektra 6E-350)	37	8				



'TUFF' STARS — Solar recording group *Midnight Star* recently performed a special showcase at L.A.'s *Starwood* to expose music from their just-released "Standing Together" LP, which contains the single "Tuff." In the audience for the evening's activities were actor Tim Reed, artist Richard "Dimples" Fields and members of Solar acts Shalamar, Lakeside, Dynasty, The Sylvers and Klymaxx. Pictured are (l-r): Belinda Lipscomb of the group; Tim Reed, Venus Flytrap on CBS' WKRP in Cincinnati; Bo Watson, Melvin Gentry, Kenneth Gant and Vincent Calloway of the group; Tony Wescott, guest drummer; Jeffrey Cooper of the group; Dick Griffey, president of Solar; and Reginald Calloway and William Simmons of the group.

THE RHYTHM SECTION

FROM THE ENDLESS TO ETERNITY — It would seem simple for a guy like **Rodney Franklin** to stick with pure jazz and become a proficient, highly acclaimed, but obscure talent. Or, Franklin could just buy into the R&B inflected funk-romp-dollar bonanza enjoyed by so many talented players in search of rent money. Instead, Franklin has tried to fuse the energy of popular music with the headiness of bebop, the accessibility of today's music with the timeless transcendentalism of jazz. And the fusion has worked for Franklin who, at the ripe age of 23, has long been recognized as a prodigy at the piano and has won many prestigious honors and kudos for his straight playing. "I was raised on jazz," Franklin recalled recently, at the **Cash Box** west coast offices where he discussed his "Endless Flight" LP on Columbia. "I had an uncle who had a collection of nothing but jazz. So from the time I was two and a half years old I was listening to **Charlie Parker** and **John Coltrane**." But, Franklin remembers being firmly introduced to the music of **Jimi Hendrix**, the **Rolling Stones**, as well as the **Beatles**, by age eight. The importance of drawing from diverse sources in order to express oneself in the art of music making was first impressed upon Franklin while he studied alto sax and organ at Washington Elementary School in Berkeley, Calif. with jazz journalist/enthusiast **Herb Wong**. "The difference between that kind of education and the more traditional was that I was taught to improvise versus become a robot and play just what the sheet music says I could play," Franklin said. His enthusiasm and skill got him acclaim as the top soloist in an All-Star Band playing at the Reno Jazz Festival. But he didn't stop there, going on to play with the Berkeley High Jazz Quartet and winning warm praise during his performance at the Monterey Jazz Festival. He left school, though, to make a living as musician, a venture that led him to percussionist/composer **Bill Summers**, with whom he toured and recorded an album. That album was a more distinct departure from the traditional jazz that gained Franklin his early recognition, but the young prodigy did not consider his jump into the commercial world a deterrent to making creative music. "The more you know, the more you have at your disposal," said Franklin. "The more knowledge you have the more you can improvise, and that is creativity."

THE MARCH, PART II — **Stevie Wonder** will conduct a press conference this week to elaborate on his plans for a second rally in Washington D.C. in support of federal legislation to make the late human rights activist **Martin Luther King, Jr.**'s birthday a nationally recognized holiday. Last Jan. 15, Wonder led about 200,000 marchers, including several members of the entertainment industry, on a sojourn to the nation's capitol building to support Senate and House measures to establish King's birthday as a national holiday.

MULTI-TRACKING — **Ramsey Lewis** and **Chi-Lites** leader **Eugene Record** were among the names on the ledger at Chicago Recording Company studios. Also in the CRC studios is upcoming R&B group **Amusement Park**, who are recording an LP for the Our Gang label. At the Sigma Sound Studios in New York, ageless Atlantic group the **Spinners** have completed work on their upcoming album with increasingly popular production duo **Mtume** and **Lucas**, who are also producing **Lou Rawls'** next Epic vinyl. Sigma chief **Gerry Brock** and **Jim Dougherty** are handling the board. A&M recording group **Atlantic Starr** is adding the concluding touches to an album produced by **James Carmichael** with engineer **Calvin Harris**. In the Philadelphia Sigma Sound complex, Philadelphia International Records group the **O'Jays** are in the midst of work on an album being produced by **McFadden** and **Whitehead** with engineer **Dirk Devlin**, while crooner **Billy Paul** is self-producing an LP that is being engineered by Devlin, **Jim Gallagher** and **Peter Humphreys**. Atlantic act **Sister Sledge** is producing their next LP.

STEPPED IN HISTORY — Employing both interviews with major black artists and segments of their music, **Syndicate It, Inc.** has developed a 24-hour radio special to coincide with **Black History Month** in February, titled "The Music Of Black America." Set to begin airing in February 1982, the hour-long programs will trace the history of black music and its influence on popular music around the world. Major recording artists from all genres of black music, including R&B, jazz and gospel. The show, which will be hosted by **KDAY/Los Angeles** program director **J.J. Johnson**, will be offered initially on a barter basis in major markets around the country.

SHORT CUTS — Qwest artist **James Ingram** will be seen Nov. 19 on the **Mike Douglas Entertainment Hour**, where he will perform two songs from **Quincy Jones'** LP "The Dude" — "One Hundred Ways" and the top 10 R&B single "Just Once." The latter tune has been chosen as the theme song for the 1982 National Sickle Cell Anemia TV campaign. The song was written by the husband/wife team of **Barry Mann** and **Cynthia Weil**. **Barbara A. Marsalls**, CBS local promotion manager of black music in Memphis and New Orleans, was recently appointed chairperson of the publicity committee for the Young Black Programmers Coalition.

michael martinez

'Right To Tape' Committee Formed In Response To Suit

(continued from page 5)

Wayman noted that a proposed bill to amend the 1976 Copyright Act by Rep. Stanford E. Parris (R-Va.) (Cash Box, Nov. 7), HR 4808, had received some 30 co-sponsors to date, which an aide to Rep. Parris in Washington confirmed. Parris' bill, along with a similar one proposed by Rep. John J. Duncan (R-Tenn.), HR 4783, has been referred to the subcommittee on Courts and Civil Liberties of the House Judiciary Committee, but as of yet no hearings have been scheduled.

As reported, the lone Senate bill, S 1758, introduced by Sen. Dennis DeConcini (D-Ariz.) and co-sponsored by Sen. Alfonse D'Amato (R-N.Y.), has been referred to the Senate Judiciary Committee and hearings on it are scheduled to take place on or about Nov. 18 (Cash Box, Nov. 14).

Similar To Sony Suit

In conjunction with the filing, Universal also made an announcement that "in essence is similar" to one previously made by Walt Disney Prods. (Cash Box, Nov. 14), according to Universal attorney Stephen Kroft of the firm Rosenfeld, Meyer & Susman. The release stated that the studio "does not seek relief against any homeowners who have purchased videotape recorders and used them only in their homes to make off-the-air recordings of television motion pictures for private non-commercial playback in their home... Universal has no intention of suing home owners who have purchased

Pittman, Nesmith Set For Nashville Music, Vid Forum

NASHVILLE — Robert W. Pittman and Michael Nesmith are two of the confirmed panelists participating in The Music and Video Forum, the first in a series of educational forums presented by the Nashville Music Assn. (NMA). Scheduled for Nov. 20 at 4 p.m. at Bullet Studio here, the forum is sponsored by Broadcast Music, Inc. (BMI) and will be moderated by Frances Preston, BMI vice president.

Both Pittman and Nesmith, plus the additional panelists who will be announced prior to the event, are associated with the video industry. Pittman, currently vice president of programming at the Warner Amex Satellite Entertainment Company (WASEC), MTV: The Music Channel, operation, joined WASEC after a stint at NBC Radio, where he was program director. Prior to that, he was executive producer and host of NBC-TV owned-and-operated stations' "Album Tracks." He was also program director at WPEZ Radio in Pittsburgh and NBC's WMAQ Radio in Chicago, prior to his move to New York.

Nesmith, a former member of the Monkees, became interested in video in the early '70s via a clip he created to accompany his single release, "Rio." After establishing Pacific Arts, he created "Pop-clips," a music video program for Warner Amex's Nickelodeon cable channel. The shows were greeted with such success, Warner Amex launched its MTV channel in August. Nesmith's first complete video record was *Elephant Parts*.

The forum is free of charge and open to all members of the music and video industry. Additional information may be obtained from the NMA, which recently relocated to 14 Music Circle East, Nashville, Tenn. 37203. The new telephone number is 615-242-9NMA. Current membership of the organization totals more than 600, including 75 founding contributor memberships by companies and corporations.

and used videotape recorders solely for such private home use."

Kroft stated, "What we don't like is the fact that these manufacturers are selling a product for a substantial profit for use in taping copyrighted works, robbing copyright holders of their well-earned royalties. The copyright owners are the ones who pay in the end, and I can't think of anything more unfair."

Kroft indicated that Universal's suit, which names nearly 40 defendants, "was expected." However, Kroft declined commenting on the reasons why Walt Disney Prods. chose not to join Universal as co-plaintiff in this suit as it did in the one brought against Sony Corp., et al., almost five years ago. Peter Nolan, Walt Disney Prods. senior counsel for copyright matters, reiterated the announcement made by the company two weeks ago by saying "our intention is to settle this through legislation."

To this end, Nolan said Disney is in the process of drafting proposed legislation, in conjunction with the Motion Picture Assn. of America (MPAA), which the company hopes that a congressman, at the request of the MPAA, will introduce in the near future. Such legislation, according to Disney's prior statement, must provide "safeguards" that will "prohibit misuse of creative product."

When questioned as to why a private individual was named in the original brief filed by Universal and Disney when the company now states that it "has no intention in this or any other litigation of pursuing individuals" to interfere with the practice of home video taping, Nolan stated that it was a "technicality."

A Technicality?

"We had to enjoin an individual to show the court that there was infringement in the home," stated Nolan. "It was purely a technical requirement. One of the reasons for the lawsuit was to make a point."

To pursue litigation now against individuals, added Nolan, "would be bizarre for a family-oriented company like ourselves."

Kroft pointed out that naming individuals in suits such as the one recently filed was "not necessary."

However, EIA/CEG's Wayman was quick to emphasize that as long as the decision rendered by the Ninth U.S. Circuit Court of Appeals continues to stand, "the consumer is by no means off the hook, regardless of what Universal and Disney might say."

"Under that decision, home tapers, along with manufacturers, dealers and others, can still be held liable for copyright infringement, and it will remain that way until the decision is either overturned or overruled or laws are passed."

Wayman added, as a final note, that the EIA/CEG's *amicus curiae* brief on behalf of Sony Corp., in regards to its plea for a rehearing *en banc* before the Ninth U.S. Circuit Court of Appeals, had been accepted (Cash Box, Nov. 14).

RIAA, SPARS Form Recording Committee

(continued from page 6)

labels were represented at the seminar, along with an equal number of recording studios, and seven equipment companies.

CBS's Records Erik Porterfield, RCA Records' Joe Wells and BSR (USA) Ltd.'s John Scott were among those who reviewed the various aspects of quality improvement in discs and pre-recorded tapes.

Progress in the field of digital recording was also discussed during the seminar.

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SOUND VIEWS

COPYRIGHT INFRINGEMENT: THE SUITS GO ON — The Sony Betamax case may be the most significant legal fight concerning copyright infringement in the video industry at the moment, but there has been plenty of activity on the street level. Seven motion picture studios have filed suit against "The Godfather's" tavern and restaurant in Kennebunkport, Me., charging unauthorized public showing of some 21 theatrical features on pre-recorded video cassettes. The MPAA has sent out more than 500 "cease and desist" orders to restaurants, colleges, bars, motels and social clubs engaged in similar activities over the course of the past six months, but this represents the first actual litigation, with the "Godfather's" case initiated as an example and warning, with more suits promised...



SPARS HONORS SIGMA'S TARSIA — Sigma Sound Studios president Joe Tarsia accepted a plaque designating him as chairman emeritus for the Society of Professional Audio Recording Studios (SPARS) Oct. 29. Newly-elected SPARS president Chris Stone (r) and chairman of the board Murray R. Allen (l) made the presentation during SPARS N.Y. Road Show.

Detroit and Houston areas in September. The defendants were enjoined from copying a number of blue movie titles named in the complaint and more than 80 cassettes were obtained in seizures at Atlanta's Western Video (as well as the company's Houston headquarters) and Detroit's Slams Video World.

MAG VIDEO: RENTALS COMING, MORATORIUM HERE — Magnetic Video is still in the process of ironing out the details for its long-awaited rental plan, which, according to a company spokesman, "should be announced before the end of the year." The spokesman also noted that the company will be making several announcements (regarding the plan, perhaps?) at a press conference at the Essex House in N.Y. Nov. 17, the first day of the ITA's three-day Home Video Programming-1981 meeting. As retailers have already learned, much to their chagrin, the 20th Century-Fox subsid recently put a "moratorium" on 20 of its top-selling pre-recorded video-cassette titles, including *Butch Cassidy and the Sundance Kid*, *Sound of Music*, *The Rose*, *Norma Rae*, *The Graduate* and *Patton*. Mag Video has instituted similar "moratoriums" such as this in the past, but none preclude availability... "at some later date." Effective since Nov. 2, it is, according to the company, intended to allow Mag Video distributors and dealers "to utilize their capital and open-to-buy for new title opportunities," but our guess is that it was also engineered to create a flurry of last minute orders on those titles while rumors of the plan continue to circulate. Published reports have indicated that retailers are "suspicious" of the move.

VIDEO HALL OF FAME — The First Video Hall of Fame Awards Dinner in New York, co-sponsored by *Video Review Magazine*, *Video Business Magazine* and *Playboy*, drew more than 350 and among the personages honored by awards were **Dr. Vladimir Zworykin**, "The Father of Television," for inventing the iconoscope and kinescope; the Ampex engineering team which developed the first video tape (which included **Ray Dolby**); the 3M team which developed the video tape recorder; and **Harry Lillis Crosby**. Why Der Bingle? Because, as you might not know, Crosby was the patent owner of audio tape.

VIDEO SOFTWARE NOTES — Jeff Franklin's Franklin Media and ATI Video Enterprises has been named exclusive reps in North America for all BBC Video product for cassette and disc. While the BBC has already released its cassette of the Royal Wedding through Franklin, and has numerous "how-to," sports and documentary titles, such as the cult fave *Training Dogs the Woodhouse Way*, expect a major thrust in the area of music video. As chairman of American Talent Int'l., one of the music industry's top booking agencies, Franklin's expertise is in the music area and BBC has an extensive catalog of music-oriented titles, beginning with *Deep Purple — California Jam* and *Toyah at the Rainbow*, and including *Year of the Child Rock Concert*; *Old Grey Whistle Test*; *Cliff Richard in London*; *The Big Time — Sheena Easton, Pop Star*; *Rock Goes To College*; *Dire Straits*; and *Stevie Wonder — Innervisions*, among other titles. Expect a Sept. '82 start for the agreement... MCA Videocassettes will be releasing *An American Werewolf in London*, *An Evening With Ray Charles*, *How to Watch Pro Football* (in the videodisc format, an interactive release), *The Incredible Hulk* and *Alan Alda's The Four Seasons*, in both cassette and disc... Mag Video announces that *The Muppet Movie* has garnered RIAA/Video platinum, while *The African Queen*, *The Stunt Man* and *The Graduate*, has received RIAA/Video gold... *The Story of O* took first place in sales for the month of October at the Video Shack chain of now eight-strong N.Y. outlets. It's not surprising, since a large part of Video Shack's business is in adult-oriented features and owner **Art Morowitz** bought the rights to *The Story of O* through his A&H Video Sales Reps. firm.

VIDEO CLIPS — At presstime, we learned that RCA planned to tape Sentimental Lady's man **Bob Welch** during a closed showcase Nov. 19 at the Roxy in L.A. for a forthcoming SelectaVision videodisc release. More info to come... **T-Rex** fans will be pleased to know that a video of **Marc Bolan's** "You Scare Me To Death," taken from a TV broadcast in 1977 just prior to the singer's death in a car crash, is now in circulation at dance rock clubs thanks to Rockamerica. It's part of the promotional service's October releases. As part of its specials, Rockamerica is presently renting a 50-minute collection of **David Bowie's** promo clips, as well as live concert footage and recent promo clips by **Roxy Music**. For further info on these items or questions on other services, write Soft Focus Productions/Rockamerica at 41 E. 20th St., New York, N.Y. 10003 or call (212) 475-5791

JAZZ

TOP 30 ALBUMS

	Weeks On Chart	11/14		Weeks On Chart	11/14
1 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	1	14	17 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	15	23
2 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	2	7	18 "RIT" LEE RITENOUR (Elektra 6E-331)	17	29
3 STANDING TALL CRUISADERS (MCA 524)	3	6	19 TENDER TOGETHERNESS STANLEY TURRENTINE (Elektra 5E-534)	16	8
4 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	4	11	20 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	—	1
5 LOVE BYRD DONALD BYRD & 125TH STREET, NYC (Elektra 5E-531)	5	9	21 MISTRAL FREDDIE HUBBARD (Liberty LT-1110)	23	2
6 FREETIME SPYRO GYRA (MCA 5238)	6	12	22 LA LEYENDA DE LA HORA (THE LEGEND OF THE HOUR) McCoy TYNER (Columbia FC 37375)	20	7
7 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	7	18	23 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	22	30
8 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	10	4	24 MORNING SUN ALPHONSE MOUZON (Pausa 7107)	24	4
9 MAGIC WINDOWS HERBIE HANCOCK (Columbia FC 37387)	8	5	25 YELLOWJACKETS (Warner Bros. BSK 3573)	25	2
10 THE DUDE QUINCY JONES (A&M SP-3721)	9	33	26 MONDO MANDO DAVID GRISMAN (Warner Bros. BSK 3618)	27	2
11 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	—	1	27 APPLE JUICE TOM SCOTT (Columbia FC 37419)	19	20
12 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	12	4	28 TANUKI'S NIGHT OUT AKIYOSHI-TABACKIN BIG BAND (JAM 006)	—	1
13 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	13	10	29 ORANGE EXPRESS SADAO WATANABE (Columbia FC 37433)	21	9
14 PIECES OF A DREAM (Elektra 6E-350)	11	8	30 MAGIC MAN HERB ALPERT (A&M SP-3728)	26	14
15 ANTHOLOGY GROVER WASHINGTON, JR. (Motown M9-961A2)	18	3			
16 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154)	14	5			



ONE, TWO, THREE JAZZ — Nickolodeon Records in the Century City (Los Angeles) Mall was the site where Judi Sheppard Missett (second from left) recently kicked-off her debut MCA album, "Jazzercise," with a dance demonstration to a crowd of more than 600.

ON JAZZ

BLAISE TO FIRE THE CLUB SCENE — New York club scene veteran **Blaise DiDio** will unveil his newest venture, *Lush Life*, at 184 Thompson St. in the Village next month. A major force in the New York clubs for the last 10 years, DiDio has been an owner of *Sweet Basil's*, and managed both *Fat Tuesdays* and *Paulson's*. Since the change in musical policy initiated by Paulson's last spring, DiDio has been on the hunt for a place of his own where he could present the kind of music he wanted to, in the atmosphere it requires. "You can't beat the location," effused DiDio when questioned about *Lush Life*. The spot is presently occupied by *The Banana Stand*, and is located in the heart of the Village. At the moment, DiDio is negotiating with **Gerry Mulligan** in an attempt to get the baritone saxophonist's big



BENSON SOUL — Warner Bros. recording artist **George Benson**, who recently released a compilation package titled "The George Benson Collection," will make his debut on the *Don Cornelius* show *Soul Train* Nov. 21. Benson (l) is pictured above with *Cornelius*.

band for the club's opening. Already booked to appear are **Joe Pass**, **Max Roach**, the **Heath Brothers**, **Dave Liebman**, **Dexter Gordon**, **Steve Khan/Sheila Jordan** and **James Moody**. Headline acts will appear Wednesday through Saturday, with Sundays reserved for special events like big bands and Monday and Tuesday earmarked for professional local acts. Patrons will be able to either drink or dine, and those just wanting to listen from the bar will be able to get away for as little as \$5... Incidentally, **Art D'Iugoff**, owner of the *Village Gate* and certainly no newcomer to the city's club scene, will also be unveiling a new club this winter. Situated on 18th St., the club will be called *First City* and will focus primarily on satirical/political productions. Long rumored to be on the hunt for another club with the *Gate* occupied by the successful black vaudeville review, *One Mo' Time*, D'Iugoff's acquisition comes as no surprise. However, he told us that the new club will only "occasionally" feature jazz. Opening is presently slated for March.

MVPs — The New York chapter of the National Academy of Recording Arts and Sciences recently held its third Annual Most Valuable Players Awards for Studio Musicians at the *Copa*. This year's winners included trumpeter **Jon Faddis**, trombonist **Urbie Green**, tuba player **Howard Johnson**, saxophonists **George Young**, **David Sanborn**, **Michael Brecker**, and **Ronnie Cuber**, French horn man **Peter Gordon**, flutist **Phil Bodner**, oboe player **George Marge**, clarinetist **Eddie Daniels**, bassoonist **Wally Kane**, harpist **Margaret Ross**, keyboardists **Dick Hyman**, **Frank Owens**, **Richard Tee**, **Pat Rebillot** and **Ken Bichel**, guitarists **Jay Berlinger** and **Vinnie Bell**, string players **David Nadien**, **Al Brown**, **Jesse Levy**, bassists **Ron Carter** and **Marcus Miller**, drummer **Steve Gadd**, percussionist **Ralph MacDonald**, harmonica player **Toots Thielmans** and vocalists **Luther Van Dross**, **Arlene Martell** and **Patti Austin**. Performing at the affair were numerous City-based jazzers including **Pepper Adams**, **Mel Lewis**, **Dick Katz**, **Michael Urbaniak** and **Helen Merrill**.

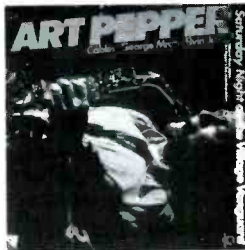
RECORDS RECORDS RECORDS — Brooklyn-based importer/exporter/mail-order house/one-stop *Daybreak Express* has an interesting batch of goodies on several indie labels including previously unreleased recordings by **Charlie Parker** on the *Vantage* label. Recorded at the *Roost* in '48 and '49, *Daybreak* honcho **Jimmy Eigo** tells us the recording is uniformly superior — and features **Miles Davis**, **Kenny Dorham**, **Al Haig**, **Tommy Potter** and **Max Roach**. Also new on the *Vantage* label: "The **Frank Rossolino** Quartet in Denmark," The **Stuff Smith** Quartet's "Blues in G" featuring **Kenny Drew** and **NHOP** and the **Ben Webster** Quartet's "In A Mellow Tone." Those last two are both from '65... The *VGM* label has unleashed a previously unreleased recording by the **Donald Byrd/Pepper Adams** Quartet featuring **Herbie Hancock** entitled "Live at Jorgie's" that was done in '61; also on *VGM* is "You Go To My Head" by vocalist **Beverly Kelly** with tenor man **Bob Graf**... "Brooks Kerr salutes **Fats Waller**" is the title of the young pianist's new album on *Blue Whale* Records... *Soultex* has issued "Cycles" by pianist/guitarist/bassist **Roger Boykin** with tenor man **James Clay**... Manhattan indie distributor *JCOA/NMDS* has just gotten in "Stars" by pianist **Tom Ehrlich** on the *Singularity* label, and "Regeneration Report" by the **Sediton Ensemble** featuring **Bern Nix** on *Context* Records... **Dave Pell** and **Bill Traut**'s L.A.-based *Headfirst* label, distributed by *MCA*, has just added four new titles to its fusion-oriented catalog: "Now That I've Got Your Attention," by keyboardist **Lesette Wilson**; "Marbles," by *Software* featuring saxophonist **Mark Colby**; "Ross Traut," by the same named guitarist; and "Masterless Samurai" by **Osamu**, a trio under the leadership of guitarist **Osamu Kitajima**. Special guests on that LP include **Stix Hooper**, **Bobby Hutcherson**, **Alex Acuna** and **Victor Feldman**. All releases on the label are digitally mastered and receive audiophile pressing. List is \$8.98.

fred goodman

JAZZ ALBUM PICKS

SATURDAY NIGHT AT THE VILLAGE VANGUARD — Art Pepper — Contemporary 7644 — Producer: Lester Koenig — List: 8.98

The final volume in a trilogy of recordings documenting Pepper's 1977 stand at the *Vanguard*, this LP also serves as a fine introduction to the alto man's style, featuring a relaxed ballad ("You Go To My Head"), a snake-like 6/8 original ("The Trip") and an extended bebop blow ("Cherokee"). East meets west here as Pepper and pianist **George Cables** team up with bassist **George Mraz** and drummer **Elvin Jones** to get some surprisingly fluid results.



PHIL WOODS/LEW TABACKIN — Omnisound N-1033 — Producer: Bill Goodwin — List: 7.98

A super session from a pair of super saxophonists, featuring an excellent rhythm section of **Jimmy Rowles** on piano, **Michael Moore** on bass and **Bill Goodwin** on drums. A highly spirited "Limehouse Blues" kicks things off, and the groove doesn't stop until the last note of the final tune. **Woods** fans will be pleasantly surprised to hear the bopper glow a lyrical clarinet on his own "Petite Chanson."



SOMETHING IN BLUE — Thelonious Monk — Jazz Man JAZ 5019 — Producer: Alan Bates — List: 7.98

Can it be that this session will really stand as the final studio recording by pianist/composer **Thelonious Monk**? Recorded 10 years ago in London for the *Black Lion* label, the trio date was the last one to be undertaken by the jazz giant prior to his retirement. Two tunes, "Blue Sphere" and "Something In Blue," make their debut, along with five other Monk standards and a cover of **Gershwin's** "Nice Work If You Can Get It." Able assistance by a rhythm section of bassist **Al McKibbin** and drummer **Art Blakey** help make the music as noteworthy as the date's historical significance.



THE GEORGE BENSON COLLECTION — Warner Bros. 2HW 3577 — Producer: Bob Krasnow — List: 16.98 — Bar-Coded

A beautifully packaged set for the Christmas season, this compendium offers four sides of the guitarist/vocalist's most popular recordings, including several done for *CTI* and *A&M*. A 10-page booklet, complete with comments by some of **Benson's** producers and original artwork commissioned for the project, is also included. Hits like "On Broadway," "This Masquerade," "Breezin'" and "The Greatest Love Of All" will make the set attractive to all.

INTERNATIONAL

CBS Country Acts Scheduled For Appearance On German Rock Show

NASHVILLE — Six CBS acts will gain exposure before some 10 million viewers in Germany when they appear on *Musikladen* Nov. 19, a popular television program. Larry Gatlin and the Gatlin Brothers, Ronnie McDowell, Lacy J. Dalton, Janie Fricke, Bobby Bare and Calamity Jane will be featured on the two-hour live special.

The special appearance has been

CBS Canada Sells Wholesale, Retail Units

NEW YORK — CBS Records Canada Ltd. has sold A&A Records, a national retail outlet, and ARS Records Canada, a national rack jobber, to Sight & Sound Ltd., a Canadian company controlled by Terence Lynd, Frederick B. Rich and Richard D. Moody.

CBS Records Canada reportedly made this decision because it wanted to get out of retailing and rack jobbing in order to concentrate on creating, manufacturing and distributing recorded music. Canada is the only country where CBS owned retailing and rack jobbing operations.

Regency, RCA Pact

TORONTO — Regency Records of Los Angeles recently entered into a full licensee agreement with RCA Records, Canada. Future releases from Regency acts John Mayall, Herman Brood and Diesel will be forthcoming.

designed to "break the ice" for a major international development plan for CBS Nashville music in 1982, according to Rick Blackburn, vice president and general manager, CBS Records, Nashville. "We're looking into the possibility of putting together a series of yours with a major European concert promoter and soliciting a major sponsor for the series. At this point, we are considering tour plans that would include not only the United Kingdom, but Germany, Scandinavia, Holland, Belgium, Australia and Canada as well," Blackburn said. CBS Nashville will work in conjunction with CBS Records International (New York) and CBS affiliates overseas.

Blackburn labeled the game plan a "precedent setting move" for a Nashville operation. "We will be the first people to really put together a major dollar commitment towards this market, inclusive of full marketing/merchandising plans in conjunction with CBS Records International and our affiliates. It's the next natural step for Nashville music."

Teichiku Sales Up

TOKYO — Sales revenues for Teichiku Records reached 23.3 billion yen (\$101.2 million) for the fiscal year ended Aug. 20. A 33.7% increase over the previous fiscal year, the sales revenues were the highest ever in the label's history.



JULIO IGLESIAS RECEIVES CRYSTAL GLOBE — CBS Records International artist Julio Iglesias became the newest recipient of the Crystal Globe award at a recent presentation in Paris. The Crystal Globe signifies the sale of five million units outside the United States. Pictured with Iglesias (l) at the awards ceremony is Dick Asher, deputy president/chief operating officer, CBS Records Group.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — CBS president Hechlo Cumo reported to *Cash Box* an ambitious plan of releases as part of the Year End campaign unveiled at the recent Villa Carlos Paz sales and promotion convention, which was termed a huge success. The campaign includes the launching of a mid-price series named "Great Performances" featuring classical recordings, and more titles added to the "Young Music" series, also in the mid-price range. The company plans to capture around 35% of the market during November and December and reports that sales have been up during the first days of November.

Francisco Vidal, vice president of Tonodisc, is searching for new talent. He is staging a contest for children, tying in with the Sport Billy international trademark and local manufacturers of the sportswear. French artists **Jean Claude Borelli** and **Nicolas de Angells** will arrive in Buenos Aires in two weeks for performances on stage and television, and Spanish star **Manolo Escobar** will also come to Argentina for promotional performances.

Interdisc is preparing the first album by chanteuse **Diana Maria**, whose first single for the label has reached Top 50 status. Maria is managed by **Pepe Parada**, one of the most outstanding local impresarios, and has been appearing at conventions shows, along with two trips to Chile and Uruguay.

Folk artist **Luis Landriscina** has started his fifth trip to the United States, with performances set for Miami, New York, Philadelphia and New Jersey facing Latin audiences. His manager, **Santiago "Tari" Fernandez**, explains that there is a sizable colony of Argentinians living in these cities, and that they appreciate strongly (as other Latin Americans do) Landriscina's humor and stories, which explains why an all-

Spanish show may find a market in the U.S., even though it isn't Mexican, Cuban or Puerto Rican.

Alberto Caldeiro, commercial director of EMI, says that the Latin American trip by group **Los Brlos** has turned into a complete success. Designed at first as a promotional tour, the group received so many offers to appear in different cities of several countries that no money had to be invested at last, besides the strong exposure to the native audiences and the release of the group's records. In the internal market, Caldeiro commented the good sales of melodic chanter **Gian Franco Pagliaro** and the outing of the first LP by chanteuse **Mariana Mariel**.

After a successful stint at the Afrika discotheque, where she started her career years ago, songstress **Maria Martha Serra Lima** is now appearing at the La Cova theater to SRO crowds. **Mochin Marafioti**, A&R manager of CBS, told *Cash Box* that Serra Lima's latest album, recorded with **Los Panchos** (a veteran Mexican melodic group) will probably reach a sales level of 150-200,000 copies, having already surpassed the 100,000 mark. Her oncoming album already recorded, has been delayed till the first months of 1982 to avoid interference with the current smash.

EMI is reinforcing its catalog releases as part of a policy designed to concentrate efforts in long running product, with new titles by **Gilbert Becaud**, **Charles Trenet**, **Olivia Newton-John** and other artists. This strategy has allowed the company to increase its share of the market while not spending much money on promotion, which obviously helps the profits.

The Argentine delegates to the FLAPP meeting in Acapulco jetted to Mexico for the gathering, which is held every two years and attracts producers from all the Spanish-speaking countries of Latin America, Brazil and a delegation of the IFPI.

—miguél smirnoff



MUSEXPO ACTION — The annual Muxexpo international music/video convention Nov. 1-5 in Ft. Lauderdale, Fla. was once again highlighted by seminars and showcases. Pictured in the top row at the "International Artist Development" seminar are (l-r): Steve Propas, *Solid Gold* (Canada); Bob Merlis, Warner Bros.; Danny Goldberg, *Modern*; Debbie Newman, CBS; Roddy Shashoua, president, *Muxexpo*; Perry Cooper, Atlantic; Buddy McCluskey, RCA Latin America; and Remi Salako, Phonodisk Nigeria. Pictured in the bottom row are showcases featuring (l-r): Australian group *Wickety Wak* and EMI America/Liberty recording artist Gary U.S. Bonds.

INTERNATIONAL BESTSELLERS

Germany

TOP TEN 45s

- 1 Ja, wenn wir alle Englein waeren — Fred Sonnenschein und seine Freunde — Hansa
- 2 Dance Little Bird — Electronica's — Philips
- 3 Japanese Boy — Aneka — Hansa Int'l
- 4 Rain In May — Max Werner — CNR
- 5 Hold On Tight — ELO — Jet
- 6 Dich zu lieben — Roland Kaiser — Hansa
- 7 Tainted Love — Soft Cell — Vertigo
- 8 For Your Eyes Only — Sheena Easton — Liberty
- 9 Green Door — Shakin' Stevens — Epic
- 10 Prince Charming — Adam & The Ants — CBS

TOP TEN LPs

- 1 Quietschdello — Electronica's — Polystar
- 2 Dich zu lieben — Roland Kaiser — Hansa
- 3 Time — ELO — Jet
- 4 Ghost In The Machine — The Police — A&M
- 5 Shaky — Shakin' Stevens — Epic
- 6 Schliess die Augen, lass dich verwöhnen — James Last — PolyGram
- 7 Otto versaut Hamburg — Otto — Ruesl Raekords
- 8 Abacab — Genesis — Vertigo
- 9 Ideal — IC
- 10 Symphonic Rock — London Symphony Orchestra — K-tel — Der Musikmarkt

—Prensario

United Kingdom

TOP TEN 45s

- 1 Every Little Thing She Does Is Magic — The Police — A&M
- 2 Labelled With Love — Squeeze — A&M
- 3 Joan Of Arc — Orchestral Manoeuvres In The Dark — Dindisc
- 4 Happy Birthday — Altered Images — Epic
- 5 When She Was My Girl — The Four Tops — Casablanca
- 6 It's My Party — Dave Stewart and Barbara Gaskin — Stiff
- 7 Good Year For The Roses — Elvis Costello — F-Beat
- 8 Tonight I'm Yours — Rod Stewart — Riva
- 9 Favourite Shirts — Haircut One Hundred — Arista
- 10 Physical — Olivia Newton-John — EMI

TOP TEN LPs

- 1 Dare — Human League — Virgin
- 2 Ghost In The Machine — The Police — A&M
- 3 The Best Of Blondie — Chrysalis
- 4 Almost Blue — Elvis Costello — F-Beat
- 5 Shaky — Shakin' Stevens — Epic
- 6 Hedgehog Sandwich — Not The Nine O'Clock News — BBC
- 7 Greatest Hits — Queen — EMI
- 8 7 — Madness — Stiff
- 9 Exit . . . Stage Left — Rush — Mercury
- 10 Still — Joy Division — Factory

—Melody Maker

CLASSICAL TALENT

TOP 20 ALBUMS

	Weeks On Chart	10/17	Chart
1 LIVE FROM LINCOLN CENTER Sutherland, Pavarotti, Horne London Digital LDR 72009 (21.96/2 LPs)	1	16	
2 BEETHOVEN: Violin Concerto Perlman/Giulini Angel Digital DS 37471 (12.98/1 LP)	12	8	
3 PERHAPS LOVE Placido Domingo (CBS FM 32743 (-/1 LP)	—	1	
4 PACHELBEL: Canon: Two Suites FASCH: Two Sinfonias and Concerto in D For Trumpet Andre, Pierlot, Chambon, Paillard Chamber Orchestra (Paillard) (RCA FRL1-5468) (8.98/1 LP)	2	252	
5 HOLST: The Planets Berliner Philharmoniker (Karajan) Deutsche Grammophon Digital 2532 019 (12.98/1 LP)	—	1	
6 MOZART: THE SYMPHONIES — VOL. II The Academy of Ancient Music (Hogwood) L'Oiseau Lyre D168D 4 (32.94/3 LPs)	7	8	
7 POPS ON BROADWAY Boston Pops (Williams) Philips Digital 6302 124 (12.98/1 LP)	6	12	
8 BEETHOVEN COMPLETE SYMPHONIES (Karajan) Deutsche Grammophon Bargain Box 2740 241 (39.84/8 LPs)	5	16	
9 TERESA STRATAS: The Unknown Kurt Weill Nonesuch Digital D-79019 (11.98/1 LP)	—	1	
10 FINAL ALICE Del Tredici Barbara Hendricks — Chicago Symp. London Digital LDR 71018 (12.98/1 LP)	4	12	
11 ISAAC STERN 60TH ANNIVERSARY CELEBRATION CBS Mastersound IM 36692 (-/1 LP)	3	32	
12 WAGNER: Music from "The Ring of the Nibelung" Berlin Phil. (Klaus Tennstedt) Angel Digital DS-37808 (12.98/1 LP)	8	12	
13 PAVAROTTI PREMIERES Rare Verdi Arias (Claudio Abbado) CBS Masterworks M 37228 (-/1 LP)	—	1	
14 PAVAROTTI'S GREATEST HITS London PAV 2003-4 (15.98/2 LPs)	10	68	
15 SHOSTAKOVICH: Symphonies 1 & 9 London Phil. (Hitink) London Digital LDR 71017 (12.98/1 LP)	11	16	
16 BOLLING: Toot Suite For Trumpet & Jazz Piano Columbia FM 36731 (-/1 LP)	16	8	
17 PLACIDO DOMINGO/CARLO MARIA GIULINI "Gala Opera Concert" Deutsche Grammophon 2532 009 (12.98/1 LP)	—	1	
18 BOLLING: Suite For Flute And Jazz Piano Rampal, Bolling/Columbia M33233 (-/1 LP)	18	252	
19 MASSENET WERTHER Carreras, Von Stade Philips 679 051 (32.94/3 LPs)	—	1	
20 PAVAROTTI: My Own Story London PAV2007 (17.96/2 LPs)	14	28	

CLASSICAL ALBUM REVIEWS

TCHAIKOVSKY: Nutcracker Suite; Swan Lake Suite — Minnesota Orchestra, Leonard Slatkin, conductor — Pro Arte PAD-121 — Producers: Mark Aubort and Joanna Nickrenz — List: 9.98 — Digital

The dynamic merriment and acoustic range on this piece are carefully captured on vinyl. The now familiar "Nutcracker" themes are so finely recorded it almost seems as though the Minnesota Orchestra decided to perform in the listeners' living rooms. This piece remains one of Tchaikovsky's most resilient works, although critical acclaim during his lifetime was absent. "Dance Of The Sugar-Plum Fairy" and "Russian Dance: Trepak" present Tchaikovsky's penchant for scanning emotional calm and turbulence in one work.



J.S. BACH: O! holder Tag, erwünschte Zeit; Wedding Cantata, BWV 210 — Judith Nelson with the Bach Ensemble; Joshua Rifkin, director — Nonesuch D-79013 — Producers: Marc J. AuBort and Joanna Nickrenz — List: 8.98 — Digital.

This is folk music for the uppercrust from the great Bach — music that was commissioned piece by piece while the composer was holding the position of Leipzig's music director. The music, smooth and uncluttered, is played on the traditional instruments of Bach's day. The Bach Ensemble provides the appropriate groundwork from which Judith Nelson's crystalline and articulate soprano soars.

PASTORALES DE NOEL — Jean-Pierre Rampal, Alexandre Lagoya and Michel Legrand with the London Symphony Orchestra — CBS FM 37205 — Producer: Roy Emerson — List: None — Bar Coded

It is released as a holiday season treat from CBS, but the personal energy of the artists mingled with their expert musicianship, can keep this on the shelf beyond the New Year. Rampal, Lagoya and Legrand's reading of some Christmas classics like "Jingle Bells" border on jazz, but it in no way resembles what is called pop music today. For mellow moments in front of the fireplace.

J.S. BACH

RAMPAL
LAGOYA
LEGRAND
NOEL

Eddie Rabbitt The Pointer Sisters

MGM GRAND HOTEL, Las Vegas — Considering the number of hit country and pop crossover singles he has had, in addition to the national TV exposure accorded by his Miller beer ads, you'd think Eddie Rabbitt would be a household word by now. However, since he straddles that fine line between country and pop (with a side helping of rock thrown in for good measure), the tall, dark and affable singer hasn't yet established a singular, identifiable image, unlike some of his less successful, but more recognizable contemporaries.

Unfortunately, that was perhaps the main problem that caused a less than full house here when Rabbitt made his Vegas debut recently, because it certainly wasn't his performance. Dressed in his trademark black, Rabbitt seemed as relaxed and comfortable before the older Vegas crowd opening night as he has before the crowd at, say, the Palomino club in L.A.

Rabbitt's backing band, Hair Trigger, was as accomodating working with the hotel's house orchestra as the singer was in serving up a healthy number of his older, more country tunes, such as "Rocky Mountain Music," "Two Dollars In The Jukebox," the Rabbitt-written "Kentucky Rain" (which was a million-seller for the patron saint of the Vegas stage, Elvis Presley) and a rave-up of the classic country instrumental, "Orange Blossom Special."

The country fare was balanced neatly with such chart-topping crossover selections as "Drivin' My Life Away," "I Love A Rainy Night," "Suspicious" and his most recent success, "Step By Step." He also gave a good, rockin' shot to his current single, "Someone Could Lose a Heart Tonight." When all was said and done, he'd managed to win over an appreciative if somewhat reserved crowd.

Wish the same could be said for the openers, Anita, Ruth and June Pointer, aka the Pointer Sisters, but this was just not their audience. Try as they might, with remarkable vocal range and material as superb as "Slow Hand," the trio had a tough time connecting. A short set, minimal staging and lightweight arrangements gave the band little impact. Too bad, because throughout their career the Pointers have always stood on the threshold of national acceptance with some excellent singles but never the right direction in terms of performance. For all their verve, the threesome got only cordial applause.

michael glynn

Hiroshima

GREEK THEATRE, L.A. — After a six-month layoff due to internal turmoil and changes, Arista recording group Hiroshima returned to performing with a rousing show before a nearly packed house on this chilly October night. Sporting a new line-up and new songs from its upcoming LP, Hiroshima rose to the occasion before its hometown crowd.

Led by composer/saxophonist Dan Kuramoto, the band breezed through its

michael martinez

set. New keyboardist Derek Nakamoto provided a harder edge to the group's predominantly woodwind-and koto-oriented sound, and stand-in bassist Dean Cortez added a progressive and powerful rhythm.

On the whole, the band displayed greater maturity on stage than ever before, recreating such favorites as "Kokoro" (featuring kotoist June Okida Kuramoto), "Dada" and "Cruisin' J-Town" and introducing such strong new numbers as "Obon" (the title track to the upcoming LP, due in January), "Fifths," "So Alive," "I Know" and "Breaking Away Gently" (featuring lead vocalist Teri Kusumoto).

While many of the old favorites drew the expected good response from the hometown crowd, the harder-edged new numbers also made an impression.

All in all, Hiroshima — comprised of Dan Kuramoto on woodwinds, June Okida Kuramoto on koto, Johnny Mori on taiko (drums), Danny Yamamoto on drums, Peter Hata on guitar, vocalists Teri Kusumoto and Jess Acuna, Derek Nakamoto on keyboards and stand-in Dean Cortez on bass — showed it was alive and well after its prolonged absence from the scene.

Opening act Tim Weisberg warmed up the audience admirably with a rousing set. The flutist and his band put on a show that could have headlined on another night.

richard imamura

Yellowjackets

ROXY, L.A. — Music lovers that let their ears travel to that outer region of jazz/rock/R&B called fusion are normally more sedate than fans of any one of the idioms comprising the fusion genre. But such was not the case recently when that special brand of music energy plied by Yellowjackets descended upon L.A.

A stinging 45-minute set prompted literal raves from an audience that acted more like it was witnessing the devastating decibels and heavy metallurgic attack of an AOR band rather than the finely tuned, melodic groove music of Yellowjackets.

It was clear that each of the Yellowjackets players added a particular nuance to the music, giving a distinct flavor that transcended preconceptions of what fusion is about. Robben Ford's blazing, piercing guitar play meshed nicely with keyboardist Russell Ferrante's textural aura and expressive solos, while drummer Ricky Lawson and bassist Jimmy Haslip laid down a bottom thick and creamy enough to sleep on.

But it was the Weather Report-inspired vamping of "Hornets" that started the rowdy audience to buzz, an effect that was spurred by Ferrante's humming synth lines and the molten guitar attack of Ford. Lawson's relentless attack on the drum kit was tangential to Haslip's simultaneously melodic and rhythmic bass interplay.

Yellowjackets, which was backed by a slide show depicting its namesake insect in various environs, was not bent on the predacious sounds of post-acid flash rock or a zombie funk rut. The contemplative side of Yellowjackets emerged on "Almost Dawn," a meditative song that slowly transformed into a rollicking conversation of infectious but not predominating rhythm.

ON STAGE

CASH BOX TOP 100 ALBUMS

November 21, 1981

		Weeks On 11/14 Chart			Weeks On 11/14 Chart			Weeks On 11/14 Chart
1	4	8.98	FOREIGNER (Atlantic SD 16999)	1	18	35	IT'S TIME FOR LOVE	—
2	TATTOO YOU	8.98	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	2	11	36	ALL THE GREAT HITS	15.98
3	ESCAPE	—	JOURNEY (Columbia TC 37408)	4	16	37	INSIDE YOU	—
4	GHOST IN THE MACHINE	8.98	THE POLICE (A&M SP-3730)	5	5	38	ALLIED FORCES	8.98
5	NINE TONIGHT	12.98	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	3	9	39	TONIGHT I'M YOURS	8.98
6	RAISE!	—	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	11	2	40	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	—
7	BELLA DONNA	8.98	STEVIE NICKS (Modern/Atlantic MR 38-139)	6	15	41	FANCY FREE	8.98
8	ABACAB	8.98	GENESIS (Atlantic SD 19313)	8	6	42	THE ONE THAT YOU LOVE	8.98
9	THE INNOCENT AGE	—	DAN FOGELBERG (Full Moon/Epic KE2 37393)	7	10	43	CIRCLE OF LOVE	8.98
10	PHYSICAL	8.98	OLIVIA NEWTON-JOHN (MCA-5229)	19	4	44	HEAVY METAL	15.98
11	PRIVATE EYES	8.98	DARYL HALL & JOHN OATES (RCA AFL1-4028)	12	10	45	TORCH	8.98
12	SOMETHING SPECIAL	8.98	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	13	6	46	SHOW TIME	8.98
13	PRECIOUS TIME	8.98	PAT BENATAR (Chrysalis CHR 1346)	10	18	47	GREATEST HITS	8.98
14	IF I SHOULD LOVE AGAIN	8.98	BARRY MANILOW (Arista AL 9573)	14	6	48	GIVE THE PEOPLE WHAT THEY WANT	8.98
15	EXIT... STAGE LEFT	15.98	RUSH (Mercury/PolyGram SRM-2-7001)	61	2	49	TONIGHT!	—
16	SONGS IN THE ATTIC	—	BILLY JOEL (Columbia TC 37461)	9	8	50	DIARY OF A MADMAN	—
17	NEVER TOO MUCH	—	LUTHER VANDROSS (Epic FE 37451)	17	10	51	SHARE YOUR LOVE	8.98
18	WHY DO FOOLS FALL IN LOVE	8.98	DIANA ROSS (RCA AFL1-4153)	25	3	52	PIRATES	8.98
19	BREAKIN' AWAY	8.98	AL JARREAU (Warner Bros. BSK 3576)	15	14	53	THE DUDE	8.98
20	DON'T SAY NO	8.98	BILLY SQUIER (Capitol ST 12146)	16	28	54	THIS IS THE WAY	8.98
21	STREET SONGS	8.98	RICK JAMES (Gordy/Motown G8-1002M1)	18	31	55	CHRISTOPHER CROSS	8.98
22	GREATEST HITS	8.98	QUEEN (Elektra 5E-564)	58	2	56	HOOLIGANS	15.98
23	CONTROVERSY	8.98	PRINCE (Warner Bros. BSK 3601)	26	3	57	RE-AC-TOR	8.98
24	NEW TRADITIONALISTS	8.98	DEVO (Warner Bros. BSK 3595)	24	7	58	DISCIPLINE	8.98
25	THE MANY FACETS OF ROGER	8.98	ROGER (Warner Bros. BSK 3594)	22	10	59	THE TIME	8.98
26	LONG DISTANCE VOYAGER	8.98	THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	20	25	60	LAW AND ORDER	8.98
27	IN THE POCKET	8.98	COMMODORES (Motown M8-955M1)	27	20	61	TIME	—
28	TIME EXPOSURE	8.98	LITTLE RIVER BAND (Capitol ST-12163)	21	11	62	ARTHUR — THE ALBUM	8.98
29	BEAUTY AND THE BEAT	8.98	THE GO-GO'S (I.R.S./A&M SP 70021)	29	17	63	GET LUCKY	—
30	FEELS SO RIGHT	8.98	ALABAMA (RCA AHL-1-3930)	32	37	64	STEP BY STEP	8.98
31	THE BEST OF BLONDIE	8.98	(Chrysalis CHR 1337)	36	4	65	STANDING TALL	8.98
32	HI INFIDELITY	—	REO SPEEDWAGON (Epic FE 36844)	26	50	66	ENDLESS LOVE	8.98
33	WORKING CLASS DOG	8.98	RICK SPRINGFIELD (RCA AFL 1-3697)	34	35	67	EL LOCO	8.98
34	FREEZE-FRAME	8.98	THE J. GEILS BAND (EMI America SOO-17062)	83	2	68	LIVING EYES	8.98
						69	AS FAR AS SIAM	8.98
						70	JUICE	8.98
						71	LIVE IN NEW ORLEANS	9.98
						72	CRIMES OF PASSION	8.98
						73	SOLID GROUND	8.98
						74	WALK UNDER LADDERS	8.98
						75	EVERY HOME SHOULD HAVE ONE	8.98
						76	QUARTERFLASH	8.98
						77	PRETENDERS II	8.98
						78	KING COOL	8.98
						79	PARADISE THEATER	8.98
						80	ALMOST BLUE	—
						81	THE FRIENDS OF MR. CAIRO	8.98
						82	WATTS IN A TANK	7.98
						83	URBAN CHIPMUNK	8.98
						84	THE GEORGE BENSON COLLECTION	16.98
						85	HIGH 'N' DRY	8.98
						86	CRAZY FOR YOU	8.98
						87	HANG ON FOR YOUR LIFE	—
						88	ROUND TRIP	8.98
						89	COMPUTER WORLD	8.98
						90	MSG	8.98
						91	FREETIME	8.98
						92	QUINELLA	—
						93	CAMOUFLAGE	8.98
						94	STARS ON LONG PLAY II	8.98
						95	AEROBIC DANCING	8.98
						96	THERE'S NO GETTIN' OVER ME	8.98
						97	CARL CARLTON	8.98
						98	BEST OF THE DOOBIES VOLUME II	8.98
						99	FIRE OF UNKNOWN ORIGIN	—
						100	WANNA BE A STAR	8.98

CASH BOX

November 21, 1981

AROUND THE ROUTE

by Camille Compasio

AMOA Expo '81 was a "super show for Gottlieb," in the words of marketing vice president **Marshall Caras** — and those of us who attended the convention and observed the throngs of daily visitors at the Gottlieb exhibit and the enthusiasm displayed for the products shown, can certainly attest to that statement. In a pre-convention press release Gottlieb promised to go full force into Expo and this they did, with such powerhouse equipment as "Black Hole," "Haunted House" and "Cave Man." The "Black Hole" pin was a hit before the convention and at the present rate of demand it will continue in production through November, December, and possibly beyond, as Marshall sees it. "Haunted House," the factory's new tri-level pin, which was introduced at the show, is already heavily ordered, though production isn't scheduled until January or February of next year. "Cave Man," which offers a video game incorporated into a pinball machine, is scheduled for prototype testing in mid-January. Also coming up around the middle of January '82 is the premier of Gottlieb's new video games, on schedule as Marshall pointed out, and utilizing the firm's own in-house

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High Court Hears Arguments In Mesquite, Tex. Arcade Case

by Earl B. Abrams

WASHINGTON — The U.S. Supreme Court, which usually wrestles with weighty, constitutional questions, must decide whether or not a city can prohibit youths from frequenting amusement arcades.

The case, which was argued before the nine justices last week involves an ordinance passed by the city of Mesquite, Tex., that bars under-17-year-olds from playing video games at an amusement arcade owned by Alladin's Castle, a subsidiary of Bally Manufacturing Corp. Alladin's owns about 250 such arcades nationally.

The Mesquite ordinance also directs the police chief of that Dallas suburb to investigate "connection with criminal elements" of applicants for amusement arcades.

The court last week spent most of its time questioning attorneys on the issue of whether or not it had jurisdiction to rule on the merits of the case. Alladin's attorney, Philip Tone of Chicago, emphasized that the case hinged on state law and should not be decided by the Supreme Court. Elland Archer, Mesquite city attorney, on the other hand stressed repeatedly that Texas and U.S. basic laws are similar enough to permit the court to issue a decision. This complex jurisdictional question triggered inquiries to both attorneys by several of the justices, principally Justices Byron R. White and William H. Rehnquist.

Other justices, including newly-seated Sandra Day O'Connor, asked questions regarding the purpose of the under-17-year-old bar as

that provision relates to the First Amendment. Alladin's charged that the provision violates minors' rights of association and freedom of expression. Mesquite argued that children do not have all the rights of adults.

Tone, for the arcade company, repeatedly

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Record Third Qtr. Results For Bally

CHICAGO — Robert E. Mullane, chairman, president and chief executive officer of Bally Manufacturing Corp. has announced that Bally's revenues, net income and earnings per share for the third quarter and nine months ended Sept. 30 were at the highest levels in the company's history.

For the third quarter of 1981, revenues were \$224.1 million as compared to \$175.5 million in the same period last year. Net income of \$24.3 million was 49% above the \$16.3 million earned in the third quarter of 1980. Earnings per share were 90 cents compared to 60 cents per share a year ago.

For the first nine months of 1981, revenues were \$667.5 million as compared to \$507.8 million in the comparable period of 1980. Net income of \$63.4 million was 64% higher than the \$38.7 million earned in the first nine months of 1980. Earnings per share were \$2.35 compared to \$1.45 per share reported for the nine months of 1980. Earnings per share for

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COIN MACHINE



INDUSTRY NEWS

Amusement Games Mean Additional Traffic, Dollars For Record Stores

LOS ANGELES — In order to weather the present era of flat record sales, retailers around the country are constantly looking for new ways to increase store traffic and compensate for lagging revenues. With the installation of amusement games in their business establishments, many stores have found it

ATE Expects Big Turnout At '82 Meet

CHICAGO — As previously reported in *Cash Box*, the 38th annual Amusement Trades Exhibition (ATE) has relocated to a new convention site for its 1982 exhibition. The noted international trade show will be held Jan. 18-21 in Hall 1 of the National Exhibition Centre in Birmingham, England, from Monday through Thursday. This facility is Britain's most modern custom-built exhibition center, according to convention officials, and it offers first class facilities for both exhibitors and visitors.

The accommodations in Hall 1 are totally at ground floor level, which means that for the first time in several years ATE expects to have enough space to fully meet most requirements.

Successful Format

Last year's show broke all records for attendance and number of exhibitors, which included some 1500 overseas trade people representing 46 different countries, with a sizeable contingent from the U.S. It was at the 1980 convention that ATE presented a special preview day, in addition to the normal 3-day format, and the move proved to be so successful it will be repeated this year when the

(continued on page 41)

profitable to augment the tried and true promotions of in-store marketing displays and artist appearances.

Some store managers maintain that the amusement game section in the record store is the wave of the future, citing such benefits as the games' ability to draw a steady flow of floor traffic and put customers in the store at lunch time, help pay rent and utilities and generally help ease the retailer through the difficult sales period.

Two retailers who are on the cutting edge of this new trend are Larry Schaeffer, president of The Vibrations Records stores in Miami Beach, Fla., and Bill Clark, manager of Music Odyssey in Brentwood, Calif.

Games Profitable

"The days of just being the record and tape store pure and simple are over," says Schaeffer. "You need something to supplement the income — whether it be giftware, video tapes, accessories or amusement games. A store has to be an entertainment center these days, and games have been really profitable for us."

Schaeffer went on to say that he has approximately 30-35 games in three of the 50-85,000 sq. ft. Vibrations stores and hopes to have the same number in all six outlets by early next year. He also said the chain will eventually have separate sections in the stores for both records and games so as not to interfere with in-store airplay.

While Schaeffer obtains his games from several different area distributors, Clark, who currently has 20 games on the upstairs level of his store, uses a major Los Angeles operator. Both store chiefs use an operator for maintenance, and remain constantly aware of when

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Bally Elects New Vice Presidents

CHICAGO — Robert E. Mullane, chairman and president of Bally Manufacturing Corp., announced that three executives have been elected as corporate vice presidents of the company. They are Glenn K. Seidenfeld, Jr., corporate secretary and general counsel; James Barrett, corporate director of manufacturing, and Dr. Martin Keane, corporate director of technology.

Mullane also announced that Paul Ignacek, manager of corporate accounting, has been promoted to director of financial reporting and accounting.

Seidenfeld joined Bally as general counsel in 1976. Previously he had been associated with McDermott, Will and Emery (Chicago) and served as attorney-advisor to the Securities and Exchange Commission in Washington. A graduate of the University of Illinois College of Law and Northwestern University, Seidenfeld is 37 years old and lives in Northfield, Ill.

Barrett, who has been associated with Bally for 10 years, was promoted to his present posi-

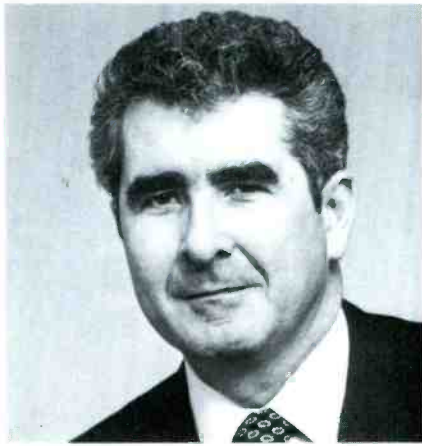
tion earlier this year after having served as director of manufacturing for the pinball and slot machine divisions. Before joining Bally he was an industrial engineer with the General Electric Corp. He received his degree in electrical engineering from the Industrial College in Chicago where he has served as an instructor. Barrett lives in Brookfield, Ill.

Dr. Keane served as vice president of Midway Manufacturing Company, a wholly-owned subsidiary of Bally and was assistant director of technology before being named director in 1981. He received degrees in electrical engineering from I.I.T. in Chicago and from the University of Hawaii and he holds a Ph.D in mathematics from Northwestern University. Prior to joining Bally, he was a research executive with General Motors Corporation.

Ignacek, who holds a C.P.A. license, is a graduate of DePaul University. For six years he was employed by Arthur Young before joining Bally in 1972.



Glenn Seidenfeld



Dr. Martin Keane



Gil Williams

Williams To Set Up Stern Ireland Plant

CHICAGO — Gil Williams, a veteran executive of the coin machine industry, has been appointed corporate consultant by Stern Electronics, Inc. In this capacity, he will supervise the establishment of a full-line Stern manufacturing facility in Limerick, Ireland, which is scheduled to begin production of video games in January of 1982.

Williams formerly served as vice president of manufacturing for Atari, where he directed the establishment of Atari's manufacturing plant in Ireland in 1979. He currently operates

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Rodstein Named Chairman And CEO At Banner Specialty

CHICAGO — Albert M. Rodstein has been elected chairman of the board and chief executive officer of Banner Specialty Company, prominent Pennsylvania distributor. At the same time, Rodstein announced that Alan Bruck, senior vice president, has been named president and chief administrative officer of Banner and that Jerry Boyle will be promoted from vice president to vice president and general manager of the Philadelphia branch. The new appointments became effective Nov. 1.

Banner Specialty Company, with executive offices in Jenkintown, Penn., and business offices and showrooms in Philadelphia, Pittsburgh and Baltimore, has been a distributor of coin-operated vending and amusement equipment for the past 65 years.

Rodstein, who has been associated with almost every aspect of the coin machine-vending machine industry for some 47 years, has served as president of Banner since 1958. From 1961 to 1971, he also was senior vice president of Macke Company, while simultaneously heading up Banner Specialty Company. In 1971, he left Macke to devote full attention to Banner.

Bruck, who has been with Banner for the past eight years, joined the company as vice

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THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)
2. YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-02604)
3. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361)
4. HOOKED ON CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)
5. THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)
6. UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)
7. COME IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 1802621)
8. LIVING EYES BEE GEES (RSO/PolyGram RS 1067)
9. CENTERFOLD THE J. GEILS BAND (EMI America A-8102)
10. SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)

TOP NEW COUNTRY SINGLES

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)
2. LONELY NIGHTS MICKEY GILLEY (Epic 14-02578)
3. BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441)
4. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)
5. RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCA-5119)
6. SHINE WAYLON JENNINGS (RCA PB-12367)
7. WATCHIN' GIRLS GO BY RONNIE McDOWELL (Epic 14-02614)
8. ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 57062)
9. MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)
10. PREACHING UP A STORM MEL McDANIEL (Capitol P-A-5059)

TOP NEW B/C SINGLES

1. TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)
2. SHARING THE LOVE RUFUS WITH CHAKA KHAN (MCA 51203)
3. KICKIN' BACK L.T.D. (A&M 2382)
4. DON'T HIDE OUR LOVE EVELYN KING (RCA PB-12322)
5. CALL ME SKYY (Salsoul/RCA S7 2152)
6. YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./Epic ZS5 02619)
7. I WANT YOU BOOKERT (A&M 2374)
8. LOVE FEVER GAYLE ADAMS (Prelude PRL 8040-AS)
9. (I FOUND) THAT MAN OF MINE THE JONES GIRLS (Philadelphia Int'l./Epic ZS8 02618)
10. WIDE OPEN BRICK (Bang/Epic ZS5 02599)

TOP NEW A/C SINGLES

1. WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)
2. CASTLES IN THE AIR DON McLEAN (Millennium RCA YB-11819)
3. IF I WERE YOU LULU (ALFA ALF-7011)
4. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)
5. LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)

AROUND THE ROUTE

(continued from page 39)
hardware system.

Cash Box felicitations to **John Schoff**, AMOA's director of meetings and conventions, on his impending marriage to **Jane Stoller**. Nuptials will take place Nov. 28, following which the newlyweds will depart for a honeymoon in Mexico.

Consensus among some of the manufacturers and distributors we spoke with in the aftermath of the AMOA convention is that while there were a number of outstanding machines displayed at Expo, there was not a "hit of the show" piece this year. To **Tom Nieman**, marketing vice president of the Bally Pinball Division, this means that operators must now look for more than videos in choosing equipment and be even more selective in their video purchases.

"The door is open for a re-evaluation of pinball," Tom said, stressing that there are some very interesting pins hitting the market. . . . Some of the trade people we spoke with felt that the excitement of past shows seemed to be overshadowed this year by "confusion" in that there was so much product to see and, needless to say, a few thousand more people on hand to see it. One manufacturer said he noticed too many people at the show who really had no business being there. . . . A lot of the new equipment shown at Expo '81 will not be available for a few months yet, according to **Stephen Kaufman**, president of Stern's Amusement Games Division. This is a deviation from the normal practice, he said, of going into the show with games that are either in production or just about ready for post-convention delivery. The conscientious operator is bound to be a little confused about what to buy. Of the products displayed in the Stern exhibit, however, the "Catacomb" pin has been in delivery; "Viper" (pin) is in prototype test; "Turtles" (video) is in production and "Strategy X" (video) is being prototyped. "Everything we took to the show will be available within the next couple of weeks," Stephen told us.

"Kaos," Game Plan's contribution to the growing trend for cute type video games, was quite a hit at Expo, noted marketing chief **Ken Anderson**. It was a real big draw at the company's exhibit. We would like to add that Ken looked just great at Expo, after having been hospitalized just a few weeks before showtime. . . . As for the 19" color TV given away in a drawing at the Game Plan booth — the lucky winners were **Mr. and Mrs. P. Razzano** of Casino Amusement Corp. in Seaside Heights, N.J.

Finally, the good folks at C.A. Robinson distributors in Los Angeles are making preparations for their 8th Annual Western Amusement Game Exhibit, slated for Dec. 4. The show, which traditionally follows the AMOA in Chicago, has become one of the major events for west coast tradesters: last year more than 1,100 attended. The show has a special significance this year in that it will also mark the official unveiling of C.A. Robinson's new headquarters and showroom located at 2891 West Pico Boulevard.

Record Third Qtr. Results For Bally

(continued from page 39)

the first nine months of 1981 already exceed the entire year 1980 earnings per share of \$1.97, as adjusted for a pooling of interests transaction in 1981.

Net income for the first nine months of 1981 includes \$2.6 million (10 cents per share) resulting from the sale of property. Property sales in the third quarter were not material, and there were no comparable gains in 1980.

Commenting on the third quarter results, Mullane noted that "revenues and earnings of Midway Mfg. Co., our video game manufacturing division, and Aladdin's Castle, Inc., our 250-unit chain of family amusement centers, both continued at record levels. We are also pleased with the results of Bally's Park Place in view of increased competition attributable to the opening of additional hotel-casinos in Atlantic City." Mullane also noted that "strong cash flow from operations has enabled the Company to repay approximately \$51,000,000 of long-term debt during the first nine months of 1981."

Video Games Hit In Record Stores

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to re-sell and rotate a machine.

"We're more than pleased at the revenues these machines are bringing in and they are especially valuable during the June, July, August slack sales months as they keep the kids in the stores," adds Schaeffer.

Music Odyssey's Clark has diversified into the amusement games field because he feels that single outlet stores can't compete with the chains unless they have alternative sources of money to records and tapes.

"We're now featuring video tapes and amusement games because the small record store just can't survive without moving into another market," he said.

Clark also said that the upstairs portion of his store used to be stocked with records making for a large inventory but producing few sales. "We had to take a shot at something else and for right now, pinball and video games are proving to be quite profitable."

ATE Expects Big Turnout For 1982

(continued from page 40)

Exhibition will be open between noon and 6 p.m. on Monday (21) as a special "trade-only" day with restricted admission.

The ATE is sponsored by the British Amusement Catering Trades Association and organized by Amusement Trades Exhibitions Limited of London.

Further information and details about pre-registration at special prices may be obtained by contacting British Amusement Catering Trades Assn., Bacta House, 122 Clapham Common North Side, London SW4 9SP England (phone: 01-228 4107).

Williams To Set Up Stern Ireland Plant

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Galaxy Arcades in California.

As corporate consultant to Stern, Williams will coordinate financial, industrial and labor negotiations in Ireland, in addition to supervising shipping traffic.

He holds a mechanical engineering degree from Swansea College in Wales, and currently resides with his wife and three daughters in Los Gatos, Calif.

New Equipment

Twists And Turns

"Galaga is an exciting different video game with new twists, turns, and special effects that are sure to make another industry record-breaker," said Stan Jarocki, vice president of marketing at Midway Manufacturing Co., in describing the factory's new model. "Midway has been licensed to produce Galaga by Namco Ltd. of Tokyo, Japan," he continued, "with exclusive manufacturing and sales rights in the U.S., Canada and



other countries in the Western Hemisphere."

This model was among the featured products showcased by Midway at the recent AMOA convention.

In stage one of play, the Galaga aliens fly in formations from all parts of the screen — in circles, arcs, and varied patterns to form the troop line at the top of the screen. In this stage, the aliens do not drop their bombs and the player has an easy opportunity to fire, destroy and score points.

The action stage begins once the troop line is formed. Galaga aliens commence their swooping attack, dropping deadly fire in an attempt to destroy the player's fighter. An intriguing feature of the game is the Tractor Beam, which emanates from one of the Boss aliens and is designed to capture the fighter and carry him to the top of the troop formation. When the player has reserve fighters, he elects to be captured. If the Boss with the captured fighter is hit, the fighter is released and joins the fighter on the line to form a tandem team with double fire power. These tandem fighters are especially effective in the challenging stage, where various formations appear and swoop to give the player an opportunity to score points without opposition.

After the challenging stage, a score is posted showing the number of hits and points awarded. If the player achieves 20,000 points, a bonus fighter is awarded. A bonus fighter is also awarded at 70,000 points and an additional fighter will be given every 70,000 points thereafter.

Play action accelerates as the game continues with the Galaga aliens flying and swooping faster and dropping more and more deadly bombs while fighters maneuver and dodge the alien bombs, firing constantly to destroy the enemy. The Boss Galaga has to be hit twice to be destroyed. He starts out gray-green and turns blue after the first hit. Different

types and shapes of aliens appear in the higher stages of Galaga. When all fighters are destroyed the game is over.

In addition to total points scored, the screen shows the number of hits and hit-miss ratio to indicate player accuracy percentage. If the player's score becomes one of the five highest, he can program his initials into the screen. By selecting three letters with the direction control lever, the player's initials are recorded with a push of the "fire button."

Also featured in the game is Midway's increase price of play at the player's option, which is operator adjustable. This concept gives the player a standard number of fighters for a single coin; two coins give double the standard number of fighters.

Galaga is available in three models: standard upright, Mini-Myte and cocktail table.

Lighthearted Vid

Stern Electronics, Inc. recently premiered its new fun-themed action video game called "Turtles," which the factory has licensed from Konami Ind. of Japan. It was among the models featured in the Stern exhibit at the recently held AMOA convention.

In a departure from the space adventure theme and very much in line with the current wave of cute type, lighthearted video games, the one-or two-player model features animated beetles chasing turtles through a colorful video maze. Game action is accompanied by lively music and sound effects.

The object of the game is for the player to maneuver his turtles across the screen, rescuing baby "turtlelets" from "mystery squares," valued at 100 points, and carrying them to safety for 150 points while fleeing attacking beetles. To win, player must successfully



rescue all turtlelets in eight levels of play and reach the "top of the house."

The game offers a special bonus feature whereby the player who earns 5,000 points is awarded an extra turtle. Other play features include the Bug Bomb button which can disable the attacking beetles, awarding 100 points for each beetle bombed. Additional Bug Bombs are awarded when the turtle passes the Flashing Star.

The player uses a joystick to control the action and play becomes increasingly difficult with the completion of each video maze. (continued on page 42)

INDUSTRY NEWS



CONVENTION APPEARANCE — Columbia's Lacy J. Dalton entertains a full house during the Amusement & Music Operators Assn. (AMOA) Convention held at Chicago's Conrad Hilton. Her performance was part of the AMOA's annual awards show.

Supreme Court Hears Arcade Case

(Continued from page 39)

underscored the premise that the direction to the police chief to investigate criminal connections was constitutionally illegal since the phrase was too broad and too vague. Archer insisted that the provision was an instruction to the police chief, not a standard.

Suit Filed In 1977

Alladin's Castle filed suit against Mesquite in 1977, seeking a license to operate at the city's Town East shopping center.

In addition to the requirement that persons under 17 be accompanied by an adult, the company challenged another part of the Mesquite ordinance that included the criminal element proviso.

Although two lower federal courts have held that the law on "criminal elements" is so vaguely worded as to be unconstitutional, U.S. District Judge William M. Taylor originally upheld Mesquite's age restriction. However, the federal appeals court in New Orleans ruled a year ago that the city's ordinance violated the constitutional rights of persons under 17 to associate with one and other.

Mesquite officials appealed the decision to

the high court, arguing in a legal brief that they are "better able to judge than the judiciary" what harmful effects video and pin-ball games may have on young persons in Mesquite.

The Supreme Court is expected to take anywhere from three to six months to issue a decision in the case.

Rodstein Named

(Continued from page 40)

president and general manager of the Philadelphia branch and was promoted shortly thereafter to the post of senior vice president.

Prior to his tenure at Banner, he was vice president of the Keystone Region for Macke Company. He attended Temple University, is married and the father of three children.

Boyle, who has served as a company vice president for the last five years, started with Banner as a parts manager in 1964. He also previously served as a sales executive and an administrative coordinator for customer service. Prior to joining the firm, he was employed by a Philadelphia area vending machine manufacturer.

New Equipment

(Continued from page 41)

Space Challenge

Centuri, Inc. has announced plans to begin immediate marketing of "Challenger," the latest in the company's line of video space games. The new piece was included in the product lineup displayed by Centuri at the AMOA convention.

Developed and manufactured by Centuri at its Hialeah, Fla. facility, "Challenger is a space monster blast-'em-type video game that is fast-paced and high-scoring, and incorporates 16 phases of increasingly difficult play to test the skills of the most proficient player," noted company president Ed Miller.

The name of the game is particularly appropriate, as Miller pointed out, since Challenger tests the ability of even the most serious game player. At the start, the player is confronted with up to 10 large energy rings that move randomly around the screen. As the player blasts an energy ring, 100 points are displayed on the screen, and the ring is replaced by two smaller ones. Each smaller ring, in turn, carries a score of 200 points and also divides into two still smaller energy rings, for which the player can earn 400 points each.

In the single-player mode, play ends when all spaceships are destroyed; in the two-player mode, play alternates after each ship is destroyed, with players continuing from the point at which their last ship was knocked out.

During each phase of the game, "space bogeys" appear on the screen at random locales and for varying lengths of time. The player can skillfully avoid the bogeys until they disappear from the screen, or can win 500 extra points by blasting a bogey.

Challenger incorporates three new game features: warp control, triple guns and a Super Bomb. With the activation of the warp control, the space ship becomes smaller and moves to the top of the screen where the image is reversed, allowing the ship to fire back

For added challenge, there's a "Bonus Bug" which walks across the bottom of the screen at random intervals, flashing bonus points, then stopping and counting down, with points ticking away, but the points are lost if the spaceship fails to link-up with the bug's nose.

Challenger will be available through Centuri's distributor network. Further information may be obtained by contacting Centuri, Inc., 245 W. 74th Place, Hialeah, Fla. 33014.

Man In Motion

"Kaos," an all new vertical maze game, made its debut at the AMOA show in Chicago in October. It is Game Plan's first design in the video field and everything from hardware to software has been created by Game Plan personnel.

The game, on a 19 inch full color upright monitor, features a little man chas-



ing dollars, and if he doesn't catch them, they drop to the bottom of the screen and turn into dragons which then try to catch the man. The man must be kept in motion by the player or he drops out of action at the bottom of the screen.

The man has an opportunity to turn into a king and slay the dragons. The whole idea of the game is to build points by gathering dollars or slaying dragons; and not losing the little men. Men move faster than dollars, dragons faster than men.

The unit features eight different video screens that flash on in sequence and as the game progresses, the sequence is speeded up thus adding to the difficulty of the game and increasing skill. The game is also programmed to have bonus men for reaching 10,000, 30,000 and 60,000 points.

In addition to the man bonus, the machine can also deliver the money units, called Ergs on the same point basis.

The game is over when the player has lost all of his men. This unit pits player against machine and can be played by one or two players.

Multi-color horizontal bars with small gaps from the vertical maze. Key to the difficulty is an invisible bar that makes travel to the top of the screen difficult and exciting.

Further information and descriptive color literature may be obtained from Game Plan, Inc., 1515 West Fullerton, Addison, Ill. 60101.



toward the center of the screen. The triple gun allows the player to "shotgun" out of difficult situations.

The game's ultimate weapon, however, is the Super Bomb, which can be activated only once for each ship and which destroys every object on the screen, giving the player additional points. The bomb is lost, however, if the ship is destroyed before its firing.

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