"MAGIC MAN"
THE NEW SINGLE FROM THE MAN WHO TURNS MUSIC INTO MAGIC.
HERB ALPERT

FROM A&M RECORDS & TAPES...
HERB ALPERT...MAGIC MAN
THE FIRST SINGLE FROM THE FORTHCOMING ALBUM
MAGIC MAN SP 3732
Produced by Herb Alpert and Michael Stokos ©1981 A&M Records, Inc. All Rights Reserved
EDITORIAL

A Matter Of Survival

The recent moves in Congress to enact stiffer penalties for record and film piracy and counterfeiting are long overdue. With the Senate bill, S. 691, set to amend the criminal code, and the House bill, H.R. 3530, set to amend the copyright law, passage of both would be a welcome boost in the fight against illegal recordings.

Estimates of losses to the music and movie industries last year are conservatively pegged at one billion dollars, and it is about time that those who pursue such practices be punished accordingly. Piracy and counterfeiting rob from every legitimate member of the industry — each dollar siphoned off from the industry illegally is one less for the persons who created the product in the first place.

Pirates and counterfeiters are no more than thieves, and they should be treated as such. If one billion dollars was stolen from legitimate music and movie industries last year, how many jobs did it cost? How many honest workers in our industry are without jobs today because the pirates and counterfeiters took all of the money?

The problem is serious. It’s not a matter of stealing from some faceless, monolithic industry or corporation. The real cost is in terms of jobs and the disruption of lives caused by the loss of them. Human as well as financial harm is caused by piracy and counterfeiting, and Cash Box urges all concerned members of the legitimate industry to let their Senators and Congressmen know this practice must stop now.

NEWS HIGHLIGHTS

- Keyser Corp. bows new, quality domestic vinyl compound (page 5).
- RIAA, MPAA call for stiffer penalties for piracy/counterfeiting before House panel (page 5).
- Mail order houses find major label product profitable additions to lines (page 5).
- Retailers optimistic over prospects for balance of ’81 (page 5).
- Journey’s “Who’s Crying Now” and “Edge Of Sundown” by Danny Joe Brown and the Danny Joe Brown Band (new and developing artist) are the top Cash Box Singles Picks (page 11).
- The soundtrack to the motion picture Endless Love and “Takin’ It Easy” by Lacy J. Dalton (new and developing artist) are the top Cash Box Singles Picks (page 13).

TOP POP DEBUTS

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>ALBUMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>57</td>
<td>FIRE AND ICE — Pat Benatar — Chrysalis</td>
</tr>
<tr>
<td>89</td>
<td>WINNERS — The Brothers Johnson — A&amp;M</td>
</tr>
</tbody>
</table>

POP SINGLE

THE ONE THAT YOU LOVE
Air Supply
Arista

B/C SINGLE

DOUBLE DUTCH BUS
Frankie Smith
WMOT

COUNTRY SINGLE

FEELS SO RIGHT
Alabama
RCA

JAZZ

THE CLARKE/DUKE PROJECT
Stanley Clarke/George Duke
Epic

GOSPEL

THE LORD WILL MAKE A WAY
Al Green
Myrrh
Everybody's Keenan noted that midlines factor in maintaining or increasing sales. "Platinum Plus" $5.98 line and Tom Petty & Blues, the CES midline series and MCA's product lines. Included were the Moody spots were run over a recent 10-day period. to a heavy schedule of TV advertising over June 30 were up over 13%, due in large part by consumers.

aggressive advertising prices. a Cash Box survey of retail chains a soft economy and increasing record

NEW YORK — Despite the woes brought by a Senate subcommittee.

Two bills are pending in Congress on this subject. One, H.R. 3530, is sponsored by Retail Optimistic On Sales Outlook For Rest Of 1981 by Dan Nooger

NEW YORK — The push to increase the penalties for piracy and/or counterfeiting of motion pictures and sound recordings moved to the House copyright subcommittee last week, where it was noted that such crimes cost the movie and record industries more than $1 billion in 1980. Two weeks later, another bill failed by a vote of 78 to 15.

The House hearing followed by three weeks a similar hearing with the same witnesses by a Senate subcommittee.

Two bills are pending in Congress on this subject. One, H.R. 3530, is sponsored by Congresswoman Barney Frank (D-Mass.) and co-sponsored by 10 other members. The other, S. 619, is sponsored by Senator Strom Thurmond (R-S.C.), who is chairman of the Senate Judiciary Committee. Both bills would raise the maximum penalties for piracy-counterfeiting from the present $50,000 and/or two years imprisonment to $250,000 and/or five years imprisonment. Both also specify that penalties would be imposed where, during a 180-day period, 1,000 recordings or 65 movies are reproduced or distributed. The House bill would amend the copyright law; the Senate bill, the U.S. criminal code. Bouras emphasized that piracy and counterfeiting of records, movies and tapes has grown into a billion-dollar-a-year industry that has attracted organized crime. He contended that because the present penalties constitute a misdemeanor, prosecutors are discouraged from bringing charges and results in judges imposing light sentences. The imposition of tougher penalties, he insisted, would act as a deterrent to criminals and catalyze prosecutions by enforcement officers. Yarnell Testifies

Bouras was joined in his House testimony by Jules Yarnell, RIAA special anti-piracy counsel, who related instances of civil lawsuits that resulted in judgments against pirates and counterfeiters but

Congressman Barney Frank (D-Mass.) and co-sponsored by 10 other members. The other, S. 619, is sponsored by Senator Strom Thurmond (R-S.C.), who is chairman of the Senate Judiciary Committee. Both bills would raise the maximum penalties for piracy-counterfeiting from the present $50,000 and/or two years imprisonment to $250,000 and/or five years imprisonment. Both also specify that penalties would be imposed where, during a 180-day period, 1,000 recordings or 65 movies are reproduced or distributed. The House bill would amend the copyright law; the Senate bill, the U.S. criminal code. Bouras emphasized that piracy and counterfeiting of records, movies and tapes has grown into a billion-dollar-a-year industry that has attracted organized crime. He contended that because the present penalties constitute a misdemeanor, prosecutors are discouraged from bringing charges and results in judges imposing light sentences. The imposition of tougher penalties, he insisted, would act as a deterrent to criminals and catalyze prosecutions by enforcement officers.

Bouras was joined in his House testimony by Jules Yarnell, RIAA special anti-piracy counsel, who related instances of civil lawsuits that resulted in judgments against pirates and counterfeiters but

Mail Order Houses See Rising Sales Of Major Label Product by Fred Goodman

NEW YORK — Independent mail order record retailers, traditionally reliant upon specialty and small label items for the bulk of their business, are reporting a growing trade in product distributed by major labels. Mail order merchandisers surveyed by Cash Box attribute the shift to an increase in hit products by retailers, one stops and major label record clubs. The trend also shows an increased business in urban areas, long the exclusive province of specialty stores. Many of the mail order merchandisers

opened their businesses as specialty houses, offering import items, jazz, bluegrass, classical or ethnic music exclusively. While there is emphasis on a particular type of music, many are discovering opportunities in markets they previously locked out.

"We automatically assumed that if an album was on Columbia or Warner Bros. we didn't have a chance to sell it," says James Eigo of Brooklyn's Daybreak Express Records. "When ECM went with WEA, I figured that was the end of my ECM business in this country. You'd be amazed at how much ECM product I still move. And it's not just them, the stores and the one stops just don't stock deep catalog anymore, especially out in the boondocks and the suburbs."

"Although my catalog lists specific titles and labels, I now tell my clients that I'll get any jazz record, even if I don't advertise it," he adds. "I'm starting to think of myself less as a specialty house and more as an international mom-and-pop store."

"Wide Open Market"

Although they are all affiliated with major labels, Elgo has found the mail order market wide open for albums on Blue Note, Pablo, and Savoy. "Nobody handles that stuff outside the major cities," he says. "And while a distribution network like WEA is powerful enough to get the product out into any market, the system is geared for sales. If you push new pop and hit product, I doubt any salesman operating in the suburban suburbs is pushing Eberhard Weber when he could sell Miles Davis.

Bob Porter of Jazz, Etc. in Bergenfield, N.J., now does "about 50% of his business in bluegrass, classical or ethnic music. I might sell Miles Davis when I press the key, but then it's the first time assumed were covered by retailers.

(continued on page 14)
Support From AOR Stations

Los Angeles — Like other genres that don’t quite fit into the rock mainstream, such as new wave and punk, black-oriented rock and reggae artists have had met steady resistance from the specialized, narrow-formatted AOR community. The current situation for very far cry from the late-’60s and early-’70s when acts like Stevie Wonder, Sly and the Family Stone, Parliament/Funkadelic, Hendrix and the four Chambers Brothers were FM rock staples.

And while AOR programmers cited Hendrix and the Beatles as examples of black rock artists that they couldn’t or wouldn’t play consistently, Wonder is no longer on hot rotation, and vital new B/C-rock acts like Prince and Rick James are fast becoming a part of the rock mainstream. Also, Gilley’s and the South Carolina Jamboree have been dropped by each of these major, multiple-artist country shows posted disappointing total ticket sales when all was said and done.

In addition to country music being a common denominator for these three recent concerts, they also shared another bit of common ground — each was a first for its respective promoter, which could partially explain the lack of success. Also, Gilley’s and the South Carolina Jamboree were each plagued with on-again, off-again rain, while a heat wave gripped the Pasadena, Calif. area for the duration of theRose Bowl event.

From all accounts, the Rose Bowl event was perhaps the most ambitious and successful of the three events. It may have attracted only half as many people as the anticipated audience — the Rose Bowl’s capacity exceeds 100,000 seats, the promoters expected 40,000, and the actual attendance was closer to 20,000. Still, it was a victory of sorts, according to the late -’60s and early -’70s when acts like Prince, Rick James and Grace Jones wereFM rock staples.

Each was touted as a major event.

July 4-5 all had more than country music in common. Each was the acts he booked into the Rose Bowl. In fact, he is currently negotiating for a major rock act-

Each of the three events was to book one or two “superstar” talents, and he was hoping to get Kenny Rogers and Dolly Parton. But for negotiations for those artists fell through, he put together what he considered to be a solid country package rather than the rock lineup he was after, and perhaps lose his chance at future concerts at the Rose Bowl. The acts he booked included Merle Haggard, T.G. Sheppard, Alabama, Mickey Gilley, Johnny Lee, Rosanne Cash and Larry Gatlin and the Gatlin Brothers Band. Tammy Wynette and George Jones had been booked, but

Black Rock Acts Find Little Support From AOR Stations

...out that music doesn’t have a color and that they did not add an AOR-oriented Donna Summer, Prince or Bob Marley cut because the music was either too “fringe,” too closely associated with disco or simply unable to fit into the strict rock format. Ultimately, however, the resistance to black rock artists came down to a matter of pleasing the primarily fractionalized audience of white males 18-24 years old.

“Much of Rick James is too mellow and lush, Grace Jones is part of the new wave backlash, there’s a language problem with Prince, and anything remotely disco gets immediate phone complaints in Chicago,” says Tom Teuber, program director at KBIG/Chicago. “Rick James is just not compatible with Ozzy Osborne. Black rock artists represent a certain sound, and that sound just doesn’t fit our audience.”

KABC, WBLS Vault Ahead In N.Y., L.A. Spring Arb Book

Los Angeles — KABC widened its margin as the leading station in Los Angeles, while WBLS/New York vaulted back into the top position in that market, according to the latest Arbitron ratings for the Spring Quarterly Measurement sweep that covered March 19-June 10. In addition, last year’s book marked the debut of Arbitron’s use of the 1980 census for demographic information instead of the outdated 1970 census.

All talk-formatted KABC jumped to an 8.5, up from 6.9 in the Winter book, and is a full three points ahead of beautiful music-formatted KBIG, which dropped to 5.5, down from 6.5. KABC’s lead also reflected a normal up pattern for the station at this time of year, as it is the broadcasting outlet for the Dodger baseball games. The current baseball players’ strike had no bearing on...
"Hold On Tight"

The first single from the forthcoming album

ELO: TIME

On Jot Records and Tapes

Distributed by CBS Records. © 1981 CBS Inc. All music and lyrics by Jeff Lynne. Produced by Jeff Lynne. Also available as a Half-Speed Mastered recording and on Extended Range cassette.
Cold Chisel
Conflict and controversy, it seems, has dogged Australian rock group Cold Chisel's path to the top of the charts. "It's not just about being a successful band," band member Don Walker says. "It's about being a band that people can relate to and understand." The band's music, which centers around themes of working-class origins and the struggles of everyday life, has resonated with audiences in Australia and beyond.

Duran Duran
"This band is all about getting people to enjoy themselves," says Simon Le Bon, vocalist with the band. "We're not a heavy rock band, but we're big in Australia and New Zealand before we sold a single record." says Barnes, who serves as the band's frontman.

Warner Records
LOS ANGELES — Warner Bros. Records has reacquired the entire Marshall Tucker Band album catalog. The label, which formerly administered six albums in the catalog of the Spartanburg, S.C.-based band under an earlier agreement with Capitol Records, will now be releasing eight of the band's LPs during 1981.

Barbara Mandrell
The potential of the television market brought forth more energy than could be expected from the slight 5'2" singer. While learning the TV trade, Mandrell involved herself as much as possible in all aspects of the industry — acting, writing and directing. Working 14-16 hours a day, seven days a week, her tendencies toward "work-aholism" put such a strain on her prestigious voice that a doctor was placed in charge of protecting her vocal chords from the dreaded nodes associated with over-engaged larynxes. Her efforts were well-rewarded, however, that by vast un-Inquirer dubbed "viewing audience" that hands out passing or failing grades through the pulse of the Nielsen ratings.

Stiff Competition
"We, along with all others, had our moment in time," states Mandrell, who, with good reason, is not ashamed to point out the competition her show was able to stave off. "We had our nerve-racking moments, like when we first moved into our regular time slot," she recalls. "We had a new show against us, and we had one of my favorite songs against us — Tim Conway. The new show I'm not going to mention because it went off the air.

(Continued on page 24)
Video software retailers will meet at the first annual NARM Video Retailers Convention to share ideas, plan for opportunities and develop lines of communication and avenues of understanding with video software manufacturers and wholesalers. Yes, THE TIME IS NOW for a national meeting that focuses on the needs of the video dealer.

THE TIME IS NOW! GENERAL BUSINESS SESSIONS feature leading merchandisers as keynote speakers; special guest speakers; taped consumer interviews; a Presidents panel, and an opportunity to find out how your rental or exchange program stacks up against those of other key dealers.

THE TIME IS NOW! ADVERTISING AND MERCHANDISING PANELS discuss new and proven ways to display and advertise video software, including a critical look at the role of the manufacturer.

THE TIME IS NOW! PRODUCT PRESENTATIONS highlight the new fall releases so you can prepare your ad budgets, merchandising programs and promotional plans for the upcoming Christmas selling season.

THE TIME IS NOW! A RETAIL SALES EXPERT teaches sales techniques that can help make the difference between profit and loss.

THE TIME IS NOW! MANUFACTURER/RETAILER CONFERENCE SESSIONS allow you to sit face to face with manufacturers and other suppliers at scheduled afternoon meetings.

THE TIME IS NOW! SOCIAL FUNCTIONS including breakfasts, lunches, cocktail receptions, dinners, and a special gala event, afford you the opportunity to greet old friends and make new ones.

THE TIME IS NOW to register for the NARM 1981 Video Retailers Convention, to be held August 10-13, at the Grand Hyatt Hotel in New York City.
EXECUTIVES ON THE MOVE

Jones  
Armond  
McFarlane  
Fonorow

Colt Named At Warners - Whitney Cott II has been appointed vice president, advertis- ing, at Warner Bros. Records. Don Wasylyshen has been named director for RCA Records. Prior to joining MCA, he was vice president of artist development at Casablanca. Previous to that, he was national promotion director for Casablanca as well.

Cott Powell Promotions Two - Cott Powell Records has announced the promotion of Pat Jones, formerly national secondary promotion coordinator, who is now executive assistant to the president. Joan Armond, most recently black college radio promotion coordinator, has been promoted to national secondary promotion coordinator. Ms. Jones joined Atlantic Records in September of 1975 and in March 1979, she was promoted to national promotion & marketing director. Her last promotion was to national secondary promotion coordinator. Ms. Armond joined Atlantic Records in 1975 and in 1979, she was promoted to national promotion & marketing director. Prior to that, she was national promotion director for Casablanca.

RIAA Announces June Certifications  
NEW YORK — The Recording Industry Association of America (RIAA) has given the certification of 11 gold LPs, three platinum LPs and three gold singles for the month of June.

LPs certified gold were "Dirty Deeds Done Dirt Cheap" by AC/DC on Atlantic Records; "Far Beyond the Sun" by Phil Collins on Atlantic Records; "Suckin' In the Seventies" by The Rolling Stones on Rolling Stones Records; "Regatta De Blanc" by The Police on A&M Records; "Wild Eyes Southern Boys" by 38 Special on A&M Records; "The Dude" by Quincy Jones on Epic Records; "Eastern Front" by Medeski Martin & Woods on Columbia Records; "Carnes on EMI America; "Heavy Weather" by Weather Report on Columbia Records; "The Originals" by the Statler Brothers on Phonogram/Mercury; and "You Dream" by Anne Murray on Capitol Records.

LPs certified platinum were AC/DC's "Dirty Deeds Done Dirt Cheap," "Jono" Denvers Greatest Hits Vol. II" on RCA Records; and "Arc of a Diver" by Steve Winwood on Island Records.

Singles certified gold were "Bette Davis Eyes" by Kim Carnes on EMI America; "Elvira" by the Oak Ridge Boys on RCA Records; "Double Dutch Bus" (12") by Frankie Smith on WMOT Records.

Rounder Distribution  
Bows New Office  
NEW YORK — Rounder Records has opened a new distribution and sales office in New York.

Aside from its own releases on Rounder, the company distributes over one hundred independent labels, including Alligator, Delmar, Delmark, Exile Records, Indigo, Flying Fish, Folkways, Philo, Lindyde, Rhino, Rough Trade, Stash, War, Brave and The Whole Gang.

David Nivs will be in charge of sales for the office, and Margo Core will handle publicity and promotion.

While the company will continue to be headquartered in Somerville, Mass., Nives' new office will "give Rounder greater visibility."

The new office is located at 611 Beacon Street, Boston, Mass. 02215. Telephone number is 617-427-10012. The number is 477-4800.

Hammond Songs Sold  
To April/Blackwood  
LOS ANGELES — April/Blackwood Music has purchased the song catalogue of composer/recording artist Albert Hammond. Mr. Hammond has released songs including "It Never Rains in California, "99 Limes From LA, "The Air That I Breathe," "Free Electric Band" and "When I Need You." Hammond currently is signed to an exclusive publishing pact with April/Blackwood.

Roger Davies Forms  
New Management Co.  
LOS ANGELES — Roger Davies has formed Roger Davies Management Inc. The personal management company's current roster includes more than 100 artists, mainly BMI writers and publishers. Among those represented are Walking Dead, Blue Grass Band, The Statler Brothers, and Dave Dee, Dozy, Beaky, Mick & Tich.

CBS Declares Dividends  
NEW YORK — The CBS board has declared a cash dividend of 70 cents per share of common stock, payable Sept. 30 to shareholders of record Aug. 26.

TAR Prod. Relocates  
LOS ANGELES — TAR Prod., an independent record promotion firm headquartered in Miami, has moved its offices.

The new address is 350 West Third St., Venice, Calif. 90201. Telephone number is 213-961-0540.

other executives  
whitney cotel  
Fat Jones  
pat jones  
Joan Armond  
Waltz Hands  
offices  
To April/Blackwood.

FRANKLIN: To Editorial, 1990

Morrison Joins BASF - Robert Morrison has been named product manager for audio products at BASF Systems Corporation. He joins BASF from Borden Foods, where he was product manager for the Deran Confectionary Division in Cambridge, MA. Prior to his appointment at Borden, he was sales and marketing director for Bay State Products. Recently married, Morrison makes his home in Waltham, Mass.

Weber Retires — After 41 years of service to ASCAP, Lou Weber has officially retired as executive vice president. Weber joined ASCAP in 1938 as an accountant. He was named executive vice president in 1961 and has served in that position ever since. Weber will continue to serve as consultant to ASCAP.

Killing Named At Astra - Arista Records has appointed the promotion of Debbie Orent. Orent has been with the label since 1980. She joined Arista in March, 1977 as assistant to the vice president of sales, and then held the position of regional advertising coordinator for the west coast.

Chrysallis Promotes Fonorow — Chrysallis Music has announced the promotion of Charles Fonorow to east coast promotion director. Fonorow, who has been with Chrysallis for 2 1/2 years previously served as publishing and publicity coordinator. Since April she has been working full time for Chrysallis Music.

Cooney Named At SESAC — SESAC, Inc. has announced the appointment of Kathy Cooney as director of the firm's west coast division. She joined the SESAC firm in August, 1978, as administrator of SESAC's Los Angeles office. Previously she held administrative positions at the Los Angeles offices of Chappell Music Company and Clive Music Company.

Morrison Joins BASF - Robert Morrison has been named product manager for audio products at BASF Systems Corporation. He joins BASF from Borden Foods, where he was product manager for the Deran Confectionary Division in Cambridge, MA. Prior to his appointment at Borden, he was sales and marketing director for Bay State Products. Recently married, Morrison makes his home in Waltham, Mass.

Webber Retires — After 41 years of service to ASCAP, Lou Weber has officially retired as executive vice president. Weber joined ASCAP in 1938 as an accountant. He was named executive vice president in 1961 and has served in that position ever since. Weber will continue to serve as consultant to ASCAP.

Killing Named At Astra - Arista Records has appointed the promotion of Debbie Orent. Orent has been with the label since 1980. She joined Arista in March, 1977 as assistant to the vice president of sales, and then held the position of regional advertising coordinator for the west coast.

Chrysallis Promotes Fonorow — Chrysallis Music has announced the promotion of Charles Fonorow to east coast promotion director. Fonorow, who has been with Chrysallis for 2 1/2 years previously served as publishing and publicity coordinator. Since April she has been working full time for Chrysallis Music.

Cooney Named At SESAC — SESAC, Inc. has announced the appointment of Kathy Cooney as director of the firm's west coast division. She joined the SESAC firm in August, 1978, as administrator of SESAC's Los Angeles office. Previously she held administrative positions at the Los Angeles offices of Chappell Music Company and Clive Music Company.

Morrison Joins BASF - Robert Morrison has been named product manager for audio products at BASF Systems Corporation. He joins BASF from Borden Foods, where he was product manager for the Deran Confectionary Division in Cambridge, MA. Prior to his appointment at Borden, he was sales and marketing director for Bay State Products. Recently married, Morrison makes his home in Waltham, Mass.

Weber Retires — After 41 years of service to ASCAP, Lou Weber has officially retired as executive vice president. Weber joined ASCAP in 1938 as an accountant. He was named executive vice president in 1961 and has served in that position ever since. Weber will continue to serve as consultant to ASCAP.

Killing Named At Astra - Arista Records has appointed the promotion of Debbie Orent. Orent has been with the label since 1980. She joined Arista in March, 1977 as assistant to the vice president of sales, and then held the position of regional advertising coordinator for the west coast.

Chrysallis Promotes Fonorow — Chrysallis Music has announced the promotion of Charles Fonorow to east coast promotion director. Fonorow, who has been with Chrysallis for 2 1/2 years previously served as publishing and publicity coordinator. Since April she has been working full time for Chrysallis Music.

Cooney Named At SESAC — SESAC, Inc. has announced the appointment of Kathy Cooney as director of the firm's west coast division. She joined the SESAC firm in August, 1978, as administrator of SESAC's Los Angeles office. Previously she held administrative positions at the Los Angeles offices of Chappell Music Company and Clive Music Company.

Morrison Joins BASF - Robert Morrison has been named product manager for audio products at BASF Systems Corporation. He joins BASF from Borden Foods, where he was product manager for the Deran Confectionary Division in Cambridge, MA. Prior to his appointment at Borden, he was sales and marketing director for Bay State Products. Recently married, Morrison makes his home in Waltham, Mass.
NEW RIDERS OF THE PURPLE SAGE (A&M 2352)
No Other Love (3:04) (Marmalan Music - BMI) (J. Daw- 
sen, A. Kemp) (Producer: C. Mellone)

The earthy and homegrown sound of NRPS is finished 
with a fine, contemporary production gloss here. As 
melodically charming as any of the band's past hits, it's 
also inventive and shows a growth that could spread the 
New Riders' cult.

THE AFTERNOON DELIGHTS (MCA MCA -51148)
Summer Fun (3:33) (Blissum Music/Pure Delite 
Music - BMI) (Claylaven, Summers, Batiste) 
(Producer: B. Summers)

As a former Headhunter with Herbice Hancock, 
Summers drew praise for helping that group to 
develop its highly percussive style. Three solo 
albums later, Summers' rhythm work is more 
sophisticated and commercially viable than ever.

REVIEWS

NEW AND DEVELOPING ARTISTS

CLARENCE CARTER (Venture V-145)
It's A Monster Thang (4:05) (Paddle Music/Future Stars) 
(Stevie Jackson) (Producer: C. Carter)

Classic soul star Carter hasn't lost his touch here. he's 
just contemporized it. The track from the "Mr. Clarence 
Carter" LP has a slick R&B rhythm similar to Ben E. 
King's "Supernatural Thing" riding underneath those 
deep, smoky vocals.

SISTER SLEDGE (Colition 46017)
He's Just A Runaway (A Tribute To Bob Marley) (3:45) 
(Walden Music Inc./Gratitude Sky Music - ASCAP/Irv- 
ing Music Inc. - BMI) (N.M. Walden, A. Willis) 
(Producers: Sister Sledge)

Sister Sledge blends its slick R&B vocal sound with a 
reggae-tinged rhythm on this Marley tribute in much the 
same way that Stevie Wonder did with "Master Blaster 
 Jamaalin".

DON FELDER (Full Moon/Asylum E-4775)
Heavy Metal (Takin' A Ride) (3:34) (Fingers Music 8 
ascap) (D. Felder) (Producer: not listed)

Eagles guitarist/vocalist Felder gets low down and 
gritty, cutting loose with plenty of squealing slide licks on 
the title track from the motion picture soundtrack to the 
movie Heavy Metal.

TFF (Gold Coast A-1100)
Mighty Fine (3:59) (Marv Stuart Music/Jabo Music, Inc. 
- BMI) (J. Boyce) (Producers: J. Boyce, J. Levine, R. 
Toto)

The debut single from the newly-formed Chicago- 
based Gold Coast label is squarely in the commercial 
funk groove exemplified by such acts as Bootsy, Rick 
James, etc.

HUMAN HANDS (R.S. Faulty FP02)
Trains vs. Planes (4:00) (Blue Eel Music — BMI) (D. 
Duck) (Producers: Human Hands)

Passadena, Calif. quintet Human Hands displays an 
engaging sense of humor along with a dangerously veer-
ing yet propulsive pop rhythm on this new music delight. 
Dance-oriented, new wave and off-kilter, it's post-punk and 
proto-party music.

HITS OUT OF THE BOX

JOURNEY (Columbia 18-02241)
Who's Crying Now (4:20) (Weed High 
Nightmare Music — BMI) (S. Perry, J. Cain) 
(Producers: M. Stone, K. Elson)

STEVIE NICKS (with Tom Petty and The 
Heartbreakers) (Modern MR 7386)
Stop Draggin' My Heart Around (4:02) (Gone 
Gator Music/Wild Gator Music — ASCAP) (T. 
Petty, M. Campbell) (Producers: J. Iovine, T. 
Petty)

GARY U.S. BORDENS (EMI America 8089)
Jole Blon (3:06) (Fort Know Music Co. - BMI) 
(M. Mullican) (Producers: S. Van Zandt, B. 
Springsteen)

SANTANA (Columbia 18-02178)
The Sensitive Kind (2:57) (Audigram Music 
— BMI) (J.J. Cale) (Producers: D.C. Santana, 
B. Graham)

JAMES TAYLOR (Columbia 11-02993)
Summer's Here (2:42) (Country Road Music 
Co., Inc. — BMI) (J. Taylor) (Producer: P. 
Asher)

DON McLEAN (Millennium YB-11809)
It's Just The Sun (2:25) (Benny Bird Co., Inc. 
— BMI) (D. McLean) (Producer: L. Butler)

Icehouse (Chrysalis CHS 2530)
We Can Get Together (3:37) (Rare Blue Music Co., 
Inc. — ASCAP) (I. Davies) (Producers: C. Allan, I. 
Davies)

Is this what television might've sounded like 
had the group used synthesizers? Iva Davies, the 
23-year-old singer, guitarist and brains behind the 
band once known in its native Australia as 
Flowers, can sound an awful lot like TV's Tom 
Verlaine at times here . . . or an upbeat Gary 
Numan.

Shakin' Stevens (Epic 14-02217)
You Drive Me Crazy (2:40) (Wall Street Music, Inc. 
— BMI) (R. Harwood) (Producer: S. Colman)

Stevens' brand of hybrid pop/rockabilly, par- 
ticularly his cover of "This Ole House," was well 
enough received in the U.K. to earn him an exten-
ded stay in the Top 10. If the previous success of 
songs such as Rocky Burnette's "Tired Of Toein' 
The Line," to which this bears a melodic resem-
blance, is any indication, Stevens could have a 
Top 10 hit on his hands in the U.S. as well.

The Time (Warner Bros. WBS 49744)
Get It Up (3:01) (Tionna Music — Copyright con-
trolled) (The Time) (Producers: M. Day, J. Starr)

The Time is a great deal closer to Prince, 
musically, than the new wave or pop the name 
might imply. While the beat is a little less frenetic 
than the Minnesota multi-instrumentalist's own 
material, the synthesizer is very similar to Prince's 
own style. The beat here brolts, rather than leaps, 
though the vocals are laden with double enten-
dre.

REVIEWS

NEW AND DEVELOPING ARTISTS

UNNY JOE BROWN AND THE DANNY JOE 
BROWN BAND (Epic 14-02398)
Edge Of Sundown (3:39) (Mr. Sunshine Music Co., 
Inc. — BMI) (D.J. Brown, K.A. McVay, D. Bush) 
(Producer: G. Johns)

Previously lead singer of Molly Hatchet, Brown 
continues to mine the same southern rock vein 
that yielded platinum for his former band with a 
more melodic yet equally hard-driving tune by his own 
group here.

BILL SUMMERS AND SUMMERS HEAT (MCA 
MCA-51358)
Summer Fun (3:33) (Blissum Music/Pure Delite 
Music - BMI) (Claylaven, Summers, Batiste) 
(Producer: B. Summers)

As a former Headhunter with Herbice Hancock, 
Summers drew praise for helping that group to 
develop its highly percussive style. Three solo 
albums later, Summers' rhythm work is more 
sophisticated and commercially viable than ever.

DENROY MORGAN (Becket SKA-45-5)
I'll Do Anything For You (3:41) (Big Seven Music 
Corp./Bert Reid Music — BMI/Becket Music Publ. 
Co., Ltd./Ron Miller Music — ASCAP) (B. Reid, R. 
Miller) (Producer: B. Reid)

One of the outstanding dance songs of the year 
so far, this R&B-cum-reggae number, with a taste 
of the rap, has already caused a big stir in the New 
York clubs and should spread quickly throughout 
the country.

KAREN LAWRENCE AND THE PINZ (RCA PB- 
12267)
Girl's Night Out (3:12) (Girls Night Out Music- 
BMI/Hostel Music — ASCAP) (K. Lawrence, F. 
Tufo) (Producer: D. Felder)

The debut single from the newly-formed Chicago-
exposed band of Kari Lawrence and Sister Sledge 
listens positively seducing. Deserving of a crack on pop 
charts.

THE TIME is a great deal closer to Prince, 
musically, than the new wave or pop the name 
might imply. While the beat is a little less frenetic 
than the Minnesota multi-instrumentalist's own 
material, the synthesizer is very similar to Prince's 
own style. The beat here brolts, rather than leaps, 
though the vocals are laden with double enten-
dre.
MO REING LANDS ON BOARDWALK - Song stylist Jody Moreing recently signed a long-term, worldwide contract with Boardwalk Records through Bruce Bird Prod. Her debut single, "All Girls Want It," which shipped July 10, and her album, which is scheduled for August, gives Moreing the leverage she needs to be released through Bird's independent production company. Pictured after the signing are (l-r): Hank Dong, producer; Bird; Moreing; Neil Bogart, president; Boardwalk; and Scott Kranzberg, vice president, promotion, Boardwalk.

Spring Arbs Released For N.Y. And L.A.

(continued from page 6)

the Spring ratings, which just recently changed formats from AOR to Top 40 mass appeal. In fact, AOR stations provided the Spring's leading contemporary music station with a 4.6, up from 4.4. and WCBS-AM with a 4.8, up from 4.7.

The Spring 1981 ratings also revealed some dramatic trends for major stations and formats in both markets. In Los Angeles, Metromedia's KMET kingpin, KMET, re-established itself as the leading contemporary music station with a 4.6, up from 3.9 in the Winter. In fact, AOR stations in general did well, as KMET's closest rival, KLOS, improved with a 3.6, up from 2.9, and KROQ moved to 1.7 from 1.6. Every ratings period seems to have one ironic twist, and this book's belongs to KWST, which just recently changed formats from AOR to Top 40 mass appeal. In this, its last book as an AOR station, KWST made a notable gain, jumping from 1.6 to 2.3, the highest numbers the station has ever reached.

PolyGram Names Four

(continued from page 6)

PolyGram president of marketing (Cash Box, July 11). Peters has been with the organization for the past three years, beginning with Mercury Records in the marketing department. He has also served as Cleveland branch manager. Follett, prior to his current appointment, served as San Francisco branch manager. He now succeeds Emiel Petrone, who was recently named vice president, marketing, west coast, for PolyGram. Follett joined PolyGram in Aug. 1974 as a salesmen in the Los Angeles branch.

Karen Mattson, former branch marketing manager for PolyGram Distribution, replaces Peters as Cleveland branch manager. Mattson has been a member of the PolyGram organization since 1971. Replacing Mattson, former PolyGram regional product development manager, west coast. Smith has been with Poly-Voices since 1971, when he joined in a sales capacity.

For The Record

In the June 13 issue of Cash Box It was incorrectly stated that a dispute has developed over the estate of the late Bob Marley, mother of Marley's manager Don Taylor. Cash Box regrets any inconvenience the error may have caused.

joyed in years. KNX-FM, which led all contemporary music stations with a 4.3 in the Winter ratings, fell noticeably to 2.8. In addition to WBLS reclaiming the top spot in New York, the big story there was Top 40 giant WABC, which had declined severely for the past few books. This Spring, however, WABC jumped to 3.4, up from 3.5, and tied with rival WINS which dropped from 4.6 in the Winter book. Like KABC, baseball played an important role, as WABC broadcasts the Yankees games. In the AOR battle, WPLJ extended its lead over WKTU, which dropped from 3.9 in the Winter. All but one rose in the Spring.

From 3.9 in the Winter, all but one rose in the Spring. KJLH proved dramatically with the Spring ratings. For example, it moved up from 2.9 to 3.1. Moving up from 3.6: KIQQ dropped a tenth to 2.6; and KRTH dropped to 3.1. Some stations suffered in the Spring ratings in the area of talk, however. WABC jumped to a 4.6. up from 3.5, and tied with rival WNBS which also jumped to 4.6. Like WABC, however, WNBS is a Top 40 station. Both stations enjoyed in years. WNEW-FM fell slightly to 2.8, down from 2.9. New York's country leader, WKNJ, was up to 1.7, down from 2.2, while WMMK pulled a 1.0, up from 0.8.

While country formatted stations improved in the Big Apple, all of the Los Angeles country stations dropped. Still leading the pack is KLCN, with a 2.9 down from a 3.2 in the Winter. Last year's country converts that attracted some of KLAC's listeners away also declined. KRLA-FM fell to 1.7, down from 2.5, and KHJ slipped a tenth to 1.9.

Top 40/adult contemporary formats also suffered in the Spring ratings, in the area of quarter hour shares. KRTH drifted to 3.1, down from 3.6. KHHT, which dropped a tenth to 2.6, and KFI fell to 2.5, down from 2.6. Other Top 40 stations were KBS-FM with a 3.0, up from 2.7, and oldies/Moderne 40 formatted KRLA with a 3.7, up from 2.9.

Black formatted stations, however, improved dramatically with the Spring ratings. Where all but one dropped in the Winter, all but one rose in the Spring. KJLH led the way with a 1.6, up from 1.1, followed closely by jazz station KKGO with a 1.5, up from 1.4. KGFA had the biggest gain with 1.4, up from 1.5. Similarly, KCHE was up to 1.2. Only KDAY fell, slipping to 1.4.

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

Murdoch Working On Chapman Film

NEW YORK — Despite a report on NBC's Today Show that Yoko Ono described as "stal" a projected film of the life of John Lennon's assassin, Mark David Chapman, Chapman is being worked on by Rupert Murdock's New Group Productions, a spokesman for Lenono Music said, "Yoko is unaware of any film on Chapman being done by Murdock." A spokesperson for New Group Productions said, "We've been working on it for awhile.

This BUSINESS OF MUSIC — The Kingston (New York) Daily Freeman reported last week that Bearsville Records label head Albert Grossman recently filed a $1 million lawsuit against Bob Dylan, who Grossman managed during the '60s. The Freeman reported that Grossman is suing Dylan for royalties from records, taping and concert fees, charging that Dylan "overpaid songwriter's royalties to himself and otherwise withheld payments." Dylan was unavailable for comment.

A New York court has denied Radio City Music Hall's bold motion to reject arbitration by the American Federation of Musicians (AFM) of a complaint filed by the Grateful Dead over non-payment of money owed the group for its week-long stint at the Hall last September. Although the Music Hall cited a decision made in the Supreme Court of California that held AFM arbitration invalid, the New York court decided that the decision was inapplicable in this state. The complaint will go into arbitration in the near future.

Reliable word has it that PolyGram has decided to go ahead with bar coding of new product, although it's not known exactly when it will happen.

It's gotta be regional music — Texas singer/guitarist Johnny Ace shot himself playing Russian Roulette last night in a hail of bullets before a crowd of 1,000, according to police. It was reported that he was shot in the head.

HEARTS ON BROADWAY — 20th Century Fox recording artist Stephanie Mills recently visited the Cash Box New York offices. Pictured are (l-r): J. B. Carmicle, Cash Box east coast vice president and general manager; Mills and Cash Box editorial staff: J. Schuphals, Dan Nooger and Fred Goodman.

PIRATES DANCE — Epic recording artist Kari DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstadt on Broadway in the Pirates Of Penzance in the lead role of Mabel. Pictured in a scene from the Tony Award winning musical are (l-r): DeViito and co-star Rex Smith.

PIRATES DANCE — Epic recording artist Karla DeViito recently replaced Linda Ronstad...
HITS OUT OF THE BOX


This soundtrack to the Brooke Shields/Michael Heath film about young love and loss is destined for the top of the charts based solely on the fact that it features a gorgeous duet by Lionel Richie and Diana Ross. The title tune is lifted up by another coupling between Richie and Ross that is a little more trey and uptempo, but equally as eng'g as "Endless Love." The old Kiss hit, "I Was Made For Lovin’ You," and the recent Cliff Richard smash, "Dream It," are some bonuses that should draw the buying public as well.


Merle Haggard buffs, this live album, recorded before a capacity crowd at Anaheim (Calif.) Stadium last year, is a must. As far as live albums go, the sound quality is pretty good, as far as a Haggard performance goes, he and his Strangers were captured in rare form. Since there are few things Haggard loves more than performing, his true spirit was inevitable. The album features recent material like "Misery and Gin," "I Think I'm Goin' Home," and the current single, "Rainbow Stew," as well as the Jimmie Rodgers classic, "Blue Yodel #9," and Haggard's "Sing Me Back Home."

NEW AND DEVELOPING ARTISTS

TAKIN’ IT EASY — Lucy J. Dalton — Columbia FC 37327 — Producer: Billy Sherrill — List: None — Bar Coded

Lucy J. Dalton cracked the country market two albums ago with her critically acclaimed debut release. With his Crocker mellow, sometimes raunchy texture, this album proves to be her best work to date, with excellent covers of Neil Young's "Comes A Time" and the Grassroots' pop hit, "Where Were You When I Needed You." The raunch comes through on "Let Me In of the Fast Lane" and "Wild Turkey," two songs that should prove to be truck driving favorites.

STONG CRAZY — Buddy Guy — Alligator 4723 — Producer: Didier Tricard — List: 7.98

This legendary blues guitarist is caught in full fury on this studio album recorded in Tolouse, France in 1978. The Myles has a spirited southern sound and authoritative vocal style that are more reminiscent of acts like Waylon and Willie than the Eagles. It's mostly oldies on this LP, but Young is a country rock king.

MALIBOOZ RULE! — The Malibooz — Rhino Records RNLP 3569 — Producer: Hugh Jones and The Bunnymen — List: None — Bar Coded

When I Needed You." The raunch comes through on "Let Me In of the Fast Lane" and "Wild Turkey," two songs that should prove to be truck driving favorites.

HEAVEN UP HERE — Echo And The Bunnymen — SIRE SRK 3569 — Producer: Hughes Jones and The Bunnymen — List: 8.98 — Bar Coded

This band with the name that sounds like a hallucinogenic Easter egg hunt became the darlings of England's new rock scene last year with its neo-psychadelic music. The band is part of the new Liverpool movement that places heavy emphasis on meningesthar music that sounds reminiscent of peak period Doors. This is a strange, neurotic music full of atonal effects and driving guitar rhythms.


Jazz composer John Parker has created the music for the world's most popular television series for the past two-and-a-half years. And except for his reworking of Jeroid Immell's main theme, the music and arrangements on this mass appeal album are all Parker. Parker enlisted some of the finest sessioners in the business to underscore the action on America's favorite late night soap opera. For instance, Tommy Tedesco's fuzz tone guitar pories the villainous J.R., and Bud Shank's alto sax acts as the sultry Sue Ellen Ewing. For the easy listening crowd.

WHOMP THAT SUCKER — Sparks — RCA AFL-4091 — Producer: Mack — List: 8.98

The Brothers Mael (Russell and Ron) return to that glorious form of yesteryear when albums like "Kimono My House" and "Propaganda" were all the rage. The Anglicized Los Angelinos have updated their melancholy pop sound in the mid-'70s, but that tremendous sense of wit and whimsy is fully intact. "Tips For Teens" is a rollicking salute to California's summertime culture. Friends like Lindsey Buckingham, Wendy Waldman and Dean Torrence are along for the ride.
First Half Sales Cause Retail Optimism For Balance Of '81

(continued from page 5)

had become 25-30% of all album sales, compared with 10% for the first six months of 1980. King Karol president Ben Karol noted that by increasing prices on midline and baseline products, such as the Rocky -based, six -store chain had been able to blunt the impact of wholesale price in- creases and "hardly raise" prices on frontline items. However, he said that his chain's sales were up 10-15% over the first six months of 1980, "we probably won't bear the brunt we expected" due to declining tourism.

The "Give The Gift Of Music" campaign was also singled out as a positive factor by most merchandisers, although some felt it didn't go far enough. All of the Everybody's Records TV spots were tagged with the "Gift" logo. John Marmaduke, president of the Western Merchandisers distribution and rack job operation that runs the 54 -store Hastings Book & Record chain, stated, "We did great with the Dads & Grads, 20%, sales gains up to 10%, adding, "I'd like to see a 'Gift Of Music' campaign done on a large national scale."

The Western Merchandisers operation, based in Dallas, earned Texas, posted sales gains of about 18%, which Marmaduke attributed to the chain's southwestern location ("We're the last people out here who are buying records"), careful management (which includes controlling markups, sale prices and pilferage) and a wide selection of product. Older record buyers also became a larger proportion of the chain's customers, said Marmaduke, noting that the stores are in "good locations, with professional sales staff and no gypsy-type sales of merchandise.

A key problem cited by many retailers was a lack of strong star product. "The fact that the Rolling Stones, The Police and Focus all had five album releases seven months after it came out shows that there hasn't been anything as big since then," noted Randy's Turtles president, Al Levinson. "We need more star product to make people buy."

The radio is playing oldies because the new product stinks.

Sales for the 16 -store, Atlanta -based Track label chain have run about even with last year's levels, noted Mel Mundorf, president of Multi -Star Records vice president of operations. "The turnover shows off some good product that would sell if it wasn't overpriced and, in many cases, momentum because of a scarcity of good product the rest of the year."

Sales for the Cleveland -based Stark operation, which includes 112 Camelot stores and three Grapevine outlets, were up in the first quarter, "but the last couple months of have been soft." Mundorf felt that the recent round of wholesale price hikes caused some "choppiness" in their operation, but "the combination of solid prices and successful releases, advertising support and extensive promotions" saw the "cautiously optimistic" about the balance of the year.

Pirates Of Penzance

Martin Specter, president of the 14 -store, Miami -based Specter's chain, said, "Dance music is doing well for us, and people seem to be buying 12" singles instead of albums," adding that even LP sales by top artists are lower than last year. "People are scared, and they're cutting back on their buying," noted Specter. Dollar volume for the chain has been running "about even" because of higher prices, although unit sales are lower. Most other merchandisers reported only "isolated pockets" of 12" singles sales.

Many retailers also felt that the manufacturers have done little to help retailers sell more records. The lack of good releases "in both the contemporary and R&B styles," and the continued dating on billing came in for criticism from many quarters. In addition, many merchants said they felt "reduced labeling" was a major problem for controlling inventory and warehousing whether the manufacturers would universally adopt it ("Case in point is the Beatles."

Overall, the chain retailers look to the next six months with varying degrees of optimism, although much of it hinges on improvements in the economy. Stark's Munk -

Casual Meeting

Governor Ford Gerston (II), president of the Siggwood Group of Companies, recently visited the Los Angeles home of RSO recording artist Andy Gibb to discuss the singer's theatrical debut in the Pirates Of Penzance and his upcoming single, "All I Have To Do Is Dream," a duet with actress Victoria Principal.

The telephone number is (213) 650-4014.

Hot Up The Beach Boys' Sail — It was only fitting that The Beach Boys stage the last of their 20th anniversary celebrations in the form of a free concert in the shadow of the Queen Mary at its Long Beach, Calif. mooring. The towheaded lads who made surlin', drivin' and beach life into a subculture in the '60s had their beginnings not 20 freeway minutes away in Hawthorne back in 1961. The event, which also featured Pablo Cruise, Al Jardine's beach party heir to the boys, a revived Three Dog Night, soap opera heartthrob and part-time rock 'n' roller Rick Springfield and Beach Boy surf pop cronies Jan & Dean, drew in excess of 50,000 people and turned the harbor area into a crowded and noisy spectacle.

The Western Merchandisers operation, based in Dallas, posted sales gains of about 18%, which Marmaduke attributed to the chain's southwestern location ("We're the last people out here who are buying records"), careful management (which includes controlling markups, sale prices and pilferage) and a wide selection of product. Older record buyers also became a larger proportion of the chain's customers, said Marmaduke, noting that the stores are in "good locations, with professional sales staff and no gypsy-type sales of merchandise.

A key problem cited by many retailers was a lack of strong star product. "The fact that the Rolling Stones, The Police and Focus all had five album releases seven months after it came out shows that there hasn't been anything as big since then," noted Randy's Turtles president, Al Levinson. "We need more star product to make people buy."

The radio is playing oldies because the new product stinks.

sales for the 16 -store, Atlanta -based Track label chain have run about even with last year's levels, noted Mel Mundorf, president of Multi -Star Records vice president of operations. "The turnover shows off some good product that would sell if it wasn't overpriced and, in many cases, momentum because of a scarcity of good product the rest of the year."

Sales for the Cleveland -based Stark operation, which includes 112 Camelot stores and three Grapevine outlets, were up in the first quarter, "but the last couple months of have been soft." Mundorf felt that the recent round of wholesale price hikes caused some "choppiness" in their operation, but "the combination of solid prices and successful releases, advertising support and extensive promotions" saw the "cautiously optimistic" about the balance of the year.

Pirates Of Penzance

Martin Specter, president of the 14 -store, Miami -based Specter's chain, said, "Dance music is doing well for us, and people seem to be buying 12" singles instead of albums," adding that even LP sales by top artists are lower than last year. "People are scared, and they're cutting back on their buying," noted Specter. Dollar volume for the chain has been running "about even" because of higher prices, although unit sales are lower. Most other merchandisers reported only "isolated pockets" of 12" singles sales.

Many retailers also felt that the manufacturers have done little to help retailers sell more records. The lack of good releases "in both the contemporary and R&B styles," and the continued dating on billing came in for criticism from many quarters. In addition, many merchants said they felt "reduced labeling" was a major problem for controlling inventory and warehousing whether the manufacturers would universally adopt it ("Case in point is the Beatles."

Overall, the chain retailers look to the next six months with varying degrees of optimism, although much of it hinges on improvements in the economy. Stark's Munk -

Casual Meeting

Governor Ford Gerston (II), president of the Siggwood Group of Companies, recently visited the Los Angeles home of RSO recording artist Andy Gibb to discuss the singer's theatrical debut in the Pirates Of Penzance and his upcoming single, "All I Have To Do Is Dream," a duet with actress Victoria Principal.

The telephone number is (213) 650-4014.
SummerSoul '81

FACET

TENNESSEE THEATER, NASHVILLE—Representatives of the Nashville music industry, as well as A&R representatives from record companies, were on hand as Cash Box performed a one-hour concert showcasing Southern stars. The featured performers were Lewis, Ronnie Milsap, Tracy Nelson, artistes, including Kenny Rogers, Jerry Lee Lewis, and the Alain Bongo Orchestra.

The show started with Lewis and included brothers Stanley and Elton Jones of the local PBS program, The Bobby Jones Show, Tie Dealers, a high energy band from Memphis. In addition, there were Michael Joe Hagan, trumpet; Anthony McElroy, another trumpet and trombone. But doubles as the group's clothing designer as well. The Dealers were followed by a special show of the Bakersfield bunch (Merle Haggard, Buck Owens, etc.).

The Dealers were followed by a special show of the Bakersfield bunch (Merle Haggard, Buck Owens, etc.). Razzy Bailey's show spotlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Razzy Bailey

The PALOMINO, L.A. — In the midst of a nationwide tour in support of his latest RCA album, "Makin' Friends," Razzy Bailey attended a showcase to promote his new album. "Makin' Friends," Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).

Bailey's show highlighted his country influenced blues. Bailey's set wasn't limited to ballads and such, as he also ventured into rowdy honky tonk numbers, with an added taste of blues and rockabilly. While Bailey's show was a hit, Razzy Bailey came to town and won over an enthusiastic crowd of California country fans. Bailey's smooth crooning style, highlighted by well-received cuts from his LP, showed that mainstream country can prosper here just as well as the new country pop sound and the music of the Bakersfield bunch (Merce Haggard, Buck Owens, etc.).
Vertx Bows Tape Dispenser

LOS Angeles — Vertx Systems of Inglewood, Calif., a manufacturer of electronic merchandising equipment, has developed a self-serve audio and video cassette dispenser which is theft proof and equipped with a cash register-controlled keyboard device in place of direct payment.

The Electronic Dispensing Cassette Center, which comes in four different models, has the capacity to carry up to 400 individual cassettes and to display up to 40 cassette titles through a non-breakable, clear window. The first model Cassette Center will merchandise only music cassettes and blank tape, but additional units will be able to dispense video cassettes and other high-theft retail merchandise.

According to Vertx president Rod Pierce, two of the most important, as well as most attractive, features of the dispenser are its built-in inventory control and high-security capabilities. Five years have been spent on the development of the dispenser to insure that the unit will be able to offer merchandisers such features, while also offering the consumer ease-of-operation.

"The biggest single problem in the multi-billion dollar music and tape industry today is how to effectively merchandise and display tapes without incurring extreme shrinkage of inventory through theft," said Pierce. "The Electronic Dispensing Cassette Center makes possible a theft-proof, cash register-controlled retail system, while also providing retailers with inventory control, information retrieval and telecommunications capabilities.

Pierce added that it is "impossible" for customers or store employees to break, tamper with or delete tape inventory in the dispenser "in any fashion other than by legitimate sale." Electronically programmed logic within the dispenser system helps monitor against theft, with multiple checks and balances on inventory and cash amounts rung up via the connected keyboard and totalizer integrated into the keyboard's memory.

The system operates with the customer selecting the cassette desired, noting its dispenser number and price, and going to the cashier register, where he or she gives the information to the register attendant. The number is then typed on the keyboard, which displays the price, and the customer pays for the item. The transaction is then entered via the keyboard, which activates the dispenser. The customer then retrieves the selected tape with the use of a magnetic card.

Big 3 Music Releases New Collins Songbook

NEW YORK — Big 3 Music, the print division of United Artists Music publishing, has released This Is The Day — A Judy Collins Anthology. The 216-page songbook contains 45 songs associated with her career as songwriter and recording artist and is listed priced at $8.95.

A five-minute cassette message from Collins has been sent to some 25 major music book accounts accompanied by an autographed complimentary copy of the book. Big 3 will follow up the promotion with an extensive marketing campaign, which will include in-store bag stuffers, posters and advertising mats.

MCA Adds 50 Titles To Midline Series

LOS ANGELES — MCA will introduce 50 more titles in its Midline series in mid-July. The series, using the slogan "Superstar Supersaver," will list at $3.98. The continuation in the Midline Series draws upon major product in the pop, R&B, country and jazz fields.

ALBUM BREAKOUTS

WINNERS · THE BROTHERS JOHNSON & A&M SP-3724
MERCHANDISING AIDS: Album Cover Flats, Die Cut Logo, Logo Buttons, Six Different 18x22 Mini Posters.

MERCHANDISING • ALBUM BREAKOUTS OF THE WEEK

MARAUDER · BLACKFOOT · ATCO SD 32107
MERCHANDISING AIDS: Album Flats, Flats Poster.

NEW YORK'S ALL NIGHT BROADWAY NBI 33232
DIMPLES · RICHARD "DIMPLES" FIELDS
Streamer.
MERCHANDISING AIDS: 1x1 Flats, Die Cut Logo, 2x2 Flats, Poster, Streamer.

RAIDERS OF THE LOST ARK · ORIGINAL SOUNDTRACK · COLUMBIA JS 37373
MERCHANDISING AIDS: Album Flats, 24x36 Poster, Streamer.

MADE IN AMERICA · THE CARPENTERS · A&M SP-3733
MERCHANDISING AIDS: Album Flats, 24x36 Poster, Streamer.

WHAT'S IN-STORE

CLASSICAL COMES TO CHARLOTTE · The Grapevine outlet in Charlotte, N.C., marks the formal opening of its new classical department this week. While the 1,100 square foot classical room might seem more appropriate in a large city like New York or Los Angeles, its presence in Charlotte, a city with a population of 500,000, is something of a surprise.

Store manager Steve Endres credits the city's strong commitment to the arts with encouraging the chain to open the expanded facility. Aside from a whopping catalog, the store now features a listening room furnished with portals, tables and chairs, and a full-time DJ to handle requests. "We're trying to make the store as conducive as possible to classical buyers," Endres told us, "and we hope that the classical community will see the store as a haven." A bulletin board will keep patrons informed of programs being sponsored by the local symphonic society, opera and ballet companies, summer pops and broadcasts over the area's two National Public Radio (NPR) stations. Endres also told us that label support for the venture has been very strong. Among the trade-outs being offered by the labels for the opening festivities is a complete Pavarotti catalog from PolyGram, and $100 and $50 shopping sprees. Those shopping sprees will also be used to introduce clients to the store's classical club. Contestants will be entitled to 10% discounts on future purchases through the year. And, Pavarotti hopes to attract enough members to make a monthly mailer feasible. But all this classical activity shouldn't overshadow the fact that this week's hit, which is slightly smaller than 100,000 square feet, isn't putting all its energy in one direction: a large cut-out and budget section was also recently bowed, and a full-line video section will soon be offering a rental program.

MAYOR'S HONOR · Pickwick International recently received the Memorex Total Excellence Award for its marketing efforts on behalf of Memorex products in the New England Area. Pictured above are (l-r): Joe Noversa, Pickwick; and Virginia Stephenson, Memorex Boston zone manager; Tom Lenaghan, Pickwick; and Gerry Costa, Pickwick senior buyer.

MERECHANDISING

MORE VIDEO · Long Island City one-stop Win Records, Inc. is now distributing a complete video catalog. Among the labels being handled are Warner Bros., MCA, Paramount, Magnetic Video, CBS/MGM, Columbia, VCV and Media in both VHS and Beta. The company will also carry blank tape products by TDK, Ampex, Memorex and Fuji. Herb Goldfarb joins the company as vice president for the new video arm.
THIEFT-PROOF TAPE DISPENSER · Vertex Systems of Ingwood, Calif., is introducing a line of cash register-controlled audio and video tape dispensers. The self-sell display covers for tapes that don't accept money, are being touted as theft-proof. Customers are able to view cassettes through the dispenser's display front, and note the price and Inventory number assigned to each item. The Inventory number is then given to the cashier, who can hand the customer a cash slip for the tape. Following for the tape, the customer retrieves the tape from the dispenser with the use of a magnetic card. A totalizer, integrated in the keyboard, allows the retailer to keep a running inventory and to calculate average sales figures in. A net totalizer with actual cash receipts in the register eliminates employee theft. The dispensers, which can display 40 cassettes and hold 400, will be available in various styles to suit different types of retail outlets.

RECORD BAR NEWS · Record Bar continues its "Vinyl Avenger" campaign with a television blitz in support of Kenny Rogers, the Chipmunks, Foreigner, Gary U.S. Bonds, the Oak Ridge Boys, Jim Steinman and other artists. Previously employed in print and in-store advertising, the Avenger, a comic book super-hero-type, makes his television debut this month in Atlanta, Charlotte and Raleigh-Durham markets. The campaign is supported by $107,000 from the chain's major suppliers and supplemented by Record Bar with print and radio ads in select markets. All outlets will be provided with merchandising aids including "Vinyl Avenger" posters, price stickers and flyers. ... In other Record Bar items, the Statesville, N.C. outlet awarded a James Taylor catalog and a $10 gift certificate to the customer who best described, in 25 words or less, "Why Dad Loves His Work." Taylor's most recent LP was on sale during the contest. In Norman, Okla., it was "Showtime at Record Bar," with a videotape playing scenes from The Rose, Let It Be, Yellow Submarine, Close Encounters of The Third Kind and The Last Waltz to publicize the sale price on those soundtracks. ... The nearby Indy 500 inspired the Terre Haute outlet to sponsor a "Watching the Wheels" promotion in support of the same named John Lennon single. Contestants were eligible to win a 12-speed bicycle, and radio station WTVS and the store made it a "Double Fantasy" by also offering a dream vacation. ... "We Want To Stroke You With Music" was the title of a promotion with Capitol Records in support of Billy Squier's "The Stroke" LP at the Winston-Salem, N.C. outlet. Radio station WSEZ gave away 15 Squier LPs over the air, with one listener receiving the grand prize of 25 albums of his choice.

NEW RELEASES · Congrats are in order for Ed Commander of Wilcox Records in Oklahoma City. Ed and his wife Viki are the proud parents of eight-pound Tyler James Larry Mundorf, vice president of retail operations for Star/Camelot, and Bob Varcho, special products buyer for the chain, also just became parents again. For Larry and wife Marilyn, son Timothy Daniel is their second child, while Bob and wife Barb welcomed their fourth, daughter Marissa Kristina. Best to everyone.

FOR QUICK COVERAGE · Send items to What's In-Store, c/o Cash Box, 1775 Broadway, New York, N.Y. 10019.

fred goodman
that Keyser would initially be asking for “a five cent per pound premium” which he hopes will be maintained. Broken down, “I indicated that roughly would mean an increase in manufacturing costs of one cent per record.

“We’re just basically passing our own production costs along at this point,” added Hill. “Ideally, we would like to see presellings across the country upgraded and not just a select few lines. It’s interesting, but there are those who contend that a high quality compound should cost more, because that way more care would be used in the manufacturing process due to the high price. We’ve never agreed with that. We hope that KC600 will be a large volume product so we’ll be able to maintain those prices.”

High grade vinyl compounds, no matter how quiet they might be, are not the only solution to improving the current quality of records, however. Both Keyser’s Hill and Warner Bros. 1 Outwater noted that the industry is still dependent on good metal parts and good master lacquers to manufacture superior recordings.

“With good compounds such as KC600, it is now possible to hear a lot of the noise attributed to plating and defective master lacquer blanks,” said Outwater. “The number of defective lacquer blanks, in particular, has been “a real serious problem,” according to Outwater. The fact that only a handful of companies manufacture the highly-important product in the record manufacturing process has placed the industry in such a bind that a production crisis can occur if just one supplier should decide to drop out, as the industry learned.

O’Shea Named To Home Video VP Post At Twentieth

LOS ANGELES — Bud O’Shea has been named group vice president, home video, for the Telecommunications division of 20th-Century-Fox Film Corp. In his new post, O’Shea will be responsible for the development of home video markets, including both tape (cassette) and videotext. Through Magnetic Video Corp., a 20th-Century Fox subsidiary, he will be based at the Fox studios here.

Prior to his appointment, 20th-Century Fox home video VP, he was senior vice president, CBS Records.

O’Shea will report to Steve Roberts, president of 20th-Century Fox Telecommunications, in his new post.

earlier this year when Alcoa considered dropping its line of aluminum lacquer parts from their product line, they are known (Cash Box, Feb. 14, 1981).

“We have what is a rather large industry hanging on just a few suppliers, such as TapeLife (a division of Capitol Magnetic Products) and Allied here in the U.S.,” said Outwater, who added that, as deputy chairman of the manufacturing standards group, WCI Manufacturing Quality Standards, and his group would be taking those changes directly to the lacquer manufacturers.

“We’ve placed high on our list of priorities the need to bring pressure upon these manufacturers to increase the quality of master lacquer blanks,” he said. “It’s amazing that an entire industry can be at the mercy of a few manufacturers.”

Outwater also noted that, in retrospect, latex, artists and audience who are impetus to such companies as Keyser to provide quieter compounds. He cited the circumstances that surrounded the introduction of the WCI “Know How” LP as one situation where the producers, together with label quality control executives, sat down with suppliers and asked for better compounds (Cash Box, Feb. 7, 1981).

“This was a couple of years later down the road, this has been the result,” he concluded.

NARM Announces Agenda For First Video Retail Meet

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) has issued the complete planned agenda for its Inaugural video retailers conference, Aug. 10-13, at the Grand Hyatt Hotel in New York City. The agenda listed below is subject to change: Monday, Aug. 10: convention registration, 12:00 Noon-8:00 p.m. followed by the Welcoming Address, 7:30 p.m.

Tuesday, Aug. 11: Breakfast, 10:30 a.m.; Opening Business Session, Convention chairman’s Welcoming Remarks, Noel Glimper, VPR at CBS Records; Michael Nisnich, NARM president and president of Hollywood Video Products in Chicago, will give the Facts In Video Retailing, featured speaker Dr. Theodore Levitt, Harvard Graduate School of Business. New Product Presentations: Luncheon, 12:00 Noon-1:00 p.m.; General Sessions, Opening Remarks, Joseph A. Cohen, NARM executive vice president, 1:00 p.m.; keynote address, Arthur Morovitz, president, Video Shack, A Panel Discussion: Rentals and Sales, The Dual Market Capabilities, with George Atkinson, president of the Video Station, Jack Friedman, president of Video-To-Go, Gene Kass, president of Columbia Video Systems, Bob Skidmore, president of Video Corner, and Steve Wilson, president of Fotomat Consumer in Exhibition Room Visiting, 3:00 p.m.-7:00 p.m.

Davis LP Recorded On Digital Equipment

NASHVILLE — Sammy Davis, Jr.’s recent recording session at the Sound Emporium here marked the first multi-track master recording session on digital equipment in Nashville. All tracks, mixes and overdubs are being simultaneously recorded on both analog and digital equipment, allowing the project available on both types of masters.

N.Y.C. TAKES A GANDER AT ELEPHANT PARTS

Pacific Arts Video Records and Pioneer Artists announced an exclusive worldwide licensing pact for Michael Nesmith and Peter Tork of The Monkees’ upcoming 1981 party at N.Y.C.’s Tavern On The Green. Pictured at the soiree are (l-r): Melissa Madeleine Kahn, Nesmith, and Pioneer Artists’ president Barry Shereck. The event will feature several highlighting Beach Boys hits, all of the infamous Sex Pistols) and his current band, Public Image, Ltd., became heavily involved in video production, and fellow Pil member Keith Levine accepted an invitation to perform as New Romantic duo Stiff Records act in the N.Y.C. event, a performance which will be released on VHS. "What we have is a rather large industry facing the problem directly to the lacquer manufacturers" he said. “It’s amazing that an entire industry can be at the mercy of a few manufacturers.”
GOIN' FOR IT — While touring the U.S. in support of its latest LP, "Go For It," Belfast rockers Still Little Fingers were asked if visit the studio at WLIR/Long Island. Pictured are (l-r) Henry Clueny and Jake Burns of the group; Larry Dunn, WLIR air personality; and Ali McMordie and Jim Reilly of the group.

Black Rock Acts Find Little Support From AOR Stations (continued from page 6)

The fate of superstar Stevie Wonder on AOR has also been decided by narrow casting and the desire to please the target demographic, according to KLOS/Los Angeles program director Tommy Hedges. "Put Stevie in the same category as Elton John," says Hedges. "Both of them made great FM music several years ago, but we're not playing them anymore, because they're not in touch with what our audience likes."

Artists like Grace Jones and Donna Summer, who started their careers in disco, but have switched to more rock-oriented styles of late, are also finding the ears of many AOR programmers closed. Janel Dolan, music director at KZEW/Dallas, refers to the dilemma as an "image problem."

"If an artist has a disco or funk image, it's hard for them to overcome it among our listeners," says Dolan. "Anything even slightly funky could be perceived as a format change, and we can't afford for that to happen. We're strictly rock — I mean we don't even play Joni Mitchell, Poco or Pure Prairie League anymore."

WWWW/Cleveland's music director Martin Sobol explains that the problem lies in the "hardest format to cross over to, and that the only black-oriented music his station went with was Motown party tunes and songs that were heavily guitar-flavored, such as Isley Brothers material."

FCC denies Request To Reopen RKO Case

LOS ANGELES — RKO General Inc.'s quest to have the Federal Communications Commission (FCC) reevaluate its 1980 decision to strip the company of three TV stations was rebuffed by the FCC last week.

The FCC had decided in January 1980 that RKO was unfit to hold TV licenses WNAC/Boston, WOR/New York and KMJ/Los Angeles because of improper conduct of its parent company General Tire & Rubber (Cash Box, Aug. 4, 1979; Feb. 1980). In addition to the TV licenses, RKO's radio licenses have also been placed in jeopardy.

RKO had hoped that under a new administration and with a new FCC chairman, Mark Fowler, that the agency would ask a U.S. Court of Appeals to return the case for further consideration. RKO attorneys argued that there were important issues raised in the procedural hearings and that the case should be reopened (Cash Box, May 30).

However, on June 8th, Fourth Circuit overseas counsel Stephen Sharp sent RKO a letter stating that the agency would not reconsider the case voluntarily. RKO must now convince the court to overturn the FCC's decision.

Scott Named To WG VM Post At TM Productions

LOS ANGELES — Buddy Scott has been named to the position of vice president/general manager for TM Productions, the Dallas-based multi-media production company. Scott was promoted from the position of vice president/general sales manager.

One of the first projects Scott will be responsible for in his new position is the further development of TM's "My Soft Spot," an image campaign designed for beautiful music stations.

Prior to joining the TM staff six months ago, Scott was vice president/general manager of Drake-Cherub Programmers, Inc., succeeding Henry Clueny and Jake Burns of the group; Larry Dunn, WLIR air personality; and Ali McMordie and Jim Reilly of the group.

Black Rock Acts Find Little Support From AOR Stations (continued from page 6)

The fate of superstar Stevie Wonder on AOR has also been decided by narrow casting and the desire to please the target demographic, according to KLOS/Los Angeles program director Tommy Hedges. "Put Stevie in the same category as Elton John," says Hedges. "Both of them made great FM music several years ago, but we're not playing them anymore, because they're not in touch with what our audience likes."

Artists like Grace Jones and Donna Summer, who started their careers in disco, but have switched to more rock-oriented styles of late, are also finding the ears of many AOR programmers closed. Janel Dolan, music director at KZEW/Dallas, refers to the dilemma as an "image problem."

"If an artist has a disco or funk image, it's hard for them to overcome it among our listeners," says Dolan. "Anything even slightly funky could be perceived as a format change, and we can't afford for that to happen. We're strictly rock — I mean we don't even play Joni Mitchell, Poco or Pure Prairie League anymore."

WWWW/Cleveland's music director Martin Sobol explains that the problem lies in the "hardest format to cross over to, and that the only black-oriented music his station went with was Motown party tunes and songs that were heavily guitar-flavored, such as Isley Brothers material."

FCC denies Request To Reopen RKO Case

LOS ANGELES — RKO General Inc.'s quest to have the Federal Communications Commission (FCC) reevaluate its 1980 decision to strip the company of three TV stations was rebuffed by the FCC last week.

The FCC had decided in January 1980 that RKO was unfit to hold TV licenses WNAC/Boston, WOR/New York and KMJ/Los Angeles because of improper conduct of its parent company General Tire & Rubber (Cash Box, Aug. 4, 1979; Feb. 1980). In addition to the TV licenses, RKO's radio licenses have also been placed in jeopardy.

RKO had hoped that under a new administration and with a new FCC chairman, Mark Fowler, that the agency would ask a U.S. Court of Appeals to return the case for further consideration. RKO attorneys argued that there were important issues raised in the procedural hearings and that the case should be reopened (Cash Box, May 30).

However, on June 8th, Fourth Circuit overseas counsel Stephen Sharp sent RKO a letter stating that the agency would not reconsider the case voluntarily. RKO must now convince the court to overturn the FCC's decision.

Scott Named To WG VM Post At TM Productions

LOS ANGELES — Buddy Scott has been named to the position of vice president/general manager for TM Productions, the Dallas-based multi-media production company. Scott was promoted from the position of vice president/general sales manager.

One of the first projects Scott will be responsible for in his new position is the further development of TM's "My Soft Spot," an image campaign designed for beautiful music stations.

Prior to joining the TM staff six months ago, Scott was vice president/general manager of Drake-Cherub Programmers, Inc., succeeding Henry Clueny and Jake Burns of the group; Larry Dunn, WLIR air personality; and Ali McMordie and Jim Reilly of the group.

Black Rock Acts Find Little Support From AOR Stations (continued from page 6)

The fate of superstar Stevie Wonder on AOR has also been decided by narrow casting and the desire to please the target demographic, according to KLOS/Los Angeles program director Tommy Hedges. "Put Stevie in the same category as Elton John," says Hedges. "Both of them made great FM music several years ago, but we're not playing them anymore, because they're not in touch with what our audience likes."

Artists like Grace Jones and Donna Summer, who started their careers in disco, but have switched to more rock-oriented styles of late, are also finding the ears of many AOR programmers closed. Janel Dolan, music director at KZEW/Dallas, refers to the dilemma as an "image problem."

"If an artist has a disco or funk image, it's hard for them to overcome it among our listeners," says Dolan. "Anything even slightly funky could be perceived as a format change, and we can't afford for that to happen. We're strictly rock — I mean we don't even play Joni Mitchell, Poco or Pure Prairie League anymore."

WWWW/Cleveland's music director Martin Sobol explains that the problem lies in the "hardest format to cross over to, and that the only black-oriented music his station went with was Motown party tunes and songs that were heavily guitar-flavored, such as Isley Brothers material."

FCC denies Request To Reopen RKO Case

LOS ANGELES — RKO General Inc.'s quest to have the Federal Communications Commission (FCC) reevaluate its 1980 decision to strip the company of three TV stations was rebuffed by the FCC last week.

The FCC had decided in January 1980 that RKO was unfit to hold TV licenses WNAC/Boston, WOR/New York and KMJ/Los Angeles because of improper conduct of its parent company General Tire & Rubber (Cash Box, Aug. 4, 1979; Feb. 1980). In addition to the TV licenses, RKO's radio licenses have also been placed in jeopardy.

RKO had hoped that under a new administration and with a new FCC chairman, Mark Fowler, that the agency would ask a U.S. Court of Appeals to return the case for further consideration. RKO attorneys argued that there were important issues raised in the procedural hearings and that the case should be reopened (Cash Box, May 30).

However, on June 8th, Fourth Circuit overseas counsel Stephen Sharp sent RKO a letter stating that the agency would not reconsider the case voluntarily. RKO must now convince the court to overturn the FCC's decision.
**LISTED ALPHABETICALLY BY ARTIST**

**SALES:** Fair initial response in Midwest; weak in others.

**AC/DC • DIRTY DEEDS DONE DIRT CHEAP • ATLANTIC**

- SALES: Week in East; moderate to fair in others.

**# 9 MOST ADDED**

**MARTY BALIN • BALIN • EMI AMERICA**

- SALES: Just shipped.

**# 10 MOST ACTIVE**

**BLACKFOOT • MARAUDER • ATCO**

- ADDS: WLR, HOTS: KZL, KNCD, WCCQ, WBP, WUR, WBN, WSHE, WCOZ, WLS, WGRQ, KSJQ, WBLM, WNEW, WNC, WHS, WLS, PREFERRED TRACKS: Fly Away.
- SALES: Moderate breaks in all regions; weakest in East.

**# 5 MOST ACTIVE**

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

- ADDS: None. HOTS: KQMG, KMET, KZQX, KSHE, KCDQ, WBN, WCCQ, KZAM, WOR, WSHE, WCOZ, WLS, WGRQ, WSJQ, WBLM, PREFERRED TRACKS: Fly Away.
- SALES: Moderate to fair in all regions; strongest in West.

**# 1 MOST ADDED**

**FOREIGNER • ATLANTIC**

- ADDS: WHFS, KMET, WQCO, WBN, WOR, KQMG, WLS, KZQX, WGRQ, KZAM, KEZY, KSHE, KNCD, WBN, WCCQ, KZAM, WOR, WSHE, WCOZ, WLS, KZQX, WNEW, MEDIUMS: None. PREFERRED TRACKS: Hearts.
- SALES: Just shipped.

**# 4 MOST ADDED**

**MICK Fleetwood • THE VISITOR • RCA**

- ADDS: WNEW, WBLM, WQCO, KZQX, WGRQ, KZAM, WBN, WNEW, MEDIUMS: KEZY, KEZY, WBN, WSHE, WLS, WGRQ, WNEW, KZQX, KEZY, WBN, WNEW, MEDIUMS: None. PREFERRED TRACKS: Fires And Ice, The Visitor. 
- SALES: Moderate in West; fair in others; weakest in East.

**# 2 MOST ADDED**

**PAT BENATAR • PRECIOUS TIME • CHRYSALIS**

- SALES: Just shipped.

**# 8 MOST ADDED**

**12 PHIL COLLINS • FACE VALUE • ATLANTIC**

- ADDS: None. HOTS: WNAV, KEZY, KZOK, KNCD, WCCQ, WBP, WKBQ, KEZY, WBN, WNEW, MEDIUMS: KEZY, WBN, WNEW, MEDIUMS: None. PREFERRED TRACKS: Face Value. 
- SALES: Just shipped.

**# 1 MOST ACTIVE**

**THE MOODY BLUES • LONG DISTANCE VOYAGER • Threshold/Polgram**

- ADDS: None. HOTS: KQMG, WNEW, WQCO, WBN, WNEW, WLS, KZQX, WGRQ, WNEW, MEDIUMS: KEZY, KZQX, KNCD, WBN, WCCQ, KZAM, WOR, WSHE, WCOZ, KZQX, WNEW, MEDIUMS: None. PREFERRED TRACKS: Long Distance Voyager. 
- SALES: Good in all regions; strongest in Midwest.
### # 7 MOST ADDED

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>LP Chart</th>
<th>Sales</th>
<th>Adds</th>
<th>Hots</th>
<th>Mediums</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The Rockets</td>
<td>Back Talk</td>
<td>Elektra</td>
<td>Open</td>
<td>Fair in East; weak in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Pablo Cruise</td>
<td>Reflector</td>
<td>A&amp;M</td>
<td>Open</td>
<td>Fair in East; weak in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>REO Speedwagon</td>
<td>Hi Infidelity</td>
<td>Epic</td>
<td>Open</td>
<td>Good to moderate in all regions; strongest in Midwest.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>New England</td>
<td>Walking Wild</td>
<td>Elektra</td>
<td>Open</td>
<td>Fair in East; weak in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### # 10 MOST ADDED

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>LP Chart</th>
<th>Sales</th>
<th>Adds</th>
<th>Hots</th>
<th>Mediums</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rush</td>
<td>Moving Pictures</td>
<td>Mercury/Polygram</td>
<td>Open</td>
<td>Tom Sawyer; Love Me, I'm Sorry.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Santana</td>
<td>Zebop!</td>
<td>Columbia</td>
<td>Open</td>
<td>Good to moderate in all regions.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>Highway to Hell</td>
<td>Warner Bros.</td>
<td>Open</td>
<td>Fair in Midwest and West; fair in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### # 1 MOST ACTIVE

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>LP Chart</th>
<th>Sales</th>
<th>Adds</th>
<th>Hots</th>
<th>Mediums</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>Back Talk</td>
<td>Electra</td>
<td>Open</td>
<td>Moderate in all regions.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>REO Speedwagon</td>
<td>Hi Infidelity</td>
<td>Epic</td>
<td>Open</td>
<td>Good to moderate in all regions; strongest in Midwest.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>New England</td>
<td>Walking Wild</td>
<td>Elektra</td>
<td>Open</td>
<td>Fair in East; weak in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Pablo Cruise</td>
<td>Reflector</td>
<td>A&amp;M</td>
<td>Open</td>
<td>Fair in East; weak in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### # 6 MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>LP Chart</th>
<th>Sales</th>
<th>Adds</th>
<th>Hots</th>
<th>Mediums</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poco</td>
<td>Blue and Gray</td>
<td>MCA</td>
<td>Open</td>
<td>Moderate in all regions; strongest in West.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Point Blank</td>
<td>American Excess</td>
<td>MCA</td>
<td>Open</td>
<td>Moderate in all regions; strongest in South.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pretenders</td>
<td>Extended Play</td>
<td>CBS</td>
<td>None</td>
<td>Moderate to fair in all regions; strongest in South.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Walsh</td>
<td>Speedwagon</td>
<td>Epic</td>
<td>Open</td>
<td>Fair in Midwest; weak in others.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### # 4 MOST ACTIVE

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>LP Chart</th>
<th>Sales</th>
<th>Adds</th>
<th>Hots</th>
<th>Mediums</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billy Squier</td>
<td>Don't Say No</td>
<td>Capitol</td>
<td>Open</td>
<td>Weak initial response in all regions.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### # 3 MOST ACTIVE

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>LP Chart</th>
<th>Sales</th>
<th>Adds</th>
<th>Hots</th>
<th>Mediums</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Steinman</td>
<td>Bad for Good</td>
<td>Cleveland</td>
<td>Open</td>
<td>Good to moderate in all regions; weakest in East.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Styx</td>
<td>Paradise Theater</td>
<td>A&amp;M</td>
<td>Open</td>
<td>Moderate to fair in all regions; strongest in West.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**LISTED ALPHABETICALLY BY ARTIST**

---

**July 18, 1981**
WEEK 31
18 24 LADY (YOU BRING ME UP), COMMODORES ADD: KFYX, KUSM, WWDM, WKKQ, KMJK, FM, WMSW, W3ZZU-30, JUMPS: KOPA 26 To 23, WZZR Ex To 29, KBFD Ex To 27, WWBD Ex To 26, WACO 25 To 21, WRFK 28 Ex To 20, KINT 21 To 14, WMAK-FM 30 To 21, Q105 26 To 21, WAYS 26 To 21, W2YX 24 To 15, B97 28 To 21, WHRZ 21 To 16, WPTI Ex To 29, KRTH Ex To 29, WSGW Ex To 29, WTRF Ex To 23, WSGN Ex To 27, KRFO 33 To 27, W2BQ 24 To 17, W2PK 22 To 17, WWKX 24 To 18, KCKQ 22 To 19, KEEL Ex To 33, W2KZ 38 To 30, KNUS 28 To 18, XHYX 24 To 19, WRIF Ex To 23, KBMD-FM 31 To 19, KJKB Ex To 20, WWBD 16 To 8, WRIL 27 To 17, WPRQ-FM Ex To 23, KIQO 31 To 23, WFLX Ex To 28, Y103 33 To 25, KTHS 25 To 17, W2IK 24 To 17, W2RM 23 To 17, WSMN 24 To 17, BJUS 21 To 18, WLYK 28 To 22
SALES: Moderate in the West and Midwest. Fair in the South

PRIME MOVER

37 THE BREAKUP SONG (THEY DON'T WRITE 'EM), GREG KIHN BAND ADD: KOPA, WFTY, WWKS, FMM-102, WTKX, 2102-32, 13K JUMPS: W6KK 32 To 37, KOPA Ex To 38, WIFI 27 To 24, WHYX 22 To 18, K2KK 29 To 26, W2KZ 28 To 24, W2NQ 26 To 23, W2WZ 25 To 22, KMJS Ex To 30, W3SEE Ex To 32, ZZFP 2 To 5, W2WZ-FM 10 To 7, WKBW 18 To 15, WSYL 24 To 21, KFRI Ex To 29, KKHY 14 To 10, KKYX Ex To 28, WSMN 23 To 20, WWBD 13 To 9, KBFD 26 To 23, Z93 30 To 27, WRFK 24 Ex To 17, W2RO 19 To 7, KSFK 7 To 5, WXIK Ex To 29
SALES: Moderate in the West and Midwest. Fair in the East and South

HIT BOUND

39 (THERE'S) NO GETTIN' OVER ME, RONNIE MILSAP ADD: KFYX, WOW-23, Q105-23, WWDM-FM, WKBW-14, 2102-36, WBQT, WWDM, WWBD, W3ZZU-25, JUMPS: WCAQ 28 To 24, KFHD 25 To 16, KJRB 24 To 6, WWBD 26 To 30, W2YX 27 To 23, W2BF Ex To 21, WISW 18 To 14, B105 27 To 24, WFLP 30 To 26, W2YX-FM 29 To 27, W2HR 28 To 22, KQFM Ex To 28, Z2B 24 To 20, WHYX 22 To 18, KBED 26 To 20, W2WZ 27 To 24, WRMK 19 To 16, WNGS 30 To 28, W2KZ 27 To 24, W2MS 30 To 22, W2FC 26 To 19, W2KZ 26 To 23, W2A 24 To 21, W2SD 21 To 18, W2KK 22 To 17, W2KZ Ex To 26, W2KO 20 To 13, W2YX 21 To 17, KMJS 20 To 15, W2MX-FM 24 To 19, W2NS Ex To 28, W2PT Ex To 30, W2TK 36 To 27, KEHL 26 To 20, W2M 22 To 14, W2LA 23 To 16, W2KZ 28 To 22, W2S 17 To 9, W2KZ 25 To 20, W2M 23 To 18, W2KZ 30 To 27, W2WZ 27 To 19, W2RM 22 To 19, W2DI 21 To 13
SALES: Moderate in the West and Midwest. Fair in the East and South

CASH SMASH

47 ENDLESS LOVE, DIONNE WARWICK, RICK JAMES ADD: KDIA, KQCC, KQCO, KQOK, KMDD, W2YX-20, Q105-30, W2PK 14 To 28, WMBZ 18 To 10, WABC 24 To 13, KV2X 30 To 17, W2HI 28 To 19, W2HI 26 To 16, W2WZ 18 To 10, W2XH 19 To 9, WWBD Ex To 24, KC101 13 To 18, KBFD 30 To 29, KINT 14 To 8, W2WP Ex To 28, W2KZ Ex To 26, W2KK 22 To 19, W2KO 30 To 26, 13K 29 To 23, W2KO 28 To 19, W2KZ 28 To 22, W2WW 28 To 24, W2KZ-FM Ex To 24, WWBD Ex To 28, W2WZ-FM Ex To 30, KBFD Ex To 29, WWBD Ex To 30, KBFD 13 To 28
SALES: Moderate in all regions

CONTACT:
MUTUAL STATION RELATIONS FOR CLEARANCE INFORMATION.
CALL: 703-685-2050

“The Dick Clark National Music Survey”
PRESENTED BY MULTIBROADCASTING SYSTEM AND HEARD ON MORE THAN 500 TOP RADIO STATIONS
A WEEKLY REVIEW OF TOP HITS COMPILED BY CASH BOX

WEEKLY #47
July 18, 1981

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.
Promoters Optimize Despite Poor Gate For Country Fests

(continued from page 8)

 contends it would clog area roads, disrupt operations at nearby hospitals, nursing homes and local businesses and promote drinking and drugs in the city.

To placate the residents, the picnic was moved from its intended site across from Gilley's club to an area outside of the city, and to please the promoters, it was extended from a two- to a three-day event. When the controversy surrounding the event began to take on national proportions via coverage by a most unusual medium - CBS, they predicted the affair could attract anywhere from 10,000-30,000 people. Actual attendance was estimated at a couple thousand.

Gilley's manager, Sandy Brokaw, blamed the long turn-out on the rain and the adverse publicity the event received. Brokaw pointed out that there were more people at Gilley's club on all three nights than at the picnic site, where such artists as Ernest Tubb, Faron Young, Ricky Skaggs, Leon Everette, Johnny Rivers, Joe Ely, Guy Davies, Rex Allen Jr., Margo Smith, the Bayou City Beats and others were scheduled to perform.

Despite the disappointing first showing, Brokaw said Gilley's picnic will be an annual event, adding, "I have no doubt it will be a success" - it took Willie Nelson years to get his going. Perhaps the most disappointing showing was the "Carolina Jamboree," which was billed as the "world's largest country music festival." Spread over two days, the concert featured more than 30 top country artists and was promoted by Coastal Country Jamboree, Inc., a company formed by South Carolina land developer Thomas Scott of Columbia, S.C. Promoters were anticipating 100,000 people for the two-day event. Jerry Bryant, executive producer of the concert, estimated a total of 50,000 people attended, but conflicting reports from various people who attended the concert placed the estimate closer to 5,000 per day.

Large Investment

According to Bryant, approximately $2.5 million was invested in the concert, which included developing the site, a 500-acre tract of land. The specially constructed stage, placed atop a hill, was roofed and enclosed by a moat. Despite the investment, Bryant, said Bryant the moat would be cut back to allow the artists to be closer to the fans. Despite the setbacks, Bryant remained convinced the concert would be a total success next year.

"This was the biggest event in the history of country music as far as an outdoor festival," Bryant said. "One of the problems we couldn't imagine something like this happening — it was too good to be true. The number of people that saw the two-day show saw one of the best shows ever — it was one of a kind. We did what everyone said was impossible."

Despite the dismal overall showing at the box office, promoters of these concerts remained fiercely optimistic that the one- and two- and sometimes three-day events can succeed. Giving credence to this optimistic attitude is the five years of success the two-day "Jamboree in the Hills" in Wheeling, W. Va. has experienced. Set for July 18-19, and featuring 16 top country artists, sponsors of this annual event expect to meet and perhaps surpass last year's record attendance of 42,000. Also, Vernell Enterprises here succeeded in promoting a multiple artist country concert at Anaheim (Calif.) Stadium in October, 1980, which featured Merle Haggard, Emmylou Harris, Alabama and Willie Nelson and attracted 31,000 people.

Two of the bright spots in the recent holiday weekend were the Statler Brothers' annual picnic/concert in Staunton, Va., which drew well over 60,000. The Statler Brothers, who moved their annual picnic/concert to a location this year, were well supported by the Statler Brothers and CMA (Country Music Association), which sponsored the event.

Casey Signs Deal With Gant's Golden Bridge

NASHVILLE — Joe Moscheo of Broadcast Music, Inc. (BMI) was elected to a one-year term as president of the Nashville Chapter of the National Association of Broadcasters (NAB) and the Arts and Sciences (NARAS) at the July board meeting.

Other officers elected at the meeting included Tom Brannon, first vice president; Aaron Brown, second vice president; Bob Montgomery, treasurer; and Barry Johnson, secretary.

The Board of Governors also elected Moscheo and Buzz Cason to serve as national trustees, along with incumbents Don Butler and Bill Denny. John Sturdvant and Brannon were also elected to two-year terms as alternate trustees to serve alongside incumbent alternates Fach and Martin Littlefield.

Kelly Signs Deal With Gant's Golden Bridge

NASHVILLE — Songwriter Casey Kelly has signed an exclusive songwriter agreement with Golden Bridge Music (ASCAP), a division of Golden Gate Enterprises. Kelly, who has had songs recorded by Kenny Rogers, George Benson, Helen Reddy, Loretta Lynn, Dean Martin, America, Roy Clark, Hank Williams, Jr. and others, is the first writer to sign with Gant's ASCAP affiliate.

"We welcome the addition of Casey Kelly to Gant's ASCAP roster," said Gant. "With his background as a writer, session musician and performer (played lead guitar in the concert with Jackson Browne, Frank Zappa, Alice Cooper and the Beach Boys), Casey is one of the most well-rounded writers in Nashville."

CBS FETES SCHNEIDER — CBS Records, Nashville hosted a reception for Scotti Brothers artist John Schneider, who was also attended by representatives of the Scotti Brothers organization when they were in Nashville recently. Schneider, who stars in the CBS-TV series The Dukes of Hazzard, recently released his first single on the Scotti Brothers label. Pictured are (l-r): Stan Moress and Ben Scotti, Scotti Brothers; Joe Casey, CBS; Tony Scotti, Scotti Brothers; Schneider, Rick Blackburn; CBS, and Johnny Musisi, Scotti Brothers.

Barbara Mandrell Crossing Over To Mass Appeal Via Television Show

(continued from page 8)

from country music fans and the people that want a family show.

Mandrell takes care to emphasize the word "family," also indicating the desire to appeal to all ages in her live show. "I think there is a place on television for a family show," she says, "and I don't mean my sisters and I being a family. I mean all ages — where it's for the children as well as the teenagers and the adults and grandma and grandpa."

This is what's I've tried to make my concerts, too. I have a lot of teenagers at my concerts, but I also have grandparents there and, of course, the people in between and the ity bitty ones."

Her live dates command quite an audience, garnering as many as 37,000 (at the Houston Astrodome in March 1980) for single dates. During a tour with the Statler Brothers, she broke the Kentucky state record for gate receipts at a country show, bringing In $100,800 in Louisville, also a U.S. record for a double-act country performance.

The success of her live appearances has spawned a live album, which was taped under the guidance of long-time producer Tom Collins at Opryland's Roy Acuff Theater in Nashville in early March. The 12-track album, "I Was Country When Country Wasn't Cool," a duet with George Jones that spent two weeks at #1 and still resides among the Top 20 records on the Cash Box Top 100 Country Singles Chart, will be contained in the set, which should see a late-summer or early-autumn release on MCA.

"I'm excited about it," says Mandrell of the forthcoming release, "because that's my job. I'm an entertainer. The bottom line of it is I was put here to be an entertainer — whether it's recorded live or whatever — so it's been a long time coming. I got a chance to play some of the instruments on the record, and that was a thrill."

Before Mandrell ever became a singer, she was noted as an instrumentalist, and she plays no less than six different ones during her live shows. She maintains, however, that she is a master of only three non-vocal mediums. "Really, my Instruments are steel guitar, sax, and five-string banjo," she admits, "but I can take any other instrument and play it."

"I can play a few tunes on some other instruments when I know I want a certain sound," she adds. "Like in this year's concert tour, I'm playing mandolin on a number because I want it to have twin mandolins, so I bought one for my steel player and one for me. Fifteen minutes later we were playing the song. That doesn't mean I'm a mandolin player, but I can use my ear and pick out anything I want."

Hughes-Ghent Forms Crossover Promo Firm

NASHVILLE — Hughes-Ghent Promotion, a new firm specializing in records showing significant crossover potential, has been organized by Gene Hughes and Jeanne Ghent.

While organized as a separate business entity linked to country promotion firm Gene Hughes Promotion, the Hughes-Ghent team plans to back product with the potential of breaking in multiple markets.

"With the competition for the entertainment commodity dollar becoming tighter every day, anyone aiming at the million copy seller — certainly the real blockbuster hit — just about has to get crossover exposure," said Hughes on the new company's objectives. "We think the multiple format station contact offered by Hughes-Ghent Promotion can make the difference."

Hughes, who was a lead singer with the Casinos when the group hit with "When You Can Tell Me Goodbye" in the 60s, worked in promotion with Starday King Records before turning independent. He has operated out of Nashville for the past three years.

Ghent was national promotion coordinator for ABC/Dot Records and MCA, Country Division. She also worked for RCA before taking on an independent status.
<table>
<thead>
<tr>
<th>TOP 75 ALBUMS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>THE BARON</td>
<td>27</td>
<td>TAKE THIS JOB AND YOU WILL HAVE A JUKEBOX</td>
</tr>
<tr>
<td>EVANGELINE</td>
<td>16</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>LEATHER AND LACE</td>
<td>7</td>
<td>MAKIN' FRIENDS</td>
</tr>
<tr>
<td>WHERE DO YOU GO WHEN YOU DREAM</td>
<td>6</td>
<td>GREATEST HITS</td>
</tr>
<tr>
<td>KENNY ROGERS</td>
<td>36</td>
<td>MUNDO EARWOOD</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>23</td>
<td>RAINBOW</td>
</tr>
<tr>
<td>SEVEN YEAR ACHE</td>
<td>13</td>
<td>SHARRY</td>
</tr>
<tr>
<td>FANCY FREE</td>
<td>34</td>
<td>WILD WEST</td>
</tr>
<tr>
<td>ROLL ON MISSISSIPPI</td>
<td>39</td>
<td>WHERE DO YOU GO WHEN YOU DREAM</td>
</tr>
<tr>
<td>I BELIEVE IN YOU</td>
<td>40</td>
<td>I BELIEVE IN YOU</td>
</tr>
<tr>
<td>YEARS AGO</td>
<td>48</td>
<td>STANLEY BROTHERS (Mercury SR-1-4002)</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>42</td>
<td>HILL MURRAY (Capitol SH-12115)</td>
</tr>
<tr>
<td>NOW OR NEVER</td>
<td>54</td>
<td>JOHN SCHNEIDER (Capitol SH-12115)</td>
</tr>
<tr>
<td>LOOKIN' FOR LOVE</td>
<td>36</td>
<td>RAINBOW STEW/LIVE AT ANAHEIM STADIUM</td>
</tr>
<tr>
<td>RAINBOW STEW/LIVE AT ANAHEIM STADIUM</td>
<td>37</td>
<td>RAINBOW STEW/LIVE AT ANAHEIM STADIUM</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>42</td>
<td>Back To The Barrooms</td>
</tr>
<tr>
<td>RONNIE MILSAP (RCA AAL 1-3852)</td>
<td>51</td>
<td>RONNIE MILSAP (RCA AAL 1-3852)</td>
</tr>
<tr>
<td>BARBARA MANDRELL (MCA -5136)</td>
<td>53</td>
<td>BARBARA MANDRELL (MCA -5136)</td>
</tr>
<tr>
<td>GEORGE JONES (Epic FE 36586)</td>
<td>57</td>
<td>GEORGE JONES (Epic FE 36586)</td>
</tr>
<tr>
<td>I LOVE 'EM ALL</td>
<td>58</td>
<td>I LOVE 'EM ALL</td>
</tr>
<tr>
<td>SHERRY</td>
<td>65</td>
<td>SHARRY</td>
</tr>
<tr>
<td>50 YEARS AGO</td>
<td>71</td>
<td>50 YEARS AGO</td>
</tr>
<tr>
<td>RICKY SKAGGS (Epic FE 37193)</td>
<td>74</td>
<td>RICKY SKAGGS (Epic FE 37193)</td>
</tr>
<tr>
<td>CONWAY TWITTY (MCA -5138)</td>
<td>75</td>
<td>CONWAY TWITTY (MCA -5138)</td>
</tr>
<tr>
<td>ANNE MURRAY (Capitol SO -12110)</td>
<td>85</td>
<td>ANNE MURRAY (Capitol SO -12110)</td>
</tr>
<tr>
<td>JOHNNY LEE (Asylum 6E-3091</td>
<td>90</td>
<td>JOHNNY LEE (Asylum 6E-3091)</td>
</tr>
<tr>
<td>JIM ED BROWN &amp; HELEN CORNELIUS</td>
<td>95</td>
<td>JIM ED BROWN &amp; HELEN CORNELIUS</td>
</tr>
<tr>
<td>BROTHERS BAND</td>
<td>100</td>
<td>BROTHERS BAND</td>
</tr>
<tr>
<td>STANLEY BROTHERS (Mercury SR-1-4002)</td>
<td>105</td>
<td>STANLEY BROTHERS (Mercury SR-1-4002)</td>
</tr>
<tr>
<td>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</td>
<td>110</td>
<td>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</td>
</tr>
<tr>
<td>BARBARA MANDRELL (MCA -5136)</td>
<td>115</td>
<td>BARBARA MANDRELL (MCA -5136)</td>
</tr>
<tr>
<td>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</td>
<td>120</td>
<td>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</td>
</tr>
<tr>
<td>ME AND MY SHARE</td>
<td>125</td>
<td>ME AND MY SHARE</td>
</tr>
<tr>
<td>BROTHERS IN ALABAMA (MCA A-36684)</td>
<td>130</td>
<td>BROTHERS IN ALABAMA (MCA A-36684)</td>
</tr>
<tr>
<td>JOHNNY WILLIAMS (RCA A-36363)</td>
<td>135</td>
<td>JOHNNY WILLIAMS (RCA A-36363)</td>
</tr>
<tr>
<td>JOHN ANDERSON 2</td>
<td>140</td>
<td>JOHN ANDERSON 2</td>
</tr>
<tr>
<td>THE BARON</td>
<td>145</td>
<td>THE BARON</td>
</tr>
<tr>
<td>MUNDO EARWOOD</td>
<td>150</td>
<td>MUNDO EARWOOD</td>
</tr>
<tr>
<td>I HAVE A DREAM</td>
<td>155</td>
<td>I HAVE A DREAM</td>
</tr>
<tr>
<td>ESPECIALLY FOR YOU</td>
<td>160</td>
<td>ESPECIALLY FOR YOU</td>
</tr>
</tbody>
</table>

The Two Sides of Razzy Bailey

"MIDNIGHT HAULER/SCRATCH MY BACK (And Whisper in my ear)"

BB 48** CB 55* RW 45*

From the LP "MAKIN' FRIENDS"

including the #1 hit single

"Friends/Anywhere There's A Jukebox"

Cash Box/July 18, 1981
**COUNTRY**

**SINGLES REVIEWS NEW AND DEVELOPING ARTISTS**

**RANDY PARTON (RCA PB 12271)**
**Shot Full Of Love** (3:30) (Hall-Clement Publications c/o The Welk Music Group — BMI) (B. McDill) (Producer: M. Post)

Parton's first single for RCA did extremely well for a new artist, cracking the Top 40 of the country chart. With its country-rock approach and excellent arrangement, this one has the potential to go all the way. Country quirky and adventurous pop formats should pick it up immediately.

**DEWAYNE ORENDER (JED Records JED 5-81)**
**This World Holds Nothing Since You're Gone** (2:50) (Cedarwood Publishing Co., Inc. — BMI) (J.S. Schneider, C.G. Southall) (Producer: D. Orendre)

Orendre has achieved success in the past as a singer, but no prior release equals the quality of this smooth country ballad with its tender backing vocals. It was a hit 18 years ago for Stonewall Jackson and looks like it could do it again. Top choice for automatic radio and jukebox add.

**HITS OUT OF THE BOX**

**MEL McDANIEL (Capitol A5022)**

McDanel's first hit for Capitol offers a new take on its title song, making the Top 40 of the country chart. This one, a possible multi-million dollar country music nightclub, will be located in Palestine, and will be called, most appropriately, Moe Benoy's Country. Plans call for bringing some of the top names in country music to the small town of Palestine. Stay tuned for more information as plans develop.

**LEWIS FILES SUIT** — Elektra artist Jerry Lee Lewis has filed a $5 million counter-suit against the label for breach of contract. A suit filed by Elektra in March is already pending in California against the singer's Tennessee management firm, TalentDisc. Lewis's suit claims Elektra "has intentionally interfered with the contractual relationship between Lewis and TalentDisc." Lewis's attorney is James Neal. The amount of damages Lewis has incurred thus far is "unascertained," according to the suit. The suit calls on the Elektra label to respond to Lewis with his lawsuit by not allowing him to record. Said Lewis's manager, Robert Porter, "We want to get on with Jerry's career as soon as possible." (Cash Box, Aug. 22, in Wichita Falls. The real Texas cowboys from the largest working ranches in the Lone Star State will gather to compete in rodeo events, plus a chili cook-off, ranch talent competition and a ranch queen contest. Additional events will include cow milking, team branding, saddle bronc riding and team roping to determine the best of the ranches. Proceeds will benefit three Texas charities.

**THE COUNTRY COLUMN TROUBLE IN PARADISE** — In an interview with WNGE-TV, Channel 2 in Nashville, George Jones told reporter Jill McSweeney that he has been beaten, swindled out of thousands of dollars and overworked by his manager, Paul Richey. Jones additionally said he was planning to sue the company and have the books audited, although at press time, no step had been taken that did not result in the label's bankruptcy. The accaccations come just 16 months after Jones and former singing partner and wife Tammy Wynette announced plans to learn again in a professional capacity and perform together (Cash Box, Feb. 9, 1980) and he had secured Richey as his personal manager. Richey is an associate of Jerry Reed Enterprises and Vector Music Corp. and was Reed's personal manager. Speaking of BMI, the organization recently concluded a two-day meeting of the board of directors in Nashville. BMI president Edward M. Cramer was on hand for the event and will be most appropriately, Moe Benoy's Country. Plans call for bringing some of the top names in country music to the small town of Palestine. Stay tuned for more information as plans develop. BMI president Edward M. Cramer was on hand for the event and will be most appropriately, Moe Benoy's Country. Plans call for bringing some of the top names in country music to the small town of Palestine. Stay tuned for more information as plans develop.

**THE COUNTRY COLUMN TROUBLE IN PARADISE** — In an interview with WNGE-TV, Channel 2 in Nashville, George Jones told reporter Jill McSweeney that he has been beaten, swindled out of thousands of dollars and overworked by his manager, Paul Richey. Jones additionally said he was planning to sue the company and have the books audited, although at press time, no step had been taken that did not result in the label's bankruptcy. The accusations come just 16 months after Jones and former singing partner and wife Tammy Wynette announced plans to learn again in a professional capacity and perform together (Cash Box, Feb. 9, 1980) and he had secured Richey as his personal manager. Richey is an associate of Jerry Reed Enterprises and Vector Music Corp. and was Reed's personal manager. Speaking of BMI, the organization recently concluded a two-day meeting of the board of directors in Nashville. BMI president Edward M. Cramer was on hand for the event and will be most appropriately, Moe Benoy's Country. Plans call for bringing some of the top names in country music to the small town of Palestine. Stay tuned for more information as plans develop. BMI president Edward M. Cramer was on hand for the event and will be most appropriately, Moe Benoy's Country. Plans call for bringing some of the top names in country music to the small town of Palestine. Stay tuned for more information as plans develop. BMI president Edward M. Cramer was on hand for the event and will be most appropriately, Moe Benoy's Country. Plans call for bringing some of the top names in country music to the small town of Palestine. Stay tuned for more information as plans develop.
THE COUNTRY MIKE

GLOBAL SATELLITE NETWORK BOWS COUNTRYLINE - The Global Satellite Network, current producers of the weekly hit AOR radio program, Rockline, announced plans to initiate a weekly country program, Countryline, beginning Oct. 19. Countryline, designed to follow in the same vein as its rock predecessor, will be hosted by KLAC/Los Angeles afternoon drive personality Harry Newman and feature music and interviews with major country artists and personalities. The program will be broadcast live, via satellite, from Hollywood, Nashville and other cities sporting major country music events. Listeners will have the opportunity to call in to the show from anywhere in the United States toll-free and speak directly to the artist. Artists scheduled to ap-

appear on initial segments of the program include Dolly Parton, Waylon Jennings, Burt Reynolds, Ronnie Milsap and Charlie Pride.

PERSONALITY PROFILE - Steve Cantrell, who is the program director of WHK/Cleveland and became especially im-

mersed in music while in high school in the early '60s. By 1964, as a part-time music manager, he hired out as a disc jockey for local and high school dances. Upon graduation, after deciding on a career in radio, Cantrell was offered a position with hometown station WJZH Gallipolis, Ohio, in 1966. For two years, he basically hand-

led the mornings, yet became experienced with the full gamut of time slots until 1968, when the United States Air Force came a-
callin'. Cantrell spent half of his service years in Thule, Greenland, and the rest of his military time slots until 1968, when the United States Air Force came a-
callin'. Cantrell spent half of his service years in Thule, Greenland, and the rest of his military

experience with K-Best/San Diego doing the all -niters, then, in 1969, was transferred to go-

ing with WGBR, an adult contemporary station where he again worked varying shifts. Once out of the service, Cantrell was looking to get back to Ohio when he came across Ron Barlow, then program director for WMNI/Columbus. In 1973, Cantrell began doing mornings for WMNI, a slot he retains to this day. But, in addi-
tion to his a.m. air shift, Cantrell worked up through the ranks as production director, then music director, and, in 1977, he was appointed program director by owner and general manager, William Mitch.

LINE UP CHANGES AT WHN - Due to two vacancies created when WHN/New York air personalities Lee Arnold and Jesse left the station to pursue other career opportunities, program director Ed Saloman and John Curb (independent) have two replacements to fill the slots. Scott Ferguson last week bowed a new syn-
dicated radio program, Sound News From Nashville, designed to provide radio sta-
tions with a current news and interview program about country music.

The program, which consists of six three-
mintute segments per week, features inter-
views with country music artists, artists pro-
files, and news reports, Tutt said. Hosting the show will be Julie Conyer, who, in addi-
tion to being available for personal appearances, will telephone in reports to keep listeners abreast of major breaking news events in country music.

Tutt said the cost of the package will vary according to the market size of the in-
dividual stations. Further information about the show is available by writing to Sound News From Nashville, P.O. Box 121553, Nashville, Tenn. 37212, or by telephoning (615) 329-3371.

THE MOST ADDITIONAL COUNTRY SINGLES

1. PARTY TIME - T.G. Sheppard - WARNER/CURB - 49 REPORTS.
2. TAKIN' IT EASY - LACY J. DALTON - COLUMBIA - 37 REPORTS.
3. HURRICANE - LEON EVERETTE - RCA - 27 REPORTS.
4. RIGHT IN THE PALM OF YOUR HAND - MEL MCDANIEL - CAPITOL - 25 REPORTS.
5. (I'M GONNA) PUT YOU BACK ON THE RACK - DOTTIE WEST - LIBERTY - 24 REPORTS.
6. JUST GOT OUT FROM NO MAN'S LAND - WAYNE KEMP - MERCURY - 24 REPORTS.
7. TIGHT FITTIN' JEANS - CONWAY TWITTY - MCA - 22 REPORTS.
8. I'M NOT LOVIN' YOU - BILLY SWAN - EPIC - 21 REPORTS.
9. (WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ - ED BRUCE - MCA - 20 REPORTS.
10. IT DO IN'T HURT ME HALF AS BAD - RAY PRICE - DIMENSION - 18 REPORTS.

THE MOST ACTIVE COUNTRY SINGLES

1. (THERE'S) NO GETTIN' OVER ME - RONNIE MILSAP - RCA - 69 REPORTS.
2. I DON'T NEED YOU - KENNY ROGERS - LIBERTY - 64 REPORTS.
3. DON'T WANT TO IN THE - THE STATLER BROTHERS - MERCURY - 55 REPORTS.
4. MIRACLES - DON WILLIAMS - MCA - 52 REPORTS.
5. OLDER WOMEN - RONNIE McDOWELL - EPIC - 40 REPORTS.
6. RAINBOW STEW - MERLE HAGGARD - MCA - 40 REPORTS.
7. A TEXAS STATE OF MIND - DAVID FRIZZELL AND SHELLY WEST - WARNER/VIVA - 40 REPORTS.
8. MAYBE I SHOULD HAVE BEEN LISTENING - GENE WATSON - MCA - 44 REPORTS.
9. RICH MAN - TERRI GIBBS - MCA - 41 REPORTS.
10. YOU DON'T KNOW ME - MICKEY GILLEY - EPIC - 40 REPORTS.

Steve Cantrell

KLAC SPONSORS COWBOY DAY - Cowboys have always been some of America's favorite heroes, and recently some of the legendary ones gathered together in North Hollywood to salute one of their favorite people - Nudie, western tailor to the stars. KLAC/Los Angeles sponsored the three-hour western jam and tall tale session, with DJ Sammy Jackson broadcasting live from Nudie's shop. Cowboys participating in the show included Roy Rogers, Rex Allen, Eddie Dean, Jimmy Wakely, Tex Williams, Doyle O'Dell and Charlie Hooge. Picture sewing a few tall tales are (l-r): Nudie, Jackson and Allen.

COUNTRY RADIO

COUNTRY RADIO

PARTY TIME - T.G. SHEPPARD - WARNER/CURB - 49 REPORTS.
TAKIN' IT EASY - LACY J. DALTON - COLUMBIA - 37 REPORTS.
HURRICANE - LEON EVERETTE - RCA - 27 REPORTS.
RIGHT IN THE PALM OF YOUR HAND - MEL MCDANIEL - CAPITOL - 25 REPORTS.
(I'M GONNA) PUT YOU BACK ON THE RACK - DOTTIE WEST - LIBERTY - 24 REPORTS.
JUST GOT OUT FROM NO MAN'S LAND - WAYNE KEMP - MERCURY - 24 REPORTS.
TIGHT FITTIN' JEANS - CONWAY TWITTY - MCA - 22 REPORTS.
I'M NOT LOVIN' YOU - BILLY SWAN - EPIC - 21 REPORTS.
(WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ - ED BRUCE - MCA - 20 REPORTS.
IT DON'T HURT ME HALF AS BAD - RAY PRICE - DIMENSION - 18 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. (THERE'S) NO GETTIN' OVER ME - RONNIE MILSAP - RCA - 69 REPORTS.
2. I DON'T NEED YOU - KENNY ROGERS - LIBERTY - 64 REPORTS.
3. DON'T WANT TO - THE STATLER BROTHERS - MERCURY - 55 REPORTS.
4. MIRACLES - DON WILLIAMS - MCA - 52 REPORTS.
5. OLDER WOMEN - RONNIE McDOWELL - EPIC - 40 REPORTS.
6. RAINBOW STEW - MERLE HAGGARD - MCA - 40 REPORTS.
7. A TEXAS STATE OF MIND - DAVID FRIZZELL AND SHELLY WEST - WARNER/VIVA - 40 REPORTS.
8. MAYBE I SHOULD HAVE BEEN LISTENING - GENE WATSON - MCA - 44 REPORTS.
9. RICH MAN - TERRI GIBBS - MCA - 41 REPORTS.
10. YOU DON'T KNOW ME - MICKEY GILLEY - EPIC - 40 REPORTS.

Steve Cantrell

KLAC SPONSORS COWBOY DAY - Cowboys have always been some of America's favorite heroes, and recently some of the legendary ones gathered together in North Hollywood to salute one of their favorite people Nudie, western tailor to the stars. KLAC/Los Angeles sponsored the three-hour western jam and tall tale session, with DJ Sammy Jackson broadcasting live from Nudie's shop. Cowboys participating in the show included Roy Rogers, Rex Allen, Eddie Dean, Jimmy Wakely, Tex Williams, Doyle O'Dell and Charlie Hooge. Picture sewing a few tall tales are (l-r): Nudie, Jackson and Allen.
<table>
<thead>
<tr>
<th>Chart Week</th>
<th>No. 1 Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1981-07-18</td>
<td><strong>34. Body Music</strong> (Stevie Wonder feat. <strong>Boyz II Men</strong>)</td>
</tr>
<tr>
<td>1981-07-25</td>
<td><strong>35. I Don't Really Care</strong> (Kerry Washington feat. <strong>Walt Disney</strong>)</td>
</tr>
<tr>
<td>1981-08-01</td>
<td><strong>36. You Are Forever</strong> (Stevie Wonder feat. <strong>Radio City Music Hall</strong>)</td>
</tr>
<tr>
<td>1981-08-08</td>
<td><strong>37. Can't Stop</strong> (Prince feat. <strong>MCA Soundtracks</strong>)</td>
</tr>
<tr>
<td>1981-08-15</td>
<td><strong>38. Try It Out</strong> (Eaze feat. <strong>Atlantic Records</strong>)</td>
</tr>
<tr>
<td>1981-08-22</td>
<td><strong>39. 'Suse Me While I'm In Love</strong> (Stevie Wonder feat. <strong>Columbia Records</strong>)</td>
</tr>
<tr>
<td>1981-08-29</td>
<td><strong>40. It's Your Concern</strong> (Mary J. Blige feat. <strong>Mercury/PolyGram</strong>)</td>
</tr>
<tr>
<td>1981-09-05</td>
<td><strong>41. I Love You</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-09-12</td>
<td><strong>42. Some Changes Are For Good</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-09-19</td>
<td><strong>43. Just One Moment Away</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-09-26</td>
<td><strong>44. (Hey You Gotta) Funky Song</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-10-03</td>
<td><strong>45. When Will My Love Be Right</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-10-10</td>
<td><strong>46. We're In This Together</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-10-17</td>
<td><strong>47. You Stopper Wont Be</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-10-24</td>
<td><strong>48. You're The Only One</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-10-31</td>
<td><strong>49. Together We Can Shine</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-11-07</td>
<td><strong>50. Oh I Need Your Lovin'</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-11-14</td>
<td><strong>51. I'll Do Anything For You</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-11-21</td>
<td><strong>52. Endless Love</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-11-28</td>
<td><strong>53. How About Us</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-12-05</td>
<td><strong>54. Day By Day</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-12-12</td>
<td><strong>55. Call It What You Want</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-12-19</td>
<td><strong>56. Nevermind</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-12-26</td>
<td><strong>57. Who's Right</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-01-02</td>
<td><strong>58. Walk Right Now</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-01-09</td>
<td><strong>59. Being With You</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-01-16</td>
<td><strong>60. Love Light</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-01-23</td>
<td><strong>61. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-01-30</td>
<td><strong>62. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-02-06</td>
<td><strong>63. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-02-13</td>
<td><strong>64. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-02-20</td>
<td><strong>65. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-02-27</td>
<td><strong>66. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-03-06</td>
<td><strong>67. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-03-13</td>
<td><strong>68. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
<tr>
<td>1981-03-20</td>
<td><strong>69. Ain't No</strong> (Stevie Wonder feat. <strong>Motown Records</strong>)</td>
</tr>
</tbody>
</table>

**WEEKS ON CHART:**
- **34. Body Music:** Week 10
- **35. I Don't Really Care:** Week 20
- **36. You Are Forever:** Week 20
- **37. Can't Stop:** Week 20
- **38. Try It Out:** Week 20
- **39. 'Suse Me While I'm In Love:** Week 20
- **40. It's Your Concern:** Week 20
- **41. I Love You:** Week 20
- **42. Some Changes Are For Good:** Week 20
- **43. Just One Moment Away:** Week 20
- **44. (Hey You Gotta) Funky Song:** Week 20
- **45. When Will My Love Be Right:** Week 20
- **46. We're In This Together:** Week 20
- **47. You Stopper Wont Be:** Week 20
- **48. You're The Only One:** Week 20
- **49. Together We Can Shine:** Week 20
- **50. Oh I Need Your Lovin':** Week 20
- **51. I'll Do Anything For You:** Week 20
- **52. Endless Love:** Week 20
- **53. How About Us:** Week 20
- **54. Day By Day:** Week 20
- **55. Call It What You Want:** Week 20
- **56. Nevermind:** Week 20
- **57. Who's Right:** Week 20
- **58. Walk Right Now:** Week 20
- **59. Being With You:** Week 20
- **60. Love Light:** Week 20
- **61. Ain't No:** Week 20
- **62. Ain't No:** Week 20
- **63. Ain't No:** Week 20
- **64. Ain't No:** Week 20
- **65. Ain't No:** Week 20
- **66. Ain't No:** Week 20
- **67. Ain't No:** Week 20
- **68. Ain't No:** Week 20
- **69. Ain't No:** Week 20

**WEEKS ON CHART:**
- **34. Body Music:** Week 10
- **35. I Don't Really Care:** Week 20
- **36. You Are Forever:** Week 20
- **37. Can't Stop:** Week 20
- **38. Try It Out:** Week 20
- **39. 'Suse Me While I'm In Love:** Week 20
- **40. It's Your Concern:** Week 20
- **41. I Love You:** Week 20
- **42. Some Changes Are For Good:** Week 20
- **43. Just One Moment Away:** Week 20
- **44. (Hey You Gotta) Funky Song:** Week 20
- **45. When Will My Love Be Right:** Week 20
- **46. We're In This Together:** Week 20
- **47. You Stopper Wont Be:** Week 20
- **48. You're The Only One:** Week 20
- **49. Together We Can Shine:** Week 20
- **50. Oh I Need Your Lovin':** Week 20
- **51. I'll Do Anything For You:** Week 20
- **52. Endless Love:** Week 20
- **53. How About Us:** Week 20
- **54. Day By Day:** Week 20
- **55. Call It What You Want:** Week 20
- **56. Nevermind:** Week 20
- **57. Who's Right:** Week 20
- **58. Walk Right Now:** Week 20
- **59. Being With You:** Week 20
- **60. Love Light:** Week 20
- **61. Ain't No:** Week 20
- **62. Ain't No:** Week 20
- **63. Ain't No:** Week 20
- **64. Ain't No:** Week 20
- **65. Ain't No:** Week 20
- **66. Ain't No:** Week 20
- **67. Ain't No:** Week 20
- **68. Ain't No:** Week 20
- **69. Ain't No:** Week 20
BLACK CONTEMPORARY


ADDS: Afterbach, Brick, Al Jarreau, WGPR-FM - DETROIT - GEORGE WHITE, PD - #1 - G. SOCCIO


WVEE - ATLANTA - SCOTTY ANDERSON, PD - #1 - COMING

FESTIVAL FINALE — Unbelievable but true, we made it through another festival extravaganza. True to form, this year’s Kool Jazz Festival in New York (formerly the Newport Jazz Festival) was a three-ring circus of conflicting programs, inexcusable omissions, hit-or-miss sound systems and more than a few of the finest musical moments we’ve heard in a long time. With as many as three concerts scheduled in simultaneous, deciding which shows to see was frequently a toss-up (We defy anyone to choose between “M’Boom Jazz Festival) was a three-ring circus of conflicting programs. inexcusible omissions, hit-

FESTIVAL FINALE — Whew! Unbelievable but true. we made it through another festival ex-

the saxophonists by the hall’s unwieldy acoustics. While unison sax parts travelled to the back of the church, where they collected and slowly rolled back towards the stage, creating very strange echoes, M’Boom’s glistening percussion had no problem cutting through the orchestral ensemble incorporated saw, chimes, steel drums, vibes, timbales, trap sets and a wall of cymbals. As always, M’Boom was astoundingly melodic, as the nine-man percussion ensemble incorporated saw, chimes, steel drums, vibes, timbales, trap sets and a wall of gongs into their performance. M’Boom pit boss Max Roach was the undisputed heavyweight champ of the evening. Although rumors abound of personality clashes between singers Nell Carter and Linda Hopkins, their “Wild Women Don’t Have the Blues” is one feisty customer.

Wallace could barely walk or see. she could still hear the blues. Any 82-year-old woman who sings “You been flirtin’ with the butcher/you been flirtin’ with the baker/but now you’re messin’ with my man/and that’s flirtin’ with the undertaker” is one feisty customer. This is a goody. If you weren’t hip to it the first time around as “The Ivory Hunters,” you now have the perfect opportunity to discover a unique double piano date. Brookmeyer, a renowned valve trombonist, is also a superior pianist. and he acts as an ex-

THE MAN WITH THE HORN — Miles Davis — Columbia FC 36790 — Producer: Teo Macero — List: None — Bar Coded

This is easily the most anticipated jazz release of the year. Davis fans will be pleased to hear that the trumpeter still has it takes, as it works he out sans electronic devices. It ain’t “Bitches Brew,” but the godfather of the fusion movement weaves a generous sampling of rock and black pop styles to make this an essay on the possibilities of jazz/funk/dance fu-

LIVE AT THE PUBLIC THEATER IN NEW YORK — Giorgio Gaslini Quintet — Disc # Dall Quercia 2Q 2809 — Producer: Giorgio Gaslini — List: 15.98

Italian pianist/composer/Producer Gaslini, well known in Europe for his fine technical abilities and role as proselytizer for the possibilities of fusing African rhythms and folk melodies with western pop music, pianist Dollar Brand and bassist Johnny Dyani trio. Will somebody please tell us how she still manages to sound like she’s 19? .

THE CLARKE/DUKE PROJECT — STANLEY CLARKE/GEORGE DUKE (Elektra FE 36919)

This is the most anticipated jazz release of the year. This is a goody. If you weren’t hip to it the first time around as “The Ivory Hunters,” you now have the perfect opportunity to discover a unique double piano date. Brookmeyer, a renowned valve trombonist, is also a superior pianist, and he acts as an ex-

THE BEST OF AHMAD ROUSTEIGEN (ECM 1-1189)

This is a goody. If you weren’t hip to it the first time around as “The Ivory Hunters,” you now have the perfect opportunity to discover a unique double piano date. Brookmeyer, a renowned valve trombonist, is also a superior pianist, and he acts as an ex-

THE CHAIRFIELDS — Giorgio Gaslini — Columbia FC 37153

Italian pianist/composer/Producer Gaslini, well known in Europe for his fine technical abilities and role as proselytizer for the possibilities of fusing African rhythms and folk melodies with western pop music, pianist Dollar Brand and bassist Johnny Dyani trio. Will somebody please tell us how she still manages to sound like she’s 19? .

Get this. It’s a nice to see Chick Corea can still lay off the cute stuff when he wants to. This is a real stripped-to-the-waist-and-ready-for-

three continents for some time. Naked in its simplicity, the calm joyeust tone of this album makes for a culturally transcendant yet highly personal recording.
Barbara Mandrell: Crossing Over To Mass Appeal Via TV

(continued from page 24)

whatever I want it to do.)

Mandrell was born on Christmas Day in Nashville, Tenn., in 1948. By then she was five she was playing the accordion. "Before I learned to read English," she says, "I learned to read music... both treble and bass clef."

Three years later, while playing with two cousins, she discovered she could sing harmony. "I remember making everybody listen to me like at a family gathering," she recalls. "I'd go from person to person and say, 'Now, listen to this.' I made sure they found out I could sing harmony.

When Mandrell was 11, her mother, Mary, and father, Irby, began playing bass and guitar, respectively, at home for entertainment on weekends with Norm Hamlet, a steel player noted for his work in Merle Haggard's band. Mandrell was immediately captivated by Hamlet's instrument, and coaxed him into teaching her how to play it.

Two weeks later, she added the saxophone to her studies when she enrolled in band at school. As she puts it, "Once you stop playing for free and start playing for money, you've gone professional." Six months later, Mandrell was a pro.

Shortly after, the family formed a musical unit, the Mandrells, along with two other young male cousins, one of them a drummer named Ken Dudney. Mandrell began dating Dudney when she was 14, and, four years later, upon graduation from high school, the two were married. Dissuading her musical interests, she became a serviceman's wife, but while Dudney was overseas, she moved with her family to Tennessee.

One night, upon arrival in Nashville, she attended the Grand Ole Opry at the original Ryman Auditorium. In the middle of the show, she turned to her father and said, "If you'll manage me, I'd like to try to get on the other side of the microphone again. I wasn't cut out to be in the audience."

It was no time at all before she was performing at Nashville's nightspots and Printer's Alley, and, just four months after her move to Music City, Mandrell signed with CBS Records. Under the direction of Billy Sherrill, she stayed with the label five years, joining the Grand Ole Opry in 1972. In 1975, she jumped to ABC Records (now owned by MCA) and, since working with producer Tom Collins, has put together a long string of hit material ranging from the slow, moving "Years" to her spunky "Sleeping Single In A Double Bed" to the R&B-flavored remake of Luther Ingram's "If Loving You Is Wrong I Don't Want To Be Right."

Prime Time Sisters

It wasn't until the Mandrell sisters began appearing on prime time, though, that Barbara became a household name. The sudden surge in recognition has caused its share of problems. "TV is very powerful," she notes. "It's visual; it's a saturated constant splash in recognition has caused its share of problems. "TV is very powerful," she notes. "It's visual; it's a saturated

As Mandrell is learning about publishing (Collins heads Pi-Gem) and producing, and is also interested in handling production duties for records, television shows and, eventually, movies. A part in a Broadway play isn't outside of her realm of thinking either. Thanks to Collins, she is learning about producing television shows and, eventually, movies. A part in a Broadway play isn't outside of her realm of thinking either.

One would tend to think that, after the months spent on the set in Hollywood, she would want to take a rest. "When I get tied up in knots, I think about ages ago at Fan Fair or years ago at conventions when I was bored and nobody wanted to come and see me," she relates, "and that helps you keep things in your proper perspective.

I'm a positive person; I have to find the positive things and really concentrate on them and forget the negative things, the hours and the strain."

Kool Jazz in New York — Jazz activity in New York City got a major boost from the recently completed Kool Jazz Festival. This year's festival-sponsored concerts, independently produced events like Ornette Coleman's performance at the Public Theater, and the Public Theater. Shown in the top row are (l-r): Freddie Watts and Ray Mantilla of M'Boom; author and drummer Arthur Taylor; Dr. George Butler, vice president, jazz A&R, Columbia Records; Max Roach of M'Boom; Julius Hemphill of the World Saxophone Quartet, and

Cash Box/July 18, 1981
CANADIAN INDUSTRY CARRIES ON DESPITE NATIONAL POSTAL STRIKE

by Kirk LaPointe
TORONTO — A national mall strike has disrupted the business community and could freeze the music industry's anticipated profit margins if it lasts — as it is expected to — for several weeks or more. While many record companies, distributors, agents and publishers surveyed by Cash Box last week have at their disposal alternative means of conducting business, all agree that a prolonged strike by the Canadian Union of Postal Workers will make chaotic the often-tenacious links with many industry concerns in outlying areas of the country.

The postal workers began their strike at midnight, June 30. Negotiations with the federal Treasury Board broke off three days earlier. At press time, no further talks were scheduled.

Record companies could eventually bear the brunt of the strike most deeply. A survey of six major and independent firms found that most were relying heavily on retailers to help distribute albums and singles to radio stations, clubs, stores, etc. Government-run agencies and retailers are the brunt of the strike most deeply. While those依赖 heavily on retailers to distribute their albums, many record companies, including CBS, RCA, and EMI, have at their disposal alternative means of conducting business, all agree that a prolonged strike by the Canadian Union of Postal Workers will make chaotic the often-tenacious links with many industry concerns in outlying areas of the country.

The postal workers began their strike at midnight, June 30. Negotiations with the federal Treasury Board broke off three days earlier. At press time, no further talks were scheduled.

Record companies could eventually bear the brunt of the strike most deeply. A survey of six major and independent firms found that most were relying heavily on retailers to help distribute albums and singles to radio stations, clubs, stores, etc. Government-run agencies and retailers are the brunt of the strike most deeply. While those rely heavily on retailers to distribute their albums, many record companies, including CBS, RCA, and EMI, have at their disposal alternative means of conducting business, all agree that a prolonged strike by the Canadian Union of Postal Workers will make chaotic the often-tenacious links with many industry concerns in outlying areas of the country.

CBS/Sony tells accounts to stop renting records

by Kozo Otsuka

The CBI/Sony told accounts to stop renting records for a few weeks due to the postal strike. The CBI/Sony has informed its accounts that its product must not be hired as rental radio stations tend to work together closely.

The CBI/Sony, trade association (Cash Box, July 11), said that the CBI/Sony product "should be sold to users only for their own listening, for home and business use. During the period that all dealers are required not to sell records we manufacture to rent records."

In short, "the letter continued, "we must exclude the retail business from the record industry to guard our legal interests."

With nearly 300 outlets throughout Japan offering record rentals, the CBI/Sony and AARO both claim that the practice encourages home taping and violations of existing copyright laws.

INTERNATIONAL BESTSELLERS

Argentina

Argentina

BUENOS AIRES — Mario Kaminsky, president of Kaminsky Argentina, has announced that Cash Box that his company has signed an agreement with RCA for the pressing and distribution of the Microfon product through the RCA organization. The agreement was signed with Adolfo Pino, RCA's International vice president, in Rio de Janeiro and is effective immediately. The RCA commercial team will be able to concentrate his efforts on the development and promotion of new product, which the RCA commercial team will be able to directly reach 35% more dealers than the previous Microfon net.

American Recording is this week hosting the visit of Brazilian chanteuse Gretchen, who, her last album, includes "Congo, Congo, Congo," which is a hit, is being sold primarily.

CBS and interdisc hosted a convention at the Bauen Hotel to explain to the CBS sales force the ideas behind the sale & promo campaign that will follow the distribution contract signed between both companies last week. The event was attended by execs of both companies and was a new, to be distributed also by CBS and AARed by interdisc top Ruben Aprile, to be launched simultaneously.

The Chamber of Record Producers presented the report of the Labor Ministry on the production of phonograph records in the past, the phonographic industry is facing serious economic and financial problems. One of the reasons for this has been the import of two thousands of thousands of tracks and tapes in the past and the government is asking for a straight increase in imports duties and a moratorium on national, state and city taxes.

PolyGram is releasing a new album by pop chanteur Sergio D'Anna, who has been a hot name for months due to three albums released by different companies. PolyGram last year launched his previous album, followed by K-tel with a compilation and Warner Bros. with a budget LP of old recordings.

EMI has been developing promotion efforts for its forthcoming album by one of its main international artists that are admitted in programs in Buenos Aires and the other half of the country. There is also work around the world in panels for the album in a nationwide basis.

miguel smirnoff

Canada

TORONTO — WEA is breathing a sigh of relief over the continuing national mail strike. It sent two key Canadian releases — the much-heralded debut album from Geoff Hughes and the debut single from Bernie La Barre — to radio stations days before the strike pulled off. Impressive national adds have been flurry. EMI is heavily involved in another strong comeback recording — the Walter Zwan and the Rage album from A & M. "Thrillz" is Zwan's most assured in years. Robin Geoffrey Cable seems to have wronged the power of his records in concert but so rarely displays on vinyl. "Saga" will pay the Redding Festival in Britain this summer.

The band is recording a fourth disc with Rupert Hine in England.

kirk lapointe

France

PARIS — A&M Records chairman Jerry Moss recently completed a promotion and distributed four copies of albums including "While You See A Chance." The album is now approaching the platinum mark.

It is

Italy

MILAN — WEA Italians is organizing a promotion operation for July called "WEA brings music." A coach full of artists (accounts of WEA, Italy,GIARDINO DELLE OPERE, 30, Pia della Scala, 20122, Milano) will visit the 15th edition of the SIM/HiFi (International Music and High Fidelity Fair) will be held in Milan.

The 15th edition of the SIM/HiFi (International Music and High Fidelity Fair) will be held in Milan.

Germany

Germany

The track, written by Cavali when the Rus- sians invaded Afghanistan, is a "hymn to freedom." The 15th edition of the SIM/HiFi (International Music and High Fidelity Fair) will be held in Milan.

34

Cash Box/July 18, 1981
**ITALY**

**INTERNATIONAL DATELINE**

Take place in Milan, Sept. 3-7, at the Milan Fair Center. Exhibitors and visitors are expected from every part of the world.

The Red Record label, directed by Sergio Vesci and oriented toward new jazz talents, signed a distribution agreement with RCA Records ( Bingo ) of Argentina and Argentina. The nation's largest independent label, has reached an agreement under which RCA will manufacture and market all Microfon product, as well as Arilò, Arilò, RCA, Motown, and others, which Microfon distributes in Argentina. Pictured at the signing are ( l-r )-Paul Friendland, manager, international financial planning and analysis, RCA, Buddy McCluskey, director, marketing, RCA Latin America & Pacific; Mario Kaminsky, head of Microfon; Adolfo Pino, vice president, RCA Latin America & Pacific; and Jorge Schutt, director, finance, RCA Latin America & Pacific.

**TOP TEN 45s**

1. *Séquence* - Gianni Rovelli - Edipub 
2. *Popeye* - Baby - La Galleria 
3. *Le Piédestal* - Gianni Rovelli - Polydor/CDG 
4. *Santa Lucia* - Paolo Valletta - Stockton 
5. *Notte Rosa* - Umberto Tozzi - CGD 
6. *Duran Duran* - EMI 
7. *Duran Duran* - EMI 
8. *Made in Heaven* - George Michael - Capitol 
9. *Made in Heaven* - George Michael - Capitol 
10. *One More Night* - Aretha Franklin - CBS

**TOP TEN LPs**

1. *British Invasion* - Various - CBS 
2. *Ringo* - Ringo Starr - Capitol 
4. *Rolling Stones* - The Rolling Stones - EMI 
5. *Daft Punk* - Daft Punk - Virgin 
6. *Vangelis* - Vangelis - Polydor 
9. *Bob Dylan* - Bob Dylan - Columbia 
10. *Jimi Hendrix* - Jimi Hendrix - Reprise

**Canadian Music Industry Carries On Despite Strike**

(continued from page 2) the company's promotional representatives in many centers are serving newspaper reviewers morning after morning. Though the same way radio is traditionally covered. 

*Cash Box/July 18, 1981*
HAVING A RENAISSANCE BALL — RCA Records recently held a party at New York's Underground to kick off the release of the new Village People LP, "Renaissance." Pictured backstage are (l-r) Ray Simpson of the group, Henri Belbul, executive producer, Felice Rose of the group; Bob Summer, president, RCA Records; Alex Brely, David Hodo, Jeff Olson and Glenn Hughes of the group; and Jacques Morali, producer.

Black Rock Acts Find Little Support From AOR Stations

(continued from page 18)

acts like Hendrix and Garland Jeffreys, some of the more adventuresome AORs have fared well with black contemporary rock artists.

WNEW/New York, one of the nation's most promising AOR stations, is currently getting good response to reggae acts like Black Uhuru, Max Romeo and Peter Tosh, while WBWN/Boston is a big booster of Mother's Finest and James.

"The last time I checked, music didn't have a color," says Tony Berardini, program director at WBWN/Boston. "If you program a Rick James or a Prince cut between Jimi Hendrix or a Foreigner, it's gonna work, because it's all rock 'n' roll." Berardini went on to say that WBWN recently staged a live broadcast of Mother's Finest and Third World and Grace Jones without any negative audience response.

Optimistic Future

Even more optimistic, WMMP/Philadelphia program director Charlie Kendall feels that there will be more of a demand for artists like James and Prince as music evolves in the '80s.

"I think that we're seeing a cyclical return to dance and R&B music," says Kendall. "Hall & Oates 'You Make My Dreams Come True.' The A's 'Woman Got Power.' The Police's 'Zenyatta Mondatta' LP and even the newest Tears of Joy have all been danceable stuff, and I think you'll start to see more black-oriented rock on AOR as time marches on."

Getting the B/C-rock artist played on the AOR level has been an uphill struggle for the record company promotion man. And, while resistance is currently stronger than ever, Skip Miller, vice president of promotion for Motown, feels positively about the rock radio future for James and Teena Marie.

"If AOR stations day parted properly by putting new-to-format acts like Rick or Teena on from 10 a.m.-3 p.m. and 6 p.m. - midnight and got the active listener, I'm sure the rock audience would get behind them," Miller contends.

Presently, Miller is trying the 'word of mouth' approach to AOR promotion by garnering consumer press and having his stations develop one-on-one relationships with rock programmers by phone or with regular station visits to keep James and Marie visible.

Word Of Mouth

George Gerrity, national album promotion director for Warner Bros., is also using "word of mouth" promotion for Prince and Grace Jones. Like James, both acts have had great success on the dance club circuit, but they've also had lots of trouble making it in the rock mainstream. "We're relying on taking these acts to the streets — trying to get radio people out to see what a rock 'n' roll Prince is," says Gerrity. "We're also attempting to get media exposure — TV, live appearances and plenty of press. The press still has lots of tastemaker ability and can sell records."

While Warner Bros. is trying to win over an audience with Prince, who is close to the core of rock 'n' roll, with a grassroots level tour, it must take a different tack with new music artist Jones.

Jones is making inroads on the more open-minded FM stations and the college outlets, which remain wide open playlist-wise.

"We're going to keep plugging away with Prince and Grace," says Gerrity. "Remember, it took us two years to establish The B-52s as a serious musical entity and three albums before Devo finally blasted through to the mainstream. I think we'll eventually get there with black-oriented rock acts like Was (Not Was), Grace Jones and Prince."

Sang Signs To Sutra

NEW YORK — Samantha Sang has signed a worldwide recording contract with Sutra Records, a division of the Buddah Group. The first single, "Let's Start Again," has just been released, and Sang is currently recording her debut album for the label.
Exidy Will Open Plant In Ireland

SUNNYVALE — Exidy, Inc. recently announced plans for the opening of a production facility in Ireland. Final arrangements will be completed shortly with the IDA (Industrial Development Authority) for a plant in Nenagh, County Tipperary, Ireland.

John Hogan, who most recently served as production manager for another video games manufacturer in Tipperary, has been appointed director of manufacturing for the new Exidy facility. He will report directly to company president Noah Anglin.

Exidy Ireland Ltd. is expected to start operations August 17, this year, with the threat of a newly developed game "Venture." The new facility, according to company officials, will enable Exidy to provide high quality, realistically priced, locally produced video games to the European market.

Midway Releases 'Wizard Of Wor' As Its Latest Full Color Video Game

CHICAGO — "Our new 'Wizard Of Wor' is a masterful and exciting game that's proved to be another Midway success in all test locations," stated Stan Jarocki, vice president of marketing for Midway Mfg. Co., in announcing the release of the new video game.

In the play process, player "Worriors" descend into many different dungeon mazes to destroy a variety of monster opponents and beat the Wizard. Two players compete for score simultaneously and can be allies against the monsters. In the one player mode, the computer acts as the second player. The game calls for quick reflexes, skill and "hide and seek" strategy. "Wizard Of Wor" features a varied pattern of dungeon mazes that become increasingly difficult as the game progresses.

The cast of enemy "Worlings" includes Burovors, which are always visible; and Gar-

C.A. Robinson Draws 750 To Mid-summer Show

LOS ANGELES — Prompted by the flurry of potential hit games that have recently been released by major manufacturers, C.A. Robinson held a July 1 showing here featuring new product by Atari, Bally, Centuri, Cinematronics, Game Plan, Gremlin/Sega, Midway, Taito and Stern. The show, which included the usual C.A. Robinson hospitality and buffet luncheon, drew in excess of 750 people.

A plethora of new Atari video games including "Centipede," "Red Baron" and "Battlezone" were prominently displayed at the mid-summer show, but operators and members of the Southern California coin machine community were also given a chance to survey and play: Centuri's "Pleiades" and "Phantoms," Bally's new pin "Fireball II" and "Eight Ball Deluxe;" Cinematronics' "Armor Attack;" Game Plan's "Shark Attack," "Intruder;" and "Killer Comet;" Gremlin/Sega's "Super Moon Cresta," "Pulsar" and "Space Odyssey;" Midway's "Wizard Of Wor" and "Gort;" Taito's "Colony 7;" and Stern's "Super Cobra."

According to C.A. Robinson executive vice president Ira Bettelman, the one day affair was "put on because of the unusually big numbers of games that have been put on the market in recent weeks. "We felt that there were so many strong new games out there that they deserved special consideration and awareness," said Bettelman. "We figured it would be worth the operators' time and effort to come down and see all this new product."

Bettelman added that the large turnout was a clear indication of how big and competitive the industry has become.

Ed Doris

Doris Appointed Director Of New Distributor Group

LOS ANGELES — Edward G. Doris, former executive vice president at Rock-Ola and a 20-plus year coin machine industry veteran, has been named executive director of the newly formed Amusement and Vending Machine Distributors Assn. (AVMDA).

Commenting on the appointment, AVMDA president Ira Bettelman said, "Ed's experience in the industry makes him the perfect man for a job that requires full time effort at enacting the goals of the organization."

Bettelman also said that Doris' first assignment in his new role will be to coordinate a membership drive for the association.

The AVMDA is a trade group devoted to the interest and welfare of distributors of coin operated equipment and vending machines nationwide.
Bally Unveils New Supersized Pinball machine with ‘Embryon’

CHICAGO — “Embryon” is the latest supersized flipper released by Bally Pinball Division. In addition to attractive artwork and design, the new model abounds in challenging skill shots and heated pinball action.

The game has three separate captured ball features, each one slightly different in play and value. On the left side, three drop targets guard the ball and increase the value of the target behind the ball for points, extra ball and special. On the right side, a single drop target guards the ball and increases the target value for points as well as spotting a multiplier. The center captured ball feature is truly exciting with three balls and two targets. When a ball strikes either target, it qualifies the two outside targets on that side to award advance bonuses and qualifies the inner target for future closures to award an Embryon letter.

Another unique scoring feature on the new model is the top drop targets with a rotating circle of award lites. Depending upon the lite flashing when the drop targets are all hit, a letter is awarded, a bonus multiplier is spotted, the bonus is collected or an extra ball is awarded. There is also a special lite that flashes in the sequence.

Innovative Option

One of the most innovative player options in Embryon is the flipsaver flipper, which is located on the right side of the playfield and the player qualifies for it by completing the A & B lanes.

As noted by Bally Pinball Division, Embryon is a multi-ball game with a new twist. Spelling the letters E-M-B-R-Y-O-N lites the top saucer for locking the ball. The player who locked it can release it through hitting the right captive ball stand up target while the playfield release lite flashes. If the player does not get it, the next player releases it by pushing the right flipper as it is indicated by a flashing lite on the lower arch to begin his game. This ball then takes the place of a new ball coming up in the shooter lane.

Exciting Features

Embryon’s exciting play action, sophisticated voice commands and eye-catching graphics make for a profit-making package, according to Bally, and “a supersize machine of the future.”

The new model is available through factory distributors and further information may be obtained by contacting Bally Pinball Division, 90 O’Leary Drive, Bensenville, Ill. 60106.
Midway Releases New ‘Wizard Of Wor’ Video Game

The newly debuted “Embryon” pin is currently in full production at the Bally factory. It is described by Tom Nieman, Bally Pinball Division marketing vice president, as “the most exciting wide-body game we’ve had since ‘Space Invaders’,” which is saying a lot when you consider the latter’s appeal. Embryon is “very skill oriented,” as he further pointed out, and is equipped with “probably the most devastating sound package” in terms not only of the accompanying sound effects but the outstanding “instructional type speech” element, which seems to be especially appealing to players. The new model’s been garnering some terrific test reports — so watch for it.

DateLine Denver, where a gala openhouse celebration was in progress on June 26 to herald the spacious new headquarters of Mountain Coin Machine Dist. at 300 W. 53rd Place (Unit B). General manager Marty Cerin said the big event drew about 15 manufacturers reps and some 300 guests. Plenty of food and beverages were served for one and all, and a lavish product display, showing current games and some brand new prototypes, highlighted the day’s activities. In addition to the Denver facilities, Mountain Coin has branch offices in Salt Lake City, Phoenix and Albuquerque. We wish them well in their new digs.

Tom Campbell, Stern’s marketing director, was a guest at the Mountain Coin gala, accompanied by the factory’s national sales manager Ron Monzo. Both gentlemen brought back rave notices about the party and the new Mountain Coin facilities. Tom mentioned that in discussions with some of the distributor and operator guests, he observed that a turn around in pinball seems to be surfacing, attributable to “a few very strong pinball double score.

The Wizard may choose to appear when Worluk is a winged creature sent into the fray when “Worlings” are defeated. The Worluk is a winged creature that flies about the dungeon maze. In an erratic manner, seeking to destroy the Worriors.

Players operate a four directional handle and a fire button is pressed for shots from the special rifle weapon. Single coins give each player two Worriors. Double coins give players five Worriors each. Bonus Worriors are awarded at various dungeon levels, which is operator adjustable.

Wizard Of Wor is available in three Midway models: standard arcade, Mini-Myle and cocktail table. Further information may be obtained through factory distributors or by contacting Midway Mfg. Co., 10750 W. Grand Ave., Franklin Park, Ill. 60131.

Midway’s Service Manager Andy Ducay spent a couple of days in Las Vegas as a guest instructor at the Nevada Gaming School, following which he planned to take a week’s vacation before resuming his schedule of Midway service schools.

Midway Aids Public Television Station

Eldy Aids Public Television Station

San Francisco — For the fourth consecutive year, Eldy, Inc. donated a video game to KQED, a public television station out of San Francisco, in support of the station’s million dollar fund raising drive. The game, “Fire One,” brought in a high bid of $1,400. In addition, San Francisco distributor Advance Automatic Sales donated a second Eldy game, “Sidetrak” and, together, the donations helped KQED to exceed its $1.2 million goal for 1981.

As stated by Melene Seeno, the station’s big gift director, “The KQED auction staff, in fact the entire working force at KQED, and I send Eldy our greatest thanks for their contribution to our Million Dollar Auction.”

Lila Zinter, Eldy’s director of marketing, commented, “Eldy realizes the tremendous necessity of using our growing industry to the advantage of non-profit organizations. We hope others in the field will join us in sharing the fortune of the industry with those in need.”

Los Angeles — In an effort to raise $50,000, for the Muscular Dystrophy Association, Pizza Time Theatre will be hosting its first Astroid Tournament Aug. 24 through Sept. 3 at 50 Pizza Time Theatres in 12 states. Proceeds from the event, which will be hosted by Pizza Time’s mascot Chuck E. Cheese, will be donated directly to the association on the Jerry Lewis-Muscular Dystrophy Telethon, Labor Day Weekend.

For a one dollar entry fee, participants will be given five tokens to play the popular Atari Astroids video games. Entrants may register to play as often as they wish during the two-week tournament, scheduled to run Mondays through Thursdays from 2-8 p.m.

Age categories will be seven and under, eight through eleven, twelve through fifteen and sixteen and over. Both the standard Astroids game and the new Astroids Deluxe will be used for the event.

Pizza Time Hosts Astroids Tourney

To Benefit M.S.

An Asteroids Tourney will be given as the first Place National Prize for the highest score. Prizes given at local Pizza Time Theatres will include Atari Home Video games with the new Astroids cartridge, as well as game tokens and Chuck E. Cheese T-Shirts.

Taito America Bows ‘Colony 7’

(continued from page 37)

more challenging and difficult and bonus points increase in value as the enemy becomes smarter and more elusive.

Colony 7 is available in both upright and trimline cabinets through Taito’s distributor network. Further information may be obtained by contacting their headquarters at 1256 Estes, Elk Grove Village, Ill. 60007.
Anheuser-Busch Eyes Country Music Industry

NASHVILLE — Bill Hudson and Assoc., a Nashville-based advertising/public relations agency, will work as special consultants to the Anheuser-Busch, Inc., marketing department in developing projects within Nashville’s music industry. Preliminary plans include developing special premium recordings and celebrity endorsements.

According to Bob Brandon, director of marketing services for Anheuser-Busch, “We have been watching the growth of country music with a great amount of interest and through our association with the agency will be expanding our involvement with several Nashville recording artists, as well as with many other country artists. We believe country music will continue to become even more popular and we want to further identify with its ever-expanding number of fans.”

“It’s a healthy move for everyone,” noted Bill Hudson. “Anheuser-Busch is International known for approaching all things in a first class manner, and their support of the industry is certainly only serve to enhance country music.”

Hudson added that his company is open to any ideas from the industry concerning potential special projects.

Classified Ads Close WEDNESDAY

RECORDS-MUSIC

COLLECTORS, DEALERS, VISITING N.Y. CALL (516) 823-2247. 1/20s of $50. LST — Collection of Rock 1 to 500 for $100. LST, +$50 for 501 to 1000 in excellent condition. SELL, BUY, TRADE. CAYNE: 409 N. Baldwin St. Baldwin, N.Y. 11510.

Vanguard Enjoys Dance Music Success

NEW YORK — Although Vanguard Records is better known for its classical catalog, folk and classical music, the company has quietly amassed a successful track record with dance music.

Beginning with such studio-based aggregations as Poussel and The Players Association in 1979, the firm has enjoyed hits with "Savage Lover" by The Ring, "Chi Out" by Free Expression, "Get Down" by Players Association and, more recently, discs by Roni Griffin ("Desire") and Rainbow Brown ("Till You Surrender") have attracted club play and sales.

"We're not so very big," says Amanda Shuster, director of national sales. "With a small number of acts we can concentrate on breaking records through club play, working with the independent promoters..."

Jim Reeves Museum Opens In Nashville

NASHVILLE — After more than a decade of planning and preparation, the Jim Reeves Museum opened its doors here recently. Housed in the historic Evergreen Place, the museum, which was developed by the late singer's wife, has classic clothing, documents the singer's life and career with personal memorabilia on display.

The museum concentrates on breaking records through club play, working with the independent promoters...

Wilson Prod. Bows

NEW YORK — Wilson Prod., a recording and transportation company based in Detroit, has formed. The company has also formed a label, Fee Records.

The label is currently working with artists The Floaters & Shu-Ga, the Flaming Lips, and artists The Floaters & Shu-Ga, the Flaming Lips. The company has also formed a label, Fee Records.

Wilson Prod. Bows

NEW YORK — Wilson Prod., a recording and transportation company based in Detroit, has formed. The company has also formed a label, Fee Records.

The label is currently working with artists The Floaters & Shu-Ga, the Flaming Lips, and artists The Floaters & Shu-Ga, the Flaming Lips. The company has also formed a label, Fee Records.

Wilson Prod. Bows

NEW YORK — Wilson Prod., a recording and transportation company based in Detroit, has formed. The company has also formed a label, Fee Records.

The label is currently working with artists The Floaters & Shu-Ga, the Flaming Lips, and artists The Floaters & Shu-Ga, the Flaming Lips. The company has also formed a label, Fee Records.

Wilson Prod. Bows

NEW YORK — Wilson Prod., a recording and transportation company based in Detroit, has formed. The company has also formed a label, Fee Records.

The label is currently working with artists The Floaters & Shu-Ga, the Flaming Lips, and artists The Floaters & Shu-Ga, the Flaming Lips. The company has also formed a label, Fee Records.

Wilson Prod. Bows

NEW YORK — Wilson Prod., a recording and transportation company based in Detroit, has formed. The company has also formed a label, Fee Records.

The label is currently working with artists The Floaters & Shu-Ga, the Flaming Lips, and artists The Floaters & Shu-Ga, the Flaming Lips. The company has also formed a label, Fee Records.

Wilson Prod. Bows

NEW YORK — Wilson Prod., a recording and transportation company based in Detroit, has formed. The company has also formed a label, Fee Records.

The label is currently working with artists The Floaters & Shu-Ga, the Flaming Lips, and artists The Floaters & Shu-Ga, the Flaming Lips. The company has also formed a label, Fee Records.
<table>
<thead>
<tr>
<th>Chart</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HI INFIDELITY</td>
<td>RED SPEEDWAGON</td>
<td>Epic (EPC FE 38644)</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>MISTAKEN IDENTITY</td>
<td>NEIL DIAMOND</td>
<td>Capitol (SWAV-12120)</td>
<td>31</td>
</tr>
<tr>
<td>3</td>
<td>LONG DISTANCE VOYAGER</td>
<td>THE MOODY BLUES</td>
<td>Threshold/Phonogram TRL-1-2921</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>HARD PROMISES</td>
<td>LOW FIDDY AND THE BON MOTHERS</td>
<td>(Backpack/Warner Bros BD 1560)</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>PARADISE THEATER</td>
<td>27 BACK IN BLACK</td>
<td>(Epic SP-3719)</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>DIRTY DEEDS DONE DIRT CHEAP</td>
<td>AC/DC</td>
<td>(Atlantic SD 16030)</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>STREET SONGS</td>
<td>RICK AVILES</td>
<td>(Motown GB-10201)</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>SHARE YOUR LOVE</td>
<td>KENNY ROGERS</td>
<td>(Liberty LOO-1108)</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>STARS ON LONG PLAY</td>
<td>(Reid Recoeco/Atlantic RR 16014)</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>ZEBOP!</td>
<td>SANTANA</td>
<td>(Columbia FC 37158)</td>
<td>9</td>
</tr>
<tr>
<td>11</td>
<td>SOMEWHERE IN ENGLAND</td>
<td>GEORGE HARRISON</td>
<td>(Dark Horse DHR 3492)</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>FACE VALUE</td>
<td>RUSH</td>
<td>(Atlantic SD 16038)</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>MOVING PICTURES</td>
<td>ROGER WATERS</td>
<td>(Rusit/Mercury/Phonogram SRM-1-4013)</td>
<td>15</td>
</tr>
<tr>
<td>14</td>
<td>THE ONE THAT YOU LOVE</td>
<td>PETER FRAMPTON</td>
<td>(A&amp;M SP-37226)</td>
<td>43</td>
</tr>
<tr>
<td>15</td>
<td>FAIR WARNING</td>
<td>AIR SUPPLY</td>
<td>(Arista ARS-9571)</td>
<td>16</td>
</tr>
<tr>
<td>16</td>
<td>GREATEST HITS</td>
<td>KENNY ROGERS</td>
<td>(Liberty LOD-1072)</td>
<td>13</td>
</tr>
<tr>
<td>17</td>
<td>FANCY FREE</td>
<td>OAK RIDGE BOYS</td>
<td>(MCA 5-2099)</td>
<td>20</td>
</tr>
<tr>
<td>18</td>
<td>CHRISTOPHER CROSS</td>
<td>ROD STEWART</td>
<td>(Atlantic SD 16014)</td>
<td>19</td>
</tr>
<tr>
<td>19</td>
<td>DON'T SAY NO</td>
<td>BILLY JOEL</td>
<td>(Capitol ST-12145)</td>
<td>26</td>
</tr>
<tr>
<td>20</td>
<td>THERE GOES THE NEIGHBORHOOD</td>
<td>PETE THE MARSHAL</td>
<td>(Asylum SE-5332)</td>
<td>14</td>
</tr>
<tr>
<td>21</td>
<td>BLIZZARD OF OZZ</td>
<td>JOHNNY CASH</td>
<td>(CBS JZ 38121)</td>
<td>23</td>
</tr>
<tr>
<td>22</td>
<td>KNIGHTS OF THE SOUND TABLE</td>
<td>CARLOS</td>
<td>(Chocolat/Columbia CCLP 2019)</td>
<td>24</td>
</tr>
<tr>
<td>23</td>
<td>ARC OF A DIVER</td>
<td>STEVE MILLER BAND</td>
<td>(Atlantic SD 16012)</td>
<td>17</td>
</tr>
<tr>
<td>24</td>
<td>WORKING CLASS DOG</td>
<td>RICK SPRINGFIELD</td>
<td>(A&amp;M SP-37281)</td>
<td>34</td>
</tr>
<tr>
<td>25</td>
<td>WINELIGHT</td>
<td>GREEN DAY</td>
<td>(Elektra EK 3546)</td>
<td>22</td>
</tr>
<tr>
<td>26</td>
<td>VOICES</td>
<td>CARL HALL AND JOHN DATES</td>
<td>(A&amp;M AQ-3-3846)</td>
<td>30</td>
</tr>
<tr>
<td>27</td>
<td>BACK IN BLACK</td>
<td>AC/DC</td>
<td>(Atlantic SD 16010)</td>
<td>26</td>
</tr>
<tr>
<td>28</td>
<td>WILD-EYED SOUTHERN BOYS</td>
<td>JOE GREER</td>
<td>(MCA 4-2835)</td>
<td>29</td>
</tr>
<tr>
<td>29</td>
<td>THE FOX</td>
<td>ELTON JOHN</td>
<td>(Geffen GEF 2003)</td>
<td>21</td>
</tr>
<tr>
<td>30</td>
<td>IT MUST BE MAGIC</td>
<td>PETER FRAMPTON</td>
<td>(A&amp;M SP-37226)</td>
<td>43</td>
</tr>
<tr>
<td>31</td>
<td>THE DUDE</td>
<td>QUINCY JONES</td>
<td>(A&amp;M SP-37321)</td>
<td>25</td>
</tr>
<tr>
<td>32</td>
<td>MECCA FOR MODERN</td>
<td>THE TRAMMPS</td>
<td>(Atlantic SD 16038)</td>
<td>36</td>
</tr>
<tr>
<td>33</td>
<td>LOVERBOY</td>
<td>(Columbia JZ 36762)</td>
<td>32</td>
<td>26</td>
</tr>
<tr>
<td>34</td>
<td>DANCERSIZE</td>
<td>CAROL HERRIS</td>
<td>(Vantage/Murra 47197)</td>
<td>35</td>
</tr>
</tbody>
</table>

**Chart Notes:**

- The chart includes a list of songs and their Peak Positions, along with information about the artists and labels.
- The chart spans from July 18, 1981.
A work of art should be rewarded with another work of art.

Introducing the Scotty Award.

The Scotty Award is an original oil portrait commissioned for each of the best recording artists in the business. It's a work of art as unique as the honor it represents. And it represents quite an honor.

Just to qualify, you have to master on Scotch® Recording Tape and achieve RIAA gold or platinum status. Even then, only a select few will be chosen.

But these select few will not be the only ones who win. A $5000 music scholarship will be awarded by 3M to a promising new artist chosen by the Best of Show winner. An additional $1000 will be awarded by 3M to the Muscular Dystrophy Foundation in the name of each winning artist. And $100 will be awarded to Muscular Dystrophy for each qualified nomination.

Who will the first Scotty Award winners be? That's up to you. We're now accepting nominations for recordings that reached gold or platinum status during 1980.

So contact your 3M Field Representative for details and nomination forms. Help the fortunate, and the less fortunate, win a Scotty Award.

Scotch Recording Tape