Parker Denies Wrongdoing In His Dealings With Presley

by Michael Glynn

MEMPHIS — In a statement released by his attorney Aug. 15, Col. Thomas A. Parker, manager of Elvis Presley, denied accusations made against himself and RCA Records of "collusion, conspiracy, fraud, misrepresentation, bad faith and overreaching" in their business relationship with the late singer. The allegations were made in a Shelby County Probate Court by attorney Blanchard Tual, court-appointed guardian for 12-year-old Lisa Marie Presley, Elvis' daughter, in a July 31 appointment to his Sept. 29, 1990 report. RCA, Presley's label from 1956 until his death in 1977, had earlier issued a statement saying, "There is no basis for any accusations against this company in relation to its dealings with Elvis, or his estate, or Col. Parker." Col. Parker's statement was issued following Probate Court Judge Joseph Evans Aug. 14 to order Presley’s estate to cease payments to Parker and file suit against the manager for an unspecified amount of money. "I am shocked by what has occurred in the probate proceedings in Memphis, Tenn.,” said Col. Parker in his statement. "The unjust allegations that have been made not only attack my name and reputation, but also are unfair and insulting to the memory of Elvis and his father, Vernon."

In the statement, Col. Parker recounted the contents of an Aug. 23, 1977 letter from Vernon Presley, executor of Elvis' estate at the time, in which he said he was asked to "carry on according to the same terms and conditions as stated in the contractual agreement with Elvis dated Jan. 22, 1976." Parker additionally indicated that following Vernon Presley's death, the present co-executors of the estate - Priscilla Presley, Joe Esposito, and the National Association of Records Enterprises - assured him in a letter dated June 29, 1979 that they wanted "things to continue as they have and as set (continued on page 16)"

Midline Success Evident In NARM Annual Survey

by Marc Celnier

LOS ANGELES — In its first full year on the market, midline product proved one of the most successful merchandising phenomena of 1980, capturing a 7% share, according to an annual report on the record and tape business issued by the National Assn. of Recording Merchandisers (NARM). Even more significant, when mid-line and cut-out product are combined in a total volume figure, they account for 17.8% of total sales in racked accounts and 13.9% in retail stores.

However, while mid-line product flourished in 1980, the total industry gross revenues at retailers listed at $3.68 billion remained almost dead even with 1979's total of $3.67 billion. Album revenues increased to $2.2 billion, up from the prior year's total of $2 billion. However, the survey also indicated that singles continued their downward spiral, dropping to $250 million in sales from the 1979 figure of $353 million. The drop was partially attributed to the decline of disco music, which dropped to only 1% of the market in 1980.

In contract, tape continues on the upswing, and now accounts for 39% of the total prerecorded music sales, up 20 over 1979 and 24% since 1978. In another interesting development, the percentage of 8-tracks sold compared to cassettes has completely reversed itself within the three-year period of 1978-1980. Cassette sales were responsible for more than 60% of tape sales in 1980, which stands as a complete turnaround from 1978 when 8-tracks were over 65% of all tape sales.

Although there has been a fast decline in 8-tracks ($527 million in 1980, down from $684 million in 1979), the survey indicated that there is still a considerable market for (continued on page 18)
Motown Tests Anti-Counterfeit Device For Cassette Tapes

by Dave Schupls

NEW YORK — Motown Records is currently testing a new anti-counterfeit device for prerecorded cassettes — a sticker with a surface that its manufacturer claims cannot be duplicated.

The product, developed by Armstrong World Industries, Inc. of Lancaster, Pa., is a circular sticker, three quarter inch in diameter, covered with a surface called Reflection, which, when tilted, seems to light up with iridescent colors. The company claims that no effective way has been found to achieve a comparable iridescence by any other means.

According to William E. Pappardell, III, venture manager for the product at Armstrong, Motown is testing the device on cassette copies of the Commodores new "In The Pocket" album and monitoring its effectiveness in conjunction with the Recording Industry Assn. of America (RIAA).

Pasha To Push Thorpe LP With Major Promotion, Merchandising Campaign

by Michael Martinez

LOS ANGELES — A comprehensive merchandising and marketing campaign has been launched to back the release of Billy Thorpe's "Stimulation" LP and to highlight the formation of Pasha Records, the label on which Thorpe's album will be released.

As the first act to be released on the Pasha label, which is headed by industry veteran Spencer Proffer, Thorpe's product has been the subject of intense marketing and promotion planning with the goal of building a new identity for the Australian artist and the new label.

The entire marketing, promotion and merchandising staffs at E/P/A (which distributes Pasha product) have been involved in development of the campaign and, consequently, have provided Pasha a home base from which it can develop product. But, according to Proffer, the creative process entails following music from the studio through the retail and promotion phases.

"Watching the growth of the business the last 10 years, I've always felt that there was a place in the 80s for a company that was small, creatively-based and with a spirit of street urgency in cross-pollinating artists," explained Proffer, who added that the company is run by people who are as involved in the creation of music as they are in following the product through marketing and merchandising.

BMA Family Fair Proceeds To Fund Ongoing Projects

by Michael Martinez

LOS ANGELES — On the heels of the successful Black Music Family Fair held at the Pasadena Rose Bowl recently, officials of the Black Music Assn. (BMA), which sponsored the all-day, free festival, are moving ahead with development of projects proceeds from the event will fund.

The nearly $100,000 net profit from the 12-hour show, on attendance of more than 50,000, will be used to fund BMA projects like a music museum and archives, a network TV awards show, market research on consumers' music buying habits and a tribute to Count Basie planned for March 7.

According to BMA co-chairman Ewart Abner, all the projects are in various stages of implementation, but plans are being set for work to begin on each of them.

Commenting on the Family Fair, Abner lauded the Los Angeles community for supporting the event, but expressed particular gratitude for the role the artists, who donated their performances, and local radio played in making the festival a success.

"Radio really exposed this event," Abner said, adding that "they ran information on the Family Fair beyond our time buys, which was the key to our success in the limelight."

The acts, which represented a true collage of black music, also showed a commitment by offering sterling, energetic performances.

Top Acts


Each act took the opportunity to thank the BMA for allowing them to participate in.

WONDER MAN — Stevie Wonder is shown above during his headline performance at the current BMA Black Music Family Fair held at the Pasadena Rose Bowl.

The careers of Mickey Gilley and Johnny Lee are not only case studies in per- sonal choices, but the story of a label's struggle to take a movie making fame a movie can bring — an introduction to the masses. If you will both Gilley, known as the original urban cowboy, and Lee boasted respectable followings prior to their appearance in last year's film, Urban Cowboy. But after the film broke, those respectable followings blossomed into something much more.

The single "Country Boy," has become a classic. The song, co-written by Lee has earned four #1 singles, including the one that started it all for him, "Looking For Love." In- siders predict his debut Full Moon/Ash- lee album of the same name will be gold by year's end. Epic artist Gilley has done equally well, with a string of top singles. His current single, "You Don't Know Me," is currently #9 bullet on the Cash Box Country singles chart, while the album of the same name is bulleted up the Country album chart, this week moving to #9 bullet, and #143 bullet on the Cash Box Pop album chart. The single also made a respectable showing on the pop chart, as have past singles for both artists.

Gilley and Lee were both performing on the Las Vegas Strip since 1967. In 1972, when Gilley became namesake to the largest club in the world and a regular performer there, the桥 brought Lee along to join the show. Prior to 1980, however, Lee has always been just to the right of the limelight. But then came "Urban Cowboy" and the rest is history.

Gilley and Lee have made a tremendous impact in a variety of areas, aside from their recorded product. Both artists will make their Las Vegas debuts Oct. 29 at the Alad- din, and they were also the first country artists to play the legendary Copa cabana in New York. They are familiar faces on the TV and radio circuit.

The most interesting aspect of the Gilley/Lee package is the audience. Who would've thought a group of 20 to 80, Lee tends to attract more of the trendy booper set, and it works well for both artists. Lee's crowd is exposed to Gilley while Lee gains the attention of Gilley's larger demographic base.

Meanwhile, both artists are working hard. Lee is wrapping up his second album with producer Jim Ed Norman, while Gilley just completed work on another movie, Off The Wall, which will be out next Spring.

Index

| Album Reviews | 9 |
| Audio/Video | 13 |
| Black Contemporary | 29 |
| Classified | 37 |
| Country Album | 44 |
| Country Chart | 23 |
| Country Reviews | 22 |
| Country Singles Chart | 27 |
| East Coast | 24 |
| International | 33 |
| Jazz | 32 |
| Merchandising | 11 |
| Points West | 16 |
| Pop Album Reviews | 48 |
| Pop Singles Chart | 4 |
| Radio | 7 |
| Rock Album Report | 10 |
| Rock Album Report | 18 |
| Singles Reviews | 7 |
HOLLY AND THE ITALIANS (Virgin/Epic 14-02482) Miles Away (3:39) (Clapham Songs) (M. Sidgwick) (Producer: R. Gottfried)

Fresh from success in Europe and the U.K. with the feisty single "Tell That Girl To Shut Up," expatriate Holly Vincent and her band offer an equally aggressive chunk of pop-rock as the first domestic track from "The Right To Be Italian."

JOHN O'BANION (Elektra E-47200)

You're In My Life Again (3:09) (Sixty-Ninth Street Music - BMI) (J. Carbone) (Producers: J. Carbone, R. Zito)

From pop-rock to ballads, O'Bannon covers all the bases with equal style and gusto. On the latter, he takes a grandly mounted MOR tune and injects his considerable vocal energy into the song, moving from a soft and delicate opening to a dramatic build-up, complete with thunderous drum rolls, and back to a light piano and fierce horn close.

SILVERADO (Pavilion Z502451)


Imagine, if you can, an updated Byrds guitar sound mixed with the melody from Blue Oyster Cult's "The Reaper" and you have O'Brien's band. On the latter, he takes a grandly mounted MOR tune and injects his considerable vocal energy into the song, moving from a soft and delicate opening to a dramatic build-up, complete with thunderous drum rolls, and back to a light piano and fierce horn close.

CAROLE BAYER SAGER (Boardwalk NB7-11-118)


In her distinctively light, breathy vocal style, Carole Bayer Sager injects a bit of Broadway into this melodramatic pop/MOR number. A chorus dominated by piano and strings is the focus here, with an adventurous buildup.

KEITH STEGALL (Capitol A-5034)

Won't You Be My Baby (2:53) (Blackwood Music, Inc. - BMI) (K. Stegall, S. Harris) (Producers: T. Brown, C. Monk)

Young singer/songwriter Stegall may be based in Nashville but his most recent efforts seem a lot closer to pop than country, and usually pop at that. A vibrant, upbeat hook makes the tune particularly memorable and the production itself is suitably adult pop and even A/C radio. Light 'n lively, this is a crossover sleeper.

MELBA MOORE (EMI America A-8092)

Take My Love (3:38) (Duchess Music Corp. (MCA) - BMI (Kashif)) (Producer: Kashif)

In her first outing for the BMI America label, Moore turns the beat around with a snappy, elastic R&B dancer and her usual stylish vocals on this track from the forthcoming "What A Woman Needs." LP.

GLORIA GAYNOR (Polydor PD 2179)


One of the most successful and enduring dance music artists, Gaynor hasn't changed her style one bit since the disco era. On this track from her forthcoming LP, she whirrs aggressively through a fast paced arrangement of strings and punchy percussions.

MECO (Casablanca NB 2339)

Blue Moon (3:06) (Robbins Music Corp. - ASCAP) (L. Hart, R. Rodgers) (Producers: M. Monardo, L. Quinn)

The ubiquitous Meco Monardo puts down the car- toonish electronics for a straightforward (note-for-note) cover of the old Marceils hit. An apt tune for an LP en- titled "Impressions of an American Werewolf in Lon- don," it features a bit of howling.

UNION (Portrait 24-02487)


With the recent rash of strikes and walkouts in this country, the title cut from Bachman and Turner's newest group is a perfectly timed release. At the same time, offering significant AOR play, it's in the Foreigner mold of pounding guitar rock.

KENI BURKE (RCA JH-12921)


Heavily echoed harmonies, together with a powerful electronic rhythm and mounds of percussive effects, make this one of the more unique R&B dancers to come along in a while. It's a hot groove to ride for adventurous B/C stations, clubs.

DOLLY PARTON (RCA JH-12282)


It's a far cry from Eric Burdon and The Animals or more traditional blues versions of this tune, but Dolly's syn- thesized strut could turn out to be a left field pop hit. Co- arranger/producer Mike Post adds an Alan Parsons- styled sound to the proceedings.

MILES DAVIS (Columbia 18-02467)

She's (2:49) (Parke, Inc./Bobby Music — BMI) (R. Hall, R. Irving, I. G. Burrell) (Producer: T. Macer)

The man with the horn is at his most playful, and ac- cessible, on this brass and percussion romp. Bubbling bass work and ringing rhythm guitar shots complement Davis' laughing blasts to a T.

CURTIS MAYFIELD (Boardwalk NB7-11-122)

She Don't Let Nobody (But Me) (3:49) (Fekaris Music — ASCAP/M&M Music) — BMI (D. Fekaris, C. Mayfield) (Producer: D. Fekaris)

The scat intro and close to Mayfield's first for Boardwalk underscores the downbeat playfulness of this rhythmically infectious composition. Mayfield plays it tongue-in-cheek on this joint effort with Dino Fekaris.

KRAFTWERK (Warner Bros. WBS 49795)

Computer Love (3:45) (No Nonsense Music — ASCAP) (R. Hutter, K. Bartos, E. Schult) (Producer: not listed)

Sensuous and haunting synthesizer parts here belie the notion that Germany's Kraftwerk only produces cold and insensitive electronic music. The spoken/sung vocal implies that loneliness exists in a computer world but the music promises a more earthly love. For pop, A/C and AOR.

ROBERT WINTERS & FALL (Buddah/LArista BDA 628)

She Believes In Me (4:32) (Angel Wing Music — ASCAP) (S. Gibbs) (Producer: J. George)

"Magic Man" Winters transforms the Kenny Rogers hit into a fervent R&B ballad, complete with a spoken mid- section and falsetto warbling at the close. The near gospel tenor of the cover makes it perfect for B/C and crossover.

TIM GOODMAN (Columbia/Feyline 18-02495)


If the goodtime pop boogie here by rookie solo artist Goodman sounds a tad familiar, it's because he has a slew of side cats from the Doobies help- ing out and the Brothers' guitarist John McFee producing. Corny Bumpus provides a hot little sax figue to keep everything swinging, while Good- man grabs hold of the vocal.

THE PUPPIES (Stiff America TEES 7-03)

Mechanical Beat (2:46) (Five Puppy Music Ltd. — BMI) (Conover) (Producer: L. Stemberg)

Liam Stemberg, the man who discovered Rachel Sweet in Akron, has another find for Stiff in San Diego's Puppies. The quintet's accessible style of new wave pop is laid down on this robotic dancer. At the heart of the "Mechanical Beat" are drummer Irene Libretone, a former member of the Dinettes, and bassist Nino Del Pesce, with Richard Filaclo on lead vocals. For AOR.

HITS OUT OF THE BOX

KENNY ROGERS (Liberty A-1430)

Share Your Love With Me (3:19) (Duchess Music Corp. (MCA) — BMI) (A. Braggis, D. Malone) (Producer: L.B. Richie, JR.)

OAK RIDGE BOYS (MCA MCA-51169)

Fancy Free (3:36) (Goldmine Music, Inc./Silverline Music, Inc. — ASCAP/BMI) (J. Hinson, R. August) (Producer: R. Chancey)

ANNE MURRAY (Capitol A5023)

It's All I Can Do (2:50) (United Artists Music Co., Inc./Chessec Music, Inc. — ASCAP) (R. Leigh, A. Jordan) (Producer: J.E. Norman)

TEDDY PENDERGRASS (Philadelphia Intl' ZS5 02462)


DIANA ROSS & THE SUPREMES (Motown M 1523F)

Medley: Hits: Stop! In the Name Of Love, Back In My Arms Again, Come See About Me, Love Is Like An Itching In My Heart, Where Did Our Love Go, Baby Love (5:08) (Stone Agate Music Division — BMI) (Holland, Dozier, Holland) (Producers: B. Holland, L. Dozier)

THE WHISPERS (Solar JH-12295)

This Kind Of Lovin' (4:00) (Spectrum VII/Silver Sounds — ASCAP) (W. Shelby, K. Spencer, N. Beard) (Producer: L. Sylvers, Ill)

Cash Box/August 29, 1981
Silver Condor

It's been a rough five years for Earl Slick. The respected guitarist, songwriter and producer, a former member of The Slick Band, which recorded an ill-fated LP for Capitol Records five years back. Now, I know the business better, the management is more solid, and both the material and the band are tighter this time around.

The radio community, and the buying public seem to be in agreement with Slick's assessment, as Silver Condor's well-crafted mainstream rock debut single, "You Could Take My Heart Away," was a strong hit and the band are back with it's follow-up, "Never Letting Go." The band's sound is a blend of strong melodies and infectious dance rhythms, which recorded for the Slick label. "This time, things are going to be done right," says Tom Cerisano, guitarist for the band.

Killing Joke

Heavy metal, new wave and dance music come together in the sound on Killing Joke's latest album, "War Dance." The band, which has been recording for the past six years, has been gaining momentum with their unique style of music, which combines raw guitar and bass with electronic beats and drum rhythms.

The band's latest album, "War Dance," has been well received by critics and fans alike, and the band is currently on tour in Europe, playing to packed venues.

"War Dance" includes such standout tracks as "The Stars of Copernicus" and "The Sun Is Always High." The album was produced by the band's frontman, Jaz Coleman, and engineered by Martin Atkins, with additional production by Mark St. John. It was recorded at various locations throughout Europe and the United States.

"War Dance" is available now at your local music store, and is sure to be a hit with fans of all genres of music.

As Mick would say, "Well, Alright!" the Stones are back jumpin', and should once again be carrying on live like the "Exile On Main Street" days on "Tattoo You." The album's opener, "Start Me Up," is as strong a summertime cut as "Brown Sugar" and AOR will play it till the grooves wear thin. And the rest of the album is a decided improvement over the laccuster, half-baked dance tunes of the past few years. It is obvious the Glimmer Twins took more time with this album than past efforts; the songs have better melodies and hooks, and Mick doesn't sound like he's singing from the bathroom down the hall.

THE TEMPTATIONS — Gordy G6-1006M1 — Producer: Thom Bell — List: 8.98

The Temptations have been plagued by laccuster material and pedestrian song arrangements for the past few years, but thanks to producer/arranger/conductor Thom Bell, the legendary soul liversome comes back in a big way with this self-titled LP. The album opens with an up-tempo number, "Aiming At Your Heart," that is thick with harmony and features the quintet at its slickest. Bell's buoyant, string filled arrangements have prompted The Temps to pull out all the vocal stops, and both Top 40 and B/C programmers should revel in this perfect marriage of art and producer.

WHEELS IN MOTION — Any Trouble — Stiff America USE 13 — Producer: Mike Howlett — List: 8.98

This British quartet is like Squeeze, XTC and Split Enz in that it has been making great contemporary commercial pop for years, and yet has been undiscovered by radio. There's a lot of Elvis Costello in the band's style, but on its second effort, "Wheels In Motion," it proves that it has its own direction and its own dramatic pop style. Great hooks, meaningful lyrics and driving energy make this album and songs like "Open Fire" and "To Be A King" a most for AOR and pop.


Arthur is without doubt the wittiest comedy movie of the summer season and this CD is a perfect companion that accompanies the Dudley Moore/Liza Minelli starrer is pretty entertaining also. It features vocal performances inspired by Burt Bacharach themes — songs performed and/or co-written by the likes of Nicolette Larson, Ambrosia and Stephen Bishop. But the record's highlight is Arthur's theme (That You Can Do), a bitersweet up-tempo ballad sung by Grammy man Christopher Cross. The song has a wonderfully catchy hook, and it is destined for Top 10 status.

ARThur THE ALoMmB — Various Artists — Warner Bros. BSH 5582 — Producers: Various — List: 8.96 — Bar Coded

Arthur is without doubt the wittiest comedy movie of the summer season and this CD is a perfect companion that accompanies the Dudley Moore/Liza Minelli starrer is pretty entertaining also. It features vocal performances inspired by Burt Bacharach themes — songs performed and/or co-written by the likes of Nicolette Larson, Ambrosia and Stephen Bishop. But the record's highlight is Arthur's theme (That You Can Do), a bitersweet up-tempo ballad sung by Grammy man Christopher Cross. The song has a wonderfully catchy hook, and it is destined for Top 10 status.

NEW AND DEVELOPING ARTISTS

Wanna Be A Star — Chilliwack — Millenium BXL1-7759 — Producers: Bill Henderson and Brian Macleod — List: 8.98

This Vancouver-based threesome has been a favorite in the Northwest for the past decade, but with a new label (Millenium) and a bold new concept album, it should finally hit the big time. The theme of the album is making its in the music business, and the record is at once satiric, truthful and commerciably viable. Firmly rooted in mainstream rock, the threesome, led by guitarist Bill Henderson, shows it at home with every pop idiom on this LP. The initial single, "My Girl," is the perfect wedding of Beach Boys vocals and pop power and stands as classic Top 40 fare.


This two-record set is the dual counterpart to the Urgh! movie, a film which pretty much documents live performances by the world's foremost new rock acts. The mix is a little muddier on some numbers, namely Toyah Willcox's "Dance" and Devo's "Uncontrollable Urge," but for the most part the album is alive with stunning energetic performances by every new wave entry from The Police to Pere Ubu.


This foursome led by vocal wildman Kristian Hoffman is perhaps the most entertaining and frolicsome band currently on the New York club scene. The Madisons play old '60s and '70s rock riffs with that garage punk spirit, and its covers of songs like Donovan's "Hurdy Gurdy Man" and the American-Italian classic "Volare" are as much send-ups as they are rave ups. The lads have hitched on to a style that most people in rock 'n' roll have forgotten about, loud unadulterated fun.

RESTLESS SPIRIT — Blue Riddim Band — Flying Fish — Producer: Blue Riddim — List: 7.98

This Kansas City-based septet has an infectious R&B fused reggae sound that makes its brand of the Midwest's most in-gratating dance bands. Together in various forms for more than a dozen years this blue eyed soul outfit of skankers does top ranking versions of old rhythm and blues classics like Sam Cooke's "Twisting The Night Away" and Holland-Dozier-Holland's "Come See About Me." But the real barn burner on the album is the title track.


This two-record set is the dual counterpart to the Urgh! movie, a film which pretty much documents live performances by the world's foremost new rock acts. The mix is a little muddier on some numbers, namely Toyah Willcox's "Dance" and Devo's "Uncontrollable Urge," but for the most part the album is alive with stunning energetic performances by every new wave entry from The Police to Pere Ubu.


This foursome led by vocal wildman Kristian Hoffman is perhaps the most entertaining and frolicsome band currently on the New York club scene. The Madisons play old '60s and '70s rock riffs with that garage punk spirit, and its covers of songs like Donovan's "Hurdy Gurdy Man" and the American-Italian classic "Volare" are as much send-ups as they are rave ups. The lads have hitched on to a style that most people in rock 'n' roll have forgotten about, loud unadulterated fun.

RESTLESS SPIRIT — Blue Riddim Band — Flying Fish — Producer: Blue Riddim — List: 7.98

This Kansas City-based septet has an infectious R&B fused reggae sound that makes its brand of the Midwest's most in-gratitating dance bands. Together in various forms for more than a dozen years this blue eyed soul outfit of skankers does top ranking versions of old rhythm and blues classics like Sam Cooke's "Twisting The Night Away" and Holland-Dozier-Holland's "Come See About Me." But the real barn burner on the album is the title track.
NARM Retailer Advisory Body To Meet With Labels, Dists

Lieberman Bows Plastic Fixtures For Tape Dealers

LIEBERMAN'S NEW TAPE FIXTURING — Lieberman Enterprises, the Minneapolis-based rack jobber, has developed a new tape fixturing that allows tapes to be displayed in open racks, thus increasing sales. The polypropylene fixturing holds long-boxed tapes horizontally for easy selection and removal by consumers.
CASH

MERCHANDISING AIDS:

Tower Chicago, Chicago

Breaking out:

FREETIME SPRYRO GYRA

Atlanta, Peachtree - Atlanta, Port O'Call - Nashville, Lieberman - Dallas, Tape City - New Orleans, Gary's - Virginia, Radio Doctors - Milwaukee, Harmony House - Detroit, Record Theatre - Nashville, Lieberman - Detroit, Record Theatre

MERCHANDISING AIDS: 1 x 1 flats, 2 x 2 flats.

SHORT BACK 'N' SIDES IAN HUNTER 


MERCHANDISING AIDS: 1 x 1 flats, posters, wall units.

FREETIME SPRYRO GYRA MCA 5238


MERCHANDISING AIDS: 1 x 1 album front boards, 2 x 2 album announcement poster, multi use counter header, wall display piece and mobile.

THE PRESSURE IS ON HANK WILLIAMS, JR.

ELEKTRA/CURB SE 5353

Breaking out of: Record Bar - National, Western Merchandisers - Southwest, Lieberman - Dallas, Turtles - Atlanta, OZ - Atlanta, Wilcox - Oklahoma City, Port O'Call - Nashville, Mile Hi - Denver.

MERCHANDISING AIDS: 1 x 1 flats, 2 x 3 poster.

SIMPlicity TIM CURRY A&M SP 4830


MERCHANDISING AIDS: 1 x 1 flats, 24 x 36 poster.

THE TEMPTATIONS GORDY/MOTOWN G8 1065M!


MERCHANDISING AIDS: 1 x 1 flats.

JEALOUSY THE DIRT BAND LIBERTY LW 1106


MERCHANDISING AIDS: 1 x 1 flats, 24 x 36 poster.

ALBUM BREAKOUTS

BROTHERS OF THE ROAD THE ALLMAN BROTHERS BAND ARISTA AL 8584


MERCHANDISING AIDS: 2 x 2 flats, mini covers.

THEY'RE KILLERS IN NORFOLK --- This charming window display at the Tracks store in Norfolk, Va., turned many heads and sold records. The display, in support of Har- vest recording artists Iron Maiden, Kevin Mulligan, an art director for the outlet, and staffers Larry Estes and Julie Schuseler managed to dig up some unusual props, including a real skeleton, a dismembered mannequin, an axe and a hatchet, which they disposed of with three bottles of ketchup. Although Fussell reports that the display "sold a lot of records and got a lot of positive comments," it also drew negative comments. The store has since dismantled it after almost one week. "I think we should have kept it up," Fussell told us. "It brought people into the store, sold records and really helped develop interest in the concert." As the window hadn't created enough of a stir, art director Mulligan was mugged just after taking our picture of the window, although his assailant's motives seemed to have had more to do with the camera than with the dis- play. Fortunately, Mulligan was able to foil the attempted theft, although both got knocked around pretty badly, and his assailant got away. Incidentally, controversial window display is nothing new to the store. "A 6 by 4 the Rolling Stones' 'Love You Live' LP also caused discord in Norfolk, and a modern art-type display for the 'Motel's' 'Careful' album, which featured a bare breast, drew the vice squad to the store. 'They really couldn't make us take it down, but they did ask us to cover it up,'" said Fussell. And people say the record business is in trouble anymore.

NEW VIDEO DISPLAY UNIT Six modular display rack systems for videocassettes, developed and manufactured by Securette Ltd. of London, are now available here through Media Home Entertainment of Los Angeles. The units hold both VHS and Beta titles at the same time, and allow for easy customer browsing. Among the different systems available are a center module which holds 48 videocassettes, three floor models holding 48, 36, and 192 tapes respectively; and two wall units capable of holding 48 and 36 titles each. Each tape is locked between transparent trays and arranged in columns, with each column spin- ning on a mount.

ATLANTIC ANTICS Twenty-four Boston stores recently participated in an AC/DC con- test, held in conjunction with radio station WBCN. Station listeners were invited to fill out entry blanks in the stores in order to win a trip to the Castle Donnington Music Festival in England where the group will perform. The winner was announced during an "AC/DC Spectacular" on WBCN, which featured nine hours of commercially uninterrupted AC/DC programming... Detroit sales rep Rodd Culp recently managed to uncover a small but ex- act replica of the fabulous Muppet "Baseball Diamond" that the J.R. Robinson Jewelry Store. The store donated the ring as part of a special Muppet Promotion that involved CKLW radio station and 14 Harmony Hut stores. Anyone entering the giveaway also received coupons entitled them to $1 off the The Great Muppet Caper soundtrack. Posters, Streamers, 1x1s, and 2x2s are now available for Stevie Nicks, Foreigner, Blackfoot and Sad Cafe, as well as 1x1s for Apache and Passport. The aids are available through your local WEA branch office.

PAT MOVES ON Our friend Pat Gorlick, director of marketing for NARM, will be leaving his post at the end of this month to become director of marketing for the Seattle Symphony Orchestra. As a chief engineer of the "Give the Gift of Music" campaign, Pat's contributions to the record industry have been tremendous. Even though we'll miss him, we wish him only the best in his new position.

NEW OPENING Congrats to Richman Bros. Records, Inc. The company has just un- veiled its 14th Sound Odyssey store. The full catalog outlet, located in the Blue Hen Mall, Dover, Del., will be managed by Bruce Bubler. The store expects to draw the bulk of its clientele from South Philly and the nearby Dover Air Force Base. A REAL TRIUMPH As a warm-up to their "Alien Forces" invasion of America, RCA recording artists Triumph recently performed at the Roberto Clemente Arena in Puerto Rico. While in San Juan, the group made an in-store appearance at the record department of the Sears in the Plaza Los America. Despite an air-lift of three shipments of records, every Triumph LP in the store was sold within half an hour. Their mission accomplished, the band quit the store before things got out of hand.

Fred Goodman
Motown Productions Names 4

LOS ANGELES — Four key executive appointments made recently by the newly revamped management firm, and television, in addition to all soundtrack projects for Motown and other companies. She has been with the company since 1972 as assistant to the vice president of the creative division of Motown Records.

With the company since 1970 also as a production assistant, Caruso in her new position will work with publishers, agents and film producers in the development of television and theatrical film properties for the company.

Commenting on the nomination for co-authoring the screenplay to the Motown film Lady Sings The Blues, Clark will be responsible for measuring the success of the development of material original and concepts. She has been with Motown for 18 years.

Thayer To Head P.R. For BMI

NEW YORK — Joan F. Thayer has been named to the newly created position of coordinator of public relations for Broadcast, Music, Inc. (BMI). Thayer will be responsible for all public relations and advertising and will supervise the production of the BMI magazine, The Many Worlds of Music. Working with her in New York will be Bert Karral and Howard Colson.

In announcing the appointment, Edward M. Bercov, BMI president and CEO, said that Thayer will "direct BMI’s efforts in working towards a better awareness of the valuable contributions made by BMI’s affiliated writers and publishers.”

Riva Opens L.A. Office, Davis Named President

LOS ANGELES — Bob Davis has been named president and a member of the board for Riva Records. In addition, Riva will open a west coast office in Hollywood. Davis will be based at the west coast offices, which are located at 9200 Sunset Blvd., Los Angeles, Calif. 90069. The telephone number is (213) 274-7100.

The west coast offices will house Riva’s management and promotion operations (Riva Music — ASCAP, H.G. Music — ASCAP, Avir Music — BMI and Gaff Music), as well as the label.

Studio 4 Bows

NEW YORK — Studio 4, a 24-track recording studio with audio and video facilities in Philadelphia, is set to begin operations in early June. Owned by Phil Nicola, Joe Nicola and Dave Johnson, the studio was designed by Obie O’Brien (chief engineer), Phil Nicola (engineer) and Tony Bongioli, owner of New York’s Power Station.

The firm is located at 444 3rd Street, Philadelphia, Pa. 19113. The telephone number is (215) 923-4443.

Besame West Bowed

LOS ANGELES — Besame West Music, a firm to handle music publishing and catalogue files, has been announced. A sister company to Besame West, it will be operated and will be based in Los Angeles and New York. The address and telephone number will be Besame West Music, 3822 Sunset Blvd., Los Angeles, Calif. 90039; (213) 660-6088.

The address and telephone in New York are 55 Sheep’s Plaza, Plainview, N.Y. 11803; (516) 293-8422.

Kirchner Offices Shuffled

LOS ANGELES — Don Kirchner Entertainment Corp. recently relocated its offices to 8961 Sunset Blvd., Los Angeles, Calif. 90060. The phone is (213) 278-8160.

EXECUTIVES ON THE MOVE

Martini — Bass — Irving — Konjoian

RCA Names Allic — The election of James M. Allic as a group vice president of RCA Corporation has been announced. He joined the RCA Corporate Staff in 1970 and, after holding several posts in the Corporate Planning activity, was named staff vice president of the Audio Division in 1978. During his tenure with RCA, he was associated with the Ford Motor Company in Dearborn, Michigan.

Martini Promoted At Capitol — The Capitol/EMI/Liberty Records Group has announced that John Martini, currently Capitol’s director of special markets, has joined the company in 1956, working in operations out of the New York office and was appointed district sales manager at the Washington, D.C., office in 1989. He transferred to Capitol headquarters in Los Angeles in 1977 upon his promotion to director of special markets.

Potter Named At VHD — Barr B. Potter has been named vice president, business affairs and general counsel for VHD Programs, Inc., and VHD Disc Manufacturing Co. He joins VHD from Time-Life, where he was vice president of litigation, television, video and special markets. He joined USA in 1978 as an attorney in the division and was named director of legal affairs in 1980.

Sermersheim Named At HBO — Gaal Sermersheim has been appointed vice president and general manager, southern region, of Home Box Office, Inc. She joined HBO in 1978 as a regional manager in the southeast and became regional director of the southeastern region in June 1980.

WMOT Names Bass — WMOT Records has announced that Billy Bass has been retained by the CBS distributed label. Most recently, he was senior vice president of promotion and creative services for Chrysalis Records. Prior to that he had served as director of promotion for Rocket Records, RCA Records and United Artist Records.

Irving Appointed At Epic — Heather Irving has been appointed manager, west coast & A&R for Epic Records. She joined CBS in 1978, her last position being merchandising manager for A&M Records.

Konjoian Named At A&M — A&M Records has announced the appointment of Jon Konjoian to national promotion director. He comes to A&M from the same position at RSO Records.

Thomas Named At CRI — CBS has announced the appointment of David Thomas to staff industrial engineer, CBS Records International. He comes to CBS from the American Audiovisual of Japan, where he was responsible for film and analysis.

Rogers Named At Aristas — Aristas Records has announced that Melani Rogers has been promoted to associate director, national publicity for the label. Most recently, she was assistant publicist, national publicity, for the label. She has been with Aristas’ Publicity Department since November, 1976.

Marsallis Appointed At CBSA — Barbara Marsais has been appointed local promotion manager, black music and jazz, New Orleans market for Columbia Records. Prior to joining CBS, she was local promotion manager, Louisiana/Mississippi/Tenn.-essee Market, MCA Records. From 1979 to 1981 she did independent promotion for Jackie Ward Enterprises and Whittfield Records.

Vallon Named — Larry Vallon has been appointed director of Ampli-theatre Entertainment, a Los Angeles-based production company. Most recently, he operated Larry Vallon Presents, concert promotions and productions. Prior to that, he was vice president and partner at Wolf & Riemler Concerts.

Chappell’s Clian — Melanie Cherry has been named west coast professional manager for Chappell Music. She was formerly music supervisor for Irv Azoff’s Frontline Management’s film soundtrack projects.

Drendel Elected — Frank M. Drendel, executive vice president and director M/A-Com Inc., has been elected chairman of the board and chief executive officer of Valtec Corporation. It has been elected to the board of directors of Compact Video Systems, Inc.

White Rolls Total Experience — The Total Experience has announced the creation of a talent booking division with the addition of Al White. He was formerly an agent with ICM and Regency Artists Limited.

Van Appointed — The appointment of Charlie Van as southern sales manager for Toby Arnold & Associates, Inc. has been announced. He joins the Arnold firm from TM Productions, Dallas, where he was a sales consultant. He was also executive director of sales for Mclendon Syndication

Vesse Named At WE — DeWayne Vesse, formerly at Arista/Interworld Music Group as copyright and international assistant has joined the staff of The Weck Music Group as Copyright Manager.

TOK Names Haverns — TDK Electronics Corporation has announced the promotion of Ed Haverns to technical services manager. He has been with TDK for the last two years and has held several positions in the consumer electronics industry for over eleven years.

Balter Appointed At Glotzer — Glotzer Management Corp. has announced the appointment of Ronni Balter. Prior to this, she was publishing administrator at Cornerstone Management and also worked at Segal & Goldman.

Holt Appointed At 3M — Dr. John Holt has been appointed technical specialist of 3M’s Magnetic Audio/Video Products Division. He joined 3M in 1967 as a senior research engineer in what is now the Magnetic Audio/Video Products laboratory.

Presser Prescribed For Copyright Infringement

NEW YORK — Horace V. Waddell, owner and president of the H.V. Waddell Corporation, a record pressing plant, was sentenced to five years in prison for pleading guilty to three counts of criminal copyright infringement on June 23. He was also sentenced to five years probation.

His corporation, situated in Burbank, Calif., was separately fined $30,000 after pleading guilty to three counts of piracy charges. Wad- dell was charged last May with aiding and abetting criminal copyright infringement of four recordings, which included Stevie Wonder’s recording. The case stems from a continuin- g FBI investigation into copyright infringe-
VIDEO CONVENTIONS ON VIDEO — Attendees of the recent National Assn. of Recording Merchandisers (NARM) Video Retailing Convention in New York (Cash Box, Aug. 22) generally viewed the event as a success, in part because of the various panel sessions and, in particular, the presentations were organized and run. However, the light turn-out from the video retailing community (which the event was specifically aimed at) left many sessions empty of attendees and others as to the viability of such an gathering for an industry still getting off the ground. Many of those who did participate, such as Weston Nishimura, president of the nationwide Douglan Co., and further retailers, claimed the slight attendance up to economics. "Many video dealers are still small ma & pa operations and the owners probably couldn't get out from behind the counter to at- tend or perhaps found it hard to get the cash up right now to fly to New York," said Nishimura. Any alternatives? Well, Nishimura, who also moderated the convention's "Retailers Rap," suggested that future convention organizers might consider "using the medium which we are selling" and videotape conventions and conventions are part of what he called "the campfire mentality" that's been in existence for years," con- tinued Nishimura. "Now, when we have more sophisticated means of communications at our disposal, we should consider making use of it." Nishimura recommended that production and dis- tribution of a videotape featuring the above-mentioned convention be considered. Nishimura speculated that there would be "a great deal of interest." John Marmaduke, president of NARM as well as Hastings Books/Record/Videotape, stated that Nishimura's "idea, no matter how well or poorly conceived, is bound to be helpful" to video software dealers, but hastened to add that it should be approached with caution at this point. "As far as I can tell, right now it's one man association ... it's his (Nishimori's) baby," said Marmaduke. "Now, he (Morowitz) has a lot of honeymoon, but they're peculiar to him. Personally, I believe that NARM has the capability to serve video dealers as well as any other trade association, if not better.

VIDEO SOFTWARE NOTES — MGM/CBS Home Video will have the motion picture Classic of the Titans available for the home market some time this fall. Magnetic Video is currently shipping Fiddler on the Roof, Coming Home, Semi-Tough and F.I.S.T., in addition to the more cult-oriented film titles King of Hearts and Suspicion as well as the current theme songs for The Amityville Horror. Ken Russell's The Devils, Barbra Streisand's Yentl, Lighting, Let's Do It Again, Love At First Bite, Meteor and Uptown Saturday Night. Such top-grossing foreign films as Dona Flor and Her Two Husbands and Bye, Brazil are also slated to be included. The balance of the Warner Home Video release will consist of The Bees, The Fall of the House of Usher, Futureworld, The Island of Dr. Moreau, Lustmania, The Pit and the Pendulum, Rabid, Sisters, Super Fly, The Swamp, Tales of Terror and Watershop Down. Media Home Entertainment has announced the release of three new features — The Wackiest Wagon Train in the West, The Image of Bruce Lee (starring Bruce Li) and the horror film Alibi, with Christopher Lee. Store banners, posters, buttons and material for children will be available to retailers as part of the in-store merchandising support for The Wackiest Wagon Train in the West. Columbia Pictures Home Entertainment will bow Roman Polanski's Tess, Seems Like Old Times, Used Cars, Hot Stuff, Wholly Moses, And Justice For All, and When A Stranger Calls in the coming fall months.

CABLE BABBLE — The Playboys bunny on cable-TV! That's the way it looks. Playboy Enterprises Inc. (Philadelphia studio) announced last week that they have reached an agreement in principle to form a cable television program service to be called The Playboy Channel. According to Playboy, the service's format will be based on the Playboy magazine and will feature "adult-oriented entertainment, music, humor and interviews aimed at the adult market. The adult-oriented Escapade service will be airing the first Playboy-produced programming in early 1982, which will be a balance of the Escapade's "adult entertainment programming (mostly movies at present) shifts to what the company calls "a service to Playboy's adult-oriented audience." At that time, The Playboy Channel name will be used exclusively. Escapade is currently seen in more than 120,000 cable subscribers' homes via 50 systems across the country (with approximately 150 others systems preparing to carry the program as well, according to Playboy). Rainbow markets and distributes Escapade and will do the same for the Playboy Channel. Playboy has some hefty backing on the venture, with the involvement of Daniels & Assoc., Cox Communications and the Panocton Group. Don't be too surprised if Playboy gets involved in pre-recorded software as well in the near-future distant future.
August 29, 1981

MLP
37
KZEW, KNCN, KMGN. PREFERRED
DANNY
CHILLIWACK
POLYDOR/POLYGRAM
ADDS:
None. HOTS: WLVQ, KMET, WMRSW, WNRM, WKDF, KAME, WMGS, WMRSW, WNRM, WGRQ, KOME, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Weak in West, moderate in others.

70 THE ALLMAN BROTHERS BAND • BROTHERS OF THE ROAD • ARISTA
ADDS: KJJO, KZAM, KZEL, KEZY, KNCN, WNRM, WGRQ, WKDF, KMET, WMGS, WMRSW, WGRQ, WNEW, WSS, KAME, WMGS, WGRQ, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Fair in all regions; strongest in East; worst in West.

133 JON & VANGELIS • THE FRIENDS OF MR. CAIRO • POLYDOR/POLYGRAM
ADDS: None. HOTS: WNRM, WMGS, WKDF, WGRQ, KAME, WMGS, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Title, School.
SALES: Fair in all regions; strongest in East; worst in West.

1 PAT BENATAR • PRECIOUS TIME • CHRYSALIS
ADDS: None. HOTS: WLVQ, KMET, KMGN, KBPI, KOME, KROO, WNEW, WGRQ, KAME, WMGS, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Fire, Helter.
SALES: Good in all regions.

64 BLACKFOOT • MARAUDER • ATCO
ADDS: None. HOTS: KNCN, WKLS, WGRQ, KMGS, WMRSW, WNRM, WGRQ, WNEW, WKDF, KZAM, KZEL, KEZY, KNCN, WSS, WNEW, WGRQ, WCOZ, KJO, WNEW, KROO, KBPI, KMGN, KMET, PREFERRED TRACKS: Fly Away.
SALES: Weak in West, fair in others.

37 BLUE OYSTER CULT • FIRE OF UNKNOWN ORIGIN • COLUMBIA
ADDS: None. HOTS: WLVQ, KMET, KMGN, KBPI, KOME, WNEW, WKDF, KZAM, KZEL, KEZY, KNCN, WSS, WNEW, WGRQ, WCOZ, KJO, WNRM, WGRQ, KMGS, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Burning, Joan.
SALES: Moderate to fair in all regions; strongest in West.

— DANNY JOE BROWN & THE DANNY JOE BROWN BAND • EPIC
ADDS: None. HOTS: WMRSW, WCOZ, KJO, KMGN, KMGS, KZAM, KMET, KZEL, KEZY, KNCN, WSS, WNEW, WGRQ, WCOZ, KJO, WNEW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Sundance.
SALES: Weak in all regions.

— CHILLIWACK • WANNA BE A STAR • MILLENNIUM/RCA
ADDS: KZEL, KSHE, WMMS, WKLW, WNEW, KNX, KMGN, WLVQ, WGRQ, KNX, KMGN, PREFERRED TRACKS: None.
SALES: Weak in all regions.

2 FOREIGNER • 4 • ATLANTIC
ADDS: None. HOTS: WLVQ, KMET, KBPI, KOME, WNEW, WGRQ, WNEW, WCOZ, KJO, KZAM, WNEW, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Just shipped.

21 PHIL COLLINS • FACE VALUE • ATLANTIC
ADDS: None. HOTS: KZAM, WGRQ, WMRSW, KAME, WNEW, WMRSW, WCOZ, KJO, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Moderate in all regions.

119 TIM CURRY • SIMPLICITY • A&M
ADDS: KZAM, WGRQ, WMRSW, WNEW, WCOZ, KJO, KMGN, PREFERRED TRACKS: Strongly. Two, Title.
SALES: Weak in South, fair in others.

72 DEF LEPPARD • HIGH 'N' DRY • MERCURY/POLYGRAM
ADDS: None. HOTS: KNX, KMGN, WGRQ, KAME, WMGS, WMRSW, WMRSW, WNEW, WMRSW, WCOZ, KJO, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Moderate in West; fair in others.

— DIESEL • Watts In A Tank • REGENCY
ADDS: None. HOTS: WGRQ, WMRSW, WNEW, WMRSW, WGRQ, WNEW, WMRSW, KAME, KMGN, PREFERRED TRACKS: S gaussia.
SALES: Fair in East; weak in others.

140 THE DIRT BAND • Jealousy • Liberty
ADDS: KMGN, WSS, KNX, KMGN, PREFERRED TRACKS: Open.
SALES: Weak initial response in East; fair in others.

# 1 MOST ADDED

— BOB DYLAN • SHOT OF LOVE • COLUMBIA
ADDS: KZAM, WNEW, WGRQ, KMGN, KMET, WMGS, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Fly Away.
SALES: Good in all regions.

17 ELO • TIME • JET/CBS
ADDS: WLVQ, KMET, KZAM, KZEL, KEZY, KNCN, WMGS, WMRSW, WNEW, WGRQ, WNEW, WMGS, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Hold On.
SALES: Good in all regions.

98 MICK FLEETWOOD • THE VISITOR • RCA
ADDS: None. HOTS: KNX, WGRQ, KMGS, WMRSW, WNEW, WMRSW, WSS, KBPI, KMGN, KMET, PREFERRED TRACKS: Open.
SALES: Fair in Midwest; weak in others.

95 FOGHAT • GIRLS TO CHAT & BOYS TO BOUNCE • BEARSVILLE
ADDS: None. HOTS: WGRQ, KMGN, KMET, WMGS, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Open.
SALES: Fair in West, weak in others.

# 2 MOST ADDED

— JOURNEY • ESCAPE • COLUMBIA
ADDS: None. HOTS: WLVQ, WGRQ, KMET, KNX, KMGN, WMGS, WMRSW, WNEW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Moderate to fair in all regions; strongest in West.

38 THE GREG KHAN BAND • ROCKIN'ROLL • BESSERLEK/ELEKTRA
ADDS: None. HOTS: KZAM, KNX, KMGN, WMGS, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Moderate in West; fair in others.

# Most Added

— PAULINE BLACK • LAUREL • JET/CBS
ADDS: None. HOTS: WLVQ, WGRQ, KMET, KMGN, KBPI, KOME, WNEW, WSHE, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Moderate in all regions.

65 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A
ADDS: None. HOTS: WLVQ, WGRQ, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Moderate in East and West; fair in others.

52 DEBBIE HARRY • KOOKOO • CHRYSALIS
ADDS: None. HOTS: KNX, KNX, WGRQ, WMRSW, WMRSW, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
SALES: Good to moderate breakouts in all regions.

# 5 Most Active

27 HEAVY METAL • ORIGINAL SOUNDTRACK • FL
MOON/ASYLUM
ADDS: None. HOTS: WLVQ, WGRQ, WMRSW, WMRSW, WMRSW, WMRSW, WSS, KBPI, KMGN, PREFERRED TRACKS: Straight. Two, Title.
36 PRETENDERS • PRETENDERS II • SIRE
ADDS: WLQR, HOTS: WHFS, KNAC, KZEL, KLW, WMM, WBN, WNEW, WNEW, KROQ, KOME, KMKN, WMM, WMM, WBLM. PREFERRED TRACKS: Spanked, Jealous, Adultrress, Louie.
SALES: Good to moderate in all regions.

82 THE RAMEONES • PLEASANT DREAMS • SIRE
ADDS: None. HOTS: WHFS, WMM, WBN, WNEW, KROQ, KNAC, WMM, WBLM, KZEL, KLW, WLQ, PREFERRED TRACKS: Airwaves, My Place.
SALES: Moderate in East and West; fair in others.

6 RED SPEEDWAGON • HI INFIDELITY • EPIC
ADDS: None. HOTS: WBLM, KZEL, KEZY, WNEW, WBLM, WGR, PREFERRED TRACKS: Let Him, Tough, Letter.
SALES: Good to moderate in all regions.

5 PABLO CRUISE • REFLECTOR • A&M
ADDS: None. HOTS: WLIR, KNCN, WSHE, KOME, KMGN.
SALES: Moderate in Midwest; weak in others.

31 SANTANA • ZEBOP! • COLUMBIA
ADDS: None. HOTS: WBLM, WMMS, WBCN, WNEW, WGR, WQZ, PREFERRED TRACKS: Good to moderate in all regions; strongest in West.

136 SHOOTING STAR • VIRGIN/EPIC
ADDS: WMM, WMB, WQZ, WQO, WQZ, WQO, PREFERRED TRACKS: Open.
SALES: Moderate in West and Midwest; fair in others.

188 SNIPF 'N THE TEARS • LOVE ACTION • MCA
ADDS: None. HOTS: WBLM, WCNN, WMM, WSHE, PREFERRED TRACKS: Fair initial response in East and West; weak in others.

67 SQUEEZE • EAST SIDE STORY • A&M
ADDS: None. HOTS: WBLM, WMM, WQZ, WQO, WQZ, WQO, KOQ, PREFERRED TRACKS: Spanked, Jealous, Adultrress, Louie.
SALES: Good to moderate in all regions.

8 BILLY SQUIER • DON'T SAY NO • CAPITOL
ADDS: None. HOTS: WLQR, KMBL, WMM, WBN, WNEW, WMM, WMM, WBCN, WQZ, PREFERRED TRACKS: Stroke, Daze, Dark.
SALES: Good to moderate in all regions.

123 TOM PETTY & THE HEARTBREAKERS • HARD PROMISES • BACKSTREET/MA
ADDS: None. HOTS: WBLM, WMM, WQZ, WQO, PREFERRED TRACKS: East Coast.
SALES: Weak in all regions.

81 POCO • BLUE AND GRAY • MCA
ADDS: None. HOTS: WMMS, KZEL, KNAC, WMM, WMM, WMM, WQZ, PREFERRED TRACKS: Open.
SALES: Moderate in West; fair in others.

90 POINT BLANK • AMERICAN EXCESS • MCA
ADDS: None. HOTS: WBLM, KZEL, WMM, WMM, WQZ, PREFERRED TRACKS: Open.
SALES: Moderate in South; fair in others.

70 THE MICHAEL STANLEY BAND • NORTH COAST • EMI-AMERICA
ADDS: None. HOTS: WBLM, WMM, WMM, WSHE, WQZ, PREFERRED TRACKS: Open.
SALES: Moderate in East and West; fair in others.

128 RACHEL SWEET • • • AND THEN HE KISSED ME • COLUMBIA
ADDS: None. HOTS: WMM, WMM, WMM, WMM, WMM, WMM, WMM, PREFERRED TRACKS: Open.
SALES: Just shipped.

59 THE TUBES • THE COMPLETION BACKWARD PRINCIPLE • CAPITOL
ADDS: None. HOTS: WBLM, WMM, WMM, WMM, WMM, WMM, PREFERRED TRACKS: Talk To Ya, Wait.
SALES: Fair in all regions; strongest in Midwest.

103 JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM
ADDS: None. HOTS: WMMS, WMM, WMM, WMM, WMM, WMM, PREFERRED TRACKS: Illusion.
SALES: Moderate to fair in all regions; strongest in Midwest.

101 GARY WRIGHT • THE RIGHT PLACE • WARNER BROS
ADDS: None. HOTS: WMM, WMM, WMM, WMM, WMM, WMM, PREFERRED TRACKS: Open.
SALES: Moderate to fair in all regions; weakest in Midwest.

22 ZZ TOP • EL Loco • WARNER BROS
ADDS: None. HOTS: WBLM, KZEL, KNAC, WMM, WMM, WMM, PREFERRED TRACKS: Open.
SALES: Good to moderate in all regions.
ENDLESS LOVE
DIANA ROSS AND LIONEL RICHIE
9

SLOW HAND
POINTER SISTERS
14

THEME FROM "THE GREATEST AMERICAN HERO"
JOEY SCARBURGH
16

JESSIE'S GIRL
RICK SPRINGFIELD
23

QUEEN OF HEARTS
JUICE NEWTON
14

ELVIRA
THE OAK RIDGE BOYS
17

I DON'T NEED YOU
KENNY ROGERS
12

LADY (YOU STRING ME UP)
COMMODORES
11

URGENT
FOREIGNER
9

STOP DRAGGIN' MY HEART AROUND
STEVIE NICKS (WITH TOM PETTY AND THE HEARTBREAKERS)
6

WHO'S CRYING NOW
JOURNEY
7

(THere's) NO GETTIN' OVER ME
RONNIE MILSAP
10

BOY FROM NEW YORK CITY
MANHATTAN TRANSFER
15

HEARTS
MARTY BALIN
16

THE ONE THAT YOU LOVE
AIR SUPPLY
16

FIRE AND ICE
PAT BENATAR
7

HOLD ON TIGHT
ELO
6

THE BREAKUP SONG (THEY DON'T WRITE 'EM)
GREG KINN BAND
15

COOL LOVE
PABLO CRUISE
9

THE BEACH BOYS MEDLEY
THE BEACH BOYS
6

STEP BY STEP
EDDIE RABBITT
6

FOR YOUR EYES ONLY
SHEENA EASTON
9

LOVE ON A TWO WAY STREET
STACY LATTISAW
11

THE VOICE
THE MOODY BLUES
4

REALLY WANNA KNOW YOU
GARY WRIGHT
9

DON'T GIVE IT UP
ROBBIE PATTAN
8

I COULD NEVER MISS YOU (MORE THAN I DO)
LULU
5

FEELS SO RIGHT
ALABAMA
9

YOU'RE MY GIRL
FRANKE & THE KNOCKOUTS
12

THAT OLD SONG
RAY PARKER, JR. & RAYDIO
8

HIT BOUND

ARThUR'S THEME (BEST THAT YOU CAN DO)
CHRISTOPHER CROSS
3

DEEP INSIDE
SATURN'S HUGGINGS
4

WHEN THE RAIN COLLOMS TO NIGHT
NORMAN CONNORS
5

THE COMPANY OF LADIES
AB AND THE EASTERN STARS
6

IT'S A PRINCESS THING
DOROTHY PROCTOR
7

A CARPET OF ROSES
BARRY GIBB
8

BEAVER DAM
THE BEAR FAMILY
9

IT'S NOT LIKE THAT
BRUCE SPRINGSTEEN AND THE E STREET BAND
10

DANCIN'
RICKY SKAGGS
11

THE WAY I MEANT IT TO BE
PAM TAYLOR
12

DO IT AGAIN
THE jc's
13

LET YOURSELF GO
JAYDIE LAWSON
14

BEHIND THE WALL
DAVE CLARK FIVE
15

SHOW ME WHAT YOU'RE MADE OF
FREDA BLACK AND THE KINGSTONES
16

EYES ON ME
KENNY ROGERS
17

LADY OF THE NIGHT
RAY CHARLES
18

BECAUSE I LOVE YOU
ADAM FAITH
19

THEうま FOREVER
JACKY CHASE
20

IT'S A MARCH THING
BARRY GIBB
21

THE HIMALAYAN TRIO
THE HIMALAYAN TRIO
22

JANCIS
ADAM FAITH
23

IT'S NOT ENOUGH
ABANDON
24

DIONNE
NEIL DIAMOND
25

SWEET LOVELY CARMEN
HERMAN'S HERD
26

SHADY LADY
BARRY GIBB
27

THE WHOS
BARRY GIBB
28

THE BATMAN SONG
JIMMY DURANTE (WITH THE RAY CONNOLLY ORCHESTRA)
29

DON'T TOUCH ME
BOB SEGER
30

DANCIN' LADY
THE MARRIOTTS
31

ALWAYS ON MY MIND
LEONARD COHEN
32

I'M ON THE BUS TO CHICAGO
BARRY GIBB
33

THE NINE TO FIVE SONG
THE NINE TO FIVE SONGS
34

I'M A PRINCESS WHEN I'M DANCIN'
JANIE LYNNE
35

MAYBE IT'S TIME
JIMMY DURANTE (WITH THE RAY CONNOLLY ORCHESTRA)
36

SHE'S THE ONE
BARRY GIBB
37

HIT BOUND

HIT BOUND

ENDLESS LOVE
DIANA ROSS AND LIONEL RICHIE
9

SLOW HAND
POINTER SISTERS
14

THEME FROM "THE GREATEST AMERICAN HERO"
JOEY SCARBURGH
16

JESSIE'S GIRL
RICK SPRINGFIELD
23

QUEEN OF HEARTS
JUICE NEWTON
14

ELVIRA
THE OAK RIDGE BOYS
17

I DON'T NEED YOU
KENNY ROGERS
12

LADY (YOU STRING ME UP)
COMMODORES
11

URGENT
FOREIGNER
9

STOP DRAGGIN' MY HEART AROUND
STEVIE NICKS (WITH TOM PETTY AND THE HEARTBREAKERS)
6

WHO'S CRYING NOW
JOURNEY
7

(THere's) NO GETTIN' OVER ME
RONNIE MILSAP
10

BOY FROM NEW YORK CITY
MANHATTAN TRANSFER
15

HEARTS
MARTY BALIN
16

THE ONE THAT YOU LOVE
AIR SUPPLY
16

FIRE AND ICE
PAT BENATAR
7

HOLD ON TIGHT
ELO
6

THE BREAKUP SONG (THEY DON'T WRITE 'EM)
GREG KINN BAND
15

COOL LOVE
PABLO CRUISE
9

THE BEACH BOYS MEDLEY
THE BEACH BOYS
6

STEP BY STEP
EDDIE RABBITT
6

FOR YOUR EYES ONLY
SHEENA EASTON
9

LOVE ON A TWO WAY STREET
STACY LATTISAW
11

THE VOICE
THE MOODY BLUES
4

REALLY WANNA KNOW YOU
GARY WRIGHT
9

DON'T GIVE IT UP
ROBBIE PATTAN
8

I COULD NEVER MISS YOU (MORE THAN I DO)
LULU
5

FEELS SO RIGHT
ALABAMA
9

YOU'RE MY GIRL
FRANKE & THE KNOCKOUTS
12

THAT OLD SONG
RAY PARKER, JR. & RAYDIO
8

HIT BOUND

ARThUR'S THEME (BEST THAT YOU CAN DO)
CHRISTOPHER CROSS
3

DEEP INSIDE
SATURN'S HUGGINGS
4

WHEN THE RAIN COLLOMS TO NIGHT
NORMAN CONNORS
5

THE COMPANY OF LADIES
AB AND THE EASTERN STARS
6

IT'S A PRINCESS THING
DOROTHY PROCTOR
7

A CARPET OF ROSES
BARRY GIBB
8

BEAVER DAM
THE BEAR FAMILY
9

THE way I MEANT IT TO BE
PAM TAYLOR
10

DO IT AGAIN
THE jc's
11

LET YOURSELF GO
JAYDIE LAWSON
12

BEHIND THE WALL
DAVE CLARK FIVE
13

SHOW ME WHAT YOU'RE MADE OF
FREDA BLACK AND THE KINGSTONES
14

EYES ON ME
KENNY ROGERS
17

LADY OF THE NIGHT
RAY CHARLES
18

BECAUSE I LOVE YOU
ADAM FAITH
19

THEうま FOREVER
JACKY CHASE
20

IT'S NOT ENOUGH
ABANDON
21

THE WHOS
BARRY GIBB
22

JANCIS
ADAM FAITH
23

IT'S NOT ENOUGH
ABANDON
24

DIONNE
NEIL DIAMOND
25

SWEET LOVELY CARMEN
HERMAN'S HERD
26

SHADY LADY
BARRY GIBB
27

THE BATMAN SONG
JIMMY DURANTE (WITH THE RAY CONNOLLY ORCHESTRA)
28

DON'T TOUCH ME
BOB SEGER
30

DANCIN' LADY
THE MARRIOTTS
31

ALWAYS ON MY MIND
LEONARD COHEN
32

I'M ON THE BUS TO CHICAGO
BARRY GIBB
33

THE NINE TO FIVE SONG
THE NINE TO FIVE SONGS
34

I'M A PRINCESS WHEN I'M DANCIN'
JANIE LYNNE
35

MAYBE IT'S TIME
JIMMY DURANTE (WITH THE RAY CONNOLLY ORCHESTRA)
36

SHE'S THE ONE
BARRY GIBB
37
### Top 100 Singles - August 29, 1981

**HIT BOUND**

<table>
<thead>
<tr>
<th>Week 92</th>
<th>#1</th>
<th>77</th>
<th>WE CAN GET TOGETHER</th>
<th>DARYL HALL &amp; JOHN OATES</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 91</td>
<td>#2</td>
<td>76</td>
<td>JEMIMA DREAM</td>
<td>THE MOODY BLUES</td>
<td>13</td>
</tr>
<tr>
<td>Week 90</td>
<td>#3</td>
<td>75</td>
<td>YOU MAKE MY DREAMS</td>
<td>DARYL HALL &amp; JOHN OATES</td>
<td>18</td>
</tr>
</tbody>
</table>

**Looking Ahead**

| #88 | SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) | CARLTON CARLSON | JUMPS: KIOQ Ex To 27, WXKQ 12 To 10 |
| #44 | SWEET BABY | STANLEY CLARK/GEORGE DUKE | 18 |
| #39 | TIME | THE ALAN PARSONS PROJECT | 20 |
| #67 | THE THEME FROM HILL STREET BLUES | MIKE POST | JUMPS: KCPX Ex To 40, KINT Ex To 33, KNSX Ex To 36 |
| #72 | A WOMAN IN LOVE (IT'S NOT ME) | TOM PETTY AND THE HEARTBREAKERS | 6 |
| #83 | DON'T WANT TO WAIT ANYMORE | TUBES | 11 |
| #84 | TOM SAWYER | RUSH | 10 |
| #85 | ALIEN | ATLANTA RHYTHM SECTION | 1 |
| #86 | STARS ON 45—MEDLEY II | STARS ON 45 | 8 |
| #87 | NIGHTWALKER | VINO VANKER | 10 |
| #96 | OUR LIPS ARE SEALED | GO-GO'S | 1 |
| #97 | NOT FADE AWAY | ERIC HINE | 1 |
| #98 | JUST ME LADY | LARRY GRAHAM | 4 |
| #99 | FLY AWAY | BLACKFOOT | 10 |
| #100 | DON'T LET HIM GO | REO SPEEDWAGON | 12 |
| #101 | STRANGER | JEFFERSON STARSHIP | 8 |
| #102 | NOTHING EVER GOES AS PLANNED | STYX | 8 |
| #103 | MODERN GIRL | SHEENA EASTON | 17 |
| #93 | WINNING | SANTA FE | 21 |
| #99 | TEARDROPS | GEORGE HARRISON | 15 |
| #95 | I LOVE YOU | CLIMAX BLUES BAND | 29 |

---

**Sales**

- Good in the East and South
- Good in the Midwest
- Moderate in the West and Midwest
- Moderate in the East
- Moderate in the West

---

**Contact**

**Mutual Station Relations for Clearance Information**

**CALL:** 703-685-2050

---

**Cash Smash—denotes significant sales activity.
Prime Mover—denotes significant radio activity.
Hit Bound—denotes immediate radio acceptance.**

---

**Working in a Coal Mine**

**Devo**

**Easy to Love Again**

**CAROLE BAYER SAGER**

---

**Temptations**

---

**Cash Hits Compiled by Cash Box**
EXECUTIVE PROFILE

Chic Doherty: 35 Years With MCA And Still Going Strong

by Jennifer Bohler

NASHVILLE — This week (Aug. 24), Chic Doherty, vice president of sales and marketing for MCA Nashville, celebrates 35 years in the music business, a milestone in anyone's book. Doherty has spent 35 years in one of the most transient businesses in the world, where artists come and go and even the executives tend to lead a nomadic existence.

He has become a vital part of the nation and taste of the consumer change with every year. And he has witnessed not only the astounding technological advancements, but the fads and idols as well. During his career, country music moved from the roots and gentle twang of Ernest Tubb to the heart-pumping sound of Rosanne Cash.

Change is the catch-word for Doherty; it is what has kept the business vital and in-testing. The music business has not once ceased to be a constant source of amazement for him.

Of course, Doherty has developed a certain philosophy he lives by, one he feels can apply to all types of business. "There are certain basic beliefs that I believe in," he said. "To make it in any business, it takes money, talent and know-how. Change is inevitable and enthusiasm is a must. If you can remember those things and apply them in that order, why can't you make it. For me, it's been a pleasure to work with so many great artists all these years. When you've got talent like that to work with, it makes my job a lot easier."

Doherty began his career with Decca (which would adopt the name MCA in 1972) on Aug. 24, 1946 as a shipping clerk at the New Orleans branch. In 10 years, he worked his way up to Louisiana branch manager, which included the responsibility of setting up distributors. In 1956, he was transferred to Cincinnati, Ohio, where he spent 11 years working the southern Ohio, Kentucky and Indiana markets. 1966 found him in Dallas, doing basically the same thing in the Texas state and Oklahoma territories. Four years later, he was sent to Nashville to spearhead the development and marketing of country music and help keep MCA in the forefront of the country music industry.

Doherty points with pride at MCA's hefty artist roster, which today includes such top names as Barbara Mandrell, the Oak Ridge Boys, Don Williams, Loretta Lynn, Terri Gibbs, Brenda Lee and many others. He noted the label has always boasted some of the top names in the country field, including Ernest Tubb, Patsy Cline, Red Foley and Kitty Wells.

The most special element — the human element — is what has remained the same. It is what has made the cable TV tapes country special.

The Horizon Award was conceived by MCA board members and submitted to the entire CMA membership during the preceding year. The Horizon Award will be made to an individual artist, or group of artists, who has achieved significant contributions, and who's work has been of interest to the country music public for the preceding year.

CMA Establishes Horizon Award To Recognize Developing Artists

NASHVILLE — The Country Music Assn. (CMA) has announced the inclusion of a new award category called the Horizon Award, the eleventh category in the annual CMA Awards presentation.

The Horizon Award will be presented to an individual artist, but it will reflect the efforts of a performer's record company, manager, agent, publicist or anyone who helped in developing his or her career.

Nominations for the award will be made by CMA board members and submitted to the entire CMA membership during the second round of balloting to determine the five finalists. The finalists will appear, along with finalists in the other 10 categories, on the third CMA ballot and will be announced on the awards show. This year's nationally broadcast event will be telecast live on CBS-TV on October 12.

The Horizon Award was conceived by the CMA new artist sub-committee, an outgrowth of the Planning and Development Committee chairmanship by Frances Preston. Says Preston, "It has been apparent for some time that the traditional voting procedure of most awards shows tends to minimize the progress and contributions of some artists whose visibility has been unusually noteworthy. The Country Music Assn., in initiating the Horizon Award, hopes to provide significant recognition for artists whose development and growth cannot be denied."

The eligibility criteria states that nominees must have demonstrated — in country music — significant creative growth and development in overall airplay and record sales, live performance professionalism and critical media recognition during the preceding year.

Cornelius Signs Pact With Elektra/Asylum

NASHVILLE — Helen Cornelius has signed a recording contract with Elektra/Asylum Records. Her first single under the deal, "Where Did Our Love Go," produced by James Stroud, will ship immediately. Cornelius scored numerous hits with former singing partner, Bob White, and as a successful cuts artist by such artists as Lynn Anderson, Jeanene C. Riley, La Costa, Meba Montgomery, Barbara Fairchild and others.

MCA SINGS BRANNON "SLOWLY" — MCA Records recently announced the signing of Kipar Brannon to an exclusive recording contract with the label. Her debut single, "Slowly," has been set for a late-August release date. Pictured at the signing are (l-r): Dr. Ron Stan- dard, Doc Ron Prods.; Brannon; Jim Fosgolds, president, MCA Nashville; and Chuck Howard, Jr., producer.

Parker Denies Wrongdoing

"No Audit Clause"

Additionally noted in the report were four other agreements signed at the same time that would benefit Parker's All Star Shows and All Star Tours. Another error in Elvis' recording contract, according to Taual, was that "it contained no audit clause" in the spectra provided for Parker's All Star Shows.

"The executives at RCA had to have realized that the side deals to Col. Parker were in effect a pay off to Col. Parker not only for the buy out, but for keeping Elvis under control in future years without an audit."

In his response to these and other allegations, Parker concluded his statement of Aug. 15 by saying, "I am prepared to fully defend myself regarding all of the allegations which have been made against me and I will take other proper legal actions which may be available to me."

Attorneys for the estate's executors filed their own report earlier that same week, but the content of the report was sealed until the court battle. The estate's court battle took place between the Internal Revenue Service's attempts to collect more than $14 million in additional taxes from the estate, which it claims the estate owes in back taxes.

The court action took place two days before the fourth anniversary of Presley's death.

8th Bluegrass Festival Scheduled For Texas

NASHVILLE — Rod Kennedy will present the eighth annual Kerrville Bluegrass Festival, Sept. 3-6, at Kennedy's Quiet Valley Ranch, nine miles south of Kerrville, Texas.

The festival features four evening concerts, the Buck White International Mandolin Championships, the Southwestern Bluegrass Band Champions and Banjo Championships, and a two-hour Bluegrass Gospel Sing Along Sunday morning.

The lineup for the event includes Buck White (namesake for the mandolin competition), Japanese fiddler, Shoji Tabuchi, Jana Jae, Jim and Jesse and the Virginia Boys, the McLain Family Band, Country Gazette, the Boys, Lost and Found, Hot Rise, Bill Grant, Delia Bell, 1980 mandolin champion Bob Clark and Japan's Lost City Mad Dogs.

Performers from Texas include the Poverty Playboys, 1980 Southwestern Band champions TVA, the Cypress Swamp Stompers, Grassfire, Hickory Hill, the Powell Family, the House Brothers, the Shady Grove Rambler, and Johnny Martin and the Bluegrass Rams of Texas.

For ticket information, write Bluegrass, P.O. Box 1488 Kerrville, Texas, 78028, or call (512) 896-3800 after 10 a.m. weekdays.

ALFA GOES COUNTRY AT THE RADISSON — Alfa Records hosted an indoor picnic at the Radisson Hotel in Nashville to celebrate the label's recent step into the country field with the Corbin/Hanner Band, which provided entertainment after the reception. The group will be touring with the Oak Ridge Boys, which recorded Dave Hanner's composition, "Beautiful You," on tour in September. Pictured at the event, which drew 150 industry executives, are (l-r): Hanner; Fred Woods, Jim Halsey Co., Shelly Davis, business manager, Oak Ridge Boys, and Bob Corbin.
The man who brought you the smash record "I Can Help" is back with "I'M INTO LOVIN' YOU" and people everywhere are finding out how much fun Billy Swan's music is.

Radio has discovered that getting into Billy Swan is easy and advantageous as "I'M Into Lovin' You" has been turning on programmers and lighting up phones all summer.

From the album—
"I'M Into Lovin' You"
FE 37079
On Epic Records & Tapes

Produced by Larry Rogers
Management: Berry Block • 11 Bailey Avenue
Ridgefield, Connecticut 06877 • 203-438-3758

Epic and are trademarks of CBS, Inc. © 1981 CBS, Inc.
## Cashbox Top Country 29 August 1981

### Chart Positions

**Weeks on the Chart:**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>8/22 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) THERE'S NO GETTIN' OVER ME</td>
<td>1</td>
</tr>
<tr>
<td>(2) RAINBOW STEW</td>
<td>3</td>
</tr>
<tr>
<td>(3) I STILL BELIEVE IN WALTZES</td>
<td>4</td>
</tr>
<tr>
<td>(4) DON'T WAIT ON ME</td>
<td>5</td>
</tr>
<tr>
<td>(5) MIRACLES</td>
<td>6</td>
</tr>
<tr>
<td>(6) IT'S NOW OR NEVER</td>
<td>7</td>
</tr>
<tr>
<td>(7) TIGHT FITTING</td>
<td>8</td>
</tr>
<tr>
<td>(8) OLDER WOMEN</td>
<td>9</td>
</tr>
<tr>
<td>(9) YOU DON'T KNOW MICHELLE</td>
<td>10</td>
</tr>
<tr>
<td>(10) PARTY TIME</td>
<td>11</td>
</tr>
<tr>
<td>(11) A TEXAS STATE OF MIND</td>
<td>12</td>
</tr>
<tr>
<td>(12) SOME DAYS ARE DIAMONDS</td>
<td>13</td>
</tr>
<tr>
<td>(13) I JUST NEED YOU FOR TONIGHT</td>
<td>14</td>
</tr>
<tr>
<td>(14) STEP BY STEP</td>
<td>15</td>
</tr>
<tr>
<td>(15) THE QUEEN OF HEARTS</td>
<td>16</td>
</tr>
<tr>
<td>(16) WE DON'T HAVE TO HOLD ON</td>
<td>17</td>
</tr>
<tr>
<td>(17) TAKIN' IT EASY</td>
<td>18</td>
</tr>
<tr>
<td>(18) TODAY ALL OVER AGAIN</td>
<td>19</td>
</tr>
<tr>
<td>(19) HURRICANE</td>
<td>20</td>
</tr>
<tr>
<td>(20) I'M GONNA PUT YOU BACK ON THE RACK</td>
<td>21</td>
</tr>
<tr>
<td>(21) QUEEN OF HEARTS</td>
<td>22</td>
</tr>
<tr>
<td>(22) DON'T NEED YOU</td>
<td>23</td>
</tr>
<tr>
<td>(23) RIGHT IN THE PALM OF YOUR HAND</td>
<td>24</td>
</tr>
<tr>
<td>(24) WHEN YOU FALL IN LOVE</td>
<td>25</td>
</tr>
<tr>
<td>(25) TEXAS COWBOY NIGHT</td>
<td>26</td>
</tr>
<tr>
<td>(26) I'LL NEED SOMEONE TO HOLD ME</td>
<td>27</td>
</tr>
<tr>
<td>(27) I LOVE YOU A THOUSAND AND ONE</td>
<td>28</td>
</tr>
<tr>
<td>(28) HUNGRY TONK QUEEN</td>
<td>29</td>
</tr>
<tr>
<td>(29) IT DON'T HURT ME HALF AS BAD</td>
<td>30</td>
</tr>
<tr>
<td>(30) LOVE AIN'T NEVER HURT NOBODY</td>
<td>31</td>
</tr>
<tr>
<td>(31) NEVER BEEN SO LOVED IN MY LIFE</td>
<td>32</td>
</tr>
</tbody>
</table>

### Hit Songs

- **I'll Drink to That**
  - John Anderson (Warner Bros. WBS 49772) 86

### Hot Singles

- **I'm Into Lovin' You**
  - Michael Jackson (Motown/UMC) 49

### Natural Sales

- **Cinderella**
  - George Michael (MGM Records) 91

### Adequate Sales

- **Your Love is the Reason**
  - Don Henley (MCA Records) 97

### Critical Success

- **Sweet Natural Love**
  - Michael McCall (Catalina/Serba/WBS 49769) 93

### Noticeable Sales

- **Man's Land**
  - John Anderson (Warner Bros. WBS 49772) 86

### Important Sales

- **That's What I Like**
  - Metallica (Elektra/Warner Bros. WBS 49772) 86

### Exceptionally Heavy Sales Activity

- **I'll Drink to That**
  - John Anderson (Warner Bros. WBS 49772) 86

### Exceptionally Heavy Sales Activity this Week

- **Love Ain't Never Hurt Nobody**
  - Bobbie Gospodaro (Curb/OBO/CBS Records) 34

### Alphabetized Top 100 Country Singles (Including Publishers and Licensees)

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label/Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) THERE'S NO GETTIN' OVER ME</td>
<td>BMI</td>
</tr>
<tr>
<td>(2) RAINBOW STEW</td>
<td>BMI</td>
</tr>
<tr>
<td>(3) I STILL BELIEVE IN WALTZES</td>
<td>BMI</td>
</tr>
<tr>
<td>(4) DON'T WAIT ON ME</td>
<td>BMI</td>
</tr>
<tr>
<td>(5) MIRACLES</td>
<td>BMI</td>
</tr>
<tr>
<td>(6) IT'S NOW OR NEVER</td>
<td>BMI</td>
</tr>
<tr>
<td>(7) TIGHT FITTING</td>
<td>BMI</td>
</tr>
<tr>
<td>(8) OLDER WOMEN</td>
<td>BMI</td>
</tr>
<tr>
<td>(9) YOU DON'T KNOW MICHELLE</td>
<td>BMI</td>
</tr>
<tr>
<td>(10) PARTY TIME</td>
<td>BMI</td>
</tr>
<tr>
<td>(11) A TEXAS STATE OF MIND</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(12) SOME DAYS ARE DIAMONDS</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(13) I JUST NEED YOU FOR TONIGHT</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(14) STEP BY STEP</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(15) THE QUEEN OF HEARTS</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(16) WE DON'T HAVE TO HOLD ON</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(17) TAKIN' IT EASY</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(18) TODAY ALL OVER AGAIN</td>
<td>BMI/Mother Records</td>
</tr>
<tr>
<td>(19) HURRICANE</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(20) I'M GONNA PUT YOU BACK ON THE RACK</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(21) QUEEN OF HEARTS</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(22) DON'T NEED YOU</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(23) RIGHT IN THE PALM OF YOUR HAND</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(24) WHEN YOU FALL IN LOVE</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(25) TEXAS COWBOY NIGHT</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(26) I'LL NEED SOMEONE TO HOLD ME</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(27) I LOVE YOU A THOUSAND AND ONE</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(28) HUNGRY TONK QUEEN</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(29) IT DON'T HURT ME HALF AS BAD</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(30) LOVE AIN'T NEVER HURT NOBODY</td>
<td>BMI/ASCAP</td>
</tr>
<tr>
<td>(31) NEVER BEEN SO LOVED IN MY LIFE</td>
<td>BMI/ASCAP</td>
</tr>
</tbody>
</table>

### Exceptionally heavy sales activity this week

- **I'll Drink to That**
  - John Anderson (Warner Bros. WBS 49772) 86
COUNTRY MIKE

OCRB ASSURES STRONG BROADCASTING FUTURE — The Organization of Country Radio Broadcasters (OCRB), founded in its original form nearly 13 years ago, is perhaps most notably recognized for sponsoring the annual Country Radio Seminar, held each March in Nashville. But what is not recognized is the other activities that the OCRB in- cludes to fulfill its primary purpose of benefiting the broadcasting in- dustry. Recently the OCRB donated $2,500 to the Recording Industry Management Program at Middle Tennessee State University in Murfreesboro, Tenn. The donation has been earmarked specifically for updating and expanding facilities at the university. Since the students who, for the past several years, have aided in the presentation of the Spring Country Radio Seminar. In addition, the organization has established a scholarship fund for stu- dents enrolled in an accredited college or school who are pur- suing a bachelor’s degree in broadcasting or telecommunications. The scholarship consists of $1,000 per academic year, for two years. Thus far, since 1975, the OCRB has awarded scholarships to students at schools such as Iowa State, Texas Tech, Middle Tennessee State University Selon Hall College, the University of Kansas, and Marshall University. The results of these awards and scholarship, as well as the Country Radio Seminar, have already proven that the OCRB is securing a solid future for the broadcasting industry.

PERSONALITY PROFILE — Bob Cole began a broadcasting career at the age of 14 doing odd jobs and “just kinda hangin’ around” at hometown sta- tion, WWOK/MIami, a former country formatted powerhouse. After gaining valuable ex- perience from such mentors as Ted Cramer, the “cross the street” MOR station WOOG tured Cole into doing an all-country show, with a mixture of interviews, country music and some MOR. The mixture didn’t settle well, however, so in 1976, when Mac Allen, then national program director at WRQV, suggested to his boss, company-owned KKK, immediately agreed. Program director Chris Collier hired Cole to handle the all-night slot, and he was thrust into country radio, big time. But after a couple of years putting up with the big city, Cole made a visit to Austin and KOK and shortly after- wards, took over the mornings, as well as helping out with the music chores. Approxi- mately two years later, he was elevated to program director, a position he held for one year until his recent resignation from that post. Cole continues to carry the mornings for KOK in addition to these accomplishments. Cole is currently president of the Federation of International Country Air Personalities (FICAP), was recently nominated for a position on the Country Music Assn. (CMA) board of directors in the DJ category, and in 1980 was named disc jockey of the year, medium market, by the CMA.

STARSEARCH REPS TO HIT THE RADIO TRAIL — According to Bill Starnes, executive producer for the Wrangler Country Starsearch, representatives from the Starsearch com- mittee are gearing up for a three-week, nationwide country radio blitz. Starsearch reps will be assisting stations that have agreed to sponsor local competitions for what is billed to be “the largest country talent hunt ever.” More than 500 stations across the nation have ex- pressed interest in the competition sponsored by Wrangler. Wrangler will not only be providing the administrative funds for the contest, but $200,000 in prize money as well. Radio stations will begin local competitions in September, with state finals to be held in January, and the national finals will be held in Nashville, Tenn. For more details, call the Wrangler Country Starsearch consultants at (713) 898-0812.

FLOOD TO KNIX — Terry Flood has been named music director of KNIX-AM, and will become the station’s mid-day air personality. Flood replaces Buddy Allen, who was recently named operations manager at KNIX-AM/FM sister stations, KUZZ and KKKX, Bakersfield, Cali. He arrives in the Phoenix country market after having programmed KATY/San Luis Obispo, Cali. Prior to that, Flood was the music director of KWOD- AM/Sacramento.


KIKK HOSTS “KISS-OFF” CONTEST — To kick promotions for Ronnie McDowell and his hit single, “Older Women,” KIKK/Houston sponsored a “Kiss-Off” contest, for older women only. One-hundred-twenty women, all over 25, turned out at the San Antonio Rose, and three lucky DJs acted as preliminary judges. When McDowell arrived in Houston, the number had been trimmed to 16, and he took the opportunity to choose the four finalists. They won a full catalog of McDowell’s Epic LPs, plus a “Good Time, Lovin’ Man” T-shirt. Donna Harrison, the grand prize winner took home the LPs, the T-shirt and a gift certificate to Steigb’s Western Wear in Houston.

Rhubarb Jones
WLWI/Montgomery

Tom "Cat" Reeder
WKCW/Weatherford

Tom Newman
KGAS/Pampa

Cathy Hahn
KLAC/Los Angeles

Jay Phillips
WMAG/Chicago

Ron Deenham
KJEM/Boise

Reggie Neal
WXBO/Bristol

Paul Thorne
KUGN/Eugene

Bob Cole

CHIC DOHERTY: 35 years with MCA And Still Going Strong

Rhubarb Jones
WLWI/Montgomery

Tom "Cat" Reeder
WKCW/Weatherford

Tom Newman
KGAS/Pampa

Cathy Hahn
KLAC/Los Angeles

Jay Phillips
WMAG/Chicago

Ron Deenham
KJEM/Boise

Reggie Neal
WXBO/Bristol

Paul Thorne
KUGN/Eugene

House Of The Rising Sun — Dolly Parton — RCA

You're Only The Darner — Pam Hobbs — 50 States

House Of The Rising Sun — Dolly Parton — RCA

What In The World Comes Over You — Tom T. Hall — RCA

Wish You Were Here — Barbara Mandrell — MCA

Teach Me To Cheat — The Kendalls — Mercury

Miss Emily's Picture — John Conlee — MCA

My Baby Thinks He's A Train — Rosanne Cash — Columbia

Most Active Country Singles

CHIC DOHERTY: 35 years with MCA And Still Going Strong

Cash Doher

1. The House Of The Rising Sun — Dolly Parton — RCA

2. My Baby Thinks He's A Train — Rosanne Cash — Columbia — 36 REPORTS

3. Miss Emily's Picture — John Conlee — MCA — 26 REPORTS

4. She's Steppin' Out — Con Hunley — WARNER BROS. — 22 REPORTS

5. Crying In The Rain — Tammy Wynette — EPIC — 22 REPORTS

6. Superwoman With A Radio Gun — Charley McClain — EPIC — 18 REPORTS

7. Teach Me To Cheat — The Kendalls — Mercury — 18 REPORTS

8. Lefty — David Frizzell — WARNER BROS. — 17 REPORTS

9. I'll Drink To That — Billy Parker — SOUNDBASES — 16 REPORTS

10. Memphis — Fred Knoblock — SCOTTI BROTHERS — 16 REPORTS

11. Right In The Palm Of Your Hand — Mel Diancll — CAPITOL — 51 REPORTS

12. When You Fall In Love (Everything's A Waltz) — Ed Bruce — MCA — 43 REPORTS

13. I Love You At Thousand Ways — John Anderson — WARNER BROS. — 45 REPORTS

14. I Need Someone To Hold Me — Janie Frick — COLUMBIA — 45 REPORTS

15. Take It Easy — Lacy J. Dalton — COLUMBIA — 48 REPORTS

16. Never Been So Loved (In All My Life) — Charley Pride — RCA — 45 REPORTS

17. Honky Tonk Queen — Moe Bandy & Joe Stampley — COLUMBIA — 45 REPORTS

18. Hurricane — Leon Everette — RCA — 43 REPORTS

19. I'm Into Lovin' You — Billy Swan — EPIC — 43 REPORTS

Most Active Country Singles

(continued from page 30)

For Doherty, what he remembers most about his 35 years in the business. Though artists do come and go, and he has seen many who possess a certain quality favored by a station. "The one thing that I think longevity in a career can be at- tributed to a number of factors — attitude, integrity, ability — all of it combined," Doherty said. "You’re speaking of people like Bill Monroe and Ernest Tubb — they're great people. You learn a lot just watching and observing how they handle things — they are very professional. It’s a real pleasure to have known them, and work with them. But there are artists around today who will do the same thing — Loretta Lynn, George Jones — who have maintained the knack to name artists for fear I’ll leave some out. You learn something from them all.

The most important thing for me was to work hard enough to be able to work with them. You can always work hard enough to praise Doherty. Brenda Lee, who was in the studio working on a new album for MCA and a song that she had written, asked if she could have film, Only When I Laugh, credited Doherty with breaking her first in- ternational hit, “Sweet Nothin’s,” in 1959. "You wouldn’t give up on it,” Lee said. “The song just laid around for about six months, getting a little airplay in the south. Then they did it on Cincinnati, and before I knew it, went gold. That was a big record for me. Chic’s a good worker — he likes his people. He lets do them person- normally, not just as artists. He gives everything that he personal touch. I know he'd well-loved by the artists and by his peers.”

Conway Twitty, another long-time associate of Doherty's, has a lot of credit in his friendship with the executive. "I truly believe that the only thing more important than having a friend is being a friend," Doherty said. "I want to thank Chic for being my friend throughout most of my professional life,” Twitty said. “All congratulations on his 35 years with MCA.”

Even with the staying power some artists possess, Doherty maintains change is not only inevitable, but necessary. His enthusiasm is easily nurtured with the num- ber of new artists coming along daily. "When you can break through with a Terri Gibbs or a George Strait, watch new people come along and develop, it’s very exciting to be a part of that," he said. "Not that I’m responsible, but you have a small part in it, and it’s a real enjoyment.”

Even though country music fans have long noted for their loyalty to the artists of the genre, Doherty said that it has never been easy to make it big. He granted however, that the expanded number of venues and outlets do make it a little easier for acts to break a bit quicker today. "However, it shouldn’t be easy," he said. "If it was, we’d all do it all. You can make more money singing than you can sell! But we’ve never had a desire to be an artist! I love sell- ing and working with the artist.

So many years in the music industry suggests a close knot of scrap books and photo albums and a mind full of memories, and Doherty admitted he has his share. But as many professional triumphs as he has experienced, he still insisted it boils down to one thing — the people he has known. "It’s great having met and worked with so many great artists," Doherty said. "Not competing, but working with them as part of their careers — getting to know them, watching their growth. Also, working with so many fine people like Owen Bradley. Those are the things I think I’ll always remember."
Helen Reddy: Multi-Talented Artist Explores New Horizons

(always taught to prize versatility, the more things you could do, the more valuable you were."

So what videodisc is going to do is emphasize the fact that you're selling your entire persona. It will force people to develop more of their performing talents—to sing well, to dance, to move properly and so on.

Reddy's commitment to the "total" performer has also put her in a special position as far as serving as an example for young, aspiring artists. "If you know someone else has done it, you know it can be done. It's not impossible."

Inspiration For Others

"And I like to think that sometimes when I'm out there on stage, there's a young girl out there who's thinking about going into the business, who's watching me like a hawk, because I used to do that. I used to go and study a performer, show after show. I remember going to see Marlene Dietrich one time and taking 12 pages of notes just on her lighting, which just blew me away. I had never seen anybody with lighting like that in my life."

Actively involved in a wide range of activities, Reddy has reached what many people would be satisfied to call a "pinnacle of a career." However, she refuses to let self-importance get in the way of true perspective.

"In the few quiet moments I have to myself before I walk out onto the stage, I remind myself that performing is a privilege and a responsibility. That's the most important thing you have to do if you're not going to let your ego run your life."

Pasha To Push Thorpe LP With Major Promotion, Merchandising Campaign

(continued from page 6)

Armed with experience gleaned from experience at two major record corporations and having operated an independent studio and production company, Proffer was able to advance his philosophy to CBS' Tony Martell, vice president/general manager of E/P/IA. The company provides full-line manufacturing, marketing, promotion and merchandising services to Pasha.

Joining Proffer in operation of Pasha Records is Ray Stevens, a long-time industry insider who will serve as vice president and general manager.

"Billy and I have studied together the last four years and have built a base at AOR radio, so we thought the right thing was for him to launch the label," Proffer said. More Than A Concept

In contrast to the concept albums Thorpe released while with other labels, including "Children Of The Sun" and "21st Century Man." Proffer said, "We thought it was time to do a very street-oriented rock record with Billy that could transcend all classifications and all questions about Billy's scope as an artist beyond concept records."

In efforts to develop a unique identity-building tool and create a buzz on the "Simulation" album at radio and retail, E/P/IA marketing vice president Ron McCarrel and Larry Stessel, west coast merchandising director, developed a 7" record containing a five minute montage of the key tracks from Thorpe's LP, resembling the trailers used to promote upcoming movies.

The sampler was first sent out to the industry through a national trade publication. It was later sent to CBS branch and field staffs with a voice-over explaining the upcoming merch campaign; then sent on to radio and to retail, which used them as bagstuffers with purchase of other AOR product.

Stessel explained that additional point-of-purchase material to be released to retail includes a specially manufactured two-sided poster, back and front cover flats and a special black button with "Simulation" in white lettering that was sent in for display at each album's release.

He also said that a special press kit was also prepared and sent out to publications along with the button.

Thorpe and Stevens have also gone on the road to visit various CBS branches— including Dallas, Atlanta, Cleveland, Chicago, St. Louis, Kansas City, New York, Toronto, Philadelphia and L.A.— to acquaint field staffs with Thorpe, his product and the Pasha label.

Still on the drawing board are plans for a Thorpe promotion video, possible television appearances and a 20-40 date tour.

TV Special Set For Bandstand's 30th Anniversary

(continued from page 6)

Part of that "unusual content" will be a performance by a special supergroup assembled by Klein. The group will play "Rock Around The Clock" alongside a screen featuring Bill Haley And The Comets' 1957 Bandstand performance of the same anthem. "They'll be playing along with Haley," enthused Klein. "It'll be a great jam and a tribute to one of the late great rock 'n' rollers as well."

Super group

The supergroup will consist of the following artists: Mick Fleetwood and Nigel Olsson, drums; Stanley Clarke, James Guercio and Larry Graham, bass; Doug Kershaw and Charlie Daniels, fiddle; Grover Washington, Junior Walker and Tom Scott, saxophone; Frankie Avalon, trumpet; Billy Preston and George Duke, keyboards; and Johnny Rivers, Ray Parker Jr., Lee Ritenour and Duane Eddy, guitar.

In addition, the regular dance coups from the 1952-57, 1962-67 and 1972-77 eras will be interviewed and featured in a spot light dance. Film clip vignettes chronicling the popular musical artists and music of the respective eras will also be shown.

And while contemporary stars like Kim Carnes and the Oak Ridge Boys will be performing, rare appearances by Connie Francis, Duane Eddy, Frankie Laine and The Righteous Brothers have been arranged as a special tribute to Clark.

Format Unchanged

"The special will also prove that Bandstand has remained one of the constants of pop music," explains Klein. "We've always had the dancers and the rate a record, etc. The only things that change are the way the kids look and the sounds they are dancing to."

American Bandstand's 30th Anniversary will be directed by Barry Glazer and written by Robert Arthur.

TUBES GET TAPE D— Capitol recording group the TUBES was recently in New York for an appearance on the Tomorrow: Coast To Coast Show. Pictured at NBC after the taping are (L-R): Roger Stein of the group, Maureen O'Connor, east coast publicity, Pasha Records, group member of the group, B.J. Davis, vice president creative services/press and artist relations, Capitol, Michael Cotton and Prance Prince of the group: Doreen D'Agostino, east coast publicity, Capitol Records, and Bill Spooner of the group.

28

Cash Box/August 29, 1981

www.americanradiohistory.com
TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Weeks on Chart</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
</tr>
</tbody>
</table>

1. STREET SONGS
   RICK JAMES
   (Gordy/Motown G-1008)
   1971

2. IT MUST BE MAGIC
   TEMPLE OF LOVE
   (Gordy/Motown G-1004)
   1971

3. DIMPLES
   RICHARD HARRISON
   (Fontana 5332)
   1971

4. I'M IN LOVE
   EVELYN KING
   (Soul charts)
   1971

5. IN THE POCKET
   LISA LACKAZE
   (Motown N-720)
   1971

6. LIVE IN NEW ORLEANS
   MAZE featuring FRANKE BEVERLY
   (Capitol S/C 12155)
   1972

7. WITH YOU
   STACY LATTIMORE
   (Columbia FC 37464)
   1972

8. BLACK & WHITE
   GEORGE McCRAE
   (Elektra EP-18)
   1972

9. WINNERS
   MARLON HERS JOHNSON
   (Capitol S/C 12155)
   1972

10. JUST BE MY LADY
     LARRY GRAMM
     (Warner Bros. S/BK 3598)
     1972

11. CHILDREN OF TOMORROW
     MURRAY THE K
     (A&M S/C 5791)
     1972

12. CAN WE FALL IN LOVE
     AGAIN
     TEDDY TRAMM
     (Artists AL 9544)
     1972

13. ENDLESS LOVE
     GEORGE MICHAEL
     (Geffen FC 37464)
     1972

14. IN THE NIGHT
     CHUCK WILLIAM
     (A&M S/C 7200)
     1972

15. NIGHTS ON BROADWAY
     RONNIE MILLER
     (Capitol S/C 12155)
     1972

16. THE KNIGHTS OF THE TABLE
     JAZZ BAND
     (Capitol S/C 12155)
     1972

17. BLACK TIE
     THE MANHATTANS
     (Soul S/C 12155)
     1972

18. MY MELODY
     STANLEY SHERWOOD
     (Motown S/C 12155)
     1972

19. THE CLARKIE/DUKE PROJECT
     STANLEY CLARK
     (Capitol S/C 12155)
     1972

20. THE MAN WITH THE HORN
     LEON RUSSELL
     (Atlantic FC 37464)
     1972

21. THE DUDE
     STEPHANIE MILLS
     (Kenton K 12155)
     1972

22. NIGHT CLUBBING
     DANCE ANGELES
     (Warner Bros. S/BK 3598)
     1972

23. THE BROOKLYN BRONX
     BOBBY BROWN
     (Columbia FC 37464)
     1972

24. WALL TO WALL
     ELVIS COSTELLO
     (Columbia S/C 12155)
     1972

25. VESPERAL
     DEBRA LAWSON
     (Elektra EP-18)
     1972

26. STEPHANIE MILLS
     (Kenton K 12155)
     1972

27. BREAKIN' A WAY
     AL JARREAU
     (Warner Bros. S/BK 3598)
     1972

28. THREE FOR LOVE
     SHALAMAR
     (Motown S/C 12155)
     1972

29. SECRET COMBINATION
     RONNIE MILLER
     (Warner Bros. S/BK 3598)
     1972

30. CAMERON'S IN LOVE
     RALPH CAMERON
     (Atlantic FC 37464)
     1972

31. RADIAN
     KARYN WHITE
     (Atlantic FC 37464)
     1972

32. LOVE ALL THE WAY
     ARETHA FRANKLIN
     (Artists AL 9544)
     1972

33. SWEET AND SENSUOUS
     JEAN CARR
     (S/C 37464)
     1972

34. WHAT CHA' Gonna DO
     CHAKA KHAN
     (Warner Bros. H-3256)
     1972

35. UNLIMITED TOUCH
     (Prestige PRL 1218)
     1972

36. MIRACLES
     THE TEMPTATIONS
     (Motown S/C 12155)
     1972

37. TOO
     THE RHYTHM BAND
     (Tubu/CBS FC 37464)
     1972

THIRD WORLD FAIR — Members of Columbia recording group Third World made a special guest appearance during the recent Black Music Assn. -sponsored Family Fair held at the Pasadena Rose Bowl. Pictured hanging out backstage are (&-l): Willis Stewart of the group, Steve Wonder, Stephen Coore, William Clarke, Richie Daley, and Michael Cooper of the group.

THE RHYTHM SECTION

STARS ON PARADE — Having already aired in several cities, the 1961 Lou Rawls Parade Of Stars telethon has reportedly reached the $2 million mark in raising money for the United Negro College Fund. Expected to eventually air in 60 markets, the three-hour entertainment special was produced by a grant from the Anheuser-Busch Companies, Inc. and features Natalie Cole and Ed McMahon, who hosted the telethon; Sammy Davis, Jr.; Sister Sledge; Dionne Warwick; Jerry Lewis, Tony Bennett and others. During August, Miami, Boston, Sacramento, San Diego, Tampa, Dayton, Phoenix and New Orleans have already or will air the special.

KACE TALENT — Finalist in the KACE/ARCO Summer Concert in the park talent showcase strutted there stuff Aug. 23 at West Los Angeles College before an estimated 15,000 members of the community and executives of major record companies. The finale was the close of summer-long competitions co-sponsored by the L.A. radio station and the Atlantic Richfield Company. Among the acts who participated in the concert were The Stage Warriors, The Shadow Play, Tease, O-Ace and Tracy and Friends. Also performing during the show was the reknowned comedian Paul Mooney. The three top acts will receive $1,000, $750 and $350, respectively.

WHO'S GOT THE PAPERS? — Boardwalk recording artist Richard "Dimples" Fields, whose "Dimples" album is cresting at #3 on the Cash Box Black Contemporary Albums chart, has created quite a stir with his unreleased single from the LP, "She's Got Papers On Me," which has enjoyed healthy airplay. Despite the potential bruahaha caused by the "Sapphire" image created by Betty Wright, who does a spoken word lambasting of Fields on the song, two artists have prepared satirical comment on Fields' dilemma. "You Got The Papers (But I Got The Man)" by Jean Knight & Premier (#79 on the B/C singles chart) and "She Got The Papers (I Got The Man)" by Barbara Mason on WMOT Records (#81 bullet on the B/C singles chart) are rebuffals to the Wright outcry on Fields' record. But that's where the similarity ends. Mason's record offers an amorous and serious reading of the satire, while Knight comes off like Millie Jackson, fussin' and fightin' verbally while telling it like it were. Both records are novels records spoiling for another novelty record. One choice hit, with both of them being the sharing man, whoever he is. But what about the man? What does he have?

MULTI-TRACKING — Philadelphia International Records (PIR) heads Ken Gamble and Leon Huff are busy at Sigma Sound Studios in Philadelphia putting the final touches on LPs by love crooner Teddy Pendergrass and energetic songwriter Patti LaBelle. Also starting a PIR project are the Jones Girls with producer Dexter Wansel. Also at Sigma/Philly is newly-signed EMI artist Melba Moore touching up her forthcoming debut album. The first single from the LP, "Take My Love," has already been released. The album is being produced by McFadden & Whitehead. With help from producer Sandy Liner, Miracle/Atlantic artist T.S. Monk is completing work on his second LP for the label. In the N.Y. Sigma studios, Jimmy Simpson is reinventing "Shout" and the title track from Miles Davis' current Columbia LP "Man With The Horn" for a 12" single.

NIGHTCLUBBED — At the Savoy to support her current Warner Bros. LP, "Nightclubbing," disco deva-turged-pro- rocker Grace Jones had to actually club a New York man who jumped from the audience and attempted to handcuff her ankles as she sang. The tall, statuesque woman collided the young man after one cuff was around her ankle and began to punch him. Security guards saved the 16-year-old fan and Jones continued her show.

HOT CROSSOVER VINYL — Jazz and R&B to pop crossover this week spiked off, but "Freetime" by MCA'S Spyro Gyra (#112 bullet), the Gordy/Motown self-titled Temptations LP (#131 bullet); the self-titled debut by Warner Bros. group The Time (#169 bullet) debuted this week on the Cash Box Top 200 Albums chart. Aretha Franklin's Arista single, "Love All The Hurt Away," debuted at #88 bullet on the Cash Box Top 100 Singles chart.

REGENCY SUNSHINE — Artists appearing in the forthcoming film Reggae Tribute, which was shot during the fourth annual Reggae Sunsplash held recently at Montego Bay in Jamaica, will equally share a portion of proceeds from the film as assigned by producers Michael Butcher and Robert Pechisher. A charity set up in the name of the late, great Bob Marley will also receive a portion of the film's proceeds. The picture is set for worldwide release shortly before Christmas.

SHORT CUTS — Members of the Tavares Family, including members of the Capitol recording group Tavares; recently sponsored the Albina Tavares Assn. Bike Ride for the Children of Atlanta. Named in honor of the family's late mother, the five-mile bike ride was held in Dunwoody Park. The Beacon Theatre in New York will host Gretnee Coleman and his Prime Time band as headliners at the Latin American Jazz Festival's "Salute To New Music," Aug. 28.

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

| Week(s) On Chart | Week(s) Off Chart | Work(s) On Chart | Work(s) Off Chart | Work(s) At Peak | Work(s) At Peak
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>38 A LITTLE BIT OF JAZZ</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>37 TURN IT OUT</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>36 TURN IT OVER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>35 FREEWAY</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>34 NEVER TOO MUCH</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>33 IT'S YOU</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>32 HEARTBEAT</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>31 WIKKA WAPPA</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>30 DO YOU LOVE ME?</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>29 CLASSY LADY</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>28 I WANT YOU</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>27 GENERAL HOSPITAL</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>26 NIGHT (FEEL LIKE GETTIN DOWN)</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>25 SUMMER FUN</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>24 STAY AWAKE</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>23 I CAN'T LIVE WITHOUT YOUR LOVE</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>22 MIGHTY FINE</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>21 FUNKY BEBOP</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>20 I'M YOURS</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>19 LOVE YOURSELF</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>18 I'M A WOMAN</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>17 I'M A MAN</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>16 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>15 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>14 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>13 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>12 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>11 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>10 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>9 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>8 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>7 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>6 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>5 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>4 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>3 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>2 I'M A WOMAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
<tr>
<td>1 I'M A MAN (DEEPER</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
<td>8/33 Chart</td>
</tr>
</tbody>
</table>
1. CANT LIVE WITHOUT YOUR LOVE — TEDDY PENDERGRASS — PHILADELPHIA INTERNATIONAL/CBS
2. CAN I BE MINE — CHOCOLATE CITY/JOPLYN
3. LOVE ALL THE HOUR AWAY — ARETHA FRANKLIN
4. THE TEMPTATIONS — MOTOWN/MIKE ROBERTS
5. I BELIEVE IN LOVE — ROCKIE ROBBINS

DAVID BAZAUX — DON KESSLER
10. YOU CAN'T CALL ME BABY — JIMMY WILLIAMS
11. LICK MY LIPS, KISS ME — RONNIE MILLER
12. GIVE ME A LITTLE LOVE — JAMES BROWN

WARNER BROS.
13. FREE LOVE — JAMES BROWN
14. THE FIRST TIME EVER I SAW YOUR FACE — MARVIN GORDON
15. WHERE ARE MY FRIENDS — GARY PINE
16. WHAT A NIGHT — ALI NEVIN
17. FOR EACH OTHER — THE ROLLING STONES
18. SHE'S THE ONE — BOB MARLEY
19. LICK MY LIPS, KISS ME — JAMES BROWN
20. I'll EXPLAIN — ALI NEVIN

STUART CAMPBELL — WARNER BROS.
21. WHERE ARE MY FRIENDS — GARY PINE
22. FOR EACH OTHER — BOB MARLEY
23. SHE'S THE ONE — BOB MARLEY
24. I'LL EXPLAIN — JAMES BROWN
25. TANGLED UP IN BLUE — JOHN DENVER

DARRELL YOUNG — VEL
26. JUMPIN' BEANS — HENRY JONES
27. IL DE SIAM — HENRY JONES
28. COME AWAY — HENRY JONES
29. COME AWAY — HENRY JONES
30. COME AWAY — HENRY JONES

INDEPENDENT
31. IT'S THE END OF THE WORLD AS WE KNOW IT (AND THE WORDS SEEM TO GET HARDER AND HARDER)
32. TANGLED UP IN BLUE — JOHN DENVER
33. JUMPIN' BEANS — HENRY JONES
34. IL DE SIAM — HENRY JONES
35. COME AWAY — HENRY JONES
36. COME AWAY — HENRY JONES
37. COME AWAY — HENRY JONES
38. COME AWAY — HENRY JONES
39. COME AWAY — HENRY JONES
40. COME AWAY — HENRY JONES

INDEPENDENT
41. IT'S THE END OF THE WORLD AS WE KNOW IT (AND THE WORDS SEEM TO GET HARDER AND HARDER)
42. TANGLED UP IN BLUE — JOHN DENVER
43. JUMPIN' BEANS — HENRY JONES
44. IL DE SIAM — HENRY JONES
45. COME AWAY — HENRY JONES
46. COME AWAY — HENRY JONES
47. COME AWAY — HENRY JONES
48. COME AWAY — HENRY JONES
49. COME AWAY — HENRY JONES
50. COME AWAY — HENRY JONES
THEY CALL IT STORMY MONDAY — In this world of increasingly tighter radio formats, it’s getting tough to find a radio show with a personality. Yet, for the last three years, WBAI in New York has given new life to old William Hayes’ trio. For the last three years, they have been playing nightly, each night featuring a different arrangement of the group. They leave their listeners’ week off with a mixed bag of jazz, blues, R&B and ethnic music. Entitled Stormy Monday, the weekly three-hour “improvised turntable” format they employ gives Misses. Brown and Jackson a chance to philosophize, sing, preach the healing powers of music and otherwiseトーレム at the mouth while delivering a broad array of talent. It’s a great show and well worth a listen. James Booker to Pharaoh Sanders. To our ears, the results are unmatched by any other program on the New York dial, and the reason has as much to do with the DJs as it does with their broad selection of music. Aside from hosting Stormy Monday, Brown is an accomplished musician who also hosts a nightly jazz program on Newark, N.J.’s public radio station, WBGU. Jackson is a freelance writer whose projects have ranged from a recent profile of poet Ed Sanders in the Village Voice to a scholarly treatise on ethnomusicology entitled Ancestor Worship and the Art of Record Collecting. Between his regular gigs, he’s also been a stone untourned in their quest for an invigorating and unpredictable program. Initially a spin-off of a weekly program called “The Blues of the States,” the format included a third hour and a stronger emphasis on blues. “A lot of people still enjoy the blues, so we decided to stick with the blues as a philosophy. But for Stormy Monday, that’s not what the show is about per se. We try not to stick to one genre. We even try to play stuff we don’t like.” But playing things they don’t like is made difficult by the fact that they draw the program from a variety of sources. “We’ve been accused of having a loose collection of artists. ‘We’d play more of the new product if we had it,’ said Jackson, a surprising remark when one considers how frequently record companies complain that there is no place for them to take their new product. But the music is only one facet of Stormy Monday. Jackson and Brown employ preacher personas and church parables to bolster the healing powers of music, frequently singing and chanting in a gospel style. “We just started goofing around with a mock sermon one time,” recalled Jackson, “and Chris Albertson, the writer, called and said, ‘You know, I love this idea, and I love doing it more from that point on. I think we’re on to something.’” With the show firmly established, Jackson and Brown are eying bigger games. A Stormy Monday party on Sept. 26 will be the vehicle for an auspicious announcement. “We’re coming out as a country,” revealed Jackson, who added that the company will also be “a chance to meet some of our fans.” Presently looking “for a small island somewhere,” Forman makes it clear that Stormy Monday already has the necessary components to create a successful nation. “We’re already an imaginary country located somewhere between a dirty mind and a pure heart,” he said.

JAZZ FEST — A pair of formidable trumpet men, Freddie Hubbard (I) and Allen Vizzutti exchanged greetings during their recent appearances at the first Santa Barbara Jazz Festival.

JAZZ ALBUM PICKS

BLYTHE SPIRIT — Arthur Blythe — Columbia FC 37427 — Producers: Arthur Blythe and Jim Fishel — List: 1

The unique group voicings that always have been a trademark of saxophonist Arthur Blythe’s recordings come to maturation on this disc. Though his own vibrant tone has always been easily identifiable, it’s rare when a back-up band can elicit this kind of listener recognition. Aside from Blythe’s usual recording cohorts, keyboardist Amina Claudine Myers finally gets recorded by a major label, and the broad selection of tunes makes this a real tour de force.


Pianist and AACM founder Muhul Richard Abrams renews his longstanding relationship with violinist Leroy Jenkins on this adventurous duet session. Jenkins continues to be one of the handful of jazz violinists attempting to stretch the instrument’s role in improvisational ensembles, and his approach features a mastery of the instrument’s frequently overlooked percussive properties.

FOR STU — Barry Altschul — Soul Note SN 1015 — Producer: Barry Altschul — List: 11.98

The effusive drumming of Barry Altschul should be well-known to fans of Bob James, Anthony Braxton and Sam Rivers. A consummate technician and master of swing, Altschul again proves here that he has the sensitivity to direct and push an ensemble. The opening track, “A Child’s Love,” is a perfect example of his approach, as he mimes considerable things about the U.S. “The audiences over in Europe are really something,” said Wilkins. “But I don’t care what anybody says — there’s no audience in the world as knowledgeable and appreciative as the one in New York.” Thank you, Ed.
Argentina

BUENOS AIRES — There is plenty of gossip about the possible sale of Recordings and the closing of pressing plants. Although no official information could be obtained, there is talk about negotiations regarding the possibility of EMI starting to distribute the PolyGram product. Another of the deals should involve CBS and indie producer Asylum Records. Asylum has recently bought an interest in a music label. As we have reported before, RCA is distributing Microfon, effective since July, and the deal is a still unconfirmed rumor.

Argentina is becoming an exporter of TV-advertised records. This year's first album released by Peruvian TV Channel 5 (Panamericana Television) under a plan devised and blueprinting until the arrival of ATC Records in Buenos Aires has reached the top of the charts in that country, according to reports. German Klein, manager of the ATC division in Buenos Aires, told Cash Box that there are several other TV stations in Latin American countries like Chile and Colombia that are interested in the expertise and mythology promoted by ATC in Argentina, which is different from the techniques used by K-Tel worldwide and the ARS division of CBS in the U.S. The main point is the partnership established between the TV plant and as many record producers as possible, which means an enlargement of the market instead of a substitution. Klein stressed that the coproductions between the two remain small and its structure triangular (management-promotion-ASR) to maintain low costs. According to Klein, there should be high chart penetration and money available for the development of new artists and the release of classical music records and albums of high quality but low market appeal.

Alberto Caldeiro, commercial director of EMI, returned from a trip to the U.S. and started a series of visits to dealers in the provinces. He told Cash Box that a new Québec album was expected to appear in March 1982 and that their latest LP, “The Game,” is still selling very strongly.

PolyGram hosted a party at the Automobil Club to introduce an album recorded by Los Arroyenos and Zamba Quintet titled “Guanteblanco y la Patria.” The record is devoted to the most important names in the history of this country, with folk music arrangements of Miguel Símon.

Germany

MUNICH — Teldec Records has just acquired two new labels from the U.K. — Laurie Dunn’s Statik Records and Jive Records. In the meantime, Metronome Records of Hamburg acquired the Safari and Vanguard labels, which include rights to acts like Toyah and catalog by Jean Baez, Aphonse Mouzon and Country Joe McDonald. Peter Zundrum, former owner of Good Music News Management in Zurich, has started a new label called The Swiss Connection.

Ralph Siegel’s Jupiter Records in Munich has been distributing rock wave bands and is offering a special new package for the summer season (K-tel and Atlantic, among others). There have been approaching the summer season in a different manner, relying on heavy TV ordering to generate sales. Both companies, however, are feeling the situations in London are also experiencing success with more cohesive packages.

The album is to be released by Pat Benatar and Blondie. Ariola is planning a special promotion campaign for its Chrysalis licensee. Jim Steinman has also been the subject of a major promotional push by his label, CBS.

On Sept. 24, the Saarländische Rundfunk will present its Golden Europa awards to the most successful charting acts in the land. Kate Bush, Udo Jürgens, Boney M. and Robert Palmer are set to receive awards during the event, which will be broadcast on German TV. Helen Reddy and Cliff Richard will also be honored.

gerhard Augustin

ITALY

MILAN — Following the authors and the composers, the record producers are also collecting themselves in an association (API) to protect their rights. One of the organization’s promoters, Roberto Dane, announced it will begin operations next month and will include most of the record producers in Italy.

After a long period of absence from the record scene, Rosanna Fratello has signed on with Durium. On this label, she just released a single, “Schiavo.”… The Quartetto Cetra vocal group, which is celebrating 40 years of activity, released a new single on Belmusica label, distributed by Ri-Fi.

A group of private Italian radio stations staged a black out on broadcasted music to protest against the new laws in the matter of copyright introduced by the Italian Authors and Publishers Society (SIAE). A meeting to discuss the questions between the radio stations and SIAE has been planned for the end of the summer.

Mia Records has started a new jazz series, called Jazz 80. First release is an album by the famous Quintet. In the meantime, the company has moved to the new address of Via le Mazzini, 19, Rome. The new series is to be issued by the Singers/Songwriters Review, which will take place in Sanremo from Sept. 1-5, has been announced. Among the artists scheduled are Leo Ferre, Lilli Llach, Giorgio Gaber, Paolo Conte, Paolo Pietsrangeli and Roberto Vecchioni.

marco de luigi

BPI Struggles To Reinforce Public Confidence After Tape Tax Setback

(continued from page 14)

ago, the majors have not managed to abrogate, just their complete independence or their right to sell these acts.

One reason for the strength of the independent scene must be that yesterday’s consumer has become a bigger composer, artist or entrepreneur. The disaffection of one side of the retail counter has been joined. The government denial to initiate a tape tax seem to be able to the lastest in a continuing series of protests. But what really needs to be understood is that the industry has a very real and sustained problem with its public image. The kid on the street, with his cassette machine or the adult at home with a music center, the way that the BPI has presented itself through the press and TV cannot fail to seem high-minded and astute. The BPI, it is offered to turn on feeling about the tape tax and, more generally, to garner public understanding of the workings of the industry. must be more open with its information. It is justly its assertion that the industry loses one million pounds ($1.8 million) per day through home taping. It must also take more care to explain to the public how the industry is hard-up when, in the same paper, the same day, can read of an Elton John or a Paul McCartney whose income…

The BPI has not allowed for any possibility of debate in its official announcements on the effects of home taping which it does, when, why or to the long term effects on the industry. The owner of a record, if releasing tapes copies the music on tape for use in his or her car or portable machine is technically in breach of copyright, yet it seems unfair to suggest that the consumer, in a pre-recorded cassette, especially when retailers often sell tapes at a higher price than discs, despite manufacturers bringing the two prices into line. Surely a tape tax that diffused people from enjoying music at all, will not prove possible in the long run, have negative effect on buying habits. The consumer, home taping some piece of music for long-term use is surely not attractive — the marketing men have long since been aware of the emotive power of the record sleeve. The public will always want to hear music, but as the Government Green Paper paper suggests, it is possible that there will be a massive change in how they get it and where the record industry will derive its income.

There can be sure no suggestion that the record or tape as we know it (or its future derivations) will disappear. What does seem threatened is the ability of the industry to convince the public that the traditional way of purchasing music is still going strong. The majors may feel that their record divisions becoming unprofitable and, therefore, choose to leave the industry; all the way through. The problem is basically a lack of willingness or ability on behalf of the industry to tell about what is happening.

Yet the market is not unresponsive. Retail chain HMV recently re-launched its “Hi Infidelity” LP top promotion to the July awards of the Canadian Recording Industry Assn. (CRIA). Signifying sales of 300,000, the BPI’s “Highest Hits” LP as the eight million selling album of all time.

Following the BPI’s LP, six others qualified for platinum status (100,000 units) and eight qualified for gold (50,000 units), with three singles went gold (75,000 units).

Platinum LPs for July included “Hard Days” by Tom Petty and the Heartbreakers on MCA; and Sheena Easton’s self-titled debut, “Juice” by Juice Newton on Epic. In addition, Kim Carnes’ “Mistaken Identity” and Anne Murray’s “Where Do You Go When You Drink?” by Kate Bush.

Gold LPs for July included Gino Vanelli’s “Nightwatcher,” Gary U.S. Bonds’ “Dedication” and Billy Squier’s “Don’t Say No.” One of the albums released this month is “Blastic O’zzi” and Jim Steinman’s “Bad For Good” on CBS. “Valaria” by Spitz Enz on A&M; “Head On” by Toronto on A&M, and Air Supply’s “The One That You Love” on PolyGram.

Gold singles for July included “Bette Davis Eyes” by Kim Carnes and “Morning Train” by Sheena Easton on Capitol, and “I’i Est Parti” by Francesca on Disques Ciel.

REO Speedwagon Tops July CRIA Certifications

TORONTO — A triple platinum certification for Epic recording group REO Speedwagon’s “Hi Infidelity” LP topped the July awards of the Canadian Recording Industry Assn. (CRIA). Signifying sales of 300,000, the BPI’s “Highest Hits” LP was followed by one month the recognition of Liberty recording artist Kenny Rogers’ “Greatest Hits” LP as the eight million selling album of all time.

Following the REO’s LP, six others qualified for platinum status (100,000 units) and eight qualified for gold (50,000 units), with three singles went gold (75,000 units).

Platinum LPs for July included “Hard Days” by Tom Petty and the Heartbreakers on MCA; and Sheena Easton’s self-titled debut, “Juice” by Juice Newton on Epic. In addition, Kim Carnes’ “Mistaken Identity” and Anne Murray’s “Where Do You Go When You Drink?” by Kate Bush.

Gold LPs for July included Gino Vanelli’s “Nightwatcher,” Gary U.S. Bonds’ “Dedication” and Billy Squier’s “Don’t Say No.” One of the albums released this month is “Blastic O’zzi” and Jim Steinman’s “Bad For Good” on CBS. “Valaria” by Spitz Enz on A&M; “Head On” by Toronto on A&M, and Air Supply’s “The One That You Love” on PolyGram.

Gold singles for July included “Bette Davis Eyes” by Kim Carnes and “Morning Train” by Sheena Easton on Capitol, and “I’i Est Parti” by Francesca on Disques Ciel.
Rock-Ola, Namco Announce Video Game Licensing Pact

CHICAGO — In a surprise move, Rock-Ola Manufacturing Corporation of Chicago and Namco Ltd. of Tokyo, Japan, announced that the two firms have agreed to a "close collaboration in the area of video game licensing." According to a Rock-Ola spokesman, this leading Japanese creator of video games is to supply Rock-Ola with an undisclosed number of top video games annually, which Rock-Ola will manufacture and market on an exclusive basis in the U.S. and Canada. Additional marketing rights are to be granted to an unspecified number of other international coin machine markets.

The accord was reached in principle in May of this year when Dr. David R. Rockola, senior vice president-marketing, met in Japan with Namco’s founder and president Masaya Nakamura, its director of international marketing Hideyuki Nakajima, and other top Namco executives. According to Dr. Rockola, who personally initiated his company’s initial contact with Namco during last year’s Japanese Amusement Machine Show, “The newly established relationship between Rock-Ola and Namco is a most favorable development and one which is bound to have a profound impact both on Rock-Ola’s competitive position as a manufacturer and marketer of coin-operated video games, as well as on the industry as a whole.”

Both firms have become readily apparent to me, from my initial contact with Namco, that there is a natural affinity between the two companies, which explains in part why we were able to reach an agreement in the area of future video game licensing as quickly as we did — an event which was totally unanticipated.

William Posts
Record 3rd Qtr. Revenues, Profits

CHICAGO — Williams Electronics, Inc., reported record revenues and profits for its third quarter ended June 30, 1981. Revenues increased 104% to $4,976,000 from $2,440,000 for the third quarter of 1980, resulting in pro forma net income of $774,000, or $1.45 a share, as compared to $313,000, or $0.65 a share for the corresponding period last year — an increase of 227%.

For the nine-month period ended June 30 were $111,081,000 as compared to $67,824,000 in 1980. Proforma net income for the nine-month period rose 172% to $14,012,000, or $2.60 a share, against $5,135,000, or $1.03 a share, for the comparable period last year.

Both the third quarter and nine-month pro forma presentations, which are necessary to show the results of the company’s operations independent of KCI International Inc., its parent until May 29, 1981, eliminate allocated parent corporate expenses and present federal income tax provisions as if the company had filed its own consolidated federal income tax returns.

In announcing the results, Williams president Michael Stroll indicated that the company is looking forward to the fourth quarter and the unceded earnings Williams reported for the six-month period ended March 31, 1981. Stroll also explained that the company has continued the continued demand for its “Defender” video game, revenues of which have exceeded those of the second quarter, but is feeling the pinch of widespread softening in the demand for pinball games during the third quarter.

Williams Electronics, Inc. is engaged in the design, manufacture, and sale of coin-operated amusement games, principally electronic video and pinball games.

NEW LICENSING PACT — Rock-Ola Manufacturing Corp., and Namco of Japan recently announced a licensing pact under which Rock-Ola will market Namco video games in the U.S. Pictured at Namco headquarters in Tokyo are (l-r): Hideyuki Nakajima, Namco’s director of international marketing; Dr. David Rockola, and Masaya Nakamura, Namco’s chairman and founder.

by otherwise knowledgeable industry sources."

A Lot In Common

Dr. Rockola continued by pointing out that Namco and his own organization shared much in common: “This leading Japanese operating company and creator and manufacturer of many of the world’s most successful video games is truly the personification of its owner and founder, Masaya Nakamura, who not only has established a major and most successful enterprise within the international coin machine industry, but whose influence has been substantial and a part of his own native Japan, as well as literally in all of the other major coin machine markets of the world. Names like ‘Galaxian’ and ‘Pac-Man’ — all outstanding games developed by Namco — have become household words among the video entertainment loving public throughout the world. During my father’s early career in the

Restraining Order Issued In Atari
Infringement Suit

SUNNYVALE — General Computer Corporation, Boston, has been temporarily restrained from manufacturing, advertising or selling its product, “Super Missile Attack,” billed as an “enhancement” to “Missile Command,” an Atari, Inc. computer operated video game, Atari said. The restraining order was granted in conjunction with a suit (Cash Box, Aug. 22) brought by Atari, charging the defendant infringed and diluted Atari’s copyrights and trademarks and engaged in unfair competition.

Atari’s suit asked for $5,000,000 in punitive and exemplary damages against the Boston corporation and each of its two principals, as well as all profits from the sales of the products, legal fees and court costs.

“Major Success”

Judge Keeton’s order represents a major success in Atari’s continuing fight to protect the millions of dollars it spends to develop products like Missile Command,” said Frank Balitou, vice president of marketing for Atari’s Coin-Operated Games Division. “We are committed to using every legal tool at our disposal to guard our creative output and maintain the integrity of our trademarks and copyrights.”

The temporary restraining order will remain in effect at the discretion of the judge in the case, Robert E. Keeton of the United States District Court, District of Massachusetts. A hearing on Atari’s request to grant a preliminary injunction in the case is scheduled for Aug. 25 in that court.

30s, similar game successes were achieved with such pinball machines as ‘Jig Saw’ and ‘World Series’, whose production runs of over 55,000 games each started the emerging coin machine industry of its day.

“Like my father, David C. Rockola, who still holds the chairmanship of our own company, Mr. Nakamura’s illustrious career on the operating side of the business. I recently learned that Mr. Nakamura’s first contact with Rock-Ola was in the difficult years after the war, when our phonographs were among the first pieces of amusement equipment operated by him. It was most gratifying for me to personally be told by this acknowledged statesman of our industry that even in those early days, Rock-Ola had the reputation of being the finest and most reliable jukebox. Namco is still one of Japan’s largest operating companies and this undoubtedly explains in part its enviable track record and propensity to develop and introduce in recent years many of the world’s most successful video games. It is interesting to note,” added the Rock-Ola sales executive, “that Namco, like Rock-Ola, is still a privately held company — something which is indeed a rare commodity in this age of imper- sonal conglomerates and multi-nationals.”

In finalizing his comments concerning the historical and philosophical similarities which helped pave the way for cooperation between the two companies in the area of video game design, Dr. Rockola continued, “It has been brought to our attention by top Namco executives that Rock-Ola’s swift and determined legal action directed to combat video game plagiarism and in defense of its own video game copyrights, did not go unnoticed by Namco manage- ment. Both in his capacity as president of Namco and as chairman of the Japan Amusement Trade Assn., Mr. Nakamura has taken an extremely active role in at- tempting to establish a new international code of ethics governing the protection of new and original video games. In my op- tion... (continued on page 38)

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. HOLD ON TIGHT ELO (Casablanca 4-0240)
2. STEP BY STEP EDDIE RABBITT (MCA 4-0714)
3. THE BEACH BOYS MEDLEY (Capitol P-S230)
4. FOR YOUR EYES ONLY SHEENA EASTON (Liberty P-1418)
5. I COULD NEVER MISS YOU (MORE THAN I DO) LULU (Alfa AL-7206)
6. DRAW OF THE CARDS KIM CARNES (EMI America 8-C 0244)
7. SUPER FREAK (PART I) RICK JAMES (Gordy/Motown G 7200F)
8. ARTHUR’S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS (BPW 20523)
9. THE NIGHT OWLS LITTLE RIVER BAND (Capitol P-A-5032)
10. I’VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD (CAP Com-1216)

TOP NEW COUNTRY SINGLES

1. I LOVE YOU A THOUSAND WAYS JOHN ANDERSON (Warner Bros. WB 49772)
2. SOMETHING I CRY WHEN I’M ALONE SAMMI SMITH (Sound Factory S.F. 466)
3. WHAT IN THE WORLD’S COME OVER YOU TONI JONES (Mercury 75115)
4. TAKE ME AS I AM LARRY PURCELL (Warner Bros. WBS 49773)
5. BIG LIKE A RIVER TENNESSEE EXPRESS (CAPA-12277)
6. ENOUGH FOR YOU BRENDA LEE (MCA 51154)
7. CAN’T HELP FALLING IN LOVE WITH YOU SLIM WHITMAN (Epic/Cree) (19-7246)
8. NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE (Epic/Cree) (19-7246)
9. SLEEPIN’ WITH THE RADIO ON CHARLIE MCCRARY (Epic/Cree) (19-7246)
10. GRANDMA’S SONG GAIL DAVIES (Warner Bros. WB 49730)

TOP NEW B/C SINGLES

1. SUPER FREAK (PART II) RICK JAMES (Gordy/Motown G 7200F)
2. FREEMAN PEACHES & HERB (Polydor/Polyvision P-V 2217)
3. WHEN SHE WAS MY GIRL THE FOUR TOPS (Tamla Motown N-238)
4. LITTLE BIT OF JAZZ THE NICK STRAKER BAND (Polydor/Polyvision R-304)
5. NEVER TOO MUCH LUTHER VANDROSS (EMI/Capitol 4-02490)
6. WIKKA WRAP THE EVASIONS (SAMS-2339)
7. DO YOU LOVE ME? PATTI AUSTIN (Warner Bros. OWE 49745)
8. DO IT (PART NOW) THE S.O.S. BAND (Toucoule 250126)
9. SITTING ON THE ROOF MELVIN BROWN (Motown MPL 3050)
10. LET’S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB (Sugar Hill SH 763)

TOP NEW A/C SINGLES

1. ENDLESS LOVE DIANNA ROSS and LIONEL RICHIE (Motown M-1519F)
2. YOU DON’T KNOW ME MICKEY GILLEY (Capitol C-140172)
3. CHLOE ELTON JOHN (Polydor/Polyvision P-0741)
4. A HEART IN NEW YORK ART GARFUNKEL (Columbia C-192070)
5. REALLY WANNA KNOW YOU GARY WRIGHT (Warner Bros. WB 49769)

Coin Machine
Atari Offering 'Centipede' Kit

SUNNYVALE — Atari is currently offering a promotional materials kit free to operators to help promote the firm's new coin-operated video game, "Centipede." The kit contains a full-color data sheet, an informative fact sheet, concepts and promotion suggestions, and an ad-slick. Also available free from the company is a full-color 24 inch x 35 inch poster. Centipede T-shirts and a 60-second radio commercial, on cassette, can also be obtained for a nominal charge.

"These materials are designed to fully explain the special game play features of Centipede and help operators promote these features," noted Frank Ballouz, vice president of marketing for the company's Coin-Operated Games Division. "Used effectively, these materials can get earnings off to a rapid start and increase awareness of the game," he added.

The promotional materials kit is available immediately to operators, at no cost, through the marketing department of the Coin-Operated Games Division at Atari. The Centipede posters, T-shirts and radio spots can be obtained through the Atari Customer Service Department or an Atari distributor.

Centipede is available in the standard upright and the "Ultra-Cabaret" version. The Cabaret version is housed in a cabinet with a subtle woodgrain pattern. However, full-color silkscreened side panels are available at no cost to operators. These colorful decals reflect the motif of the Centipede game and are designed to attract players' attention.

For additional information contact Atari's Customer Service Dept., Coin-Operated Games Division, 1265 Borregas Ave., Sunnyvale, Calif. 94086.

Rock-Ola, Namco Pact

(continued from page 34)

nion, it is the similarities of corporate development and purpose shared both by Namco and Rock-Ola which has enabled us to enter into this most significant relationship. It will undoubtedly serve to enhance each company's mutual benefit, as well as that of the industry as a whole, for many years to come."

The Rock-Ola sales executive was particularly honored during his recent visit to Japan, upon being invited to address a group of over 100 Namco regional managers and their assistants, in the presence of the company's executive board. It is readily apparent from conversations with Dr. Rockola that this and other enterprises greatly to the performance and growth of our company, through both their professional manner and their dedication to excellence."

Universal Bows New Test Fixture

SANTA CLARA — Universal U.S.A., Inc., announced the availability of a new test fixture for all past and future Universal video games.

The Universal Model T-4000 Test Fixture is a complete unit which includes all controls, an isolation transformer for a video monitor and a fully protected and adjustable power supply. Other features include a belt coin switch, coin counter and internal audio amplifier.

The Model T-4000 is shipped with a harness for Universal's current game "Cortical Avenger." Other harnesses, for all previous games, are available on request.

For pricing information, contact the Customer Service Department at Universal U.S.A., Inc., 3250 Victor St., Santa Clara, Calif. 95050.
Rock-Ola, Namco Licensing Pact For Video Games Told

(continued from page 25)

counters with Namco’s management have left him with a lasting impression as to the capabilities and dedication of this “most knowledgeable and efficient management team that will undoubtedly help provide for the continuation of Namco’s role of leadership in the future."

"Space War Shipping 'Warp-Warp'"
The first video game being released under the new agreement is "Warp-Warp," which Rock-Ola is presently in the process of sampling shipping to the U.S. market. Rock-Ola officials are confident that Warp-Warp has what it takes to prove itself worthy of the best of Namco’s past successes. As with "Galaxian" and "Pac-Man" the new model utilizes a color raster-type image. Characterized as "the challenge of two worlds", Warp-Warp is described as "a most unique and profoundly provoking video game experience." One of the most striking and distinguishing features of the new game is the fact that it incorporates two different playfields, the "Space World" and the "Maze World," in which the player must defend himself against a myriad of colorful imaginary monsters. Depending on personal skill, strategy, and preference, the player can alternate back and forth from one world to the other by placing himself in a Warp Zone located in the center of each. A player entering the Warp Zone during an interval when it is flashing, will automatically be transported to the other world. As the player soon finds out, there is no true sanctuary in either the Space World or the Maze World.

The object of Warp-Warp is to score points by defending one’s self and destroying the attacking monsters. In the Space World mode, monsters and the player are armed; and the monsters shoot missiles whereas the player shoots his ray gun which is activated by depressing a dual function Fire/Bomb button located to the left of the joystick. The latter in turn controls the player’s movements. In a colorful display, monsters (Bobos) change from yellow to orange to red as they move from the perimeter toward the center of the Space World where the Warp Zone is located. Points are awarded as follows: yellow monster — 60 points; orange monster — 90 points; red monster — 150 points. By consecutively shooting three monsters of the same color, the player gets special bonus targets, represented by three mystery monsters, each awarding points ranging from 500 to 1000.

In the Maze World, neither the monsters nor the fighter can shoot but time-delay bombs are dropped in an effort to destroy the pursuers. The longer the Fire/Bomb button is held down, the greater the time delay for the bombs to detonate. Points are scored according to the number of monsters the player destroys with one bomb and the point values range from 500 to 2000. In the desperate chase, however, the player must be alert to avoid being caught and destroyed in his own blast.

"War Warp can be played in either a 1-player or 2-player mode and is designed to keep pace with the skills and abilities of the players. The speed and challenge of the game accelerate progressively as the player’s skill improves."

The player is represented by a fighter, the number of which can be varied by the operator, from two to five per game, in order to satisfy individual location requirement.

Demanding Market
"We fully realize what operators have come to expect from Rock-Ola in the 50 years that our firm has been active in the amusement machine business and Warp-Warp is going to be consistent with the best of those expectations," commented Dr. Rockola. "This is a must today in a video market that is growing increasingly more selective and demanding."

Hugh J. Gorman, vice president and director of sales, predicts that the company’s first entry into the U.S. market is destined to become one of the most successful video games in 1981-82" and that "Rock-Ola anticipates a heavy backorder position for many months to come." Gorman advises operators to contact their local Rock-Ola distributor and enter their orders early so that they may take prompt advantage of the profitable excitement of 'The Challenge of Two Worlds'."

Kenneth Fedesna

Williams Names Fedesna As VP

CHICAGO — The appointment of Kenneth Fedesna as vice president of engineering at Williams Electronics, Inc. has been announced by company president Michael Stroll. "Ken has been associated with Williams for over four years," stated Stroll, "and during that time he has made major contributions to our engineering programs and has displayed qualities of management acumen that have aided importantly Williams’ goals of creating consistently exciting and innovative products.

Fedesna graduated from the Illinois Institute of Technology with both a Bachelors and a Masters Degree in Electrical Engineering. After graduating, he joined Motorola Inc. as a design engineer and went on to become supervisor of advanced development of Addressograph Monograph Corp. He joined Williams to help develop its first solid state pinball game and was part of the team that emerged to develop Williams’ first in-house designed and manufactured video game, “Defender.”

Sega/Gremlin Hosts Training Sessions

SAN DIEGO — Gremlin Industries, Inc. has launched a special distributor training program relating to the company’s revolutionary Convert-A-Game system.

The program began in August with a series of one-day sessions in five key U.S. markets conducted by executives from Gremlin, the San Diego-based subsidiary of Sega Enterprises, Inc. Explaining the cost-saving advantages of the Convert-A-Game system and demonstrating the ease with which a Convert-A-Game can be converted into a new game are Bob Harmon, national sales manager; Bob Klinefelter, customer service manager; Jack Gordon, sales director; and Steve Margolin, field supervisor.

HAPPY DAY — Gary Stern, president of Chicago-based Stern Electronics, Inc. recently hosted a "Family picnic day" in conjunction with neighboring St. Bonaventure’s Parish for the more than 2,500 Stern employees. Pictured are: Gary Stern (far left) welcoming guests and Tom Campbell, Stern marketing director (far right) looking on pensively.
Satellites, Deregulation Spark Debate At NAB Conference

(continued from page 17)

As part of this practice could be prosecuted. A number of media attor-
ney was also well attended. Featured on the panel was FCC commissioner James Quello, who said broadcasters to con-
continue their light in getting revealed. FCC is a member of the House of Congress. Quello also indicated that the marketplace, and not the FCC, should decide the issue of AM stereo. It was also made clear that broadcasters should maintain many of the existing procedures, such as keeping program and maintaining community needs, that are now deregulated, to protect themselves before public.

On the subject of deregulation, chairman Fowler stated in his closing address, “I believe the market is the people who speak and indicate what they want to see and hear, and you respond to that market. These are the people who will ultimately make the decisions. FCC is only a part of this debate. FCC is the deal of the new Deal dinosaurs. A licensee should be permitted to serve
to survive or succumb according to his ability to make his programs attractive to the public."

Interestingly, regulators’ response to a RPC questionnaire asking if the current FCC deregulation policy had caused them to change their plans, 17% of those surveyed said that 83% were still carrying on normal radio business procedures, while only 17% had altered their programming and thrown out program logs, etc.

In light of today’s increased competition from other forms of entertainment as well as from other radio stations, radio programmers and managers in attendance all agreed that a station’s image in the marketplace was the vital key to success.

No longer, they said, will “jukebox radio” be successful, as it had become necessary to supply news, information and other forms of programming to the public. Radio must keep its sense of immediacy and local content in order to survive the onslaught of programming that present and future technology can now deliver into the home. As Paul Harvey said in his keynote address, “It is not where the future is in our hands.”

Other convention highlights included:

• A lively audiovisual presentation of MTV, the 24-hour music television station that has been a target for criticism by hemp growers.

• Various workshops focusing on individual formats.

• A luncheon featuring air personalities Larry Lujack, WLS/Chicago; Deano Day, WCX/Atlanta; Dick Purcell, CKLW/Detroit; and moderator Larry King, talk show host for Mutual Broadcasting.

• A sold-out exhibit hall featuring the latest in radio hardware, stereo and tape equi-}

• Dinner/Concert entertainment provided by Mill Tillis, who was the last minute substitute for Willie Nelson

SRS Bows Advisory

LOS ANGELES — Songwriters Resources and Services (SRS) recently formed a music industry advisory committee, which will serve as a liaison between SRS and the rest of the music industry, as well as provide advice to SRS on how to better relate to the industry.

Committee members include George Kiefer of Mahatt, Phillips, Rothenberg & Turnberry; Barry Berman, songwriter; Mary Mats, west coast director of Broadcast Music, Inc. (BMI); Stan Milander, of Bard M2 Music Publishing, and Steven Portnow, president of the Country Fold-X-Files. Lester Sill, president of Screen Gems/EMI Music, and Cynthia Wel, songwriter.
<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/22</td>
<td>PRECIOUS TIME</td>
<td>VOYAGER</td>
<td>Threshold/Polygram</td>
<td>1</td>
</tr>
<tr>
<td>8/22</td>
<td>BLIZZARD OF OZZ</td>
<td>PETER CRISS</td>
<td>MCA</td>
<td>2</td>
</tr>
<tr>
<td>8/22</td>
<td>PRETENDERS II</td>
<td>PRETENDERS</td>
<td>Sire</td>
<td>3</td>
</tr>
<tr>
<td>8/22</td>
<td>FIRE OF UNKNOWN ORIGIN</td>
<td>BLUE OYSTER CULT</td>
<td>Columbia</td>
<td>4</td>
</tr>
<tr>
<td>8/22</td>
<td>MODERN TIMES</td>
<td>JEFFERSON STARSHIP (Gant/RCA B 1-3448)</td>
<td>RCA</td>
<td>5</td>
</tr>
<tr>
<td>8/22</td>
<td>CHRISTOPHER CROSS</td>
<td>THE MAN WITH THE HORN</td>
<td>Warner Bros</td>
<td>6</td>
</tr>
<tr>
<td>8/22</td>
<td>STARS ON LONG PLAY</td>
<td>AL JARREAU</td>
<td>Warner Bros</td>
<td>7</td>
</tr>
<tr>
<td>8/22</td>
<td>THE TURN OF A FRIENDLY CARD</td>
<td>THE ALAN PARSONS PROJECT</td>
<td>A&amp;M</td>
<td>8</td>
</tr>
<tr>
<td>8/22</td>
<td>JUST BE MY LADY</td>
<td>LARRY GHANAI</td>
<td>Warner Bros</td>
<td>9</td>
</tr>
<tr>
<td>8/22</td>
<td>WITH YOU</td>
<td>STACY LATTISAW</td>
<td>Capitol</td>
<td>10</td>
</tr>
<tr>
<td>8/22</td>
<td>BACK IN BLACK</td>
<td>AC/DC</td>
<td>Atlantic</td>
<td>11</td>
</tr>
<tr>
<td>8/22</td>
<td>VOICES</td>
<td>GREG KINN BAND</td>
<td>Britekrystal/Eddy B-10059</td>
<td>12</td>
</tr>
<tr>
<td>8/22</td>
<td>JUMPIN' JIVE</td>
<td>JOE JACKSON</td>
<td>A&amp;M</td>
<td>13</td>
</tr>
<tr>
<td>8/22</td>
<td>CRIMES OF PASSION</td>
<td>PAT BENATAR (Covers CD 1727)</td>
<td>Capitol</td>
<td>14</td>
</tr>
<tr>
<td>8/22</td>
<td>FAIR WARNING</td>
<td>VAN RALEN (Warner Bros</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>KOOKOO</td>
<td>DEBBIE HARRY (Chrysalis CHR 1547)</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>SOME DAYS ARE DIAMONDS</td>
<td>JOHN DENVER (RCA ARL-14055)</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>REFLECTOR</td>
<td>PABLO CRUZE</td>
<td>A&amp;M</td>
<td>18</td>
</tr>
<tr>
<td>8/22</td>
<td>WILD-EYED SOUTHERN BOYS</td>
<td>--</td>
<td>--</td>
<td>19</td>
</tr>
<tr>
<td>8/22</td>
<td>MY SOUL</td>
<td>DENISE WILLIAMS (ARC/Columbia)</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>THE DUDE</td>
<td>QUINCY JONES (AMSP-3721)</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>STEP BY STEP</td>
<td>SUGAR RABBIT</td>
<td>Elektra</td>
<td>22</td>
</tr>
<tr>
<td>8/22</td>
<td>LOVERBOY</td>
<td>LOVERBOY (Columbia JC 36762)</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>PARTY MIX</td>
<td>THE BR'S-2 (Warner Bros. Mini 3396)</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>THE CLARKE/DUKE PROJECT</td>
<td>STANLEY CLARK/GEOGE DUKE</td>
<td>Epic</td>
<td>25</td>
</tr>
<tr>
<td>8/22</td>
<td>CHILDREN OF TOMORROW</td>
<td>--</td>
<td>--</td>
<td>26</td>
</tr>
<tr>
<td>8/22</td>
<td>WINNERS</td>
<td>THE BROTHERS JOHNSON (AMSP-3724)</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>MARAUDER</td>
<td>BLACKFOOT (A&amp;M SP 37201)</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>BEAUTY AND THE BEAT</td>
<td>THE MANHATTANS (Warner Bros. CBS FW 37391)</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>MADE IN AMERICA</td>
<td>CRAFTSPERS (AMSP-3732)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>EAST SIDE STORY</td>
<td>SQUEEZE (AMSP-4854)</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>CAN'T WE FALL IN LOVE AGAIN</td>
<td>PHYLLIS HYMAN</td>
<td>Arista</td>
<td>32</td>
</tr>
<tr>
<td>8/22</td>
<td>THE COMPLETION BACKWARD PRINCIPLE</td>
<td>--</td>
<td>--</td>
<td>33</td>
</tr>
<tr>
<td>8/22</td>
<td>NORTH COAST</td>
<td>--</td>
<td>--</td>
<td>34</td>
</tr>
<tr>
<td>8/22</td>
<td>COMPUTER WORLD</td>
<td>--</td>
<td>--</td>
<td>35</td>
</tr>
<tr>
<td>8/22</td>
<td>HIGH 'N' DRY</td>
<td>GFL EPER (PolyGram/SRM-1-4021)</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>HO-Y HOY!</td>
<td>LITTLE FEAT</td>
<td>Warner Bros.</td>
<td>37</td>
</tr>
<tr>
<td>8/22</td>
<td>URBAN CHICMUNK</td>
<td>THE CHICHIMINS (RCA ARL-1-4077)</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>KNIGHTS OF THE SOUND TABLE</td>
<td>CAMEO (Chocolate City/PolyGram CGL-2009)</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>BALIN</td>
<td>MARY BALIN (EM America -11074)</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>LOVE ALL THE HURT AWAY</td>
<td>ARETHA FRANKLIN</td>
<td>Atlantic</td>
<td>41</td>
</tr>
<tr>
<td>8/22</td>
<td>NIGHTCLUBBING</td>
<td>--</td>
<td>--</td>
<td>42</td>
</tr>
<tr>
<td>8/22</td>
<td>THE JAZZ SINGER</td>
<td>NEL DION (Groovin SWAV-12120)</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>CARL CARLTON</td>
<td>--</td>
<td>--</td>
<td>44</td>
</tr>
<tr>
<td>8/22</td>
<td>BLUE AND GRAY</td>
<td>--</td>
<td>--</td>
<td>45</td>
</tr>
<tr>
<td>8/22</td>
<td>PLEASANT DREAMS</td>
<td>--</td>
<td>--</td>
<td>46</td>
</tr>
<tr>
<td>8/22</td>
<td>THERE GOES THE NEIGHBORHOOD</td>
<td>JOE WALKER (Asylum SE-320)</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>BROTHERS OF THE ROAD</td>
<td>--</td>
<td>--</td>
<td>48</td>
</tr>
<tr>
<td>8/22</td>
<td>IN THE NIGHT</td>
<td>CHERYL LYNN</td>
<td>Columbia</td>
<td>49</td>
</tr>
<tr>
<td>8/22</td>
<td>KILLERS</td>
<td>--</td>
<td>--</td>
<td>50</td>
</tr>
<tr>
<td>8/22</td>
<td>SHORT BACK N' SIDES</td>
<td>--</td>
<td>--</td>
<td>51</td>
</tr>
<tr>
<td>8/22</td>
<td>DANCERSIZE</td>
<td>CARLOS MUNOZ (Vintage/Visu VN 7101)</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>THE GREAT MUPPET CAPER</td>
<td>--</td>
<td>--</td>
<td>53</td>
</tr>
<tr>
<td>8/22</td>
<td>THE ELECTRIC SPANKING OF WAR BABIES</td>
<td>--</td>
<td>--</td>
<td>54</td>
</tr>
<tr>
<td>8/22</td>
<td>CARMELLA'S IN THE MOOD</td>
<td>--</td>
<td>--</td>
<td>55</td>
</tr>
<tr>
<td>8/22</td>
<td>ROGER STOUTMAN</td>
<td>--</td>
<td>--</td>
<td>56</td>
</tr>
<tr>
<td>8/22</td>
<td>ICEHOUSE</td>
<td>--</td>
<td>--</td>
<td>57</td>
</tr>
<tr>
<td>8/22</td>
<td>THE FOX</td>
<td>ELTON JOHN (Geffen GH 2002)</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>STEPHANIE</td>
<td>STEPHANIE MILLS</td>
<td>--</td>
<td>59</td>
</tr>
<tr>
<td>8/22</td>
<td>GIRLS CHAT &amp; BOYS TO BOUNCE</td>
<td>--</td>
<td>--</td>
<td>60</td>
</tr>
<tr>
<td>8/22</td>
<td>BLACK TIE</td>
<td>THE MANHATTANS (Columbia FC 37156)</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>8/22</td>
<td>FOR YOUR EYES ONLY</td>
<td>--</td>
<td>--</td>
<td>62</td>
</tr>
<tr>
<td>8/22</td>
<td>THE VISITOR</td>
<td>--</td>
<td>--</td>
<td>63</td>
</tr>
<tr>
<td>8/22</td>
<td>VERY SPECIAL</td>
<td>--</td>
<td>--</td>
<td>64</td>
</tr>
<tr>
<td>8/22</td>
<td>MAGIC MAN</td>
<td>HERB ALPERT (AMSP-3728)</td>
<td>65</td>
<td></td>
</tr>
</tbody>
</table>