"I LIKE WHAT YOU'RE DOING TO ME"

"I LIKE WHAT YOU'RE DOING TO ME"
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YOUNG & COMPANY

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WUFO • WWIN • WHUR • WDAS-FM
WLBI • WCHB • WEEE • WAOK
WOWI • WRAP • KCOH • KALO
WEDR • WOKB • WBOK •
KDAY • KACE • KUTE •
KGFJ • KILH

WATCH FOR:
"ROCK THE HOUSE"
BY ELITE
DK-101

CASH BOX CHART NUMBERS:
POP ALBUM 195
R&B 60

BRUNSWICK
RECORD CORPORATION
1995 BROADWAY
NEW YORK, NEW YORK 10023
212 • 496-0700

ON BRUNSWICK RECORDS AND TAPES
EDITORIAL

Congratulations

One year ago, the PolyGram Group implemented a vast and controversial reorganization of its American operations. Facing the unavoidable facts of a recessionary economy, aggravated by spiralling inflation, the company pared its operations to the bone — eliminating anything and everything it felt was unnecessary to the business of selling records for a profit.

The new organization, dubbed PolyGram Record Operations USA (PRO USA), initially raised a lot of eyebrows for its abandonment of many traditional industry practices (interpreted as “excesses” by the company’s management); but the experiment in austerity and back-to-basics business has apparently paid off. While it is truly unfortunate that so many people had to be laid off, the results of the experiment are hard to dispute.

In the last month, PolyGram product has held the top spot on the Cash Box Top 100 Singles chart, the Black Contemporary Singles chart and the B/C Albums chart. This week, PolyGram product is still at #3 on the Pop Singles chart, #2 on the B/C Albums chart and #1 and #2 on the B/C Singles chart. Many new PolyGram acts also show good potential for high chart ratings in the near future.

Cash Box would like to congratulate PolyGram on its success, but even more so for its courage to embark on the experiment in the first place. In a world where economics are about as predictable as the shifting sands of the desert, the industry needs new and practical approaches in order to survive. It is extremely gratifying to see PolyGram confront reality and come out a winner. PolyGram’s experiment can only serve to benefit anyone who takes the time to look at it seriously.

TOP POP DEBUTS

SINGLES

ANGLER IN THE MORNING — Juice Newton — Capitol

ALBUMS

CAPTURED — Journey — Columbia

NUMBER ONES

I LOVE A RAINY NIGHT — Eddie Rabbitt — Elektra

B/C SINGLE

DON’T STOP THE MUSIC — Yarbrough & Peoples — Mercury/PolyGram

COUNTRY SINGLE

WHO’S CHEatin’ WHO — Charley McClain — Epic

JAZZ

WINELIGHT — Grover Washington, Jr. — Elektra

POP ALBUM

DOUBLE FANTASY — John Lennon and Yoko Ono — Geffen

B/C ALBUM

HOTTER THAN JULY — Stevie Wonder — Tamla/Motown

COUNTRY ALBUM

9 TO 5 AND ODD JOBS — Dolores Hartman — RCA

GOSPEL

THE LORD WILL MAKE A WAY — Al Green — Myrrh

NEWS HIGHLIGHTS

• Bootleg merchant convicted of criminal charges (page 7).
• RIAA exec turn over disputed documents in Goody case (page 7).
• Music publishers optimistic about outlook for 1981 (page 7).
• Washington set as site for CRT mechanical appeals (page 7).
• “Coconut Telegraph” by Jimmy Buffett and U2’s “Boy” (new and developing artist) are the top Cash Box Album Picks (page 13).
• Eric Claption and his Band’s “I Can’t Stand It” and “Angel Of The Morning” by Juice Newton (new and developing artist) are the top Cash Box Singles Picks (page 11).
<table>
<thead>
<tr>
<th>Track 1</th>
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| 1. I Love a Rainy Night | 35. Lady
| 2. 9 To 5 | 36. He Can't Love You
| 3. Keep on Loving You | 37. Don't Stand So Close
| 4. The Tide Is High | 38. Time Is Time
| 5. Woman | 39. Flash's Last Flash
| 6. John Lennon (Geffen 45646) | 40. Guitar Man
| 7. Same Old Lang Syne | 41. (Ghost) Riders in the Sky
| 8. Procession | 42. While You See a Chance
| 9. The Return of the Boganites | 43. Morning Train
| 10. Giving It Up for Your Love | 44. NINE TO FIVE
| 11. (Just Like) Starting Over | 45. TO BACK
| 12. Hey Nineteen | 46. TOO TIGHT
| 13. Treat Me Right | 47. SOMEBODY'S KNOCKIN'
| 14. I AiI You, I Stand for You | 48. PECIOUS TO ME
| 15. Rapture | 49. SHINE ON
| 16. The Winner Takes It All | 50. ANOTHER ONE BITES THE DUST
| 17. Crying | 51. THAT'S MY TURN
| 18. Love on the Weekend | 52. IT'S MADE
| 19. Hello Again (Love Theme from the J. P. Sinner) | 53. (EPIPHANIES PROJECT)
| 20. A Little in Love | 54. CRYING CELEBRATION
| 21. Heartbreak Hotel | 55. EVERY WOMAN
| 22. Games People Play | 56. My Heart
| 23. Miss Sun | 57. GUILTY
| 24. Smoky Mountain Rain | 58. WHO'S MAKING LOVE? (Brother)
| 25. Hearts on Fire | 59. I'M JUST BETWEEN YOU AND ME
| 26. Isn't Even Done (M.C., Inc. — ASCAP) | 60. EVEN DON'T WANTED WITH THE NIGHT
| 27. Darryl K. Hall & John Oates | 61. LOVE AND MUSIC
| 28. Seven Bridges Road | 62. EARTH, WIND & FIRE (ARC)
| 29. A Hoya | 63. LIPSTICK
| 30. Together | 64. RITA COOLIDGE
| 31. The Righteous Brothers | 65. THE LIVING TRUTH
| 32. Living Is Easy (When You're Sleeping with an Elephant) | 66. T.K.O.
| 33. Every Woman in the World (ASCAP) | 67. ROSCOE PENDUSS
| 34. FaLe Away | 68. ANGEL OF THE MORNING

ALPHABETIC TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

1. Fiddler — BMG
2. Full Of Fire (Spectrum/Val/Kimoke — ASCAP)
3. Games People Play (Woolworths Ltd/Careers Adm. by — BMG)
4. Keep On Loving You (Tsunami Lane — ASCAP)
5. Kids On My List (Hit/Chop/Silk Continents) — ASCAP
6. Footloose — BMG
7. Hello Again (Qeeniebee — BMG)
8. I Ain't Gonna Let You (Ultra/Bossa Nova — BMG)
9. I Love a Rainy (Braz/Ebraw/Swizzle — BMG)
10. I Made It (Schubert) — BMG
11. I'm Goin' To L.A. (BMG)
12. I'm Gonna Love Me (Valentine) — ASCAP
13. It's My Job (Dubie/Barrett/Bass) — ASCAP
14. It's Too Late (Barrett/Bass) — ASCAP
15. Love Me Like You (M. Cash) — ASCAP
16. Love Me Like You (BMG)
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"I CAN’T STAND IT"
The First Single From Eric Clapton’s Forthcoming Studio Album “ANOTHER TICKET”

**ERIC CLAPTON On Tour**

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PRODUCED AND ENGINEERED BY TOM DOWD
NARM follows the sun to Florida for its convention in 1981. PLAN TO BE THERE! At the Convention? Yes! But more important, PLAN TO BE THERE when your industry emerges from the economic doldrums of the recent past into the warm sunshine of the future. PLAN TO BE THERE in 1982 and 1985, and 1989, when the planning you do today makes you an integral and successful part of that future.

PLAN TO BE THERE when advances in audio technology give this industry a product of superior quality and worth undreamed of in the past.

PLAN TO BE THERE when home video entertainment merges with home audio entertainment into one synthesized leisure time business.

PLAN TO BE THERE when creative tape packaging revolutionizes the merchandising of cassettes, the fastest growing of all industry product.

PLAN TO BE THERE as bar coding of all records and tapes leads the way to professional effective inventory management.

AND PLAN TO BE THERE to reap the true benefits of the "Give the Gift of Music" campaign, through increased sales of records and tapes, as the consumer no longer sees giving the gift of music as a revolutionary new concept, but embraces it as part of a daily accepted, ingrained buying pattern.

PLAN TO BE THERE at the exciting 1981 Convention Business Sessions! They will deal with planning for the opportunities ahead. PLAN TO BE THERE when experts in dozens of fields of endeavor, examine, analyze and help you PLAN TO BE THERE, in the exciting future of the 1980's.

The energy and warmth of the Southern sun symbolizes the strength and optimism which guides the 1981 NARM Convention.

PLAN TO BE THERE!

FOR REGISTRATION INFORMATION CONTACT

NARM INC. 1060 KINGS HIGHWAY NORTH CHERRY HILL, N.J. 08034 (609) 795-5555
CASH BOX NEWS

Convicted T-Shirt Bootlegger Facing Criminal Sentence

by Marc Cetner

LOS ANGELES — In a landmark case involving bootleg concert merchandising, a New York District Court judge found Great American Screen Design principal Leon Dumbry guilty of criminal contempt for ignoring injunctions to stop manufacturing and selling unauthorized T-shirts and other materials featuring images, logos or other references to popular musical acts. Dumbry could face a fine of $1,000 a day as well as a jail term up to one year, payable to the U.S. Treasury, will be sentenced April 3.

The decision, which is the first time that a criminal contempt verdict has been born out of a civil case since the early 1990s, comes as the result of a rarely used statute that involved the naming of a private law firm (Parcher & Herbert) as special attorneys representing the court. It also marks the first time an alleged T-shirt manufacturer has been convicted of criminal charges and thus strikes a major blow in the fight against illegal concert merchandising.

Parcher & Herbert’s involvement in the unorthodox case dates back to June 1978 when they were representing plaintiffs The Rolling Stones (Mullard & Co.) in a case that sought out and obtained preliminary and permanent injunctions to prevent Brookyln-based American Screen from manufacturing, distribution or sale of T-shirts emblazoned with images of the Grateful Dead.

Yetnikoff, the RIAA’s counsel, said the evidence showed that American Screen had violated both injunctions and was thus guilty of criminal contempt.

In two earlier cases Parcher & Herbert had sought out a statute in the Federal Rules of Criminal Procedure that directed the court to order a United States Attorney or a special attorney to prosecute charges of criminal contempt of orders of the court.

Soon thereafter, Parcher & Herbert were appointed special attorneys and in court hearings in early December 1979, charged that Dumbry and Great American Screen Design were guilty of criminal contempt as they deliberated continued to print and sell Rolling Stones T-shirts after the court order. Dumbry and Great American Screen Design were convicted and sentenced.

The court ruled that the defendants were guilty of criminal contempt and thus struck a blow against illegal concert merchandising.

RIAA Submits Documents As Execs Clarify NARM ‘80 Talk

by Dan Nooger

NEW YORK — Under the threat of court-imposed fines of $1,000 per day each for Jules Yarnell, special counsel to the RIAA’s anti-piracy unit, and RIAA attorney Roy Kulcsar, the RIAA delivered last Friday Federal District Court Judge Thomas C. Platt all of its long-disputed daily investigators’ reports covering the period of January 1777 to February 1981. Judge Platt’s law clerks have begun the onerous task of culling out those documents dealing with counterfeiter records from an estimated total of over 6,000 reports and papers.

Attorneys for the defendants also argued who can examine RIAA president Stanford Gortikov, Joel Schoenfeld, staff counsel to the RIAA’s anti-piracy unit, and Yarnell on the development and statistical background of Gortikov’s speech before the NARM convention in Las Vegas on March 25, 1980. At that time, Gortikov stated “95% of 500 cutouts were found to be selling counterfeits, sometimes LPs, sometimes 45s, sometimes 45s of songs sometimes only a few, and sometimes stock in depth.” It was this speech that first made the defense attorneys aware of the existence of daily investigators’ reports on retail counterfeiters in the RIAA’s files.

Ordered By Yarnell

The original survey of retail cutouts was ordered by Yarnell in the summer of 1979 “not as a statistical sample conducted the way it was conducted, but as a survey to find out what was in the market in the way of counterfeits and was not done specifically to provide background for Gortikov’s speech before the NARM convention in Las Vegas,” said Yarnell.

Yarnell added, “the survey which Schoenfeld had conducted by his investigators was designed to find out what was in the market in the way of counterfeits of the Rolling Stones songs mind, but I only found this out after he had, with my permission, briefed Gortikov, just three weeks before his NARM speech. I don’t believe their scientific survey was done but I still believe in the accuracy of his statements.

In his own testimony, Gortikov stated “I received my information orally from Schoenfield. We did not examine any daily reports or documents. We simply received the information and many stores were found to have counterfeit stock in depth. If we have reported to us the presence of significant quantities of counterfeits and we have presented the information to the FBI either orally or in writing. My purpose in giving the speech was to stress the prevalence and depth of the problem in the market and to throw a scare into those dealers involved.”

In addition to the law firm by Barry Singer, chief attorney for Goody president George Levy, if he was referring to the current case when he stated “some very familiar companies and their dealers and suppliers including Gortikov snapped, ‘If the shoe fits wear it’.”

Schoenfield was closely questioned by Singer about the investigation’s results which include supervision of its field investigators — he almost made sporadic undercover work himself — and gave vision of the

Country, Ballad Trends Keep Publishing Business Healthy

by Marc Cetner

LOS ANGELES — The foray into the burgeoning video field and the increase of the mechanical royalty rate to four cents per tune by the Copyright Royalty Tribunal, effective July 1, (Cash Box, Dec. 27, 1980) are the chief reasons why publishers are approaching 1981 with a great degree of optimism, according to a Cash Box survey.

NYC Court Shifts Appeals Of CRT Decision To D.C.

by Dave Schulps

NEW YORK — The Recording Industry Ass’n of America (RIAA) won a victory last week when a New York Appeals Court ruled that appeals against the Copyright Royalty Tribunal (CRT), which decided to raise the mechanical recording royalty rate to four cents per song will be heard in Washington, DC, rather than New York.

The decision blocked an attempt by the National Music Publisher’s Ass’n (NMPA) and the American Guild of Authors and Composers (AGAC) to expedite action in the case by moving it to New York, where the median time for disposition is approximately three months, rather than the third month in July 1, 1981 — the date the new, higher mechanical recording royalty rate is scheduled to go into effect. Authors, composers and publishers stand to lose $1 million per week in royalties until decisions are made on appeals by both sides.

The three-judge panel ruled with the RIAA’s motion that the petition filed here by NMPA and AGAC within minutes of the CRT’s Dec. 19 decision was submitted prematurely. The governing statute for the U.S. Court of Appeals (section 101 USC 17) requires that appeals be filed only after publication of the decision in the Federal Register. The CRT’s decision was published on Jan. 5, after which time the RIAA filed first, in Washington, thereby giving that court jurisdiction over the appeals according to the ruling.

Morris Abram, the attorney for the NMPA, had argued that because the median time for an appeal to be heard in the D.C. courts is 14 months, as opposed to 5.1 months in the New York Circuit, the likely date for disposition would be April 1982. Artists, composers and music publishers were able to lose up to $14 million in royalties over the course of the delay, he said.

Abram tried to convince the court that

(continued on page 41)

PLANT ROCKS WITH THE PILSMOULHS — Planet Records has signed Los Angeles based rock band The Pilsmouls to a recording contract. Planet Records’ new debut 45, set for February 20 release, and the first single from that album, “Now,” will be released Feb. 16. Pictuured at the signing are (l-r): Eddie Munoz of the group; Michael Barackman, A&R director of the label; Rob Cofield, president; Planet; Dave Urso, vice president, promotion; Planet; and Lou Ramirez of the group.

(continued on page 7)

Cash Box/February 21, 1981
CBS Posts Record Music Revenue in ’80

NEW YORK — Boosted by the highest fourth quarter revenues and income in the company’s history, the first quarter of Cash Box Communications Inc. (WCI) recorded music and publishing division reported last week that operating income for 1980 rose to $38.9 million from $81.7 million in fiscal 1979, while operating revenues rose 11% to $865 million from $725 million in 1979. In the fourth quarter, revenues of $445 million was 32% above the comparable 1979 figure of $337 million, while revenues rose to $854.7 million in the first quarter of 1981. WCI’s operating income rose 26% to $137 million from $109 million of the previous year.

Arkus Convicted
On Nine Counts Of Wire Fraud

by Michael Martinez

LOS ANGELES — A federal district trial jury here recently convicted Mickey Arkus, former president of Circle Marketing Corp., on nine counts of mail fraud totaling $1.5 million in losses to several record companies. Arkus, highest on the hit-industry in August 1980 (Cash Box, Aug. 9, 1980), is scheduled for sentencing March 9 by Judge Robert Kellaher, who tried the case.

Arkus and three others — Firouz Sepanliou, former vice president of Circle; Louis Bongiorno, former executive vice president; and Paul Donnelly, the firm’s former warehouse manager — were all charged with plotting to defraud several major record companies by conning to obtain the records on credit, but eventually not paying for them.

Some of the companies involved included RCA, WE, CBS, Capitol, MCA and PolyGram.

Charges against Donnelly, Sepaniou and Bongiorno were dismissed after a government witness, important to the strategy of the case, suddenly dropped dead last October. Assistant U.S. Atty. Rick Flan said that the prosecution was continuing its investigation of the other alleged suspects.

Flan explained that the mail fraud scheme consisted of Arkus obtaining recorded product from major record companies, on credit, for export to Japan.

The prosecutor said that Circle Marketing went from zero credit in June 1976, when the business began, to $1.5 million in January 1978.

He further said that while the defendant continued to receive the product on credit, he never paid for the product.

CBS Records Group Profits Increase 42%

NEW YORK — CBS Records Group reported last week that revenues and operating profits rose in both the fourth quarter and full-year of 1980. The Group achieved a 42% gain in operating profits, which rose to $72.3 million from $51.0 million in fiscal 1979, with a revenue increase of eight percent, to $1.3 billion from $1.04 billion in fiscal 1979.

Both revenues and operating profits showed a gain in the fourth quarter of 1980. Also, CBS Records International (CRI) had profits nearly equal to last year’s record level.

The CBS/Columbia Group, which includes the Columbia House mail order record operation and the Musical Instrument department, experienced a sharp decline in operating profits both in the fourth quarter and full-year of 1980.

Droz To Give Keynote Address At NARM

NEW YORK — Henry Droz, president of the Warner/Elektro-Asylum/Atlantic (WEA) Corp., the distribution arm of Warner Bros., Elektro/Asylum and Atlantic Records, will serve as keynote speaker at the opening business session of the 1981 National Ass’n of Recording Merchandisers (NARM) convention, April 15, in Hollywood. Droz will discuss the singles market and the concept of “The Funk Era” for Grass Roots music.

The WEA group was awarded the record industry’s Single of the Year award for “My Sharona” by The Knack.

McClain Earns First #1 Single This Week

NASHVILLE — Epic recording artist Charly McClain garnered her first #1 single on the Cash Box Top 100 Country chart with "Who's Cheatin' Who" from her latest album, "A Good Day." The single, which has been with Epic since September 1976, enjoyed Top 20 status with her first release. "Just One Look" and "The Look of Love," were also released on a first basis for performances of his composition, “How Sweet It Is.” Pictured here at the release are: (l-r): Roy Firestone, CBS News; David Shire, composer; Mel Albert, Cash Box executive vice president and general manager; Brooke Eccot, Broadcasting and Broadcast Television Relations; Melissa Manchester, Arista recording artist; Ron Anton, WEA vice president; Dozier, receiving his award; and Michael Sherman, BMI executive director, publisher relations. Capitol record group future Flight performed a medley of Dozier's tunes.

Creative Packages Help Agents Fill Superstar Tour Void

by Dave Schuls

NEW YORK — At a time when superstars are touring with decreasing frequency and road costs are skyrocketing, a Cash Box survey of booking agents revealed a trend towards increased reliance on multiple artist packages and regional booking. Agents cited movement into smaller halls and clubs, expansion fourth quarter into late summer, and smaller market release schedules and trim, and promiscuous record deals and production excesses as other ways to keep acts working profitably.

"Giving the people more for their money" was the near consistent opinion of the agents polled, with emphasis on stronger tour packages as the best way to keep halls full.

"We're looking to put together striking packages," said Marlene Viscio, agency manager for ATV in New York. "Instead of sending one act who won't fill the big events, we're putting together strong acts together who will fill the bigger buildings." She cited such successful recent couplings as Blue Oyster Cult and Black Sabbath; Outlaws with Molly Hatchet and Outlaws with Foghat, and the upcoming Pat Travers/Rainbow and Cheap Trick/UFO packages.

Jody Weding, head of the concert department at Associated Booking Corp. (ABC), which primarily handles jazz and R&B acts, added, "What we're doing is creating carefully selected packages similar to the CBS 'One Night Stand' (Cash Box, Feb. 14) concept in order to give more value for the money and eliminate the confidence of carrying sidemen. An upcoming tour will feature.

1980 Anti-Piracy Data Is Released By RIAA

NEW YORK — Working with the Recording Industry Ass’n of America’s Anti-Piracy Intelligence Unit in 1980, the FBI and local law enforcement agencies confiscated $55 million worth of illegal record counterfeiting and tape duplicating equipment, counterfeit and imitation LPs, 8-track and cassette tapes, bootleg records and related materials. The estimated value of confiscated hardware and software represented an increase of over 50 major actions in 15 states, according to Jules Yarnell, RIAA special council on anti-piracy.

Arkus Convicted
On Nine Counts Of Wire Fraud

by Michael Martinez

LOS ANGELES — A federal district trial jury here recently convicted Mickey Arkus, former president of Circle Marketing Corp., on nine counts of mail fraud totaling $1.5 million in losses to several record companies. Arkus, highest on the hit-industry in August 1980 (Cash Box, Aug. 9, 1980), is scheduled for sentencing March 9 by Judge Robert Kellaher, who tried the case.

Arkus and three others — Firouz Sepanliou, former vice president of Circle; Louis Bongiorno, former executive vice president; and Paul Donnelly, the firm’s former warehouse manager — were all charged with plotting to defraud several major record companies by conning to obtain the records on credit, but eventually not paying for them.

Some of the companies involved included RCA, WE, CBS, Capitol, MCA and PolyGram.

Charges against Donnelly, Sepaniou and Bongiorno were dismissed after a government witness, important to the strategy of the case, suddenly dropped dead last October. Assistant U.S. Atty. Rick Flan said that the prosecution was continuing its investigation of the other alleged suspects.

Flan explained that the mail fraud scheme consisted of Arkus obtaining recorded product from major record companies, on credit, for export to Japan.

The prosecutor said that Circle Marketing went from zero credit in June 1976, when the business began, to $1.5 million in January 1978.

He further said that while the defendant continued to receive the product on credit, he never paid for the product.
AFTER 500 PLAYS OUR HIGH FIDELITY TAPE STILL DELIVERS HIGH FIDELITY.

A lot of recording tapes sound good the first few times they’re played. But after a few hundred plays, many end up sounding dull and lifeless. What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of the music with them.

At Maxell, we’ve developed a binding process that helps to prevent this. Once oxide particles are bound onto our tape, they stay put. And so does the music.

It’s this kind of engineering that’s helped make Maxell so easy to sell. And when a tape is this well made, not only do you profit from it, but so do your customers.

IT’S WORTH IT.
Rick Springfield

Pop rocker Rick Springfield was riding high on the success of his latest album, “Working Class Dog,” when he gave an unexpected hit performance of the Top 10 in both the U.S. and Europe. Springfield, who was nominated by the Australian Recording Industry Association (ARIA) as the most promising international artist of the year, will be touring Australia next summer in support of his first solo album, “Working Class Dog.”

“I was the victim of a little misguided perception,” Springfield said, “but once people saw me live, they realized that I’m a really good singer-songwriter.”

Springfield’s new album, released in May, features his signature sound of hard-driving rock and pop with a touch of soul. The album includes hits like “Working Class Dog,” “Birthday Song,” and “After Hours.”

Springfield’s success has been attributed to his strong performances and his ability to connect with audiences. He has been praised for his energetic stage presence and his ability to engage the crowd.

“I think the key to my success is the ability to connect with the audience on a personal level,” Springfield said. “I try to make each show unique and special for the fans.”

Springfield is currently touring the United States and Europe, and his next stop is a sold-out show in London. He is planning to release a new album later this year.

GERARD McMAHON

ARC/Columbia recording artist Gerard McMahon has been slowly but surely making his way up the charts in recent years. His latest album, “The L.A.-Based Singer/Guitarist and His Five-member Group, Kid Lightning,” has been widely praised for its mature pop/rock tunes in the Raspberries vein.

McMahon, who studied composition and production at Columbia College in Chicago and has been playing in bands since he was a child, has a reputation for his unique musical style and his ability to create memorable melodies.

“I’ve always favored loud pop,” says McMahon. “I go for a short, crisp and punchy sound, one that sticks and leaves something in your head.”

Springfield and McMahon have been touring together and have become good friends on the road. They have even cut a duet together on the track “I’ve Done Everything For You,” featuring a true sleeper album’s of the year 1981.

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N.Y. Assembly To Hear Crowd Safety Proposal

NEW YORK — A new crowd safety bill requiring increased security, presence, earlier door-opening times and limited “festival seating” will be introduced this week in the New York State Assembly by Assemblyman Peter Grimes.

The bill, which will apply to 5,000-plus seat venues, requires six guards per thousand attendees and door-opening one hour before showcase for reserved-seat show, or seven guards per thousand and a two-hour lead time for unserved reservations.

“Festival seating” capacity will be set at 5% above the reserved seating limit. Guards will be required at either type of show to police the entrances.

The bill, a revised version of one unsuccessfully introduced last year, will permit local governments to set their own rules for their areas if they act prior to Jan. 1, 1982.

Grimes hopes to introduce the bill in the City Council Committee which includes a number of his co-sponsors.

Clapton Sets Dates For National Concert Tour

LOS ANGELES — RSO recording artist Eric Clapton will be embarking on a four-month long, concert tour of the United States in March in support of his latest album, “Layla.”

Clapton, who has been5

LOS ANGELES — The mystique of the successful and highly regarded record company A&R man has often been the focal point of the most prestigious and sometimes controversial, legends of the industry. At one another or another, it seems, nearly every person in the industry will agree that the record business has indulged him or herself in the fantasy of jetting around the world, discovering the Next Big Thing in music, and eking out a living in the business and reaping the rewards and respect that come with signing multi-platinum acts.

However, there is one rare exception rather than the rule for the A&R profession. However, Tom Werman, executive staff producer and vice president of A&R for CBS Records, has realized every A&R man’s dream more than once in his 10 year career.

The director of talent acquisition for Epic Records, he caught a little known Midwestern band by the name of Cheap Trick in 1976. Producer Jack Douglas playing in, of all places, a shopping center in Quincy, Ill. Shortly thereafter, he signed the group to the label.

Prior to that, he picked Ted Nugent, recently dropped another player, playing for 250 at the Illinois Institute of Technology and signed him to Epic. Werman returned to see Terrible Ted open for Aerosmith at an East Lansing, Mich. hockey arena and soon convinced the label to sign him simply “because he was available.”

Werman auditioned southern rockers Molly Hatchet in an Atlanta recording studio and signed them to Epic and “quickly” changed them into a three-piece Rock Band. With a proven track record already behind him, Werman got the group inked and recorded in short order.

As an A&R executive, Werman took more than an active interest in the bands he had Basile, Copland To Be Honored By NARAS

LOS ANGELES — Bandleader Count Basie and composer Aaron Copland will be honored by the National Association of Recording Arts and Sciences (NARAS) with the Academy’s prestigious Trustees Award at this year’s Grammy Awards Show, which is being held at the Radio City Music Hall in New York City on Feb. 25.

Basie was selected in recognition of “45 years of excellence as a clarinet and saxophonist, an inspiration to everyone in the field of jazz, and as a nurturer of some of music’s greatest talents.”

Copland will be honored in recognition of “his outstanding contributions and influence in the world of American music and his ability to communicate his artistry with such grace to an appreciative public.”

The honors bestowed upon Basie and Copland mark only the 12th and 13th such awards have been presented by the Academy in its 24-year history.

Rock Promoter Sued

LOS ANGELES — Criminal charges have been filed against rock promoter Richard A. Cohen by ICA, Ltd. Frank Zappa’s production company, after Cohen's band was recalled when it was found to be knowingly issuing a bad check in the amount of $22,500 in payment for a concert by Zappa on April 27, 1976, at the State University of New York at Albany, Lehigh University. Similar charges have been filed against Cohen by ICA, Ltd., regarding a bad check for $50,608.14 for a concert by the Rolling Stones on Oct. 17, 1976, at Rutgers University. An application to dismiss charges was denied in November by a New Jersey, Pa., district court. Felony charges were scheduled to be set the week of Feb. 9.
JUICE NEWTON (Capitol 4976)
Angel Of The Morning (3:49) (Blackwood Music, Inc. — BMI) (C. Taylor) (Producer: R. Landis)
This cover of Merilee Rush's 1969 pop hit is rapidly becoming a critical radio smash for the Virginia Beach-bred songstress and should provide the country artist with the perfect crossover vehicle. The grand string arrangements and resounding timpani are perfectly balanced by light acoustic guitar.

FRANKE & THE KNOCKOUTS (Millenium YB-11801)
If creating a hit record, then Franke & The Knockouts must have gone to the kitchen for this cookbook. A smidgen of the famed McDonald Logistic's pop/R&B rhythm, a dash of Toto keyboards and vocals and other assorted ingredients will stir up high pop, AOR action.

SWEAT BAND (Uncle Jam ZS6 70067)
The groove continues... on this followup from Sweat Band to the Top 25 B/C single "Freak To Freaky," it's most apparent that Boothby has put the ultra production Boot In here — in other words, there's plenty of "controlled" freakin' going on, both vocally and instrumentally, as well as a Boota-esque came and handicap rhythm. Step lively, starchildren.

DYANSTY (Solar YB-12180)
Something To Remember (3:54) (Spectrum VII/Mykinda Music — ASCAP/Proud Tunes-BMI) (G. Dozier, N. Beard, L. Carriere) (Producer: L. Sylvers III)
The latest from the Dynasty trio of Nidra Beard, Linda Carriere and Kevin Spencer recalls the classic mid-tempo R&B/pop classics of yore, with plenty of swinging harmonies, bright and relentlessly upbeat. Synthesizer arrangements place it in a more contemporary context, however.

THE O'JAYS (TOP ZS 70050)
The O'Jays are in fine vocal form, harmony-wise, on this glistening ballad from the LP "The Year 2000," as the vocal message uplifts both the group and the listener. Horn accents underline nicely.

TONO ONO (Geffen GEF 49683)
Walking On Thin (3:56) (Vitamin Music — BMI) (Y. Ono) (Producers: J. Lennon, Y. Ono, J. Douglas)
Ono's eerie, almost prescient, dance-oriented rock cut, mixed the night her husband died, features some dramatically discordant Lennon lead guitar work and hypnotic rhythms. The vocals are experimental, it would seem, from straight singing to wretching noises.

THE OHIO PLAYERS (Boardwalk) (3:58)
Try A Little Tenderness (3:53) (Bilsons Music — BMI) (J.A. Lavel) (Producer: M. Pierce)
Olis Redding is a particularly hard act to follow, especially so if the act doing the covering is primarily working in soul... which is exactly the problem confronting the Ohio Players here. A good try, but this falls somewhat short of the mark.

RUFUS (MCA-MCA-51070)
Tonight We Love (3:17) (Overdue Music — ASCAP) (D. Williams) (Producers: Rufus, J. Strachon)
The now-familiar matching rhythms and stylized horn bursts again mark this cut from the "Party Til You're Broke LP," the first group album sans Charlie "Chains." Tony Maiden does a more credible job on lead vocals, with a lusty backup assist. Max B/C.

FOOLIN' (3:23) (Producers: R. Felder, J. Strachon)
올리의 핫스ня이기 했는 것처럼 보이는 노래인가 하면, 이것이 사실은 문제의 본질을 저지르는 오하이오 플레이어스 호텔을 나타낼 수 있다. 이 좋은 시도는 하지만, 이는 아깝다...

ROCKPILE (Columbia 11-60503)
Heart (2:36) (Plangent Visions Music, Inc. — ASCAP) (N. Lowe) (Producers: N. Lowe, Rockpile)
This cover of John Lennon and Yoko Ono's rock sentimentality and revved up "Pilin-drivin' rhythm could get the dead rising. These guys have a musical heart that pumps as hard and true as any around. Now it's up to Top 40 to play em.

PHOEBE SNOW (Mirage WY 3800)
The folk-jazz instrumental trappings that marked such Snow hits as "Poetry Man" have been eschewed in favor of a spacey keyboard and guitar dominated sound on this single from the forthcoming "Rockaway" LP. The transition suits Snow to a T.

YES (Atlantic 3801)
Like much of the material from "Drama," this single seems to recall bassman Chris Square's work on his "Fish Out Of Water" solo LP of several years back.

BOBBY GOLDSBORO (Curb/CBS ZS6 70052)
Alice Doesn't Love Here Anymore (4:00) (House of Gold Music, Inc. — BMI) (B. Goldsboro) (Producer: L. Butler)
If Harry Chapin can do a sequel to "Taxi," then why can't Goldsboro do another tearjerker with more vein of "Honey?" Goldsboro's patented vocal quiver gets a good workout on this three-handkerchief number about a wife leaving home.

KFUNDAKELIC (LAX WS8 70055)
A bass guitar and kick drum-heavy funkathon from LAX Records Funkadelic, this has a marching beat that's guaranteed to have B/C listeners stepping out.

THE ROVERS (Cleveland International/Epic 19- 51007)
Wanted That A Party (3:39) (United Artists Music Co. — ASCAP) (T. Paxton) (Producer: J. Richardson)
Already breaking out of the Midwest, this will take a lot of folks by surprise. The Rovers are none other than a re-named Irish Rovers, dropping the Irish and ethnic schtick here. However, this is a drinking song with amusing background effects and lyrics. A top pop radio action.

DAN HARTMAN (Blue Sky ZS6 7003)
Heaven In Your Arms (3:34) (Silver Steel Music, Inc. — BMI) (D. Hartman) (Producer: D. Hartman)
Since exiting the Edgar Winter Group, Hartman has been tagged principally as a disco artist, based on the disco dance smash "Instant Replay." This transition record, an expertly produced mid-tempo pop/MOR ballad, has all the earmarks of a Top 40 hit, though. The sublime vocals, layered with particular care, should make it a pop, A/C killer.

THE DAZZ BAND (Motown M 1507)
Invitation To Love (3:28) (Three Go Music/Jazzy Autumn Music Corp. — ASCAP) (M. Caloun, P. Demud) (Producers: Dazz Band)
The title track from the Dazz Band's current LP is a glowing musical love letter with the requisite dreamy string arrangements and heart-throb harmonies that will attract B/C play. Yearning lead vocals and pulse quickening horn work put it all together in classy (and slightly jazzy) fashion.

RUSS BALLARD (Epic 19-5100)
With fangs and claws bared, Ballard and his band of Barnet Dogs rip into this ferocious rock 'n roll exercise, as the lead guitar gets a good workout together with a pumping kick drum. Backstage rock love is the theme here, which should readily appeal to AOR listeners (especially boys), along with the aggressive vocals.

ERIC CLAPTON AND HIS BAND (RSO RS 1060)
I Can't Stand It (4:08) (Stigwood Music Inc., adm. by Unichappell Music — BMI) (E. Clapton) (Producer: T. Dowd)

JOURNEY (Columbia 11-60505)

MARVIN GAYE (Tamla T 54322 F)
Praise (3:52) (No publisher listed) (M. Gaye) (Producer: M. Gaye)

DONNA SUMMER (Geffen GEF 49664)

PEACHES & HERB (Polydor PD 2157)
Surrender (3:22) (Bull Pen Music Inc., BMI) (K. St. Lewis) (Producer: F. Perren)

BLUES BROTHERS (Atlantic 3802)
Going Back To Miami (3:54) (Fort Knox Music Co., BMI) (W. Cochran) (Producers: B. Tischler, P. Shafer)
CBS Names Slaughter, Ely

NEW YORK — CBS Records has appointed Vernon Slaughter as vice president, black music and jazz promotion, Columbia Records, and Paris Eley as vice president, black music and jazz promotion, Epic/Portrait/CBS Associated Labels.

Slaughter and Eley will be responsible for directing all promotion and publicity activity on behalf of Black music and jazz releases on the Columbia and E/P/A labels respectively. Slaughter will report to Stan Montelaro, vice president, Columbia, Bar, promotion, and Eley will report to Al Gurewitz, vice president, national promotion, E/P/A. Commenting on appointments, Bruce Lundvall, president, CBS Records Division, said, "Black music and jazz are regarded as major new areas at CBS Records." Lundvall added that the Columbia and E/P/A field promotion staff, which concentrate on black music and jazz promotion, will be significantly increased. These staffs will report directly to Slaughter and Eley.

Prior to the appointment, Slaughter had been vice president, jazz/regional marketing, CBS Records since 1979. Beginning his association with CBS Records in 1970 as a college representative, he was named local promotion manager for the Baltimore/Washington and Virginia markets in 1973, and in 1976 moved to New York as associated director, album promotion, black music marketing, CBS Records. In 1977 he was appointed director, jazz/regional marketing, CBS Records.

Eley has been vice president, national promotion, black music marketing, CBS Records, since 1978. He joined CBS Records in 1975 as local promotion manager, black music marketing, CBS Records in 1976. He was named director, merchandising, black music marketing in 1977. Prior to joining CBS Eley was program director of KOCH in Houston.

NAIRD Convention Set For May 28-31

NEW YORK — The 1981 NAIRD (National Association of Independent Record Distributors) convention is scheduled for May 28-31 at the Sheraton Hotel in Philadelphia. Richman Bros., Records, Inc. of Pennsauken, N.J., one-stop and distributor, will host, with Sunny Richman serving as chairman.

Plans for the convention include workshops covering topics submitted by NAIRD members, guest speakers, entertainment, and a trade show. An official convention is slated for May 30, at the Sheraton, at which this year's NAIRD Awards will be presented. Plans for the coming year will be discussed at a Sunday morning breakfast meeting.

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EXECUTIVES ON THE MOVE

Olilnick Named By RCA — The appointment of Mark Olilnick as division vice president, business affairs-west coast, has been announced by RCA Records. Since 1975, he has been director, business affairs-west coast, having transferred from New York to Los Angeles that same year. He was admitted to the California Bar in 1979 and is a member of the New York Bar.

Changes At PolyGram — PolyGram Records, Inc., has announced two new additions to the label's country music promotion department — John Brown, western regional country music promotion manager; and Steve Mandel, country music promotion manager. Brown was most recently a radio and merchandising consultant to Warner/Viva Records and Casablanca West. Prior to that, he was marketing director for MCA's country division. Mandel, based in Chicago, has held positions as local promotions manager for Phonogram/Mercury Records, regional promotions supervisor for RSO Records, and, most recently, as field promotion representative for RCA Records.

Goodman Named At RCA — RCA Records has announced the appointment of Randy Goodman as administrator, artist development services, RCA Records, Nashville. He was previously with the Creative Services Division of Nashville's Top Billing, Inc., as national press coordinator.

Alta Names Molzan — Caroline Molzan has been appointed production manager at Alta Records. She has had experience in production management with Liberty, Dot, MGM and 20th Century Records, and leaves A&M as accounting supervisor to join Alta.

Peer-Southern Organization — The Peer-Southern Organization has announced the appointment of John De Lorenzo as comptroller and manager of business services. Prior to joining the organization, he was manager of accounting for RCA Records.

TOMPKINS At RCA — David D. Tompkins has been named vice president for industrial design for RCA television, VCR and VideoDisc products. He succeeds Tucker P. Madawick who has retired after 21 years of directing the Division's industrial design activities. Tompkins established his own design firm in Boulder, Colo., in 1975. He organized the Columbus, Ohio, chapter of IDSA last year.

Starr Named — Peter Starr has been named publicity/promotion coordinator for "The Music of the 60's" tour. He is an accomplished manager and advertising consultant for independent companies.

Holtzman Named At AGAC — The Executive Committee of the American Guild of Authors and Composers (AGAC) has just appointed songwriter Jonathan Holtzman as the new special projects director.

Walt & Hillerman Enterprises — Margaret Holmes has been named administrative assistant at Wolf & Hillerman Enterprises, the production company behind the new movie "Raging Bull." She will work closely with Hartmann & Goodman Management, for 5½ years, and also with Clove Recorders.

Strickland Jones Top Billing — Top Billing has announced the appointment of Stan Strickland to tour publicist and national radio coordinator. He comes to the Nashville agency from Panama City, FL, where he was employed by Atwell Advertising as an account executive in advertising sales.

Fox Leaves Swan Song — After four years at Swan Song Records, Mitchell Fox has left to form Aman Productions and Mitchell Fox & Co., to develop and produce music and graphic artists. They will be located at 234 East 77th Street, New York, N.Y. Suite #3A 10021 (212) 472-8888.

Waxie Maxie's Adds Penner — Waxie Maxie's has announced the appointment of Marc Penner as advertising manager. She was formerly the media director for Rooler-Trotter & Some Others, a Washington, D.C., based ad agency.

Reeder Named At Showco — Randy Reeder has been appointed director of sales for Showco. He was most recently vice president of Rapp-McIntyre and Showco's. Inc. In his new position, he will be responsible for both domestic and international sales and client relations for the affiliated sound reinforcement and lighting companies.

Sherwin Named At Goddard — Jane Elizabeth Sherwin has been named account executive with The Goddard Company. Sherwin, a graduate of the University of Southern California School of Journalism, has worked for several years as an assistant medical science writer.

Dieth Announced At REC — Tom Dieth has joined REC Marketing as national sales manager. Prior to joining REC Marketing, he was the national sales manager for Lieberman Enterprises.

Garfield Returns — Harry Garfield has retired as a vice president of Universal Studios, Universal TV and MCA Music. He came to MCA in 1960 after working at Warner Bros. Music (formerly M.P.H.C.) where he had been assistant to the president.

Irvine Named At E/P/A — Heather Irvine has been appointed merchandising manager, west coast, Epic/Portrait/CBS Associated Labels. She will be responsible for coordinating all aspects of the E/P/A west coast merchandising department.
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The old nautical wheeler has been extolling the virtues of rum, permanent vacationing, and all kinds of good living in the Florida Keys for the past ten years. Thankfully his plna colada covered soft rock and classic wit still sound as fresh as ever on "Coconut Telegraph." Songs like the title track and "The Weather Is Here, Wish You Were Beautiful" should send folks running for the nearest travel agent as his sun bleached and sandy tunes are almost like mini-Caribbean vacations. A hit starboard side for pop, AOR and country formats.


Peabo Bryson is turning out to be the American Gigolo of the contemporary R&B scene. His recent duets with Roberta Flack, Natalie Cole and Melissa Manchester have truly been affairs to remember. And while he’s a gold selling artist and every bit the caliber of Teddy Pendergrass, he hasn’t earned the reputation of a T.P. In an effort to gain him some acclaim, Capitol has gone into the vaults and mixed and remixed 10 unreleased Bryson tracks. Slick, soulful and rendered with an emotion that few B/C singers can muster, these mothballed tracks are given a new life.

**STANDING ON THE ROCK** — Edgar Winter — Blue Sky JZ 36694 — List: 7.98 — Bar Coded

Mr. White Trash has returned to his rocker roots on "Standing On The Rock." And while the last few albums had been moving in a funk direction, he’s back with that old R&B-edged four on the floor that made him famous. Songs like "Star Garbage" and the title are immediately reminiscent of "They Only Come Out At Night." And yes, folks, there is a "Frankenstein." Winter romps his way through another synth/sax-powered monster of a song in "Martians." Other tracks of note are a lovely ballad called "Love Is Everywhere" and a ballad R&B number entitled "Everyday Man."
Creative Packaging Helps Agents To Fill Tour Void Left By Superstar Acts

(continued from page 9)

A band made up of five headliners — Stanley Turrentine, John Carn, Lonnie Liston Smith and Bobbi Humphrey — all on the same stage together.

Cost Cutting Vital

Shelly Cowan, senior vice president, music division, East Coast at ICM, stressed the importance of economizing in making a tour work, said today and that the acts themselves clearly understood the need to tighten the belt. “There’s a lot more in-telligence on the part of today’s acts,” he maintained, “and there’s no one who wants to lose money.” Cowan separates the men from the boys. Crews are being reduced, musicians are doubling up in rooms, not only to economize but to work cooperatively. We’re all working a lot harder for a lot less.

Barbara Skyllyr, executive vice president of Premier Talent Agency, added that her company “has always packaged tours, from the very beginning, and is continuing to do so.” But there are “other things” that mark the difference between then and now. “There might be an act that was no longer being economically feasible, and another act that was being better served by being a part of a larger tour.”

Club Circuit Dry

Rick Bloom, owner of Rick Bloom’s Of-fice, has a unique insight into the current state of the club circuit. “In the ’70s,” Bloom said, “there was the magic $5,000 middle-level ‘special guest’ act that can make shows really hap-pen.” But Bloom, who’s been in the business for a few years, said that “in a bad year, we were able to break Pat Benatar, the B-52s, Talking Heads and Steve For-ber, so those middle-level bands are on their way up.”

Exit/In Closes For Interim Period

NASHVILLE — The Exit/In, Nashville’s premiere showcase club, has closed for an interim period of re-evaluation, according to club manager Al Arvin. Reasons cited for the closing were poor returns on the initial investment. When partners Henry Hillmeyer, Wayne Old-ham, Joseph Sullivan, Steve Garl and Charlie Daniels, who each put up $20,000 for an initial $100,000 investment, purchased the club in December 1979, extensive renovations were initiated, totaling $100,000.

According to Oldham, although the current listening room format is profitable two or three nights a week, “it does not and will not produce an acceptable return on the initial investment.” He added that within the next few weeks, the owners will meet with financial advisers before any final deci-sions are made.

Sources close to the Exit/In supported a statement made in the Nashville Tennessean, a Nashville newspaper, that said the club had to net $3,000 per night to break even, but since the grand re-opening in September, the club has consistently lost $50,000-$60,000 per month.

Oldham noted that the rise in ticket prices, along with higher labor costs and the in-creased cost of booking acts contributed to the overall financial problems of the club.

WCI Earnings Increase

(continued from page 9)

The 1979 earnings are before a gain of $91.6 million realized from the sale of a 50% interest in WCT’s cable subsidiary to WCI. While WCT’s earnings from this transaction included $61.5 million in deferred tax credits, WCI’s earnings for 1979 included a $30.1 million charge for the recognition of an additional $6 million of marketing value in WCT’s cable subsidiary.

The board also voted to raise the cash dividend 5% on all shares. This rate increase begins with the dividend payable on Feb. 18, 1980.

The 1980 profits Up

(continued from page 9)

EAST COASTINGS

THI S MUSI C OF BUSINESS — Street talk has been going RCA’s way these days. Reports are that Solar has definitely repaired with the firm, moments before Dick Grif-fey was to have moved his label to Elektra. Similarly, David Bowie may also reject, rather than take labels offers, based on RCA’s strength in video. Other RCA talk has Don Ellis returning to America after his RCA’s A&R division. The major deals are quietly reinvigorating promotional men. The first middline from a P&D label this spring when CBS puts out LAK’s War catalog, which includes the new album by Love & Michael Zager to orchestrate a comeback for the Four Tops like they did for the Spinners.... Are Yes and their-from-the-beginning manager Brian Lane on

HERE NOW THE SHMOOZ — The Rolling Stones are currently mastering their "Sucking In The '70s" anthology. Cuts needed before an album release. "Everything's Turning To Gold," previously released as the B-side of "Sister Loves A弟弟 Friend," is part of the backing for the Grammys.... The clash of the Mick Jones is in town to produce Ian Hunter’s next album.

WINNING WITH GARLAND JEFFREYS — Only once every few years does an artist win a Grammy award who comes from such a non commercial background. And in the most Rocky-type tradition turns losing into winning. In the past 10 years, only on albums like Sly’s "Dance To The Music," and Earth, Wind, and Fire’s "That’s The Way Of The World," have we heard from artists who turned fatalism to optimism in the space of one studio album. This year’s Grammy, "Epic, "Escape Artist!," New York’s self-styled "restless keeper of the underground" has rejected the fatalism of his last offering, "American Boy And Girl," for an album (and an LP title, too) which is driven by the spirit of victory. "I was definitely when I recorded "American Boy And Girl,"" Jeffrey told Cash Box. "I had just ended a three-year love affair, and all I could see was the down part of New York." Jeffrey’s blue spirit was deepened by the record’s lack of commercial success. "All we could do was make a record of songs which meant something. If there was going to stop me," coupled with the European success of a single from the album, "Matador," which went gold in Germany and charted five in other European countries. "I got more support from my European tour than from the American success that helped rejuvenate me." As a result of CBS’s support overseas, Jeffreys signed with the firm domestically and recorded the new album that reflected "move away from New York/ my escape from provincialism." Under Jefreys’s own auspices as producer, combined with Bob Clearmountain, who engineered and CBS folks, "who made the calls," Jeffreys assembled an all-star cross-continental cast of musicians that included members of the E-Street Band, dubmasters like Big Joe Turner, guitarist Roy Ayers, Jeffreys' all-star band, and members of the American Beat, with whom he'll tour 10 European and Scandinavian countries in this month.

Jeffrey’s brand of urban music has been increasingly dosed with reggae, and James Brown-type musicians. "People may think of me as the Rolling Stones, but I definitely Play Standards," Jeffrey’s said.

As a result, Epic is releasing the album with an accompanying mostly-reggae EP, and to the label’s credit, it will be marketed separately as a 12" for Jamaican communities. Jefreys, however, would like to experience crossover of another kind, “I’m part white, part black,” Jeffrey’s said. "I would love to be true, it would be wrong to expose on black radio. While my European cut audience across all class and racial barriers, my audience may be slightly restricted here. In the meantime, Jeffrey’s schedule remains jam-packed. After his European tour he’s to return to play America, break a few weeks, then tour Japan and Australia. Jeffrey’s, whose music has always been cinematic in its imagery, is now drawing the music for a set-for-l-81 movie called "The Break," in which he’ll also have a starring role. More immediately, he shot two music videos, "Turn Your Love Around," and "I’m Gonna Find A Way Back To Your Arms," for Jeffrey’s next single.

14 KARAT SOUL SINGING — Local New York soul singer Rodell Stovall, who has just released a demo financed by Warner Brothers, has received a Letter From Bars, "Suckers," and "Send Me To New Orleans," and a third single due in April. Stovall has recorded a demo financed by Warner Bros. will release a Little Feat 2-LP compilation LP... Wilson Pickett, Solomon Burke and Don Covay, who have just released a,Louisville, KY., they will release on April 5, this town will rock harder than it can remember when Alan Pepper and Stan Smadovski bring Room Full Of Blues, topped by legendary Roy "Good Rockin’ Brown" to the Bottom Line for an evening of big city juke-boxes. -aaron fuchs
ALBUM BREAKOUT OF THE WEEK

EVANGELINE • EMMYLOU HARRIS • WARNER BROS. BSK 3508
Breaking out of: Dallas, Oklahoma City, Houston, Nashville, Memphis, Atlanta, Charlotte, St. Louis, Milwaukee, Chicago, Cincinnati, Indianapolis, Denver, San Francisco, Phoenix, Portland, Los Angeles, Baltimore/Washington, Boston.

RADIO: Good Initial Reaction To "Mr. Sandman" Single At Pop And Country Radio.

MERCHANDISING AIDS: Posters, 1x1 Flats.

WHAT'S IN-STORE

SUKEYAKI — In the final stage of a three-part marketing strategy designed to promote "Sukeyaki," the new single by A Taste of Honey, Capitol Records released 6,000 copies of the record via cut-in the shape of an oriental fan. The limited-edition promotional disc was made available to Top 40 and R&B stations. In announcing the special disc, Capitol's first since a series of colored wax LPs in 1978-79, "Danny White, Capitol's vice president of marketing said: "We intend to call attention to this single because we feel that it will establish the channel for our future A Taste of Honey's credibility in the pop marketplace." The first stage of the campaign was initiated during the first week of the new year when white-label double A-sided copies of the disc were made available to radio stations, and stock copies were serviced to retail outlets. The stock copies were affixed with Capitol dark purple labels and records, with a four-color sleeve depicting A Taste of Honey's Hazel Payne and Janice Marie Johnson in traditional oriental dress, standing on a wooden bridge surrounded by lush foliage. Phase two began two weeks later, when pop and R&B stations were re-serviced with the single. This was also double A-sided, and was stuffed inside the four-color sleeve along with an oriental fan to which a 4"x4" card featuring the graphic on the label as well as on the LP-sized sleeve in which the record is encased.

VALENTINE CONNECTION — KROY radio in Sacramento, Calif., invited its listeners to put their hearts on the line on Valentine's Day. Two Wats lines were installed at the new Record Factory outlet on Howe Avenue and KROY listeners could call their sweethearts anywhere in the United States between 10 a.m. and 8 p.m., compliments of KROY.

TASTIEST GIFTS IN TOWN — Lacie Pizza stores came up with their own Valentine Day promotion based on the theme "Show Your Love With The Gift of Music." The push featured fresh meals that were on sale for $3.99.

FRAZE CRAZE — Local morning DJ at KLOS/Los Angeles, Fraizer Smith, recently dropped at Tower Records/Sunset masquerading as the debonair Lorne Continental for Valentine's Day to sign greeting cards that had previously sent out to his listeners.

THE CAVAGE PATCH — Cavages Record stores, in conjunction with radio station WGRQ, Epic Records and Epic recording group Caves Trick, is having a special promotion, "Cheap Trick Concert Spotlight," which coincides with the group's appearance at the Memorial Auditorium in Buffalo on Feb. 18. Winners in the promotion will receive tickets to the concert, plus an opportunity to go onstage to join Cheap Trick in the song, "The King Of The Whole Wide World." To be eligible, contestants will be required to fill out an entry blank at any Cavages or mail a post card to WGRQ. Cavages in-store promotion of the contest consists of flyers, signs and various in-store displays.

RECORD BAR NEWS — The Record Bar, Inc. will hold its eighth annual convention July 28-29 at Hilton Head Island, S.C., it was announced by convention coordinator Jackie Brown. Brown said that the convention, which is being held approximately a month earlier than in the past few years, will again be at the Hyatt at Palmetto Dunes. The annual convention is designed expressly for the 110 Record Bar store managers. With the opening of the new Record Bar in Athens, Ga. on Feb. 11 (the second outlet in that city), there will be a total of 111 stores. Six more openings are scheduled for March. The convention format combines business and recreation for Record Bar personnel and includes entertainment by top performers. Last year's convention, which celebrated the Bar's Platinum Anniversary, included a performance by Motown recording group the Commodores in recognition of the 20 years that both Record Bar and Motown have been in the record industry.

DOCTOR'S APOTHECARY — WAWA radio, one of Milwaukee's top soul stations, has come up with a discount card. It will be honored on Thursdays at Radio Doctors & Records, Ltd. in Milwaukee. The bearer of the card receives a dollar off the regular price of an album.

REGIONAL BREAKOUTS — Marty Robbins, B.B. King and the Gary Glitter 10" in the South... Steve Cropper and Nolan & Krossley in the Midwest... Ozene, Tantra and Dan Siegel in the West... and Gene Dunlap, Sharon Redd and 4 Out 5 Doctors in the East.

FOR QUICK COVERAGE — Send items and photos to What's In-Store, Cash Box, 6383 Sunset Blvd., suite 830, Los Angeles, Calif. 90028.

linda arditii

Cash Box/February 21, 1981
Regional Approach Stresses At WEA 1981 Spring Marketing Staff Meetings

LOS ANGELES — The debut of regional "Dig For Local Gold" awards and a variety of meetings, seminars and rap sessions on sales, advertising, production, promotion and marketing were all part of the 1981 WEA Spring Marketing Staff Meetings held at the Doubletree Inn in Phoenix, Ariz., Jan. 27-30. One-hundred-sixty-five key executives attended the WEA - Warner Bros., Elektra/Asylum and Atlantic labels; and WCI Home Video attended the meeting, which was almost double the number of traditional trade-in-trade-out conventions.

The first day's meetings were dedicated to new marketing strategies for the first quarter of the year. "Our public relations," said WEA president Henry Droz, "was not only to present and discuss some exciting and innovative plans for the coming year, but also to review what we did in 1980 to make it the best sales year in our history."

In his keynote address, Droz noted that the company had experienced such successes in 1980 as generating "between $45-$55 million worth of new business," selling out for $20.98 (Frank Sinatra's " trilogy") and winning $15 million and becoming the number one in dollar sales for the year; and "a single day in which we would release and ship three albums, each of which would hit number one, in the form of Jackson Browne, Rolling Stones and Queen."

In another session to the gathered executive audience, RIAA Releases Data

On Anti-Piracy Efforts

(continued from page 8)

not broken down by item. These seizures were only an indication of the year's progress in the fight against pirates and counterfeiters by the industry.

The RIAA also scored victories during 1980 via several federal and court rulings criminal prosecutions and large seizures of counterfeit and pirate goods. Among the most notable of court rulings were:

- A ruling by the U.S. District Court in New York upholding the use of felony counts of interstate Transportation of Stolen Property, Copyright Infringement and Mail Fraud to prosecute Racketeering Influenced and Corrupt Organizations (RICO) statute in its indictment of Sam Goodis, former member of the New York Mafia.
- A Florida District Court of Appeals unanimously affirming last year's conviction of tape pirate Larry Crow for dealing in "stolen products" which could include artists' rights to royalties from record companies.
- The New York State Anti-Piracy Law withstanding a constitutional challenge in Suffolk County Criminal Court when Michael Raciola moved for dismissal of his indictment on 75 counts relating to the manufacture and sale of unauthorized sound recordings.

Notable seizures by Federal and state police included:

- Over $20 million in pirate 8-track and cassette tapes, as well as office equipment, manufacturing equipment from People's Stereo/Utopia in Newark, Ohio.
- Over $12 million worth of shipment and materials in the Michael Raciola and his "Long Island companies."

executives, Richard Lionetti, WEA marketing vice president, and four other associates, to help racke, stops and retailers through greater emphasis on regionalized marketing strategies, including regionalized marketing in key markets (classical, jazz, country and R&B) and a new artist development program.

The new artist development program, exemplified by the success of "The Smiths," was noted as entailing a stronger emphasis upon regionalized success in breaking records. The program is just another example of the dedication of the WEA system," said a company spokesman. "What we are essentially stressing is that the record does not necessarily have to be nationwide smash hit, but can be a nationwide smash hit."

By recognizing local branches for their support and hard work, and encouraging an atmosphere where "it's more than just a stone" is a LP's success story, only blossoms into a national hit, but also prove a valuable means to evaluate new acts. It may give our labels another way to obtain a better idea of their regional successes providing enough confidence in the acts to stick with them for another one, two or three more years.

Recognizing such local successes, "Dig For Local Gold" awards were presented to several of the WEA's labels. These include-même the New York Marketteam for its success with Change's self-titled LP, the Houston and Charlotte Marketteams for Zept's self-titled LP, the Baltimore/Washington, D.C. Marketteam for Stacey Lattisaw's "Let Me Be Your Angel" LP; and the Los Angeles Marketteam.

SPARS Sets Regional Luncheon Seminars

LOS ANGELES — The Society of Professional Audio Recording Studios (SPARS) has scheduled its first regional meetings in both the New York and Los Angeles areas for Feb. 19 as part of its continuing efforts to spotlight topics of interest to the audio and video/film industries.

"Audio For Film & Video - What Is Your Future?" will be the topic of the luncheon seminar here, to be held 12 noon at the Villa Capri Restaurant. Phil Serriti, enginering manager at the Los Angeles SPARS, and Paul McCrea, video/film and post-production service, will be discussing the topic "Video In The '80s;" while Bill Johnson, vice president of Video Sound, Inc., consultants in film and video applications, will examine the subject "Requirements For Film Sound." Chris Stone, owner of the (2C) Plant in Los Angeles and SPARS assistant to the president, will also be on hand to offer insight into finance and personal requirements for video and film. The west coast event has been organized by Stone, Guy Costa, SPARS vice president and treasurer (Motown/Hitsville USA), and Wally Heider Recording Studios' Terry Starbuck.

Anmix Corp. will host the New York luncheon seminar for the SPARS, to be produced by SPARS vice president Dave Teig, also of Atlantic Studios. The meeting will be held 11:30 at the Restaurant, 242 West 56th St. Among the featured speakers will be Richard Mack, a recording engineer; Dave Teig and Richard Mullner, technical supervisor of post-production audio/video sweetening for ABC-TV, who will outline the many possibilities available in the field.

Non-members, as well as SPARS members, are invited to participate in both meetings and seminars for a nominal fee. Those interested in the New York seminar can contact Dave Teig at 212-484-6093 and for the Los Angeles luncheon, call Terry Starbuck at (213) 465-5474. 35mm color costs $10 per person.

DOUBLE YOUR PLEASURE —KMC/LOS ANGELES air personality, Gary Owens, is marketing his new "Sweet Santa Barbara" LP (and Lisa Precioso model's "Santa Barbara (Where the Lovers Inside of You Come Out to Play That Love That Is Love and Can Help Promote Tourism and the City's New Theme Song)". Sugar Santa Barbara"

houses for two consecutive nights at the Royal with The Ventures, has announced.

Kurt Valentine, formerly of the Textones, which has now been re-named Carla Olsen & The Textones

QUOTE OF THE WEEK — Blondie keyboardist Jimmy Destri came up with a zinger last week while in town to firm up plans for his upcoming solo LP on Chrysalis. Listing the prime qualifications he looks for in a producer, Destri said: "I'm looking for somebody who can mix drums like Mike Chapman, do horn arrangements like Quincy Jones and play guitar like Nick Lowe."

WESTWORDS — The Annual Bay Area Music Awards, an event that ha the biggest pop celebration on the San Francisco music scene, will be held April 15 at the Westworld of the West. The award will honor the best songs and performances by a number of international popular artists including Marty Balin, Journey, Ronnie Montrose and Lacy J. Dalton. The yearly gathering, which is celebrating its 4th anniversary, is for the Bay Area Music Archives... Island International trade show is open to the public. For information, call 685-8038.

COUNTRYWORLD — Country music fans will have their chance to see Roy Orbison, John Denver, Charley Pride, Tanya Tucker and Willie Nelson. Cash Box staffer Len Chodosh, who recently attended a rare solo performance by the legendary Taj Mahal at McCabe's Guitar Shop in Santa Monica, notes that the tiny stage is the spot for a major country showcase. Country stars for the upcoming show in the West will include Johnny Cash, Lyle Lovett, Dolly Parton, June Carter Cash and Merle Haggard.

IN CLUBLAND — The Starwood did not receive that much desired emergency stay order (Cash Box, Feb. 7), and to according to David Foster, they will receive other calls in the future to open their doors. The club is hoping to be back in business by the 15th of this month. In a situation that has been informed by Costa Mesa-based Cuckoo's Nest manager Jerry Roach that his club is also getting heat from city officials. Those concerned about that club's future can attend a public hearing Feb. 17 that will question the establishment's worth to the community.
Jazz Album Picks

CONCEPTS IN BLUE — J.J. Johnson — Pablo Today 2312-123
— Producer: J.J. Johnson — List: 8.98
Aside from his role as the seminal bebop trombonist, J.J. Johnson has always been a composer, arranger and leader of exceptional merit. His relaxed tone and swing is again in abundant evidence on this recording, and the three horn front lines lends a remarkably full sound to a small group. "Neways," a reworking of "Mohawk," and the title track are as fine as any group recording Johnson has made, his late-50s Blue Notes not withstanding. Very warm, very fluid and good.

As leader of the Year of the Ear Band, Hersey was able to establish himself as a fine guitar player and thoughtful musician. With this solo venture, Hersey continues to present himself in both these lights, albeit with somewhat different shadings. Employing an Arp Avatar, Oberheim eight-voice polyphonic synthesizer and a Sequential Circuits sequencer, the guitarist emerges with some unorthodox results. Hersey's electronic probes are intelligent and refreshingly non-exploitive of the synthesizer's more blatant properties.

With three group LPs on his self-produced Nine Winds label, Golia moves his exploration into the reed family into the solo sphere. Sporting a prodigious set of chops, Golia takes the soprano, tenor, baritone and bass saxophones as well as clarinet and bamboo flutes under his command. The reedman's ability to extend the range of his instruments is well augmented by his confidence within the traditional scope of the instruments. Golla deserves wider attention.

HERMAN'S CONCORD JAM — Ban- edeer Woody Herman recently stopped by Concord Records to discuss his new release, "Woody Herman Presents A Concord Jam." Pictured are (l-r): Hermie Dressel, Herman's manager; Bob Golden, director of artists development, Concord; Herman; and Al Julian, director of national promotion, Concord.

Endowment for the Arts (NEA) and the Atlantic Richfield Co. (ARCO), while ARCO is free to fund whom it pleases, NEA must adhere to strict dictates concerning profit and non-profit organizations. While the money NEA has given for the project has gone to the KET, any subject cross-marketing done by JazzAmerica would have to exclude NEA.

In a conversation with Cash Box, NEA's Brian Dougherty, director of media arts, film/radio/television, pointed out some of the thorny issues facing NEA in the wake of the production boom. "These days, if you don't have cable in your hip pocket, you can't open with a full house," said Dougherty. "We give money to non-profit organizations, which includes public television. We're also in favor of the widest distribution of whatever we fund. With this series, our immediate concern is to keep KET's Neutral Point of Right's etc., and the endowment's role in those rights, is something we are very much studying at the present time. There'll be a meeting this week involving members of the National Council and our lawyers to decide and study further what we'll do about it. There's a body of belief that the endowment should have a share in the revenues from these productions to turn back to other patrons of the arts. There's also a body that I personally go with that feels that the endowment should serve as a stimulus and should leave the residual rights to the hands of the grantees. But as things are, if it's a profit-making organization, we do have a problem. A few years ago, I strongly suggested that we do a jazz series, and I was kind of shouted down as a middle-aged white liberal. Then we decided, 'the hell with it,' and decided to keep this project with KET anyway because it's the suite's neutral point of right's which this would be happening without our initiative. These things don't seem to come out of the private sector as they should. And so we have supported an immense amount of jazz, especially the art to give it the stimulation it needs. We've taken some of the bucks to start flowing through the jazz support system and back to the musicians. When money ends up where it should, with the creators and the people who make it, and if the media people want to do more work to strengthen this field, I would think an association with them a reasonable view that this agency might want to take. But if it ends up as a very close-to-the-cheek commercial venture, obviously there'll be several questions around here. With PBS, they've been a wonderful partner for us in many ways these nine years, but they're simply one of PBS Record division. Jazz is considered just the commercial sector if it can be done on a non-profit basis. Our mandate is to reach the public, and the PBS audience is a goodly slice of that, but not the only. As for PBS' pay service making itself self-sufficient, the day that happens, I'll buy you dinner at The Four Seasons.

JAZZ GOES CABLE — Dizzy Gillespie will lead a dream band at New York's Avery Fisher Hall, Lincoln Center for the Performing Arts, on Feb. 16. Although the band itself, which features such all-stars as Mill Jackson, Max Roach, Slide Hampton, Gerry Mulligan, Heath, Joe Hendricks, Curtis Fuller and Frank Wess, is newsworthily enough, future broadcast plans for the concert exemplify the quickly accelerating multi-media approach to marketing jazz. Like CBS Records' recent "One Night Stand" concerts that were aired on-among other cable systems, the Gillespie concert will be videotaped; although plans call for it to be shown on PBS, with co-production by PBS station KCET-TV in Los Angeles. But in the long run, networks are like the independent artists subscription BRAVO or CBS and ABC cultural cable services, are vehicles that jazz programs, which previously aired exclusively on public television, must now gear themselves, if they are to survive.

Last week's announcement that PBS plans a $60 million pay television service signals a basic change in the role and identity of public TV. In the late sixties, the network had been the only consistent producer of jazz events on television. With the expansion of home video, the market is now wide open for such production companies as Jazz America Ltd., the co-producer of KCET of the Gillespie concert, to parlay its TV productions into multi-media productions. Just as America is also starting a comprehensive 25-30 hour series on the history of jazz, whether or not PBS picks up an option on it. The initial production of four programs, which will be broadcast nationally on PBS and National Public Radio, has been partly financed by grants from the National Endowment...
Tom Werman: Double Threat As Hit Producer, A&R Exec

(continued from page 10)

the particular act and himself; and, he readily points out, that affinity is naturally stronger when he has signed the artist or group himself.

"You go through a lot of pain and frustration working on an album with a group," states Werman. "It's like a six-week encounter session; you learn a lot about each other, most importantly strengths and weaknesses."

As a former musician himself, Werman is especially sympathetic to the needs of the acts he produces. However, his background in marketing has also taught him that presentation is equally as important as performance. As Werman tells it, though, his parents' desire for him to succeed as a business executive at one time created a serious conflict between his personal wishes to make it in the music industry, so much so that he nearly gave up music altogether.

High Expectations

The son of a well-to-do Boston family, Werman says that he constantly felt the need to live up to the expectations of his father, a Harvard Business School graduate, and his mother, a former straight-A French major at Wellesley. Following the path of his parents, Werman went through college, but now admits that he was "really miserable" going after a masters in business economics.

While attending Columbia University, though, Werman got together with some friends and formed a band called The Wakes. The group soon had its first big hit as a private party, however, that Nat Weiss, now president of Nemperor Records but then an independent lawyer, approached Werman and the group and asked if they would like to audition for Beatle manager Brian Epstein, who Weiss represented in the U.S. at the time. Werman turned the audition down.

"I thought it would break my parent's hearts if I went through it and had to drop out of school," recalls the producer. "And I knew that it just wasn't the right thing for me to do at the time, I was being groomed to be a high-powered business executive, not a rock 'n' roll musician, and I knew they'd never understand."

Werman stayed in school and after graduation, took a position with Grey Advertising in New York, working on accounts for Proctor and Gamble as marketing specialist for about 13 months. Despite other lucrative job offers, the urge to get back into the music business became too great and after about two months of interviews with RIAA, he then decided to leave and start his own agency.

"I wasn't just too busy with Grey Advertising," says Werman. "You see, I knew that I could always get a gig with a band, but I didn't want to be in the music business at that time. But the music business is a different kind of business than that of an advertising agency."

Learning On The Job

Learning the craft of record production was not an easy task, admits Werman, who has had no formal training. In 1980, he wrote a book, "A&R: The Art of Developing Talent," which is used as a textbook in many college music programs.

WEA Holds 1981 Spring Marketing Meeting

Boston and New York Marketteams for the B-52's self-titled LP.

Other highlights of the four-day meeting included:

* An outline of WEA's 1981 strategy for increasing its share of the black music market by Hank Caldwell, WEA black music marketing vice president. Caldwell said the company would concentrate on product awareness, visibility and reaction time, with special emphasis on breaking new acts and artists that he was basically self-taught, with the studio itself principally serving as classroom.

"I sort of bumbled my way through the first few cuts on the tracks," he noted. "But when I saw Ted (Nugent), I knew he was an artist who could make great records ... and I knew just what they should sound like. I'm not what you'd call a technical wizard in the studio ... in fact, I still don't know how to turn on a recording console. But I do know how to mix a record.

As a producer, the ever-outspoken Werman says that his number one priority is that a record should sound good on the radio.

"I can't be responsible when someone buys one of the records and it takes home and puts it on his PRO-E8995 high-end audio system," says Werman. "I don't make records for audiophiles.

However, while Werman prefers to think of his style of production as "chameleon-like," bringing "a little something different to every album," like many other well-known boardmen he is an indelible mark on each of his projects. It wasn't until his latest find, The Producers, that he came to terms with his own "sound."

"When we started recording the Producers, I kept hearing a bit of Cheap Trick on the tracks and I really started to aggravate me," states Werman. "But when I realized that that sound was something that I knew just what they should sound like when I stopped recording them. But I like to change, to progress. I left Ted because it was time for a change for me, because he wouldn't change."

Marketing Meeting

Customizing promotions for large retail chains, wholesalers and small retailers.

* A general advertising seminar that defined national and regional priorities, procedural changes in developing stronger regional marketing strategies and guidelines for formulating local and national campaigns.

The seminar was chaired by Barbara Burns, WEA national advertising director.

* A closed-door preview of the upcoming Warner Bros. film, "Superman II."
SWITCHING FROM CHICAGO -- Controversial and sometimes volatile WLUP/Chicago personally Steve Dahl was fired on Feb. 6 by Heftel Broadcasting, owners of the Loop. In a prepared statement, Heftel board chairman Tom Hoyt cited continued assaults on community standards and repeated violations of company policy as reasons for his decision. When contacted for comment, Dahl did not dispute that his terms had resulted in the FCC, but he refused to admit that he would ever be regulated by government agencies. "The people that listen to the morning show, they like him," he said. "They love his bad things." The FCC investigation is still ongoing. The story has received bushy coverage in the Chicago press, though there has not been much reaction outside the city. WLUP's sister station KXOL/Detroit has announced a "Dahlthon" to air a weeklong special in his honor.

WLS/Chicago is not the only big-market radio station to have problems recently. WKRP on CBS demos are being replaced by a syndicated show by Bob Orton, a recent WQAD/Moline alumnus. And in Los Angeles, the recently fired Bill Reid's station, KRLA, is now also facing some problems.

ROLLING STONES -- When the Rolling Stones last summer produced their biggest hit in years, "You Got Me Running," they were just one of several bands that had a hit album at the same time. But even with the Stones' success, some observers are not happy with the current rock scene. "We're in a time of transition," said one manager. "We're going to have to go back to the basics." Other managers feel that the Stones' success is just a fluke. "We're not going to have another Rolling Stones," said another manager. "We're going to have to go back to the basics."
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<td>GREATEST HITS/LIVE</td>
<td>EARTH &amp; AIR</td>
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**Most Added Tracks**

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<th>Track</th>
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<tr>
<td>1</td>
<td>ELVIS COSTELLO &amp; THE ATTRACTIONS</td>
<td>THE TRUST</td>
<td>COLUMBIA</td>
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<tr>
<td>26</td>
<td>DIRE STRAITS</td>
<td>MAKING MOVIES</td>
<td>WARNER BROS</td>
</tr>
<tr>
<td>65</td>
<td>NICOLETTE LARSON &amp; RADIOINDIAN</td>
<td>WARNER BROS</td>
<td>POLYDOR</td>
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**Most Active Tracks**

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<tbody>
<tr>
<td>1</td>
<td>JOHN LENNON/YOKO ONO</td>
<td>ON DOUBLE FANTASY</td>
<td>GEPPEN</td>
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<tr>
<td>1</td>
<td>JOHN LENNON/YOKO ONO</td>
<td>ON DOUBLE FANTASY</td>
<td>GEPPEN</td>
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<tr>
<td>68</td>
<td>MANFRED MANN'S EARTH BAND</td>
<td>CHANCE</td>
<td>WARNER BROS</td>
</tr>
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<td>68</td>
<td>MANFRED MANN'S EARTH BAND</td>
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**Most Added Tracks**

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<tbody>
<tr>
<td>187</td>
<td>J.J. CALE</td>
<td>SHADES</td>
<td>MCA</td>
</tr>
<tr>
<td>26</td>
<td>PEARL HARBOUR</td>
<td>DON'T FOLLOW ME</td>
<td>MCA</td>
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**Most Active Tracks**

<table>
<thead>
<tr>
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<th>Label</th>
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<tbody>
<tr>
<td>131</td>
<td>THE JIM CARROLL BAND</td>
<td>CATHOLIC BOY</td>
<td>ATCO</td>
</tr>
<tr>
<td>131</td>
<td>THE JIM CARROLL BAND</td>
<td>CATHOLIC BOY</td>
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**Most Added Tracks**

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<th>Label</th>
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<tbody>
<tr>
<td>132</td>
<td>DONNIE IRIS</td>
<td>BACK ON THE STREETS</td>
<td>CAPITOL/MCA</td>
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</tbody>
</table>

**Artists**

- J.J. CALE
- PEARL HARBOUR
- THE JIM CARROLL BAND
- DONNIE IRIS
- GEORGE MCCOY MccARTNEY & KID LIGHTNING
- ARC/COLUMBIA
- RANDY MEISNER & ONE MORE SONG
- NAZARETH & THE FOOL CIRCLE

**Artists**

- J.J. CALE
- PEARL HARBOUR
- THE JIM CARROLL BAND
- DONNIE IRIS
- GEORGE MCCOY MccARTNEY & KID LIGHTNING
- ARC/COLUMBIA
- RANDY MEISNER & ONE MORE SONG
- NAZARETH & THE FOOL CIRCLE

**Artists**

- J.J. CALE
- PEARL HARBOUR
- THE JIM CARROLL BAND
- DONNIE IRIS
- GEORGE MCCOY MccARTNEY & KID LIGHTNING
- ARC/COLUMBIA
- RANDY MEISNER & ONE MORE SONG
- NAZARETH & THE FOOL CIRCLE
# 7 MOST ACTIVE

THE WARNER TALKING FOOLISH ROCKPILE BRUCE ROD

OUTLAWS • GHOST RIDERS • ARISTA
ADDS: None. HOT8: WLKR, KZOK, WLVO, KMET, KWST, WBLM, WYFE, WOUR, KMGN, WIBZ, WMMS, WCCO, KOME, WYDD, WWWM, KLOL, WACX, KSLO, WNKF, WKDF, PREFERRED TRACKS: Riders. 
SALES: Moderate to fair in all regions; strongest in East and West.

# 12 ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA
ADDS: None. HOT8: KINK, KZOK, WABX, WVOX, WYFE, KSJO, WAIR, KEZY, WOUR, WBLM, WMMS, WSGE, KOME, WBBB, WWWM, KLOL, WKDF, KNCF, MEDIUMS: WLVO, KMET, WBBM, WC02, KZEL, WCCO, KZAM, KBPI, KROO, PREFERRED TRACKS: Games. Price. 
SALES: Good to moderate in all regions; weakest in South.

# 12 POLICE • ZENYATTA MONDATTA • A&M
ADDS: None. HOT8: WLKR, KZOK, WMMS, WLG2, WMMS, WCCO, KOME, WYDD, WWWM, KLOL, KZAM, WBBB, WMMS, WSGE, KOME, WBBB, WWWM, KLOL, KROD, BNEW, KNAC, KNCF, MEDIUMS: WLVO, WBBB, WLG2, KZEL, WCCO, WKDF, PREFERRED TRACKS: Don't Stand, De Do Do, Drive. 
SALES: Good to moderate in all regions.

# MOST ACTIVE

REO SPEEDWAGON • HI INFIDELITY • EPIC
ADDS: None. HOT8: KZOK, WABX, WVOX, WYFE, WBBB, WMMS, WSGE, WCCO, WYDD, WWWM, KLOL, KWST, KEZY, WOUR, WBLM, WMMS, WCCO, WSGE, WCCO, WYDD, WWWM, KLOL, WACX, KSLO, WNKF, PREFERRED TRACKS: Keep On Loving. 
SALES: Good in all regions.

# MOST ACTIVE

THE RINGS • MCA
ADDS: None. HOT8: WMMS, WCCO, WBLM. MEDIUMS: KZAM, WZIB, KMGN, WZIB, KZEL, KROO, WIBZ, KMGN, KWST, KWST, KSLO, WACX, PREFERRED TRACKS: Let Me Go. 
SALES: Moderate in East; fair in all others.

# MOST ACTIVE

ROCKPILE • SECONDS OF PLEASURE • COLUMBIA
ADDS: None. HOT8: WMMS, WKEM, WBBB, WKDF, WKDF, WBBB, WSGE, KMGN, WZIB, KZEL, WBBB, PREFERRED TRACKS: Heart, Bock, Pet You, Nothing But, Teacher. 
SALES: Fair in East and South; weak in others.

# 2 MOST ADDED

TODD RODDGERN • HEALING • BEARSHIRE
ADDS: None. HOT8: WMMS, WWMM, WSHE, WIBZ, KMGN, KSJO, WZIB, WCCO, WWMM, WMMS, WLG2, WIBZ, WSBW, PREFERRED TRACKS: Precious, Let Her. 
SALES: Fair in Midwest and East; weak in others.

# 8 MOST ACTIVE

PHIL SEYMOUR • BOARDWALK
ADDS: WYFE, KNCF, HOT8: KZAM, WZIB, KMGN, KEZY, WCCO, WWMM, WMMS, WCCO, WSLG, WIBZ, WIBZ, WSBW, PREFERRED TRACKS: Passion, Dance With, Title. 
SALES: Good to moderate in all regions.

# 3 MOST ADDED

RICK SPRINGFIELD • WORKING GLASS DDD • RCA
ADDS: WBLM, KSJO, WABL, WSHS, HOT8: KZEL, WCCO, MEDIUMS: PREFERRED TRACKS: I've Done Everything. 
SALES: Weak initial response.

# MOST ACTIVE

BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA
ADDS: None. HOT8: RLKR, KZOK, WLVO, KMET, KWST, WBBM, KEZY, WYDD, WWWM, KLOL, WACX, KSLO, WNKF, PREFERRED TRACKS: He Can't. 
SALES: Moderate to fair in all regions; strongest in East and West.

# MOST ACTIVE

THE MICHAEL STANLEY BAND • HEARTLAND • EMI-AMERICA
ADDS: None. HOT8: WMMS, KBPI, WWMM, KLOL, WBBM, MEDIUMS: WOBI, WBBB, WBLM, WMMS, KEZY, WBBM, PREFERRED TRACKS: He Can't. 
SALES: Weak in West; moderate to fair in all others.

# 6 MOST ACTIVE

STEELY DAN • GAUCHO • MCA
ADDS: None. HOT8: KINK, KZOK, WLVO, WKDF, KMET, WBBM, WYDD, WWWM, WIBZ, WSBW, WLCO, WSLG, WIBZ, WIBZ, WSBW, PREFERRED TRACKS: Hey Nineteen, Babylon. 
SALES: Good to moderate in all regions.

# 9 MOST ACTIVE

STEVE WINWOOD • ARC OF A DIVIN • ISLAND
ADDS: None. HOT8: KZAM, WWMM, WSHE, WIBZ, WBBM, KEZY, WBBM, WIBZ, WSBW, PREFERRED TRACKS: Open. 
SALES: Good initial response.

# MOST ADDED

U-Z • BOY ISLAND
ADDS: WBNK, KZOK, WAAL, WBBX, KSLO, HOT8: MEDIUMS: PREFERRED TRACKS: Open. 
SALES: Weak initial response.

# MOST ADDED

STEVIE WONDER • HOTTER THAN JULY • TAMLA/MOTOWN
ADDS: None. HOT8: KSJQ, WZAM, WIBZ, WCCO, WSBW, WMMS, MMSC, KBPI, KNCF, WIBZ, WSLG, WIBZ, WSBW, MEDIUMS: WXYE, KMGN, WZIB, WCCO, WMMS, PREFERRED TRACKS: Chance, Night Train. 
SALES: Good to moderate in all regions.

# MOST ADDED

JACKY • BLACK SEA • VIRGIN/RSO
ADDS: None. HOT8: WMMS, WWMM, WSHE, WIBZ, WMMS, MEDIUMS: PREFERRED TRACKS: Open. 
SALES: Good to moderate in all regions.

# MOST ADDED

ROD STEWART • FOOLISH BEHAVIOR • WARNER BROS.
ADDS: None. HOT8: KINK, WLVO, KMET, KMGN, WBBM, WYDD, WWWM, WIBZ, KEZY, WBBM, WBBM, WMMS, WCCO, WSLG, WIBZ, PREFERRED TRACKS: Passion, Dance With, Title. 
SALES: Good to moderate in all regions.

# MOST ADDED

WARREN ZEVON • STAND IN THE FIRE • ASYLUM
ADDS: None. HOT8: KMGN, WBBM, WWMM, WZET, KSJO, WZAM, KSJO, WZAM, PREFERRED TRACKS: Open. 
SALES: Moderate in East; weak in all others.
<table>
<thead>
<tr>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
<th>CHART WEEKS</th>
<th>LAST WEEK</th>
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<tr>
<td>1</td>
<td>I LOVE A RAINY NIGHT</td>
<td>EDDIE RABBIT</td>
<td>4</td>
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<td>I LOVE A RAINY NIGHT</td>
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<tr>
<td>2</td>
<td>9 TO 5</td>
<td>DOLLY PARTON</td>
<td>2</td>
<td>2</td>
<td>9 TO 5</td>
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<tr>
<td>3</td>
<td>CELEBRATION</td>
<td>KOO &amp; THE GANG</td>
<td>3</td>
<td>3</td>
<td>CELEBRATION</td>
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<tr>
<td>4</td>
<td>KEEP ON LOVING YOU</td>
<td>REO SPEEDWAGON</td>
<td>4</td>
<td>4</td>
<td>KEEP ON LOVING YOU</td>
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<tr>
<td>5</td>
<td>THE TIDE IS HIGH</td>
<td>BLONDE</td>
<td>5</td>
<td>5</td>
<td>THE TIDE IS HIGH</td>
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<tr>
<td>6</td>
<td>WOMAN</td>
<td>JOHN LENNON</td>
<td>6</td>
<td>6</td>
<td>WOMAN</td>
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<td>7</td>
<td>SAME OLD LANG SYNE</td>
<td>DAN FOGELBERG</td>
<td>7</td>
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<td>SAME OLD LANG SYNE</td>
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<td>8</td>
<td>PASSION</td>
<td>ROD STEWART</td>
<td>8</td>
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<td>9</td>
<td>THE BEST OF TIMES</td>
<td>STYX</td>
<td>9</td>
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<td>10</td>
<td>GIVING IT UP FOR YOUR LOVE</td>
<td>DELBERT McCLINTON</td>
<td>10</td>
<td>10</td>
<td>GIVING IT UP FOR YOUR LOVE</td>
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<tr>
<td>11</td>
<td>(JUST LIKE) STARTING OVER</td>
<td>JOHN LENNON</td>
<td>11</td>
<td>11</td>
<td>(JUST LIKE) STARTING OVER</td>
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<tr>
<td>12</td>
<td>HEY NINETEEN</td>
<td>STEELY DAN</td>
<td>12</td>
<td>12</td>
<td>HEY NINETEEN</td>
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<td>13</td>
<td>TREAT ME RIGHT</td>
<td>PAT BENATAR</td>
<td>13</td>
<td>13</td>
<td>TREAT ME RIGHT</td>
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<td>14</td>
<td>I AIN'T GONNA STAND FOR IT</td>
<td>STEVE WONDER</td>
<td>14</td>
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<td>I AIN'T GONNA STAND FOR IT</td>
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<td>BLONDE</td>
<td>15</td>
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<tr>
<td>16</td>
<td>THE WINNER TAKES IT ALL</td>
<td>ABBA</td>
<td>16</td>
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<td>THE WINNER TAKES IT ALL</td>
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<tr>
<td>17</td>
<td>CRYING</td>
<td>DON McLEAN</td>
<td>17</td>
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<td>CRYING</td>
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<tr>
<td>18</td>
<td>LOVE ON THE ROCKS</td>
<td>NEIL DIAMOND</td>
<td>18</td>
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<tr>
<td>19</td>
<td>HELLO AGAIN (LOVE THEME FROM &quot;THE JAZZ SINGER&quot;)</td>
<td>NEIL DIAMOND</td>
<td>19</td>
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<td>HELLO AGAIN (LOVE THEME FROM &quot;THE JAZZ SINGER&quot;)</td>
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<tr>
<td>20</td>
<td>A LITTLE IN LOVE</td>
<td>CLIFF RICHARD</td>
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<td>21</td>
<td>HEARTBREAK HOTEL</td>
<td>THE JACKSONS</td>
<td>21</td>
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<td>HEARTBREAK HOTEL</td>
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<tr>
<td>22</td>
<td>GAMES PEOPLE PLAY</td>
<td>THE ALAN PARSONS PROJECT</td>
<td>22</td>
<td>22</td>
<td>GAMES PEOPLE PLAY</td>
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<tr>
<td>23</td>
<td>MISS SUN</td>
<td>BOZ SCAGGS</td>
<td>23</td>
<td>23</td>
<td>MISS SUN</td>
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<tr>
<td>24</td>
<td>SMOKY MOUNTAIN RAIN</td>
<td>RONNIE MILSAP</td>
<td>24</td>
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<td>SMOKY MOUNTAIN RAIN</td>
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<td>25</td>
<td>HEARTS OF FIRE</td>
<td>RANDY MEISNER</td>
<td>25</td>
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<tr>
<td>26</td>
<td>KISS ON MY LIST</td>
<td>DARYL HALL &amp; JOHN OATES</td>
<td>26</td>
<td>26</td>
<td>KISS ON MY LIST</td>
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<tr>
<td>27</td>
<td>SEVEN BRIDGES ROAD</td>
<td>EAGLES</td>
<td>27</td>
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<td>SEVEN BRIDGES ROAD</td>
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<tr>
<td>28</td>
<td>WHAT KIND OF FOOL</td>
<td>BARBRA STREISAND &amp; BARRY GIBB</td>
<td>28</td>
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<td>WHAT KIND OF FOOL</td>
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<td>29</td>
<td>AMIE LEAH</td>
<td>DONNIE IRIE</td>
<td>29</td>
<td>29</td>
<td>AMIE LEAH</td>
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<tr>
<td>30</td>
<td>TOGETHER</td>
<td>TIERRE</td>
<td>30</td>
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### PRIME MOVER

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<th>PEAK POSITION</th>
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<tr>
<td>37</td>
<td>LIVING IN A FAINT</td>
<td>LEO SAYER</td>
<td>5</td>
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<tr>
<td>38</td>
<td>FADE AWAY</td>
<td>BRUCE SPRINGSTEEN</td>
<td>3</td>
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<td>39</td>
<td>DON'T STAND SO CLOSE TO ME</td>
<td>THE POLICE</td>
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<td>40</td>
<td>FLASH'S THEME AKA FLASH</td>
<td>ANDY GIBB</td>
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<td>41</td>
<td>GUITAR MAN</td>
<td>ELVIS PRESLEY</td>
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### HIT BOUND

<table>
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<tbody>
<tr>
<td>42</td>
<td>GHOST RIDERS IN THE SKY</td>
<td>OUTLAWS</td>
<td>7</td>
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<tr>
<td>43</td>
<td>WHILE YOU SEE A CHANCE</td>
<td>STEVE WINTHROP</td>
<td>1</td>
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<tr>
<td>44</td>
<td>MORNING TRAIN (NINE TO FIVE)</td>
<td>SHEENA EASTON</td>
<td>2</td>
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<tr>
<td>45</td>
<td>BACK IN BLACK</td>
<td>AC/DC</td>
<td>11</td>
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<tr>
<td>46</td>
<td>TOO TIGHT</td>
<td>CON FUNK SHUN</td>
<td>11</td>
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<tr>
<td>47</td>
<td>SOMEBODY'S ABBEY ROAD</td>
<td>PHIL SEYMOUR</td>
<td>11</td>
</tr>
</tbody>
</table>

### CASH BOX

The only charts you can count on!
---HIT BOUND---

68) ANGEL OF THE MORNING
JUICE NEWTON

69) FIREFLIES
FLEETWOOD MAC

70) LIPSTICK
SUZI QUATRO

71) DON'T YEAST WITH IT
FIREBALL

72) BRUCE SPRINGSTEEN

73) TURN ME LOOSE
LOVERBOY

74) HOW 'BOUT US
CHAMPAIGN

75) TURN MY LIFE
THE DOOBIE BROTHERS

76) 50 DE DO DO DO DE DA DA DA
THE POLICE

77) ANOTHER ONE BITES THE DUST
QUEEN

78) IT'S MY TURN
DIANA ROSS

79) I'M NOT THEOnly I CAN
LED SAYER

80) LOVE T.K.O.
TEDDY PENDERGRASS

---HIT BOUND---

53) DON'T STOP THE MUSIC
YARDBRough & PEOPLE

54) JUST BETWEEN YOU AND MEAPRIL WINE

55) AIN'T EVEN DONE WITH THE NIGHT
JOHN COUGAR

56) FANTASTIC VOYAGE
LAKESIDE

57) JUST THE TWO OF US
GROVER WASHINGTON, JR.

58) AND LOVE GOES ON
EARTH, WIND & FIRE

59) WHO DO YOU THINK
DONNA SUMMER

60) KEEP THIS TRAIN A ROLLIN'
THE DOOBIE BROTHERS

61) MEDLEY: YESTERDAY ONCE MORE/
NIGHT REMAINS THE SAME/SINNERS

62) ITS A LOVE THING
ON: KFCX

63) THE THEME FROM RAGING BULL
JOEL DIAMOND

64) ITS MY JOB
JIMMY BUFFETT

65) FULL OF FIRE
SHALAMAR

66) BLACKJACK
RUPERT HOLMES

67) 8TH WONDER
THE SUGARHILL GANG

68) BURN RUBBER
GAP BAND

69) 8TH LONG LOVEIN'
McGUFEY LANE

70) COLD LOVE
DONNA SUMMER

71) CAFE AMORE
SPYRO GYRA

---LOOKING AHEAD---

WHERE DID THE TIME GO?
THE POINTER SISTERS

CH CHERRY
JOHNNY AVERAGE BAND

GAMES
PHEOBE SNOW

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

‘CMA Week’ Proclaimed At Atlanta Meeting

NASHVILLE — In conjunction with the Country Music Assn. (CMA) board meeting in Atlanta, Feb. 2-4, Georgia governor George Busbee proclaimed the week as Country Music Assn. Week in the state.

In the proclamation, Gov. Busbee cited the CMA as "the trade organization for the country music industry (that has) carried the banner of this musical form throughout the nation and the world . . . (and has so) advanced the cause of country music."

While CMA committee meetings were held throughout the day, Feb. 3, in preparation for the formal convening of the board on the following day, the organization also hosted a reception.

The organization of the Atlanta show included 400 Georgia members and other guests at Mama’s Country Showcase in Atlanta, and several sessions were held.

During the Feb. 4 board meet, several dates relative to country music functions were set, including the next board meet, set for April 22-23 in London; Fan Fair, June 8-14; the Talent Buyers Seminar, Oct. 9-12; and the fourth annual CMA Awards Show telecast, Oct. 12; and the annual DJ Convention, Oct. 13-18.

Additionally, board meetings for 1982 will be February in Mexico City; April in Kansas City; and July in Wheeling, West Virginia.

In other matters, the CMA will once again sponsor the artist/DJ tape sessions and luncheon during its October convention. In addition, it will have a booth and show its new logo this year at the CMA Awards Show National (NARM) convention; and its anti-piracy and home taping committee recommended that; in addition, boards of directors who are recording artists send out letters to fellow artists asking them to refrain from advertising tapes.

Also, the Awards Criteria committee recommended changing the voting procedure on, MCA Award category #4, Song of the Year. The new wording will read, "In this category, the second ballot will contain nominees receiving at least five votes from the membership, and the top five songs from a tabulation of the national charts. From this group, the membership will vote for the top five. Additionally, 34 new organizational members were accepted by the board.

Songwriter Pendavis Signs With E/A Music

NASHVILLE — Elektra/Asylum Music (BMI) has signed songwriter Margo Pendavis to a writer's contract, according to an announcement by Michael D. Bowden, general manager of the Nashville-based publishing firm.

"It was important to have Margo join Elektra/Asylum Music," said Gamble-Bowden. "She will be a major asset to our staff, and we look forward to many fruitful years with her.

Pendavis, formerly with Tree International, has penned songs for artists such as K. Miller and British artist Norma Jordan.

Panelists Set For Upcoming NSAI Writer Symposium

NASHVILLE — The third annual Nashville Songwriters Assn. International (NSAI) Songwriting Symposium is slated for Feb. 27-March 1 at the Hyatt Regency here.

Tagged "One Step Closer To Better Songwriting," the symposium will have three panels, plus a special song critique panel composed of some of the nation's top songwriters representing all genres of music. The panels will be augmented by some of Nashville's leading publishers.

Other highlights include a Songwriter's Showcase, which will kick off the event on Feb. 27, as well as the 14th annual Songwriter Achievement Awards Ceremony, slated for Feb. 28.

Composer/artist Jimmy Webb will deliver the keynote address, followed by the first panel, "My Approach is Moderated by Randy Goodrum and assisted by a panel that will include Dave Loggins, Gary S. Paxton, Waylon Holfsey, Michael McDonnell and Patrick Henderson.

A second panel will tackle the topic, "Different Strokes," which will deal with writing for women, and will be moderated by Randy Goodrum, assisted by a panel that will include Dave Loggins, Gary S. Paxton, Waylon Holfsey, Michael McDonnell and Patrick Henderson.

The third panel of the day, called "The Dynamic Duo," will couple a publisher and one of his or her writers, and will attempt to give some insight to a writer how to find the right publisher. The panel will be moderated by Dianne Petey and will feature Tom Collins with Randy Goodrum, Charlie Monk with Chris Waters; Bob Beckham with Johnny McCrea and Bob Morrison; Wesley Rose with Mickey Newbury; Bob Montgomery with Jeff Sibar; Pat Rolfe with Laying Martine; and Buddy Killen with Curly Putman.

Each panel discussion will be followed by a question and answer session.

The final panel of the weekend is scheduled for Sunday morning and will be a critique session whereby the panel will examine a song for each symposium participant. A cassette tape of the song is a typewritten lyric sheet is required. The panel will be moderated by Maggie Caven- der and will include John Brabaneh, Rory Bourke, Waylon Holfsey, Judy Harris, Karen Conard, David Conrad, Len Chan- dler, Randy Goodrum, Aaron Brown, Charlie Feldman and Paul Richey.

Initial Ballots For ACM ‘Hat’ Awards Mailed To Academy’s Membership

NASHVILLE — The initial ballots in the 16th annual Academy of Country Music (ACM) "Hat" awards poll were mailed to the Academy's members March 9. Balli-
tial nominees in the 11 categories were selected by the Academy's Nominations Selection Committee, with the approval of the Academy's board of directors.

The results of the initial balloting will narrow the field to five finalists in each category, with the winners to be announced during presentation ceremonies at the Shrine Auditorium in Los Angeles, which will be aired live on ABC TV April 30. Final ballots will be mailed to all members March 17.

In response to last year's somewhat controversial balloting, where CBS artists swept all categories, the Academy has taken steps to avoid a similar situation, according to president Bill Boyd. This year, no organization or company can have in excess of 10% of the voting membership. Additionally, some labels insinuated last year that they might withdraw support from the Academy because of the controversy. To date, no label has done that, according to Boyd.

The initial nominees in the 11 categories of awards that will be presented during the academy's April 30 show are:


Top Female Vocalist: Lacy J. Dalton, Emmylou Harris, Loretta Lynn, Anne Murray, Dottie West, Crystal Gayle, Christy Coleman, Barbara Mandrell, Dolly Parton and Tammy Wynette.


Top Female Vocalist: Deborah Allen, Kim Carnes, Buck Owens, Johnnie Taylor, Hobbis, Sissy Spacek, Sheila Andrews, Carol chace, Terri Gibbs, Reba McEntire and Stephanie Winfow.

Top Male Vocalist: Ed Bruce, Dean Dillon, Don King, Johnny Lee, Joe Sue, Earl Thomas Conley, Leon Everett, Fred Knoebel, Ernie Hare and Howard Keel.

Top Vocal Duet: Moe Bandy and Joe Stampley, the Bellamy Brothers, Jim Ed Brown and Helen Cornelius, Merle Haggard and Clint Eastwood, George Jones and Johnny Paycheck, George Jones and Tammy Wynette, George Jones and Reba McEntire, Willie Nelson and Ray Price, Kenny Rogers and Kim Carnes, and Conway Twitty and Loretta Lynn.

Top Vocal Group: Alabama, Amazing Rhythm Aces, Asleep At The Wheel, Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, Nightstreaks, the Oak Ridge Boys, Dave Rowland and Sugar, the Sons of the Pioneers and the Statler Brothers.


Album of the Year (Award presented to artist, producer and record company): Coal Miner's Daughter, Greatest Hits — Anne Murray, Greatest Hits — Kenny Rogers, Honeyuckle Rose, Horizon, I Believe In You, San Antonio Rose, That's All That Matters, There's A Little Bit Of Hank In Me and II can't Help Myself.


There will also be space in the initial ballots for write-in nominations.

Instrumental Award will be presented prior to the show. The awards will be voted on by the Musician/Ban- dieer/instrumentalist and artist/Enter-
tainer category members of the Academy. A space for write-in nominations will also be on these ballots. The initial nominees

(continued on page 4)

CHEERING ON THE TEAM — Football players and country music were the order of the day during a recent taping of the top rated NBC musical/comedy/variety series Barbara Mandrell and the Mandrell Sisters. The star-studded program featured (l-r): MCA artist Conway Twitty; Fran Tarkenton, air personality and ex/Minnesota Vikings; Louise Mandrell; Irene Mandrell; "Mean" Joe Green of the Pittsburgh Steelers; Mandrell; and Vince Ferragamo, of the Los Angeles Rams.
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<th>ALBUMS</th>
<th>Weeks On 2/14 Chart</th>
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<tr>
<td>1 9 TO 5 AND ODDB JOBS (RCA A-1-3652)</td>
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<td>2 KENNY ROGERS GREATEST HITS (Liberty LO-1972)</td>
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<td>3 HORIZON</td>
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<td>4 EDIE RABBITT (Elektra 6E-276)</td>
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<td>5 GREATEST HITS (RCA A-1-3722)</td>
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<td>6 GREATEST HITS (WEA-YENJ)</td>
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<td>7 GREATEST HITS (MCA-1-310)</td>
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<td>8 GREATEST HITS (MCA-1-310)</td>
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<td>9 ANY WAY YOU CAN (Capitol ST-12120)</td>
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<td>11 LOOKIN' FOR LOVE (Elektra 5139)</td>
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<td>12 HONEYSUCKLE ROSE (Columbia KC-2-35648)</td>
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<td>13 I AM WHAT I AM (Elektra 6E-3021)</td>
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<td>14 SOUTHERN RAIN (MCA-1-310)</td>
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<td>15 ROY ROGER'S (Elektra 6E-223)</td>
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<td>17 LOVE IS FAIR (MCA-1-3136)</td>
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<td>18 MY HOME'S IN ALABAMA (RCA A-1-3644)</td>
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<td>21 URBAN COWBOY (Epic JC-36849)</td>
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<td>22 BERTER'S KNOCKIN' (Epic JC-36849)</td>
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<td>23 SONGS OF THE SUN (Intertime 1756)</td>
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<td>24 NORTHERN (Capitol SBK-3491)</td>
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<td>25 MUSIC MAN (Elektra 5138)</td>
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<td>26 RAZZY BAILEY (RCA A-1-3608)</td>
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<td>27 GUITAR MAN (CBS A-1-3916)</td>
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<td>28 THE BEST OF THE KENDALLS (Columbia J-36735)</td>
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<td>29 LIL MOON (Elektra 5139)</td>
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<td>30 WILLIE NELSON (Columbia J-36735)</td>
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<td>31 WHO'S CHEATIN' WHO (Columbia J-36735)</td>
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<td>32 EVANGELINE (Columbia J-36735)</td>
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<td>33 FOLLOWING THE FEELING (Columbia J-36735)</td>
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<td>34 GREATEST HITS (Columbia J-36735)</td>
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<td>35 PORTER AND DOLLY (Columbia J-36735)</td>
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<td>36 WILLIE AND FAMILY LIVE (Columbia KC-2-35644)</td>
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<td>37 HARD TIMES (Columbia J-36735)</td>
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<td>38 INVICTUS (MEANS) (Columbia J-36735)</td>
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**Country**

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<th>Chart Positions</th>
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<td>40 THESE DAYS</td>
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<td>42 HABITS OLD AND NEW</td>
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<td>43 REST YOUR LOVE ON ME</td>
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<td>44 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY</td>
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<td>45 TEXAS IN MY REAR</td>
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<td>46 THE BEST OF DON WILLIAMS: VOL. II</td>
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<td>47 FRIDAY NIGHT BLUES</td>
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<td>48 GREATEST HITS</td>
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<td>49 IT'S THE WORLD GONE CRAZY</td>
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<td>50 HELP YOURSELF</td>
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<td>51 SONGS I LOVE TO SING</td>
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<td>52 IT'S HARD TO BE HUMBLE</td>
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<td>53 WHERE DID THE MONEY GO?</td>
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<td>57 CLASSIC CRYSTAL</td>
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<td>58 10TH ANNIVERSARY</td>
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<td>59 A WOMAN'S HEART</td>
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<td>60 THERE'S A LITTLE BIT OF HANK IN ME</td>
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<td>61 TOGETHER AGAIN</td>
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<td>62 REELECTIONS</td>
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<td>63 NICE 'N EASY</td>
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<td>64 SMOKY AND THE BANDIT 2</td>
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<tr>
<td>65 KILLER COUNTRY</td>
<td>65 23</td>
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**New Single**

**Reckless Love**

Includes: Fantasy Hollywood Woman Back Home

**Cream Cheese**

Includes: Giving Up Easy Over Don't Feel Like the Lone Ranger

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**Record Sales**

**Top 75 Albums**

**Weeks on Chart**

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**Country Music Chart**

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**ALABAMA**

**NEW SINGLE**

**"Old Flame"**

**Chart Positions**

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**Cash Box/February 21, 1981**
COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

LARRY LEE JONES (Foggy Bottom BFI-201)
Sittin' In Atlanta Station (2:43) (Atlanta Music, Inc. div. of Royal American Records, Inc. — ASCAP) (R. F. Boulanger, R.R. Peterson)
Excellent production, a good sound and the vocal work of newcomer Jones combine to make an impressive debut release. Jones' unique style, coupled with an interesting arrangement, should make this single an added bonus to any playlist.

HITS OUT OF THE BOX

CHARLEY PRIDE (RCA PB-12178)
Road To Memphis (R. Gentry/Smock Music — BMI) (K. Fleming, D.W. Morgan)
JUICE NEWTON (Capitol P-4976)
Angel Of The Morning (Blackwood Music — BMI) (C. Taylor)
LORETTA LYNNE (MCA 51058)
Somebody Led Me Away (2:37) (Coal Miners Music — BMI) (L.J. Dillon)
LEON EVERETTE (RCA PB-12177)
BOBBY GOLDSBROO (Curt ZS6-70052)
Alice Doesn't Live Here Anymore (4:00) (House of Gold Music — BMI) (B. Goldsboro)
GENE WATSON (MCA 79)
Between This Time And The Next Time (2:51) (Blue Echo Music — ASCAP) (R. Griff)

FEATURE PICKS

MICKI FUHRMAN (MCA 51057)
Two Minutes One (2:27) (Gentry Music — ASCAP) (A. Byron, P. Evans)
JOHN DURRILL (Warner Bros./Viva WBS-49673)
The Good Guys And The Bad Guys (2:35) (Peso Music/Wallet Music — BMI) (J. Durrill, S. Garret)
BILLY DON BURNS (Jeremiah JD-1009)
I've Been Missing Your Lies (2:38) (Sun Up/Lady Jane Music — BMI) (B. Burns)
MUSIC ROW (Debut DRB013-1)
There Ain't A Song (2:45) (Gidget Publ. — BMI) (W. Helm)
SUSAN ANDERSON (B B 0062)
Come Back By (2:45) (Gidget Music — BMI) (G. Trampe)
ANDY WESTON (NSD 79)
Three In The Mornin' (2:16) (Concord Publ. — SESAC) (D. Franceschi)

ALBUM REVIEWS

Country rocker Juice Newton has been carefully developing her style over the last two years, resulting in her most artistic and solid effort to date. She has settled comfortably into a sound that should not only bolster her country success, but cause a few rock ears to turn her way as well. Though programmers couldn't go wrong on any cut, "Queen Of Hearts," "Ride 'Em Cowboy," "Texas Heatscape" and her current single, "Angel Of The Morning" are the cream of the crop.
WILD WEST — Dottie West — Liberty LT-1056 — Producers: Brent Maher and Randy Goodrum — List: 7.98
One of her best efforts yet, Dottie West's latest album is full of potential crossover material, as well as top country songs. Producers Brent Maher and Randy Goodrum have left the right sound from West, forging a diverse mixture of material on the album, including six songs from Goodrum and/or Maher, an offering from Elton John and Bernie Taupin and material from other top writers. Though all numbers are top notch, particularly note her duet with Kenny Rogers, "What Are We Doin' In Love?" "Goodbye" and her current single, "Are You Happy Baby."
TWO'S A PARTY — Conway Twitty and Loretta Lynn — MCA MGA-5178 — Producers: Son Chancey, Conway Twitty and Loretta Lynn — List: 8.98
Conway Twitty and Loretta Lynn have long been considered one of country music's premiere vocal teams. Their latest duet package proves they are not resting on past laurels, but are forging ahead; and in a few particular cases, experimenting somewhat. For instance, "Silent Partner" is somewhat of a departure from their typical sound. The tune is built upon rich overtones, accented by Twitty's growing vocals and Lynn's saucy replies. As usual, the album features a number of excellent love songs, including "I Still Believe In Waltzex."

THE COUNTRY COLUMN

LOOKIN' FOR AN OSCAR — Loretta Lynn is casting an especially keen glance towards this year's Oscar race since Coal Miner's Daughter, the film based on her life, was the second leading box office grosser of 1980. Says Lynn, "This is the first time that I've ever had a real stake in it, and I'm rootin' for Slays (Streisand) to get that Oscar for Best Actress." To date, Spacek, who, in case you don't remember, portrayed Lynn in the film, has been awarded Best Actress awards from The National Society of Film Critics, The National Board of Review, the Los Angeles Film Critics and New York Film Critics. Judging on past aureus, Spacek's chances look very good.

CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY — Lots of country artists have been covering Elton John-Bernie Taupin penned tunes recently. Just in the past week, the new Dottie West and Juice Newton albums crossed our desk, and each album has one that John-Taupin tune — "Sorry Seems To Be The Hardest Word" for West and "Country Comfort" for Newton. And earlier this week Brenda Lee recorded "Take Me Back," which is also the title of her album.

WHAT WILL THE NEIGHBORS THINK? — Ace singer/songwriter/producer Conway Twitty has been spending considerable producer talents to Bobby Bare's latest effort. Crowell also produced last year's critically acclaimed Rosanne Cash album, "Wright or Wrong," as well as Gual Clay's upcoming Warner Bros. album.

George Jones and Tammy Wynette are scheduled to appear at the Opry Feb. 20-21.

JINGLE JANGLE — The Maximedia Electronics Corp. of Los Angeles has released a jingle series package and promotional image for country radio titled "Everybody Wants To Be A Cowboy." Introduced by the Maximedia division of the corporation, the package includes a full length theme song/record, over 40 jingles and music beds and an advertising and merchandising campaign. The package debuted at KEEN/San Jose last month.

British entrepreneur Jeffrey Kruger was in Nashville Feb. 6-11 meeting with booking agents, managers and artists to discuss possible British and European tours for the year. One tour of the U.K. is already set — Glen Campbell and Tanya Tucker.

Conlee, who recently released "Opry," couldn't believe he was there when he debuted on the traditional show Feb. 6. Noted Conlee, "Being an Opry member is a real benefit to a singer's career. Everyone, even new country music fans, knows about the Grand Ole Opry. Being able to say you're a member of the Opry opens doors to you all over the world."

Little Richie artist Joe Holtzen is scheduled to record his next album in March with producer Little Richie Johnson. Currently, the artist, who is booked by the Doc Dantes Agency, is back on the road.

THUMBING THROUGH THE YELLOW PAGES — In case you weren't familiar with Roger Bowling before he signed with NSD and then Mercury, and released "Yellow Pages," you should know that he is one of the most respected songwriters in Nashville, having penned such tunes as "Lucille," "Whatcha' Gonna Do With A Rowboat," "Ole Opry," "Her Darlin'" and "That's How You Know." Prewriting is underway to put Bowling on the road, and of course, an album release.

Stacy Lynn Ries has released a new record, a re-make of the hit "Harper Valley P.T.A." Even though she's only ten, she is an eight-year show biz veteran, debuting on stage and television at three. She recently taped a segment of "Hree Haw, so check local listings for date and time.

ANOTHER SILVER EAGLE ON THE ROAD — Gene Watson just joined the ever-increasing list of artists who own a Silver Eagle bus. Watson picked his up in Nashville a couple of weeks ago.

Ed Bradshaw, who recently completed a West Coast club tour, is scheduled to appear at the Carlton Dinner Club in Bloomington, Minn., Feb. 17-22.

SLIM DID IT — Suffolk Marketing's latest TV package is a Crispy Lane album titled "On Day At A Time," which features 18 selections, including the title cut. The album is being sold strictly through television, radio and magazine advertising.

Ronnie Milsap kicked off his mid-winter tour by setting an attendance record at the Rapids Parish Coliseum in Alexandria, La., Jan. 30.

Helen Cornelius headlined the premiere opening of Carlton's (Bloomington, Minn.) new location. The club, which has some 350 patrons, offers two shows nightly — the Beefer Show and the Nightcap show. Other clubs within the complex are The All Star Lounge and the Celebrity Room.

EMMYLOU AT THE COUNTRY CLUB — Warner Bros. recording artist Emmylou Harris recently completed two SRO performances at the Country Club in Los Angeles. Pictured backstage after the opening night performance are (l-r): Mo Gatlin, president and chairman of the board, Warner Bros.; Bob Kirsch, general manager, country division, Warner Bros.; Harris; and Andy Wickham, vice president, country division, Warner Bros.
Arthur Godfrey Scheduled As Guest Speaker For March Radio Seminar

NASHVILLE — Arthur Godfrey, a landmark name in radio, television and film, will be the guest speaker at the 12th annual Country Radio Seminar, March 13-14 at the Hyatt Regency Hotel here.

Throughout a career spanning 54 years, Godfrey’s distinctive voice and friendly face have become synonymous with the broadcast industry. Born in New York City in 1903, he rose from humble beginnings to a position of near unparalleled prestige in his profession. Since his father was a penny-wricker, his mother supported the family by playing piano in a Hasbrouck, N.J. silent movie theater. The family had moved to the nearby Jersey suburbs when he was two years old.

At 15, in his second year in high school, Godfrey had to quit his formal education and strike out on his own, shining shoes and peddling newspapers on the streets of New York.

In retrospect, Godfrey feels those harsh beginnings were priceless experiences from which came the philosophies governing his life. “No man can better evaluate the riches of life than he who has known what it is to be destitute,” he said.

Godfrey’s first professional job was as the banjo player with the Carolina Melody Voice of Charleston, S.C. In 1921, while he was serving as a Navy radio operator aboard a destroyer, his first radio program was on Baltimore’s WFBP in 1929, where he was billed as “Red Godfrey, the warbling banjolist.” He debuted on Broadway in 1945 with Ray Bolger in “Three to Make Ready.” Other Broadway credits include co-starring with Maureen O’Sullivan in “Never Too Late.”

And starring in the hit comedy “Generation” with James Coco. In film, he co-starred with Doris Day in “The Glass Bottom Boat.” And appeared as the Bishop in “Where Angels Go, Trouble Follows” with Rosalin Russell.

“There are no short cuts,” he says of endeavors. “You just have to keep everlast-ing it.”

His attitude toward life remains extremely positive. “The most precious possessions are health, self-reliance, integrity and a sense of appreciation of the privilege of being alive. Wealth can buy none of these things; yet this is of necessity in a rich man’s world if free enterprise is to survive,” he said.

ARTHUR GODFREY

Most Added Country Singles

1. FALLING AGAIN — DON WILLIAMS — MCA — 50 REPORTS
2. REET YOUR LOVE ON ME — CONWAY Twitty — MCA — 43 REPORTS
3. STORMS NEVER LAST — WAYLON JENNINGS and JESSI COLTER — RCA — 42 REPORTS
4. HOOKED ON MUSIC — MAC DAVIS — CASABLANCA — 35 REPORTS
5. A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT) — MICKEY GILLEY — EPIC — 29 REPORTS
6. IT DON’T GET NO BETTER THAN THIS — LARRY GATLIN and THE GATLIN BROTHERS BAND — COLUMBIA — 24 REPORTS
7. SEVEN YEAR ACHE — ROSANNE CASH — COLUMBIA — 22 REPORTS
8. LEONARD — MERLE HAGGARD — MCA — 20 REPORTS
9. MISTER PEEPERS — BILL ANDERSON — MCA — 19 REPORTS
10. OLD FLAME — ALABAMA — RCA — 18 REPORTS

Most Active Country Singles

1. DO YOU LOVE AS GOOD AS YOU LOOK — BELLMARY BROTHERS — WARNER/CURB — 68 REPORTS
2. TEXAS WOMEN — HANK WILLIAMS, JR. — ELEKTRA/CURB — 67 REPORTS
3. GUITAR MAN — ELVIS PRESLEY — RCA — 66 REPORTS
4. DIRTPERF — SYLVIA — RCA — 60 REPORTS
5. WHAT I HAD WITH YOU — JOHN CONLEE — MCA — 60 REPORTS
6. IF DRINKIN’ DON’T KILL ME (HER MEMORY WILL) — GEORGE JONES — EPIC — 56 REPORTS
7. THIRTY NINE AND HOLDING — JERRY LEE LEWIS — ELEKTRA — 54 REPORTS
8. LOVIN’ WHAT YOUR LOVIN’ DOES TO ME — CONWAY Twitty and LORETTA LYNN — MCA — 53 REPORTS
9. WANDERING EYES — RONNIE MCDOWELL — EPIC — 51 REPORTS
10. ANGEL FLYING TOO CLOSE TO THE GROUND — WILLIE NELSON — COLUMBIA — 51 REPORTS

KING AND WOOLWINE AT WSM — E-Pic recording artist Don King (1) recently dropped by the studios of WSM/Washington during a brief hiatus from the road to discuss his upcoming album with WSM DJ Skip Woolwine.

THE COUNTRY MIKE

KSON GOES TO DISNEYLAND — Two-thousand KSON/San Diego AM and FM listeners will join the KSON jocks on a two-day venture to Disneyland Feb. 14-15. In addition to trips to the moon, voyages with sea-faring pirates and numerous dizzying rides, the KSON guests will be entertained by some of country music’s premiere performers, including Ray Stevens, Moe Bandy, Rex Allen, Jr., Margo Smith, Gail Davies and Alabama KSON will provide everything from bagels and coffee on the Greyline Bus trip to free admission and rides in the public parks.

PERSONALITY PROFILE — Tom “Cat” Reeder’s career in radio began while serving in the United States Air Force, stationed at the Pentagon, and broadcasting at WARL/Arlington, Va. Following his discharge, Reeder moved to the program director and morning drive DJ at WABB/Mobile. Then, in 1960, Reeder moved to WKCW/Warrenton, Va. to handle an air shift and the PD responsibilities, and a station he would return to 15 years later. But, careful not to lose too much time in one place, Reeder left in a few months to partner in station WYAL/Scotland Neck, N.C., acting as station manager and continuing to carry an air shift. Then, after a brief stint at WJIM/Ames, Iowa, a station that he owned with his uncle, Tom “Cat” moved to Nashville, where he started his own record company (KASH), and publishing company (Tom “Cat” Publishing Company), and although his main interest was still in radio. In 1963, Reeder did get back into radio by accepting a position at WSM/Wheaton, Md. as an air personality and program director. He remained with WDON until 1975, when he went back to Warrenton and WKCW, where he continues to handle the PD and M3 duties, as well as handling a morning shift.

KLAC LISTENERS CHOICE WINNERS ANNOUNCED — The 10th annual KLAC/Los Angeles Listeners Choice Awards culminated recently with the Southern California powerhouse announcing the winners of the listeners poll on a special awards program, Jan. 31. Taking top honors in this year’s awards were Willie Nelson, named Male Vocalist of the Year; Dolly Parton, Female Vocalist of the Year; the Statler Brothers garnering Group of the Year honors; and Kenny Rogers receiving the distinction of being named Artist of the Year.

HISTORY OF COUNTRY MUSIC PLANNED — Formulation of the production schedule for the upcoming Drake-Chenault special History of Country Music is now under way, according to public relations firm Agnes Stevens, and Alcro’s Bob Olive. The special, produced by Drake-Chenault founder Bill Drake, will trace the evolution of country music in a similar fashion to that of another Drake production, The History of Rock ‘n Roll. Stay tuned for future dates and locations.

FOX Tabbed at WKKH-FM — General Manager of WKKH-FM/New York, Don Boyles, has announced the appointment of Diane Fox as creative director of the newly country-formatted station. Fox comes to WKKH from sister station KIKK/Houston, where she was employed in the same capacity, primarily arranging and producing jingles for Viacom-owned stations. Fox has received numerous awards for her creative endeavors and takes with her to native New York many years of experience, including stints with Columbia Records, RCA Records, WABC/Chicago, ABC, the advertising agency, the Alternative Film Society, as well as her own creative workshop.

PROGRAM, MUSIC DIRECTORS — In order to make the Country Mike column more productive and informative, it is important that we receive input from you, the stations that make the news. Please send any country information regarding promotional events, concerts, interviews, photographs, etc., concerning station activities to: Cash Box, 21 Music Circle East, Nashville, Tenn. 37203.

KEYX HOSTS ANNUAL FESTIVAL — 150,000 country music enthusiasts lined the downtown river walk in San Antonio Feb. 6-8 and witnessed the 9th annual KEYX Great Country River Festival. Paul Moran and Jerry King, program director and music director, respectively, emceed the activities, which began at 6 p.m. the evening of Feb. 6. The Arneson River Theater on the San Antonio River was the site for nearly 30 country artists who performed during the three-day event. George Chamburs and the Country Gentlemen backed up the entire talented roster, which included Kenny Dale, Mondo Earwood, Bubba Littrell, Sheb Wooley, Darrell McCall, Dottie, Johnny Carver, Glen Bar- ber, Price Mitchell, Jim Chesnut, Jimmie Peters, Jerry Max Lane, Donna Hazard, Johnny Bush, Gary Morris, the Capitols, Billy Larkin, Billy Walker, Barbara Fairchild, Whitey Shafer, Eddy Raven, Sylvia, Earl Thomas Conley, Freddie Hart and Debby Boone.

COUNTRY MIKE

PROGRAMMERS PICKS

Johnny Steele KVEG/Las Vegas Old Flame — Alabama — RCA
Rick Stewart KRAK/Sacramento Falling Again — Don Williams — MCA
Wiley Carpenter WWNC/Asheville Hooked On Music — Mac Davis — Casablanca
Lee Brandell WHOO/Orange It’s My Job — Jimmy Buffett — MCA
John Gray KCEY/Modesto Doesn’t Anybody Get High On Love Anymore — The Shoppe — NSD
Don Kelly KGEM/Bisie I Have A Dream — Crispy Lane — Liberty
Rita Basnight WBXB/Edenton Hooked On Music — Mac Davis — Casablanca
Paul Adams KBET/Reno Storms Never Last — Waylon and Jessi — RCA
Kevin Ireland WWNN/Coldwater Take It Easy — Crystal Gayle — Casablanca
Sonny Victory KXR/Little Rock Old Flame — Alabama — RCA
Chris Taylor KYNN/Omaha Falling Again — Don Williams — MCA

Country Mike

Cash Box/February 21, 1981
Instead of resting on past laurels, Cash Box takes its unparalleled coverage of country radio one step further . . .

Reserve Advertising Space Now In

THE 1981 CASH BOX COUNTRY RADIO DIRECTORY

Advertising Deadline: February 26, 1981 Issue Date: March 14, 1981

Tune-in to the most exciting trend in broadcasting today with an advertising message in the only reference source for country radio.

When it comes to reaching country music programmers, it's frequency that counts. And CASH BOX, the only trade to devote a full page every week to country radio, now gives you the opportunity to present your important message to station decision makers 52 weeks a year via the ultimate country radio source book, 1981 COUNTRY RADIO DIRECTORY. The only reference tool in the business devoted to country radio containing names and addresses of country radio stations, programming services, record companies, independent promoters, plus the "Programmers Choice Awards."

Contact Jim Sharp in Nashville at (615) 244-2898 to reserve ad space today! It's the perfect way to boost your ratings at country radio.
'80 Record, Tape Sales Revenues Increase In Japan
by Kozo Otsuka

TOKYO — Sales revenues for records and pre-recorded tapes both increased in Japan during 1979, according to the latest figures released by the Japan Phonograph Record Assn. (JPRA). On the other hand, while unit volume for tapes rose 22% over 1978, pre-recorded tape sales dropped 2%. A total volume of 194.9 million records sold during the year produced revenues of 181.2 billion yen ($611 million), representing increases of 20% and 32% respectively, over equivalent totals for the same month in 1978.

Total pre-recorded tape sales for the year reached a volume of over 79.9 million units producing 116.6 billion yen ($556 million), 30% and 25% increases, respectively, over equivalent totals for the same month in 1978. "Mickey Mouse Disco" on Walt Disney Records and Springsteen's "The River" on CBS, qualified for the double pluses and awards with sales in excess of 200,000 units. In the gold album category, signifying sales in excess of 50,000 units, Hariequin's "Love Crimes" and Bruce Cockburn's "Humans," both on CBS, and The Rovers' self-titled LP on Atco received CRIA certifications.

In the singles category, The Rovers' "What Isn't That A Party" and Plastic Bertrand's "It's All Right" were certified gold, signifying sales in excess of 75,000 units.

Godsend Film Score Wins At Sci-Fi Festival
PARIS — The musical score of The Godsend, composed by Roger Webb, took top honors at the International Film Festival of Fantasy and Science Fiction here recently. The Canon Films production, produced by Menahem Golan and Yoram Globus, was released last year.

International Bestsellers

Argentina

Top Ten LPs
1. Pachucos — Los Pachucos — Tonidale/ATC
2. Exfilas De Oro — Beatles — EMI/ATC
3. Winter — Paul Winter Sextet — A&M
4. Super Trooper — ABBA — RCA
5. Tito Puente Tulumate — Tito Puente — RCA
6. Bandas — Los Mestizos — RCA
7. Around The Milky Way — Acapulco — RCA
8. The Very Best Of Elton John — DJM
9. Can't Stop The Music — Soundtrack/People RCA— Prensario

Australia

Top Ten LPs
1. Double Fantasy — John Lennon and Yoko Ono — Geffen
2. Guilty — Barbra Streisand — CBS
4. Back In Black — AC/DC — Albert
5. Icehouse — Flowers — Regular
6. The Very Best Of John Len — DJM
7. Making Movies — Dire Straits — Vertigo
8. The Last Of The Mohicans — Music From The Score — RCA
9. Presario
10. Kent Music Report

Germany

Top Ten LPs
1. An Angel Of Mine — Frank Duval — Teledek
2. Super Trooper — ABBA — Polydor
3. Arthur - Der Kriminalist — Barbra Streisand — CBS
4. Love Songs — Peter-Falk — Metronome
5. Life Is For Living — Peter Falk — Metronome
6. Just Like Starting Over — John Lennon — Geffen
7. Black Republic — The Boomtown Rats — Mercury/Hansa
8. Some Broken Hearts Never Mend — Telly Savalas — Papagayo

Top Ten LPs
1. Hilparade der Schlumpfes — Die Schlumpfes — K-tel
2. Super Trooper — ABBA — Polydor
3. Revanche — Peter Falk — Metronome
4. Twilight — Monty Python — A&M
5. Double Fantasy — John Lennon and Yoko Ono — Geffen
6. Wings — Peter-Falk — Metronome
7. Unser Film — Richard Gere — K-tel
8. Very Beautiful — Karel Gott — Polydor
10. Magenta — Udo Rambler — Polydor

Canada

Top Ten LPs
1. Amigo Del Mezzo — ABBA — Polydor
2. Super Trooper — ABBA — CBS
3. Peter-Falk — Metronome
4. Last Of The Mohicans — Music From The Score — RCA
5. Presario
**NEW GROUP FOR NEW LABEL** — Hot Cusine, a new band from Sheffield, recently joined the newly formed Kayedoloscope label as its first act. The band’s first single, “Dancin’ Me To England,” and its official manager, received an endorsement from Paul Drew of Drew Enterprises, Inc., in addition to signing with Drew’s Real World Record label in the United States and Canada. Real World is distributed throughout North America by Atco Records.

**TOP TEN 45s**

1. Master Blaster (Jammie) — Stevie Wonder — Motown
2. Upside Down — Diana Ross — Motown
3. Anna Dal Capelli Red — I raggi dal capelli rosse — CBS
4. Don’t Stand So Close To Me — The Police — A&M
5. Woman In Love — Barbra Streisand — CBS
6. The Wanderer — Donna Summer — Geffen
7. How Long — Lipts Inc. — Casablanca
8. (Just Like) Starting Over — Bob Dylan — Columbia
9. You And Me — Spandai — Baby
10. Tunnel Of Love — Dina Straits — Vertigo

**TOP TEN LPs**

1. Dalla — Lucio Dalla — RCA
2. Zenyata Mondatta — The Police — A&M
3. Hotter Than July — Stevie Wonder — Motown
4. Carav A Primaves — Riccardo Cocciante — RCA
5. Gullit — Barbra Streisand — CBS
6. Making Movies — Dire Straits — Vertigo
7. Double Fantasy — John Lennon and Yoko Ono — Geffen
8. Diana — Diana Ross — Motown
9. The Wanderer — Donna Summer — Geffen
10. Kylee — Mina — PDU

**MUSEXPO Sets 1981**

Meet Site In Florida

NEW YORK — MUSEXPO ’81, the seventh Annual International Record/Videotape and Music Industry Market in America, will be held from Nov. 1-5, 1981, at the Fort Lauderdale Marriott Hotel and Marina, Fla. The newest and largest resort hotel in Fort Lauderdale, the Marriott Hotel and Marina has been reserved completely as the headquarters for MUSEXPO ’81. Pier 66 Hotel and other nearby hotels will accommodate the room reservation overflow.

A new feature of this year’s MUSEXPO will be the location of the office booth area. Three floor bungalow building at poolside will be utilized instead of the main tower building of previous years.

Further information is available from the MUSEXPO office, 1414 Avenue of the Americas, New York, N.Y., 10016. The telephone number is (212) 489-9245.

**NATIONAL BESTSELLERS**

**Italy**

TOP TEN 45s

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8. Diana — Diana Ross — Motown
9. The Wanderer — Donna Summer — Geffen
10. Kylee — Mina — PDU

**Japan**

1. Ko Ko Luv — Toshihiko Tawara — Canyon
2. Sneaker Bruce — Masahiko Kondo — RVC
3. Ken Yo No Bond Sheet — The Bench — For Life
4. Al Wa Kagour — Samu — Teichiku
5. Buron Wa Kawa — Cheige and Aque-cleaner
6. Koybilbo — Mayumia Ikai — CBS/Sony
7. Osaka Shigure — Harumi Miyako — Nippon Columbia
8. Take Five — Tetsuya Kuwahara — CBS/Sony
10. Cherry Blossom — Seryu Matsuda — CBS/Sony

**United Kingdom**

TOP TEN 45s

1. Viva — Ultravox — Chrysalis
2. Woman — John Lennon — Geffen
3. In The Air Tonight — Phil Collins — Virgin
4. Fade To Gray — Vas -py — Polydor
5. Jazzy — John Cooper Clarke — CBS
6. I Surrender — Rainbow — Polydor
7. Rapture — Blondie — Chrysalis
8. Love — John Lennon and Yoko Ono — Geffen
9. Don’t Stop The Music — Yarbrough & Peoples — Mercury
10. My Love And Juliet — Dina Straits — Vertigo

**TOP TEN LPs**

1. Kings Of The Wild Frontier — John Lennon and Yoko Ono — Geffen
2. Double Fantasy — John Lennon and Yoko Ono — Geffen
3. The White Rats — David Bowie — Polydor
4. Imagine — John Lennon — Parlophone
5. Seduction — Yoko Ono and Yoko Ono — Vertigo
6. Making Movies — Dire Straits — Vertigo
7. Monsieur Bourgeois — Paul McCartney — EMI
8. Sun And Moon — Barbra Streisand — CBS/Sony
9. Slumdog Millionaire — Barry Manilow — Arista
10. Eurythmics — Eurythmics — RCA

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Edwin Hawkins And His Music Taking Gospel To New Highs

by Angela Ball

WASHINGTON — The name Hawkins has become synonymous with contemporary gospel music through the talents of nine individuals who share that surname. Walter, wife Tramaine, brothers Edwin and Daniel, sisters Feddie, Carol and Lynnette, cousin Shirley Miller and nephew Joel Smith are billed collectively as Walter and Edwin Hawkins and Family and provide a far-reaching musical ministry.

Edwin Hawkins, a solo singer began in 1969 when the single "Oh Happy Day" bulked to the top of both the secular and gospel charts. "I was surprised at the secular success and not really ready to deal with it," Hawkins explained. "It wasn't planned, it just sort of happened." The success of the tune continued with a concert that evolved through a series of unrelated occurrences. The song, a hymn over 400 years old, was recorded by Hawkins and the Northern California State Youth Choir to represent the state at the 1967 Youth Congress in Washington D.C.

The unprecedented success of "Oh Happy Day" was followed by several changes in the group. The six-member choir went professional and became the Edwin Hawkins Singers, playing venues such as Madison Square Garden and Yankee Stadium (for an Isley Brothers an-Niversary celebration). The group dwindled to a less cumbersome 22 and went on the road, playing Caesar's Palace and touring Europe regularly for the next five years.

The emphasis of the group changed more to secular material, and for a while, Walter and Tramaine performed secular music on the club circuit before returning to their ministries. Edwin rejoined the family in 1976, following the success of Walter's "Love Alive" album and the development of the Love Center, a non-denominational church geared toward people who didn't fit into the structured set-up of more conventional, institutionalized churches. Edwin became choir director at the Love Center, which utilizes music as a primary function of its ministry.

Edwin once again played a pioneering role in the evolution of contemporary gospel music with his television special, "Edwin Hawkins: Gospel at the Symphony," aired nationally on the Public Broadcasting System (PBS). The program received overwhelming response and was hailed by PBS as the largest and best received special it had ever shown. On the program, he was joined by the 66-piece Oakland (Calif.) Symphony Orchestra, the 35-voice Love Center Choir and the Hawkins family, delivering a unique musical experience. The novel idea of blending gospel music with symphonic music was so well received that Edwin has since performed with the National Symphony in Washington D.C. at the John F. Kennedy Center for the Performing Arts and with the Kansas City Philharmonic.

Accolades received from the industry enabled those of the fans, and the group has been nominated for a National Emmy Award.

Edwin's solo career has also been enhanced with an expanded TV exposure and touring scheduled for 1981. A recent East Coast swing included stops in Washington D.C., where he performed two concerts during the inaugural celebration. The visit to the national's capital also included a second appearance at the Kennedy Center for a sellout "Gospel at the Symphony" concert. From there, a jaunt to Atlanta to perform with Danny Kaye at the Cancer Society's 1981 TV dinner was followed by a stop in Nashville to tape a segment for the Bobby Jones Gospel Show, a syndicated black gospel show telecast in 521 cable markets.

The family usually tours at least six months of each year, and touring will be increased with Europe on the itinerary for the first time since 1976.

Edwin is currently going through a transitional stage, developing new goals and directions for his career. "I'm in the process of re-establishing my own career," he explained, "I can't think in terms of myself because I think so much of what has happened to me has been because of the significance of the group.

Gospel Radio Seminar Set For July 30-Aug. 2

NASHVILLE — The 1981 Gospel Radio Seminar will be held during the annual GA Music Festival at the Holiday Inn In Est Park, Coio. The seminar will begin with an opening reception July 30 and continue the morning of Aug. 1 with the keynote address, followed by a full day of scheduled concurrent workshops.

Workshops have been designed to target two specific groups, including owners, managers and sales people on one hand, and program directors, music directors, disc jockeys and general programmers on the other. A second day of workshops has been scheduled for Aug. 2 and will be capped off with the annual Banquet and Artist Showcase.

ALBUM REVIEWS

DON'T GIVE IN — Leon Patillo — Myrrh MSB 6662 — Producer: Skip Kente — List: 7.98

Leon Patillo is one of the most dynamic contemporary Christian artists to emerge on the gospel music scene. This album contains eight well-produced cuts that cover the spectrum of musical styles from jazz/R&B to driving rock to mellows ballads. Standards like "Higher and Higher" are performed with freshly arranged new arrangements.

PRIORITY — The Imperials — Dayspring DST 4017 — Producer: Robert O'Neal

The Imperials are to gospel music what the Statler Brothers are to country — a well-loved tradition. Album after album, the magic remains and the message just becomes clearer. The polished pop sound is accomplished through tight arrangements and orchestration that complements rather than overpowers the vocals. Notables include a ballad, "I'm Not Believe In You," and a rollicking rock-flavored tune, "The Trumpet of Jesus."


As implied by the title, this two-album set is a compilation of live performances across the United States, full of gems including a medley of favorite Gaither tunes of the past. The more traditional sound of the Gaithers is exemplified by three-part vocal harmonies enhanced by lush background vocals. The gospel quartet sound prominent in old southern gospel is displayed on "Your First Day In Heaven."
BLACK CONTEMPORARY

TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Week Ons</th>
<th>Chart</th>
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<tbody>
<tr>
<td>1 HOTTER THAN JULY (Colvin) (Tama/4 Motown Tp-3731M)</td>
<td>18</td>
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<tr>
<td>2 GAP BAND (Gap Band)</td>
<td>9</td>
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<tr>
<td>3 IMAGINATION (The Whispers) (Soul/RCA Bk 1-7574)</td>
<td>6</td>
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<tr>
<td>4 FANTASTIC VOYAGE (Lakeside) (Soul/RCA Bk 1-3720O)</td>
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<td>5 YELOW &amp; THE HAPPINESS (Yarborough &amp; People)</td>
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<tr>
<td>6 CELEBRATE (Kool &amp; the Gang) (Jive/RCA SML 9518A)</td>
<td>19</td>
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<td>7 STONE JAM (Blacksoul/Columbia Atlantic S0224)</td>
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<td>8 TRIUMPH (The Jacksons) (Epco FE 86246)</td>
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<tr>
<td>9 TOUCH (Con Funk Shun) (Motorcity/Soul SML-14002)</td>
<td>11</td>
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<tr>
<td>10 LIVE AND MORE (Roberta Flack and Peabo Bryson) (Jeri-Dee S0-77044)</td>
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<td>11 AS ONE (The Bar-Kays) (Tama/Motown T-873-M1)</td>
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<td>12 IN OUR LIFETIME (Cameo) (Tama/Motown SML-3544)</td>
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<tr>
<td>13 WINELIGHT (Grovewright/Washington, Jr. (Erica-E 360)</td>
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<td>14 THREE FOR LOVE (Blu-Mark) (Soul/RCA Bk 1-L3777)</td>
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<td>15 ARETHA FRANKLIN (Arista Atlantic)</td>
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<td>16 AT PEACE WITH WOMAN (W C &amp; E Hines) (Phila. Int/CBS JZ 6879F)</td>
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<td>17 THE TEMPTATIONS (Cameo) (Chocolate City/PolyGram CPL 206)</td>
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<tr>
<td>18 FACES (Earth &amp; Wind) (Jaro/Columbia Atlantic JZ 59766)</td>
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<tr>
<td>19 TP (Freddy Pendergrass) (Int/CBS FE 86245)</td>
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<tr>
<td>20 HAD TO SAY IT (Villee &amp; Jackson) (Spring/Poligram SP-1-L7393)</td>
<td>23</td>
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<tr>
<td>21 CITY NIGHTS (Tierra) (Boardwalk FW 1745)</td>
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<tr>
<td>22 JERMAINE (Jerdine &amp; Jackson) (Motorcity/Motown SML-1333)</td>
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<td>23 THIS IS MY DREAM (Gordy/Motown G-99991-M)</td>
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<td>24 SKYWRAP (Salsoul/RCA A-8125)</td>
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<td>25 GAUCHO (Steelie &amp; Whiti) (MCA-16102)</td>
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<td>26 TROMBOPULATION (Parramount) (Cassett/PolyGram NSF-2740)</td>
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<tr>
<td>27 DIRTY MIND (Par-Mar) (Bro. Bksi 59274)</td>
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<td>28 GREATEST HITS (Mannahattan) (Columbia JC 68986)</td>
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<td>29 SHINE ON L.T.D. (A&amp;M SP-4619)</td>
<td>30</td>
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<tr>
<td>30 SHADES OF BLUE (Lou Rawls) (PolyGram Int./CBS JZ 7177)</td>
<td>32</td>
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<tr>
<td>31 POSH PATRICE RUSHEN (Erica-E 3602)</td>
<td>123</td>
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<tr>
<td>32 KANO (Emergency/Emply J750)</td>
<td>59</td>
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<tr>
<td>33 CANDLES (Re/View) (Epco FE 86273)</td>
<td>28</td>
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<tr>
<td>34 THE AWAKENING (The Ritz) (Jive/RCA SML-1543)</td>
<td>16</td>
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<tr>
<td>35 INNER THE WIND (Feltwater/McLeran) (Jive/RCA SML-1543)</td>
<td>31</td>
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<tr>
<td>36 VOICES IN THE RAIN (Rose) (Motown/Motown G-99997M1)</td>
<td>36</td>
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<tr>
<td>37 HURRY UP THIS WAY (The Stylistics) (Toups/Toups JC 68740)</td>
<td>35</td>
</tr>
</tbody>
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FROM THE HEART — Capitol recording group A Taste Of Honey recently joined actor Robert Wagner and his wife, actress Natalie Wood, during the “Jump Rope For Hart To Heart” opening event of the 1981 American Heart Assn. fund raising drive, held at the Beverly Hills High School swim-gym. The group performed their new single, “Sukiyaki,” for more than 2,000 Southern California elementary and junior high school students. Pictured are (l-r) Janice Marie Johnson and John Novello of the group; Wagner; Wood; and Raymond Pounds and Hazel Payne of the group.

THE RHYTHM SECTION

RETAILERS IN BLACK — WEA vice president of black music marketing Hank Caldwell recently announced during a company summit in Tucson that the distribution web would be more "aggressive" in merchandising its black product among smaller black retailers in 1981. "The black retailers are still important, and we must continue to supply them with decent product, and also supply them with some tools so they can sell the records," Caldwell told Cash Box. He stressed that the marketing emphasis would include the gamut of merchandising aids, which range from in-store display to coop advertising. In addition to strengthening the company's profile with its existing accounts, he said that WEA was looking to develop new markets nationwide. Caldwell said there will be increased attention towards breaking new acts — such as Warner Bros.' Sadane — and customize promotion and merchandising campaigns for such acts at one-stops, large retail chains and small black retailers. "We realize that the larger chains move the majority of our product, but black retailers remain the basis for selling black product," Caldwell said.

WHICH WAY DID THEY GO? — Which company will obtain the right to distribute Solar Records product remained a question at presestime, although sources are predicting that RCA Records will continue to distribute and market Solar product. Solar president David Grifley has been in much-publicized negotiations with various labels, most notably Elektra/Asylum, for the last year. A spokesperson for Solar said that no papers have been signed as yet.

SHIFTING SANDS — In a move that signals a more finite structure of CBS Records' black music marketing division, Vernon Sluughter was named vice president of black music and jazz promotion at Columbia, and Paris Eley was named vice president of black music and jazz promotion for Epic/Portrol/CBS Associated labels (see separate story on page 12). Along with the new positions, Sluughter and Eley will direct an expanded regional and field staff. Existing black music marketing staffers will either be placed on Columbia's staff roster or with Epic.

BECAUSE OF BIKO — Famed South African songstress Letta Mbulu will perform this Feb. 20 at UCLAs's Royce Hall, with proceeds slated for the Steve Bike Fellowship Fund. Bike, who was noted among a group of black South Africans who were involved in various liberation and political movements, was killed September 17, 1977 in an apartheid prison. Funds donated to the fellowship will be used to support South African scholars/returning students in American universities. Mbulu's most recent vinyl effort was a Columbia Studios album titled "The Window." She will be joined by the performance of the Contemporary D. O. theatre.

NEW FRONT MAN — Norby Walters Assoc. recently signed Atlanta recording group Black Market for distribution chores via its TV MENU — Legendary jazz organist Jimmy Smith was recently a guest on the KHJ-TV/Los Angeles show Cooking With Sarah, where he prepared one of his most preferred dishes; chicken shack chicken, while his recording of "Black At The Chicken Shack" played in the background. Smith is now on a tour of the U.S., which will be highlighted by a special appearance at the Newport Jazz Festival in July.

YOUNG PIECES — Elektra/Asylum recording artist Grover Washington, Jr. recently entered Sigma Sound studio to handle production chores for Philadelphia-based trio Pieces Of A Dream, three high schoolers ranging from 16-18 in age. Upon the L.P's completion, Washington will deliver the product to E/A, where he recently signed a production deal between his G-Man Prod. and the label.

HOT CROSSOVER VIRGIN — "Magic" (#118 bullet) by GRPA/Rist's Tom Brown and "License To Dream" by Kleer on Atlantic (#146 bullet are the top B/C crossovers to the Cash Box Top 200 Albums chart... "Being With You" by Tama/Motown artist Smokey Robinson (#82 bullet), "Who Do You Think You're Foolin'" by Geffen artist donna Summer (#84 bullet), "Medley: Yesterday Once More/Nothing Remains The Same" by Atlantic's Spenhes (#85 bullet) and "It's A Love Thing" by solar/GRPA recording group The Whispers (promotional bullet) are the top B/C bullets on the Cash Box Top 100 Singles chart... motivated largely by the substantial airplay on the single "Rapture," Blondie's latest LP, "Autoamerican," debuted at #57 bullet on the Cash Box B/C album chart.

SHORT CUTS — Mike Chapman, Iris Gory, Barry Bareis, Rupert Perry, Frankie Randle, Allen Willis, Ray Parker, Jr., Smokey Robinson and Barbara Shelley were members of an American Society of Composers, Authors and Publishers (ASCAP) pop songwriting panel recently that was directed by MDP Records staff writer Dine Fekete... Arc Studios of West Los Angeles has been busy lately with new ARC Records artist Larry John McManny, recording with producer Jon Lind, ARC's Emotions, with producer Billy Myers; and ARC's Valerie Carter, with producer Gerard McMahon... Melissa Manchester, who is scoring big with Peabo Bryson on the single "Lovers After All" (#51 bullet on B/C chart), recently visited KJLH/Los Angeles, where station owner/entertainer Stevie Wonder spoke to the songstress during a listener call-in about collaborating on vinyl in the future.
V193 - ATLANTA — SCOTTY ANDREWS, PD — #1 - LAKESIDE
WILD — BOSTON — BUTTERBALL, JR., PD — #1 - LAKESIDE
WYG — CHARLOTTE — JOANNE GRAHAM, PD
WGC — CHICAGO — STEVE HARRIS, PD
WMA — CINCINNATI — MIKE ROBERTS, PD
WMJ — DETROIT — CEDAR GAY, PD
WPH — MEMPHIS — MIKE BUSH, PD
WPL — PHILADELPHIA — DONNIE WINGET, PD
WQX — PITTSBURGH — NICK MILLER, PD
WUXE — SAN FRANCISCO — DOUG SULLIVAN, PD
WZLX — BOSTON — JIM MANDARINO, PD
WZOR — WASHINGTON — BILL TRAVIS, PD — #1 - LAKESIDE

Most Added Singles

1. ALL AMERICAN GIRLS — SISTER SLEDGE — COTILLION/ATLANTIC
   "WIGWAM, WUFO, WEN2, WZ9, WSGC, WCGL, WYALD-AM, WWIN, WILD, WILLE, Y103, WAWA, WTLC, WIND, WWSB, KMJQ"

2. THE AMAZON WOMEN — THE AMAZON WOMEN — T-BONE WALKER & THE ISLEY BROTHERS
   "WIGWAM, WUFO, KJFJ, WBMX, WAWA, WKKJ, WKBK, WRBD, WRBP, KSDS, WDAO"

3. WHAT A FOOL BELIEVES — ARETHA FRANKLIN — ARISTA
   "WEN, WUFO, KGJF, WBFJ, OKWA, WJHC, WNBC, WRBD, WSDS, KSDS, WDAO"

4. MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME — SPINNERS
   "WGDJ, WERD, WSOK, WWIN, WILD, WSFM, WWDB, WRBD, W103, WATV, WDAO, WPWF-PM"

5. FEEL THE CHOCOLATE CHOCOLATE CITY/CASABLANCA/POLYGRAM
   "WJMO, WUFO, WBMX, WWGJ, WJWB, WWKB, WWKB, WKLK, WSDS, WDAO"

6. ONE WAY LOVE AFFAIR — SADANE — WARNER BROS.
   "WJMG, WERD, KDHY, WACX, WGIN, WDLE, WILLE, WQVX, WYML"

7. JUMPING WITH YOU — THIRD MELODY
   "WSFV, WUFO, KJFJ, KINO, WYLA, WZ9, WDIA, WDIA, WYLD, WILLE, WKDB"

8. THE GOAT GOAT CHEESE
   "WEAK, WSOK, WSFM, WPAL, WYML, KTRS, WTCX, WJDL, WADO"

9. WHERE DID I GO WRONG — HEATWAVE — EPIC
   "WBMX, WJLB, WWVB, WSFM, WQZB, KSDS, WDAO"

10. JUST THE TWO OF US — GROVER WASHINGTON, JR. — ELEKTRA
   "WENZ, WNHJ, CMJG, WWAJ, WPWF-PM, WFKQ"
Top Manufacturers Assemble To Form Trade Association

CHICAGO — A new trade association has been formed by a number of manufacturers of coin operated amusement devices in the U.S., which is known as the Amusement Device Manufacturers Association (ADMA), Inc. Members include Williams Electronics Inc., Rock-Ola Manufacturing Corp., Gremlin Industries Inc., Eddy, Inc., Gambler's Company, the Game Plan Inc., Cinematronics Inc., Taito America Corp., Centuri Inc. and U.S. Billiards Inc.

The association’s board of directors consists of Joseph Robbins (Atari), Michael R. Stroll (Williams), Gary Stern (Stern), Donald C. Rockola (Rock-Ola), Duanne M. Blough (Gremlin), H.R. Kaufman (Eddy) and Robert Bloom (Gottlieb).

The board of directors has elected Joseph Robbins as the association’s president, Michael Stroll as vice president and Robert W. Bloom as treasurer.

In the near future, the board of directors will hire a full-time executive secretary and will retain a general counsel.

Goals and Objectives

Goals of the association include diligently representing the manufacturers of coin operated amusement devices in matters of legislation, governmental and industrial regulations and public relations.

Atari Announces Appointment Of Angelo And Thompson

SUNNYVALE — Jeanne Angelo has been named sales administrator for the Atari Marketing department, Coin-op division. In this new capacity she will report to Don Osborne, national sales manager.

Angelo has been with Atari for four and a half years, most recently serving as supervisor of sales order processing. Her new duties will include administrative responsibility for the domestic sales group, handling in-house sales calls and serving as a back-up for the division’s regional sales managers. She will also interface and provide coordination between the sales department, shipping, manufacturing and sales order processing.

In making the announcement, Osborne commented, “As sales order processing supervisor, Jeanne has worked extensively with the sales group. Her knowledge and background with the company make her the ideal liaison between sales and the other groups within the company whose combined efforts result in the final shipment of Atari products to our distributors.”

In another announcement, Noah Anglin, vice president of Atari, Inc. Coin-op Mfg., advised of the appointment of Tom Thompson as plant manager of the newly formed Atari Wood Shop.

The Wood Shop is expected to open in the summer of 1981 in the Milpitas area of northern California.

Thompson’s background in the wood manufacturing industry was extensive. Prior to joining Atari in January of this year, he was plant manager for the Boston Woodworking and Furniture manufacturing plant in Westminster, Mass.

“Tom is the ideal person to take on the many challenges that will arise when we open a new shop for Atari,” said Anglin, in making the announcement. “The Atari Wood Shop will be the main source for the coin-op division’s game parts in the future. Tom is very knowledgeable in the wood manufacturing and production fields, and he has had prior experience in the process of starting a wood shop. This knowledge will be a great benefit to Atari in its new venture,” he added. “We are very glad that Tom has joined us in this project.”

U.S. Participants Praise IMA

FRANKFURT — More than 8,900 visitors from 30 countries attended the second annual IMA International Amusement and Vending Trade Fair in Frankfurt, Germany Jan. 22-25. Attendance was up approximately 45% over the prior year’s event as more than 150 exhibitors participated.

Seminars and displays dedicated to every aspect of the coin machine business were in evidence, but exhibits featuring video games dominated the fair. Popular American games such as “Pac Man” and “Spectar” drew enthusiastic response.

A German race car game by Forrest called “Nuerbergaring,” which featured a movable cabinet, was also a highlight of the Association Of German Coin Machine Manufacturers (VDAM) sponsored show. Additionally, Bally’s “Xenon” caused excitement on the fairgrounds as the internationally flavored crew became enamored with the first pinball game to feature a female voice.

Representatives for the fair’s coordinators, Heckmann Gmbh, Messen and Ausstaltungen, said they have already been deluged with applications for next year’s fair as lively ordering and strong follow-up activity was reported by the 1981 show’s satisfied exhibitors.

American Participation

Many American amusement game manufacturers were represented at the IMA, and reported active business. One such company was Atari, Inc. of Sunnyvale, Calif.

“The IMA was presented in the grand German style — clean, open and professional,” said Frank Bialous, marketing director. “Another feature that we enjoyed was that each major exhibitor was given a refreshment area where drinks and refreshments were served. This added attraction allowed people to linger in the area instead of having to leave for food like they usually do.”

Bialous also mentioned that the IMA was a refreshing change from the ATE London show, where foreign game copying was rampant.

Exidy marketing manager Lila Zinter agreed with Bialous’ assessment of the IMA.

“The German marketplace is extremely strong and less susceptible to copies and cheap prices,” said Zinter. “I think the IMA will outdo the ATE next year because it’s more international in scope.”

Zinter went on to say that due to the ATE’s inability to obtain space at the Olympia next year, the British show would be held in Birmingham, where exhibitors will face the problem of commuting from London. “I’ve heard that many U.K. distributors have already contracted for space for next year’s IMA,” she added.

Secretary of the association said that the IMA’s spacious grounds were a welcome alternative to the usual overcrowded conditions at a Frankfurt-based event set a high standard for professionalism.

‘Astro Blaster,’ Hit Of ATE, Slated For Gremlin Factory

SAN DIEGO — “Astro Blaster,” the highly acclaimed video game hit at the recent ATE London convention where it made its debut appearance, has been scheduled for production at Gremlin Industries and the plant is gearing for its biggest run ever, according to company officials. Vice chairman Frank Fogleman and president Duane Blough were on hand in London for the

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. RAPTURE BLONDIE/Chrysalis CHS 4098
2. HEARTS ON FIRE RANDY MEINER (Epic 19-50946)
3. WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB (Columbia 11-14305)
4. KISS ON MY LIST DARYL HALL & JOHN OATES (MCA 21-12422)
5. CRYING DOGS RICK MILLER (MCA 51032)
6. LIVING IN A FANTASY LEO SAYER (Warner Bros. WB 49557)
7. HELLO AGAIN (LOVE THEME FROM THE JAZZ SINGER) NEIL DIAMOND (Columbia 49650)
8. FADE AWAY BRUCE SPRINGSTEEN (Columbia 11-11431)
9. DON’T STAND SO CLOSE TO ME THE POLICE (A&M 2001)
10. MORNING RAIN (NINE TO FIVE) SHEENA EASTON (EMI-America 8071)

TOP NEW COUNTRY SINGLES

1. I HAVE A DREAM CRISTY LANE (Liberty 1296)
2. LOVIN’ WHAT YOUR LOVIN’ DOES TO ME CONWAY Twitty & LORETTA LYNN (MCA 51005)
3. PEACE OF MIND EDDY RAVEN (Ravensong DS-107)
4. WHAT I HAD WITH YOU JOHN CONLEE (MCA 51044)
5. EVERY NOW AND THEN BRENDA LEE (MCA 51047)
6. TEXAS WOMEN HANK WILLIAMS, JR. (Geffen G-7350)
7. SOMETHIN’ ON THE RADIO JACKY WARD (Mercury/Polgrom 50744)
8. COMPLETELY OUT OF LOVE MARTY ROBINS (Columbia 11-11425)
9. IT’S A HEARTACHE DAVE SUGAR ( RCA-PB-12165)
10. LEONARD MERLE HAGGARD (MCA 51048)

TOP NEW B/C SINGLES

1. ALL AMERICAN GIRLS SISTER SLEDGE (Atlantic 46007)
2. SUKIYAKI A TASTE OF HONEY Capitol/PF 4983
3. PERFECT FIT JERRY KNIGHT (A&M 2004)
4. HOW’D YOU GET CHAMPAGNE (Columbia 11-11423)
5. JUST TIGHT (US) PATRICK HARRINGTON, JR. (Tivoli T-47246)
6. EVERYTHING IS COOL-T-O-N-CTION Capitol/PF 4986
7. GET TOUGH KLEEBER (Atlantic 3087)
8. HARD TIMES KURTIS BLODGE Mercury/Polgrom 76030
9. YOU’RE SO FAR AWAY LEE TREVINO (Capitol/CBS 2286407)
10. F-ENCOUNTER BOOTSY (Warner Bros. WB 49561)

TOP NEW A/C SINGLES

1. SOMEBODY’S KNOCKIN’ TERRI GIBBS (MCA-41309)
2. SEVEN BRIDGES ROAD THE EAGLES (Epic 47100)
3. CAFE AMORE SPYROGYRA (MCA 51035)
4. WYNKEN, BLYNKEN AND NOD THE DOOBIE BROTHERS (Warner Bros. WB 49547)
5. GUITAR MAN ELVIS PRESLEY (RCA-JH-2158)
THIS IS IT!
With Black Knight,
Multi-Level is just the beginning!
And there’s no end
in sight for unbeatable profits!

For the service back-up
that keeps you out-front,
call Williams toll-free at 800/621-4765.
In Illinois, call toll-free at 800/972-7898.

Williams ELECTRONICS, INC.
An XCOR International Inc., Company
3401 N. California Ave., Chicago, IL 60618
Cable Address: WILCOIN, CHICAGO
AVAILABLE FOR IMMEDIATE DELIVERY
THROUGH YOUR WILLIAMS DISTRIBUTOR

Height: 69½"; Depth: 52"
Width (cabinet): 22½"
Width (backbox): 30¼"
Weight: 260 lbs.
Instruction manual in game.
introduces Black Knight
(and that’s just the beginning)!

NEW Multi-Ball Scoring!
NEW Timed Drop Targets!
NEW Magna-Save™!

All scoring is doubled during 2-ball play... tripled during 3-ball play! Multi-ball can be activated 3 ways, making the exclusive score display animation on the back glass come alive!

Knock down any drop target and the player has a limited time to knock down the other targets in the same bank or the dropped targets will pop back up! Dropping both banks of targets on either level 3 times lights Extra Ball the first time! Light Extra Ball a second and third time by knocking down all 12 targets! Collecting Extra Ball alternates on both levels.

Earn this player-controlled ball-saving feature by dropping any bank of targets! Activating the magnets with the special buttons on either side of the cabinet will capture the ball, preventing it from draining through the outside lanes, and shoot it back into play, scoring 10,000 points and 5 bonus advances!
NEW Resident Software!

With this revolutionary new software program, Williams breaks away from tradition ... and starts its own! Players will thrill to all kinds of spectacular special effects from the black-out attract mode to lights flickering, sweeping, dancing on the play field and back glass! And the sounds! The Black Knight comes alive, challenging, laughing, taunting and teasing. Play is met with crowd noises, the sound of galloping horses, 16 different phrases of speech, ringing bells! And with open-ended scoring, the player will always have something to go for, game after game after game!
introduces Black Knight the 1st Multi-Level pinball, (and that’s just the beginning)!

NEW Multi-Ball Scoring!
NEW Timed Drop Targets!
NEW Magna-Save™
NEW Bonus Ball!
NEW Timed Features!
NEW Last Chance!

All scoring is doubled during 2-ball play. Indeed during Multi-ball play the exclusive score display animation on the back glass come alive!

Knock down any drop target and the player has a limited time to knock down the other targets in that bank. All targets in that bank will pop back up! Dropping both banks of targets on either level 3 times lights Extra Ball and allows Extra Ball play for a second and third time by knocking down 12 targets. Collecting Extra Ball alternates on both levels.

Earn this player-controlled ball-saving feature by dropping any bank of targets. Activating the Magna-Save feature causes all targets on either side of the cabinet to light up, a loud blaring sound is heard, and the player then has a limited time to knock down the other targets in that bank. The player then has 10,000 points and 3 bonus advances.

The winner of any game with more than 1 player achieves Bonus Ball! After regulation play has ended, the winner has 30 to 99 seconds (operator adjustable) to play unlimited multi-ball. The score earned is added to the regulation play score. Bonus Ball play gives the player options only to light Special! When 4 banks of targets are dropped, special lights for Re-play, another Bonus Ball or 100,000 points.

If you look up for 2 balls in the upper level while your last ball is in play, you’ll light Last Chance! In both outside lanes! Drain through either lane and any locked balls are kicked out into play!

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MANUFACTURERS EQUIPMENT

A compilation of current music and games equipment with approximate production dates included in most cases.

COIN MACHINE

BALLY
- Ground Shaker (1/80)
- Silverball (1/80)
- Space Invaders (3/80)
- Rolling Stones (5/80)
- Mystic (6/80)
- Hot Doggin' (7/80)
- Viking (8/80)
- Skateball (10/80)
- Frontier (11/80)
- Xeon (11/80)
- Flash Gordon (2/81)

CENTURI
- CINEMATRONICS
- Battlezone
- Quicksilver
- Phoenix
- Coney
- Rolling Man

GOTTIEB
- Roller Disco, w.b., (1/80)
- Torch (2/80)
- Space Invader (3/80)
- Circus, w.b., (4/80)
- Panthers (5/80)
- Counterforce (8/80)
- Star Race, w.b., (9/80)
- James Bond (10/80)
- Time Line (11/80)
- Force II (1/81)

STERN
- Big Game, w.b., (3/80)
- All 4 (8/0)
- Search & (5/80)
- Chestah, w.b., (8/80)
- Quicksilver (7/80)
- Star Gazer (7/80)
- Flight 2000 (9/80)
- Nino Ball (11/81)
- Free Fall (2/81)

WILLIAMS
- Gorgar (1/80)
- Laser Ball, w.b., (1/80)
- Firepower (3/80)
- Blackout (5/80)
- Scorpion, w.b., (9/80)
- Alien Poker (10/80)
- Black Knight (12/80)

VIDEO GAMES (upright)

ATARI
- Monte Carlo (4/80)
- Asteroids & Cabaret (5/80)
- Missile Command (8/80)
- Battlezone (11/80)
- Battlezone Cabaret (11/80)

CENTURI
- Eagle (10/80)
- Eagle Max (10/80)
- Phoenix (1/81)

CINEMATRONICS
- Talkgulliner (3/80)
- Rip Off (3/80)
- Star Castle

EXIT GIE
- Bandido (1/80)
- Target II (2/80)
- Target (3/80)
- Spectar (1/81)

GOTTIEB
- No Man's Land (12/80)
- New York, New York (2/81)

GREMLIN/SEG
- Monaco GP (2/80)
- Mini Monaco GP (5/80)
- Astro Fighter (2/80)
- Car Hunt (5/80)
- Digger (7/80)
- Carnivale (8/80)
- Fruseppe Gun (8/80)
- Moon Cresta (10/80)
- Space Firebird (12/80)
- Astro Blaster (3/81)
- Pulsar (3/81)

MIDWAY
- Deluxe Space Invaders (1/80)
- Galaxian (4/80)
- Extra Bases (5/80)
- Space Encounters (8/80)
- Space Invaders Mini-Mite (9/80)
- Space Zap (10/80)
- Space Zap Mini-Myte (10/80)
- Pac-Man (10/80)
- Pac-Man Mini-Myte (11/80)
- Rally-X (2/81)
- Rally-X Mini-Myte (2/81)

STERN
- Astro Invader (8/80)
- Berzerk (1/81)

TATTO AMERICA
- Space Chaser (2/80)
- Stargazer (8/80)
- Polaris (12/80)

UNIVERSAL USA
- Cheesequake (3/80)
- Magic Spot (10/80)
- Zero Hour (1/81)
- Space Plane (1/81)

WILLIAMS
- Defender (12/80)

COCKTAIL TABLES

ATARI
- Soccer (4/80)
- Asteroids (4/80)
- Freedom Ball (7/80)

CENTURI
- Rip Off (8/80)
- Space Invader (9/80)
- Pac-Man (11/80)
- Rally-X (2/81)

GOTTIEB
- New York, New York (3/81)

MIDWAY
- Deluxe Invaders (3/80)
- Galaxian (4/80)
- Extra Bases (5/80)
- Space Zap (10/80)
- Pac-Man (11/80)
- Rally-X (2/81)

Stern
- Astro Invader (11/80)
- The End (1/81)
- Berzerk (12/80)

TATTO AMERICA
- Space Invaders II (2/80)
- Polaris (12/80)

PHONOGRAPH

Centuri 2001
- Lowen-NSM Consul Classic
- Lowen-NSM Prestige ES-2
- Rock-Ola Grand Salon II Console (9/80)
- Rock-Ola 484 (11/80)
- Rock-Ola 481 Max 2 (1/81)
- Rowe R-8 (10/80)
- Rowe Jem
- Seeburg Phoenix (12/80)
- Wurlitzer Caballera
- Wurlitzer Tarock
- Wurlitzer Atlanta
- Wurlitzer Silhouette

POOL TABLES
- Irish Kaye Silver Shadow
- Incline Ball Head
- Dynamo Model 37
- TS Tournament Eight Ball
- U.S. Bronze
- Valley Cougar

AMOA Management Seminar Set For March 6-7 At Chicago's O'Hare Hilton

CHICAGO — The ninth annual AMOA Management Seminar will be held March 6-7 at the O'Hare Hilton in Chicago. This is one of the association’s most noted member services and it is presented each year in cooperation with Notre Dame University’s College of Business Administration and Center for Continuing Education. In order to ensure that everyone attending receives the full benefits of the seminar, participation is limited to 75 persons. The program is designed for individuals in top management positions at operating companies. Moderating the various sessions this year will be university faculty members Dr. Gerry Seinqu (who is also coordinating the program) and Dr. John R. Malone, both of whom are longstanding seminar participants; along with Dr. James L. Wittenbach, who is returning “by popular demand” to expand his last year’s tax presentation.

The Operator Panel, which was successfully initiated two years ago, is also being repeated this year with former AMOA president Bob Nims and AMOA director John Estridge serving as panelists and AMOA past president Don Van Brackel as chairman. This presentation will focus on “Operating in the ‘80s,” with special emphasis on acquisitions and equipment purchase. It will convene at 1:30 p.m. on March 6.

Rowe Announces New 160-Selection 'Jewel' Phonograph

CHICAGO — Rowe International, Inc. is currently producing the “Jewel” phonograph, the factory’s first 160-selection model and it is reportedly being very well received in the U.S.

The Jewel is compact, economically priced and yet equipped with the various key features of Rowe’s traditional 200-1600 selection units. It has an outstanding sound system and such merchandising features as the “most popular record” button, with flashing display and the “Autoplay,” which is geared to stimulate patron interest by offering periodic random selections when the machine is inactive. In addition, there is computerized audit information to aid the operator in maintaining bookkeeping data, and the capacity for quick, easy price changing. The machine has all front servicing and is shipped with Rowe’s noted five-year warranty.

In physical appearance, the Jewel is sleekly designed with an attractive front-lit title rack framed by handsome wood-grain vinyl and trimmed with gold tone anodized aluminum. It comes in either orange or blue color decor.

The new model is available through Rowe’s distributor network and further information may be obtained by contacting factory distributors or Rowe International at 75 Tory Hills Rd., Whippney, N.J. 07861.

‘Berzerk’ Sets Record

CHICAGO — Stern Electronics’ popular new video game, “Berzerk,” is the biggest selling game in the company’s history, announced Tom Campbell, director of marketing. To meet market demand, production of the two-player “Berzerk” video game has been extended into the spring. Campbell also reported excellent sales for Stern’s “Seeburg” “Jewel” phonograph, which was introduced last December.

Cash Box/February 21, 1981

37
NEW Resident Software!

With this revolutionary new software program, Williams breaks away from tradition and starts its own! Players will thrill to all kinds of spectacular special effects from the black-out attract mode to lights flickering, sweeping, dancing on the play field and back again! And the sounds! The Black Knight comes alive, challenging, taunting and teasing. Play is met with crowd noises, the sound of galloping horses, 16 different phrases of speech, ringing bells, and with open-ended scoring, the player will always have something to go for, game after game after game!

For the service back-up that keeps you out-front, call Williams toll-free at 800/621-4765. In Illinois, call toll-free at 800/972-7898.

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THIS IS IT!
With Black Knight, Multi-Level is just the beginning! And there's no end in sight for unbeatable profits!
CHICAGO CHATTER

At press time a mini-showing was in progress at the Como Inn restaurant, under sponsorship of World Wide Dist. Event spotlighted the new Seeburg “Phoenix” jukebox, along with a lineup of current games equipment, and op customers from throughout the district’s territory were invited to attend. World Wide president Fred Skor indicated that this is the first of otherpromo activities planned for this year.

“NEW YORK, NEW YORK” is indeed the center of attention at D. Gottlieb & Co. The factory’s first talking video game is enjoying a very good reception, as we learned from vice president Steve Shaffer who is currently in domestic delivery. It’s a fast, exciting game that really tests the players’ reflexes, Tom pointed out, which is among the reasons for its growing popularity.

ATLAS MUSIC CO.’s Paul Huebch just can’t rave enough about the new Rowe “Jewel” phonograph, which seems to be taking this area by storm. The first shipment went right out the door and at this point it is doubtful that even a floor model is left. What makes Rowe’s first 160-selection model so appealing? Paul singled out a number of features, such as its compact size, attractive appearance, economic price tag and the fact that a Susan B. Anthony dollar coin acceptor is standard equipment, to name a few. Most importantly, he added, is the fact that the “Jewel” is opening up new locations for ops — like the Pizza Hut chain and other fast food franchises — and you can’t beat that.

“SPACE INVADERS” is back in the headlines — only this time around, in the new Taito America “Trimline” cabinet. “We felt there was a market that had not been tapped,” commented company exec Mike Van Kennel, “and judging from the phenomenal reaction thus far, we were right on target.” This version of the international hit video game is going into “convenience stores and smaller locations, where you didn’t see games before,” he noted. Taito America has loads of orders for the new piece and Mike indicated that volume shipments will be in progress shortly. The factory will be utilizing the new cabinet size in subsequent games that warrant it.

CALIFORNIA CLIPPINGS

It was billed as a “Novice Only Tournament” by table soccer manufacturer Tournament Soccer, but the 500 players who attended the Feb. 10-12 event at the Hollywood Palladium will be immortalized on screen. The lucky Foozers are to become part of a film starring teen idol Leif Garrett. The celluloid romp follows the wild antics of two friends (Garrett and Ralph Seymour) who attempt to win a football tourney in order to finance their trip to Europe to become soccer pros. But, Longshot, as the film is called, will also feature footage of players who trekked in from New York, Oregon, Washington, Toronto, Colorado, Minnesota, Massachusetts, Ohio and California. Hoists Tournament Soccer also arranged a competition between foes favorites Johnny Lott, Greg Perlie, “Gentle” Ben Riviera, Doug Ferry and Jimmy Wiswell for the filmed event. 1980 defending World Doubles Champions Mike Bowers and Tim Burns were also filmed in the heat of battle.

INDUSTRY CALENDAR

March 12-14: Amusement Operators Expo; annual trade conv.; Hyatt Regency Hotel; New Orleans.
March 26-29: Florida Amusement Vending Association; annual conv & trade show; Sheraton Twin Towers; Orlando.
April 3-5: NAMA Western Convention; Phoenix Civic Center; Phoenix, Az.
May 8-9; Ohio Music & Amusement Assn.; annual meeting; Columbus Hilton Inn; Columbus.
May 8-10: Music & Amusement Assn. (N.Y.); annual conv.; Kutcher’s Country Club; Monticello, N.Y.
June 4-7: Music Operators of Texas; annual meeting; Houston.
June 5-6: Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres; Rhinelander.
July 24-26: Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.
Sept. 11-13: No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia, S.C.
Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia.
Oct. 6-8: JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan.

CENTAURI'S '001' JUKEBOX FEATURED IN NEWSWEEK'S NEW PRODUCTS PAGE

FLORIDA — Centauri's sleek new '001' jukebox was featured in a recent issue of Newsweek, the International magazine. Titled "High-Style Music Machine," the 2001 was the photo selection of the magazine's "New Products and Processes" column. The international edition of Newsweek is distributed to more than one-half million English speaking people around the world.

Centauri's new jukebox was debuted in Europe at the recently held ATE (London) and IMMA (Germany) trade shows to a very enthusiastic audience. As reported by the company, reaction at ATE focused on the "sleek, futuristic cabinet styling" and the "sheer beauty" of the Swiss manufactured mechanism. Another feature that generated a great deal of enthusiasm at the London show was the option available in the unit for setting the number of selections at 200 plus 10, 180 plus 10 and 160 plus 10. John Chapin, Centauri's vice president-music division, and marketing director Ivan Rothstein displayed the new model at the ATE and were gratified over the general excitement induced at this international gathering. As Ivan Rothstein remarked, "The handsome styling and quality mechanism of the Centauri 2001, combined with low end pricing provides an opportunity for the Europeans to import a U.S.

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☐ OTHER

Cash Box/February 21, 1981
IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various music and games manufacturers and dated according to their exposure in Cash Box.

**GOTTLIEB 'TIME LINE'** Abundant in skill shots and high score options, a key play feature is the 'Atomic Tic-Tac-Toe' which heightens the excitement of this 4-player pin game from Gottlieb. (11/28/80)

**BIO-RHYTHM 'BIO-RHYTHM COMPACT'** A smaller model of the firm's 600 series Bio-Card Merchandiser which is geared to locations with limited space. Cabinet comes in walnut wood or black & white. (12/13/80)

**WILLIAMS 'DEFENDER'** An outstanding video game and Williams' debut effort in this product category. Defender ship faces many challenging obstacles from alien abductors. Great color images. (12/20/80)

**EXIDY 'SPECTAR'** An action-packed video combat game wherein the player defends his ship against unique battlegrounds of difficulty. Increasing levels of difficulty add to the challenge. (1/10/81)

**GREAT LIGHTING' 'PHOENIX'** An attractive 160-segment pin with some attractive cosmetic changes made by Stern since acquiring the Seeburg line. Model is produced at Stern's Chicago factory. (1/17/81)

**CAPTAIN'S BOX/February 1, 1981**

**STERN 'BERZERK'** A "talking" video game which calls for exciting defensive action against pursuing robots. A 30-word vocabulary and explosive play features add to the appeal of this hit seller. (11/29/80)

**IRVING KAYE 'SILVER SHADOW KLUB POOL'** The Kaye organization backed up this model with a great deal of promotional effort to further the cause of bumper type pool and stimulate tournament interest. (12/13/80)

**WILLIAMS 'BLACK KNIGHT'** A revolutionary pinball game featuring multi-level multiball play. The exciting multi-ball concept along with timed drop targets and a multitude of skill shots. (1/17/81)

**SEEBURG 'PHOENIX'** This video game offers a fast-paced space war action, where the player controls a missile and defends it against enemy Phoenix war birds. Plenty of thrills and excitement. (1/24/81)

**GREMLIN 'SPACE FIREBIRD'** This challenging video game the culprits are a fleet of Firebirds, of different resistance levels and various point values, who attack the player's ship. (1/31/81)
CLASSIFIED ADS WANTED

ANNOUNCEMENT ATTENTION ALL! Let our total comedy service unlock bigger ratings for you! Established comedians are looking for a larger audience. Complete a free interview. Handbooks, career-building Monologues. Inquire about our national television appearances. Contact us for FREE INFORMATION PACKAGE. PETER PATTER P.O. Box 402, Pinecrest, Florida 33127.

HUMOR

‘Hat’ Award Ballots Mailed By ACM

(continued from page 2A) and categories are as follows:


Fiddle: Jim Allen, Byrd Allen, Dave Dudley, Charlie Daniels, Harold Hensley, Jana Dee, Dave Atwell, Bobby Bruce, Johnny Gimble, Tommy Jackson and Gordon Terry.

Guitar: Dennis Agajanian, Al Brunio, Thomas Carlisle, Roy Lanham, Billy Walker, Johnny Blankenship, James Burton, Charlie Crews, Grady Martin and Reggie Young.

Keyboard: Aggie Dominguez Cosby, Glen D. Hardin, Buddy Emmons, Don Everly, Billy Joe Royal, Johnnie Wright, Ken Garcia (harmonica), Kenny Frizzell (harmonica), Bill Liebert (ac-cordian), Larry McNeil (banjo), Harold Bradley (six-string bass), Don Duffey (banjo), Carl Jackson (banjo), Charlie McCoy (harmonica) and Carl Walden (harmonica).

The Band Awards will also be announced prior to the telecast. The nominees are:


BAND OF THE YEAR (SOUNDING BOARD)

Cocktail Taverns, new and used, Space Invader, Moon Cresta, Astrodor, Galaxians, Space Invaders, Winner, De Luxe, Super deluxe, Unity, United States, Preferred, Howling Wolf, Hillside, New Jersey. Telephone and ask for the Miranda: (203) 972-6907.


For Sale:

Super Deluxe 1000 selection with boxes 25 boxes each, 100.00 worth of comics, $10 each to P.O. Box 780, Lowry 5606.

Bally, one of the largest, low cost in the world, on a per piece basis of $1.25 each. 10,000 used brass token quarter size. Guaranteed. Also in stock a quantity selection.

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SUPER DELUXE 1000

One of the largest, low cost in the world, on a per piece basis of $1.25 each. 10,000 used brass token quarter size. Guaranteed. Also in stock a quantity selection.

Criminal Charges For T-shirt Bootlegger

(continued from page 7) dated June 18, 1980, in opposition to the motion to designate a prosecutor of the district court of the United States for the Western District of New York that Dymboat stated “If at any time prior to the first injunction I printed any t-shirts without a license, I ceased immediately after the Rolling Stones injunction... I have never since violated the injunction.”

Dymboat also denied being involved with a Grateful Dead bootleg and that he could not print, manufacture or distribute any goods in defiance of that injunction. He did not list those in his application.

Former Great American employee Paul Norman Klein was the chief witness for the prosecution, and he maintained that Dymboat not only had knowledge of the order, but that Dymboat had issued orders that screens and acetates of Rolling Stones records be destroyed in order to prevent the printing at night, and that the printing be done at night. Rolling Stones shirts were printed by the week, and the goods were distributed through July of 1978.

The testimony of Stephen Emanuel, the accountant appointed in court for Great American in the Rochester area, was the conclusion that Dymboat had knowledge of the order.

Dymboat and Great American guilty of the June 30, 1978 order in the Musidor action.

The chief witness for the prosecution in the Winterland case, which involved the alleged theft of certain damaged tapes, circa 1970, was John Edward McNally, a licensed private investigator. McNally testified that he saw Grateful Dead T-shirts leave the Brooklyn-based factory on two separate occasions, each of which had been issued. Later he traced them to Nassau Coliseum, where he purchased several shirts.

Knowledge Acknowledged

The prosecution testified that Great American had knowledge of the injunction order, but that the testimony of Great American Counsel Anker, it could not prove that Dymboat and Dymboat had been served with the preliminary injunction.

Judge Eugene H. Nickerson of the Southern District of New York ruled that since Dymboat was not proven guilty beyond a reasonable doubt in the Winterland case, he was entering a decision of not guilty.

In regard to the results of the criminal contempt case, attorney Peter Herbert commented that the judge was a natural licensor of the court in this case, we were vindicating the court’s authority and integrity rather than Dymboat’s alleged actions for Winterland or The Rolling Stones.”
Country, Ballad Trends Keep Publishing Business Healthy

(continued from page 7)

The sample size of the country's music was seen as a manifestation of the nation's new conservatism. "The general mood of the country is right wing, and the music is right wing," said Freed. "Radio has embraced it, and urbanites are accepting country music and its message, which is 85%-90% of our business in the next decade."

Freed also felt that the right wing mood contributed to Almo/Irvine’s success with its country hits. "We think that the big single in 1980 was a ballad called "Babe," and blue-eyed soul crooner Boz Scaggs, who recently released "Look What You've Done To Me.""

Offering another point-of-view, Roger Gordon, vice president and West Coast manager for Chappell Music, agreed that the ballad was a strong resurgence, but he felt that the country music trend was being somewhat overplayed.

"I question this country trend," he said. "There have been several successes with a country flavor in the past year. I don’t think there is a greater percentage of country songs than now there were two years ago."

Gordon did, however, say there was more emphasis on the songs these days. He observed, "We’re seeing a lot of album cuts that are becoming important as it is, and that even the self-contained (singer/songwriter) artist is coming to the point where he wants a single to his album cuts. Many artists, in the past, have been going to other writers to get a hit nowadays," said Gordon. "Every song counts, and it’s hard for even the greatest to sustain an LP for nine or 10 songs."

Covers Are Down

While agreeing with Gordon that even self-contained superstar acts are utilizing covers, Jim Acker, senior vice president, BMI, head of A/ARC Music, also pointed out that, in many cases, the reverse hasn’t been true. Meshel felt that the lack of aggressiveness on the part of some publishers, an unwillingness to go out and plug the songs, has worked against the self-contained artists.

"Many of the top notch artists are losing out because their songs aren’t being played as much," said Meshel. "It’s not that the major artist/songwriters have been convinced, probably, by their personal managers, but more than likely, the song is getting less than a publisher would make for them. That’s simply not the case. They’re losing possible profits, and we’re losing great material because they are only being administered by a clerical staff."

While such trends as the ballad, A/C pop and country music proved fertile ground in 1988, publishers are also looking to expand into other promising areas.

Carol Casano, general professional manager for April Blackwood, noted that the A/C pop and ballad musical trend had created a strong market for inter-label collaborations. With such recent collaborations as R&B’s Barry Gibb and Columbia’s Barbra Streisand and Jet Rock’s ELO teamed with MCA’s Olivia Newton-John, the new wave of cross-overs in the near future is expected to be even more lucrative. "We’re going to see a lot more of that in 1981."

Another area that publishers will be delving into more than in the past few years is the use of songs from the Broadway stage. "The 20th Century-Fox, which has had a strong performance year in its motion picture division with the hits of "Star Wars, "Star 89, "Spice, "The Rose, has just initiated its own production unit. "Our new production wing is designed to prepare acts and make sure they are mature by the time the labels have become interested," said Herb Eisenman, 20th Century-Fox Music president. "We began at the first of the year, and, of course, we’re mostly concerned with songwriter/artists."

One of the most innovative companies in regard to exploitation is United Artists Music, which is venturing into such uncharted territory as Blackwood Canyon, self-generated stage productions and TV and radio commercials.

Publishers’ Viewpoint

"We’re exploring the full horizon of publishing activities," said UA Music’s Vic Guder. "This emphasis will be on original material. For instance, we’re actively going out and pursuing advertising agencies with our catalog instead of waiting for them to call us for material like in the past."

Guder also said that UA was creating concert touring packages and "We’re putting together artists and producers for records based on such themes as "Indian Summer" and a range of other love songs. "We’re also developing stage and film concepts like "Seven Bridges For Seven Brothers and Tom Sawyer."

He added that UA was also tapping its jazz catalog for theme LPs, and gleaning a multitude of standards from its extensive sources. "We’re also very surprised how much performance revenues a standard can generate as the band leader, vocalist and vamoose dancer Fred "To Stil" La Bour has sticky feet and funny times, and playing ace fiddler Woody Paul, who has toured with Loggins and Messina, as well as with the Clinic Mountain Boys, is a real snappy cow- bull."" The group’s first album, "Three On The Trail" is a recent Rounder release that should give Rounder’s George Thorogood a product to run for a money. The band’s three-part harmonies are a treat, as is their instrumental backing, especially Woody Paul’s double-bowling (while step dancing) fiddlesticks. These Riders are new-Limer’s in an old western tradition. They love every minute of it, and so do their listeners.

linda solomon

NYC Court Shifts CRT Appeal Site

(continued from page 7)

the language of the U.S. Code left room for interpretation, and that the New York court would do so. It felt it was in the "interest of justice." Judge William H. Mulligan, speaking for the panel, disagreed, saying that the language of Section 110 of 17 USC to decide that we have no jurisdiction to return the cancel."

The Dec. 19 CRT decision ordered that effective July 1 mechanical recording royalties could be for each song per album to four cents per song per album or tape. The alternative fee, based on playing time, was raised from ¼ cent per minute to ¼ cent per minute for each tune on an LP. A provision was also decreed for adjustments in mechanical royalties based on changes by the CRT.

If changing the copyright, the mechanical royalty rate. NMFA and AGAC are appealing the July 1981 effective date for the increase. They seek to make the raise one year after the new rates retroactive to Jan. 1, 1981.

TOWER OF POWER PACS With K II Management

LOS ANGELES — Bay Area-based band Tower of Power recently signed a long-term exclusive personal management pact with K II Management, Inc.
Congratulations
EDDIE RABBITT
On your #1 single
"I LOVE A RAINY NIGHT"
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Personal management:
Stan Moress/Scotti Brothers
Artists Management.

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