Introducing a priced less collection of hit albums and hot artists including the Allman Brothers, Atlanta Rhythm Section, George Benson, Chuck Berry, David Bowie, George Burns, Chick Corea, Gloria Gaynor, Genesis, Tom T. Hall, Chuck Mangione, Moody Blues, Ted Nugent, Graham Parker, The Platters, Rainbow, Rush, Statler Brothers, Rod Stewart, 10CC, Thin Lizzy, Pat Travers, Village People, Hank Williams—more than 100 great rock, pop, R&B, country, jazz and AOR albums at a collection-filling price.

See your PolyGram representative for information and details.
EDITORIAL

The Door Is Open

In many ways, the '80s is shaping up as a decade of exploding technology in the music industry. On all levels, new advancements are on the horizon that will greatly enhance the ability to record music and get it to the public. From the studio to the street, galloping technologies will encompass a variety of new possibilities and capabilities.

The ITA Seminar in Hollywood, Fla., last week and the announcement that NARM will make a greater commitment to the marketing of video highlighted the potential of the product. With video cassettes and discs, exciting new possibilities to test the creativity of both the artists and marketing teams are opened.

NEWS HIGHLIGHTS

- Stepped up promotion spurs retail sales of gospel product (page 5).
- Elton John sues MCA for breach of contract, asks $11 million in damages (page 5).
- Optimistic outlook for home video pervades 11th annual ITA Seminar (page 5).
- Cash Box spotlights The Source, NBC Radio’s Young Adult Network (opposite page 22).
- John Lennon’s “Watching The Wheels” and “Bette Davis Eyes” by Kim Carnes (new and developing artist) are the top Cash Box Singles Picks (page 13).
- “Face Dances” by The Who and “Magic Man” by Robert Winters And Fall (new and developing artist) are the top Cash Box Album Picks (page 15).

TOP POP DEBUTS

SINGLES

71 WATCHING THE WHEELS — John Lennon — Getten

ALBUMS

85 RADIO ACTIVE — Pat Travers — Polydor/PolyGram

POP SINGLE

RAPTURE Blondie Chrysalis

B/C SINGLE

DON'T STOP THE MUSIC Yarborough & Peoples Mercury/PolyGram

NUMBER ONES

COUNTRY SINGLE

TEXAS WOMEN Hank Williams, Jr. Elektra/Curb

JAZZ

WINELIGHT Grover Washington, Jr. Elektra

GOSPEL

THE LORD WILL MAKE A WAY Al Green Rhino
NARM To Bow Video Sessions At ’81 Convention

LOS ANGELES — Reflecting a more concentrated focus on home video entertainment, the National Ass’n of Retail Merchandisers (NARM) convention will conduct two seminar sessions devoted totally to the sales of pre-recorded video software. The sessions, scheduled for April 11-15 at the Diplomat Hotel in Hollywood, Fla.

According to Paul Gorlick, NARM’s special projects coordinator, the workshop/sessions will be directed to “nuts-and-bolts” discussions on how to get existing and retail retailers to use home entertainment centers. “The seminars are going to pay attention to how record retailers that use pre-recorded video software can fly from a record and tape store, or an audio store, to an audio/video store,” he explained.

Enlarging Retail

Gorlick said that NARM has been encouraging record and tape retailers to prepare for the inevitability of pre-recorded video software, and to market the product through record retail outlets. At the same time, he said NARM also has been encouraging distributors to view record retailers as an avenue for distribution of their video products.

The sessions will be scheduled to begin at 10 A.M. April 13 and 14, and will explore each stage of video software marketing, from creation to consumer sales. The seminars were designed to help retailers plan their activities by focusing on selling Video in the Retail Music Environment: How to Sell Sight and Sound.

Clear Up Confusion

Gorlick said that the session would aim at clearing up retailer confusion over where to obtain various pre-recorded video software formats that are available from hardware differences. He said that major distributors of pre-recorded video software will be on hand to answer questions by retailers interested in delving into the video market.

“Many of those at the seminar/work- sessions may have had access to information regarding the channels of video software distribution, and we hope to provide that information during the sessions,” Gorlick said.

Jack Tarr, president of Schwartz Brothers, which recently began distribution of video software, will chair the session. Featured speakers during the session will include Michael Nesta, president of Elicott/CAR Corp.; Gene Silverman, president of Video Trend; and Herb Meldorsh, vice president of C/ISH Ass’n.

RCA Begins National SelectaVision Roll-Out

HOLLYWOOD, Fla. — In anticipation of the national roll-out this week, RCA Corp., has completed pressing a half-million videocassettes for its SelectaVision system, many of which have been delivered to dealers, according to executive vice president Herbert Schlosser.

Speaking at the annual international Tape/Disc Assn. seminar here March 17, Schlosser said the decision to press the 500,000 discs, which was initiated early as that time, was necessitated to help establish “an inventory base in 70 different locations. This will be the first line of supply for those stores that will be able to “quick-elect” a system production was started in October of last year.

With earlier projections, Schlosser added that the company will add 25 titles in May to the initial catalog of 100 discs, and

(continued on page 4)

DANGER WORK ZONE — Chryslers recording artist Ian Hunter (c), drill in hand, puts the finishing touches on his forthcoming LP, "Saturday Night's Alright For Fighting," which is due for a May release. Assisting in the construction of the album are The Clash's Mick Jones (l) and guitarist/sidekick Mick Ronson.

Elton John Files $11 Million Breach Suit Against MCA by Michael Martinez

LOS ANGELES — Elton John, his management and production companies have filed a breach of contract suit in Los Angeles Superior Court against MCA Records, demanding $11.3 million in actual and exemplary damages.

The suit, which was filed March 19, charges that the label breached John's 1976 recording contract by refusing payment upon delivery of his sixth and final album under terms of a five-year pact with the company. MCA also allegedly breached the agreement by refusing to "use its best efforts" in distributing and marketing the product, according to the suit.

The complaint said, "Defendant MCA

Optimistic Projections For Home Vid Industry Highlight Sessions At Annual ITA Seminar

by Michael Glynn

HOLLYWOOD, Fla. — Generally positive comments and projections for the im-
mediate future of home video, and its link with present industrial applications, set the expected upbeat tone of the 11th annual International Tape/Video Exposition (ITA) seminar, "Audio/Video Update — 1981," here March 15-16. Distinguished as "the largest attendance in the history of ITA," according to Larry Finley, vice president of membership and events for the trade group, the four-day event was highlighted by the widely anticipated announcement of Sharp's adoption of the VHD (Video High Density) videodisc format, as well as Full's development of two high density metal videotape formulations and an extended four-hour VHS formatted videocassette, among the many panel sessions.

Despite the fact that the seminar brought together a broad and diverse group of representatives from all facets of the industry, a number of panelists were surprised by the fact that "we will establish a "family of home video," according to the Kipness, Jones. As executives from both rival and associated companies mingled in the corridors of the Diplomat Hotel between sessions to catch up on business or renew past acquaintances, it appeared to be just that. Some 18 com-
panies, including JVC, 3M, RCA, Ampex, Magnavox and Maxell, displayed their latest hardware and software innovations in the various hospitality suites.

The seminar kicked off with a two-hour opening session March 15, as Time Magazine's Bill Murphy presented the ITA/Time "Man of the Year" posthumously to the family of Ampex Corp. founder Alphonse "Al" J. Pianta, the producer of the first professional magnetic audio tape recorder in the U.S., Murphy described Pianta, a former Russian immigrant who died last year, as "the classic example of the American success story." For her part, Channel News anchor John Chancellor's thoughtful and provocative keynote ad-

continued on page 49

Stepped Up Promotion Boosts Retail Sales Of Gospel Albums

by Marc Cetner

LOS ANGELES — Aided by a new mass ap-

per, John Panozzo and Tommy Shaw of the group, GL Freeney, president, A&M; Herb Alpert, vice chairman, A&M; Mayor Bradley, J. Y. Young and Chuck Panozzo of the group, Jerry Moss, chairman, A&M; and seated, Dennis DeYoung of the group.

STXY FINDS PARADISE IN L.A. — A&M recording group Styx, recently in Los Angeles to perform five sold out dates at the Forum, was honored by the city when Mayor Tom Bradley proclaimed Feb. 27 as Styx Day. A special party was held for the Chicago-based band, with many city and industry officials turning out to hear the Mayor praise the band. Pictured at the party are (l.): John Panozzo and Tommy Shaw of the group, GL Freeney, president, A&M; Herb Alpert, vice chairman, A&M; Mayor Bradley, J. Y. Young and Chuck Panozzo of the group, Jerry Moss, chairman, A&M; and seated, Dennis DeYoung of the group.

Cash Box/March 28, 1981
Testimony Of Middlemen And Goody Staff Raises Questions

by Dan Nooger

NEW YORK — Courtroom appearances by reputed middlemen Jeffrey Collins, Spencer Pearce, Robert Menashi and Sam Goody, Inc. employees, revealed much about the chain’s operations but tantalizingly little about the crucial 1978 transactions that are the core of the Goody counterfeit tapes trial here.

Collins, a British citizen who was owner of Scarlet Band Records in London in 1978, testified that he arranged to sell 9,000 tapes he had purchased from Norton Verner, who has been positively identified as a middleman in the case (Cash Box, March 21), to Goody vice president Sam Stolon through middleman Robert Menashi, who was Pearce, who agreed to act as middleman for a $10,000 commission.

In the course of a second transaction, Sam Goody, Sr. told Goody not to issue the check payment to Collins because the invoice for it was made out to Scarlet Band. When the bank on which the check was drawn refused to cash it, Stolon provided a letter of authorization, and later told Collins to set up a New York company, Collins International, for future dealings. A third sale of 5,000 cassettes for $14,000 was made, but Collins never paid Verner for it because he was forced to return to England after Scarlet Band was raided by Scotland Yard inspectors on information from the British Phonographic Industry (BPI) that company was dealing in counterfeit product.

Verner then began dealing directly with Stolon. Collins said he “could not recall” Stolon ever asking him where the product was coming from. Verner had previously testified that he used his own station wagon on occasion, a trailer to make deliveries to Goody’s Maspeth, N.Y. warehouse, where he unloaded the product onto the loading dock himself.

Pearce described his meeting with Collins in a New York hotel where they discussed the matter of his commission in exchange for his help with the sale. After Collins and Verner began dealing independently with Stolon, Pearce continued to sell transactions that are the core of the Goody counterfeit tapes trial here.


can’t Remember

Although Menashi gave evidence before a grand jury in February 1980, he remembered few specifics from his testimony and kept his notes ready before the 12.1.80 grand jury in which transactions with Collins, Pearce and Verner were discussed. Menashi said he didn’t know them, but had signed checks payable to them in 1978, although he didn’t remember who told him to sign the checks, or whether he discussed the transactions with Stolon.

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Racks Anticipate Steady Growth During 1981

by Michael Martinez

LOS ANGELES — Buoyed by the prospect of more liberal returns ceilings, the growing popularity of country and easy listening music and the projected opening of new mass merchandise outlets with record and tape departments, rack jobbers are cautiously optimistic about the business outlook for 1981.

Other factors such as improved inventory, control, a trend toward one-stop shopping and increased sales of prerecorded video software will help boost rack volume during this period of economic uncertainty, according to a Cash Box survey.

On the negative side, rack jobbers cite the sluggish economy, the lack of superstar hit product (which comprises the bulk of rack sales) and the change in the mechanical rate that forced manufacturer prices upward as elements that may impede growth during the year.

But for the most part the optimism rack jobbers expressed during the last quarter of 1980, which was most obvious at the rack jobber convention held in San Diego last October by the National Assn. of Recording Merchandisers (NARM), still prevails.

During the convention CBS Records senior vice president/general manager Paul Smith exhorted rackers to look ahead with optimism at the number of projected mass merchandiser outlets opening in 1981. Ken Oikonomou, president of WEA, who announced plans to add 300 new stores in the next two years, Jefferson/Ward and Wal-Mart has plans to add 100 stores each in 1981. They have also announced plans to add 40 additional stores. Target plans to add 30 stores and Zayre has plans for expansion by 25 stores.

“Rackers are beginning to look at the prospect of more business from the projected store openings is the “growing trend toward one-stop shopping,” according to Harold Oikonomou, president of Lieberman Enterprises.

“The shopping mall concept is gaining strength over shopping at free-standing stores,” he added.

20% Growth Seen

“Mass merchandisers offer record supply, heavy store traffic and, consequently, increased sales,” said Dick Williamson, Western Merchandising rack division president, who added that he expects rack business to grow 20% during 1981.

But more immediate developments, such as CBS Records recent elevation of its retail covering covering rack jobbers to 23%, from 20%, have lifted rackers’ spirits.

“The CBS return policy is like chicken soup — it can’t hurt,” said Jay Jacobs, president of Knox Record Rack. “What CBS is doing is a step in the right direction,” Jacobs added that WEA probably has the best returns policy for the racks, which he said, “gives you a bonus for ordering right and penalizes you for wrong ordering.”

WEA’s returns ceiling is set at a median 22%, and when an account stays below the

The irresistible funk/poptop sound of the Gap Band is currently captivating listeners throughout the country. The L.A. headquarter trio scored big last year with a Top 5 album in “Gap Band II,” but it has turned a west coast audience base into a national following with “Gap Band III,” which is currently on top of the Cash Box B/C LP charts.

The trio’s debut LP for Mercury established their identity on the R&B scene, as the album’s first single, “Shake,” went Top 10. The group followed up nicely with the “Gap Band II” and the hit singles “Stepin’” and “Dope Upside Your Head.” The Gap Band developed into one of the major forces on contemporary R&B with its third Mercury LP and the #1 single “Burn Rubber.”

Founded in Tulsa, Okla. in 1967, the band took its name from Greenwood, Archer and Pine (GAP) streets, which were the three main arteries in the black business community of Tulsa. Led by founder Ronnie Wilson, the band played stints with The Rolling Stones and Leon Russell, on whose Shelter label the Gapers recorded their first album. The album didn’t sell too well, but it did cause the band to move to Los Angeles. Another album on the RCA-distributed label fell into obscurity. However, the Gap Band, now consisting of only the Brothers Wilson (Ronnie, Robert and Charles) plus person Royce and in 1978, it came to the attention of L.A. night club owner/producer/entrepreneur Lonnie Simmons. Simmons saw the group’s potential, put together both management and production, and signed the group to his Total Experience Prod. and Mercury that same year.

Armed with a strong backlog of material from the first two Mercury albums and songs such as “Burn Rubber,” “Humpin’” and “Gash Gash Gash,” the Gap Band is currently on an east coast tour that should finally earn it a reputation as one of the top groups in the black contemporary genre.
Webster Lewis overcomes all opposition on his new album, "Let Me Be The One." No contest for a man whose soulful arrangements for Barry White and The Jacksons are in a class by themselves. His wrap-around R&B, sensuously orchestrated by Webster and executed by Webster, Herbie Hancock and others, is enough to make anyone say yes.

**Featuring the single, "Let Me Be The One."** On Epic Records and Tapes.

Q: What do Herbie Hancock, Barry White and The Jacksons have in common?

A: Webster Lewis.

Produced by Webster Lewis, Skip Scarborough and Charles Veal, Jr. "Epic" are trademarks of CBS Inc. © 1981 CBS Inc.

Management: Weisner/DeMann Entertainment Inc.
Doug And The Slugs

RCA recording group Doug And The Slugs has just released that long-promised, long-awaiting record of a recording music scene by what chief Slug Doug Bennett terms "a classic bit of goal ole Canadian free enterprise.

When the motley sextet formed three years ago, the Vancouver club circuit was resistant to unknown bands that played original material. So, "we put our own posters, rented out warehouses and ethnic community halls, brought in plenty of kegs of beer and promoted our own Slugsfest," says Bennett, a Toronto-born graphic artist who insists he wants a stab at the rock spotlight before he's 50, and the pop star image becomes passe.

The warehouse philosophy worked, as before long the eclectic band's wild stage snow was drawing more people than the city's hottest clubs, and local promoters relaxed their booking policies for The Slugs.

Slug Music, a wild melange of reggae, rock, country, swing, R&B, rock and small shots of Tex Mex and calypso, has caught on in the prairie cities and eastern Canada as well. And now, via a distribution deal with RCA, Doug And The Slugs has its first album, Cognac And Bologna, on the market.

"We called the LP 'Cognac And Bologna' because it pretty much captures our essence -- a little class and a lot of crap," jokes Bennett.

The hefty man, who describes himself as the father of "punch rock," is currently touring Canada's Northeast with his merry band of B.C. barroom refugees -- John Burton and Richard Baker (guitars), Wally Watson (drums), Ron Baker (bass) and Simon Kendall (keyboards).

And while Doug And The Slugs have appeared on stage at various times as a beach blanket combo, a psychedelic group and withered old men in wheelchairs, they are no mere novelty group. Songs like "I'm A Fool For You" and "To Be Laughing" are beautifully rendered tales of modern day heartbreak, and the band has the musical ability to dip into any pop genre.

At the core of the group's good time sound and image is Bennett, who acts as lead singer (a sort of woozy Boz Scaggs growl), chief songwriter, co-manager, booking agent, poster designer and, yes, record company president.

Named for the dissonant guitar lick that Jimi Hendrix used for "Foxy Lady," Ritchie records another example of Bennett's "Do It Yourself" approach to the record business. "The label allows us to concentrate on our product only when a big label might lose us while several major releases are out there."

His mini-record business empire has also born its first fruit in the form of a gold Canadian LP for "Cognac And Bologna." And with tongue firmly planted in cheek, Bennett is heading for bigger and better things. "It's no second career," he insists. "I consider myself more a mayor of my own little burg," he says. "Right now, I'm working on my new Diamond Impersonation for radio airplay and thinking of opening my own line of designer jeans."

U2

It's not every band that can call its first album "the end of an era," but for Island recording group U2, "Boy," its debut LP, signed the end of that era.

"When we started we were 15 or 16 years old," explains Adam Clayton, the group's bassist, who is now 20. "We were young and didn't know how to play our instruments, but we learned. Obviously, we were naive when we started, but by the time we'd finished recording 'Boy,' we'd felt grown up and wanted to get that experience down, in some relevant image that would give the album the directness and punch we were going for."

"The songs all examine our coming of age, and we felt that everyone could relate to that in one way or another."

For a young band's debut, "Boy" indicates that U2, whose members all hail from Dublin, Eire, have already acquired a maturity beyond their years. The group exhibits an insistent, flowing rock style centered around the textures created by the band's almost drone-like playing, playing of "The Edge" and propelled by Larry Mullen's powerful dance-beat drumming and Clayton's kinetic bass lines. Singer Bono's picturesque lyrics complete a brew that marries the sound of classic guitar-based British quarters like Led Zeppelin and The Who with the kind of more contemporary outfits, such as the Teardrop Explodes, Echo & The Bunnymen and the Psychodelic Furs.

U2 was formed at school four years ago and released its first single in Eire, "U-2.3," in 1979. After a single's local success, the group was invited to perform all over Britain in Europe, mostly on the strength of its live shows. But whereas many Irish bands have moved to England once a foothold has been established there, U2 is doggedly determined to remain rooted in Eire. "We're not trying to push our Irishness," says Clayton, "but we would like the distinction to be made, because it gives a clue to our music, which is romantic and realistic at the same time."

U2's warmth comes through strongly on "Boy," which features a sparkling production job by Steve Lillywhite, who says Clayton gave the band considerable latitude in creating its own sound in the studio. "For us, sound is what's all about in the studio," says Clayton. "We just don't want to go in there and lay something down, we like to experiment."

That spirit led to such results as the addition of a glockenspiel on three tracks and Clayton's playing "for two or three bass lines together on most of the album to create unusual, non-bass sounds." Clayton exhibits a youthful exuberance in his attitude towards U2's future. "Well, like you have to have good time and learn as much as possible," he says, "There's a lot of fun in this band."

Currently on a tour of the U.S., the young but confident foursome is doggedly in search of success in this market. Relentless roadblocks, the heat and as lead singer Bono has noted, "We'll be knocking on radio's door here until they let us in." With the "Boy" LP at #115 bullet on the Cash Box Albums Chart, it looks like its efforts are paying off.

RKO Stations Bolster Image With Local/Regional Flavor

by Mark Albert

LOS ANGELES — In an effort to strengthen and reposition a number of its AM and FM radio stations, particularly in the markets of Los Angeles and Chicago, during the past several years, RKO has worked hard to make changes at its outlets in New York and Los Angeles, as well as subtle variations in presentation in several other markets. All of these things combined, RKO case studies, reflect a corporate philosophy of regionalizing the character and image of its stations as they are perceived by their local and regional audiences, according to RKO president Dwight Case.

In Los Angeles, KHJ, for years considered by many to be the premier Top 40 outlet in the nation, switched to a country format in October 1980. WXLO/New York also switched formats last year from Top 40/contemporary to black contemporary.

"Case said that, in both cases, the format changes were not simply decisions based on ratings. "In both Los Angeles and New York, we tried to re-establish these outlets as market leaders.

"The changes brought about a concept that we are moving to," explained Case. "No one person does it alone. It was all done in concert, from the programing and marketing areas to the promotion and sales departments."

"In general," Case continued, "we tried

Gospel Music Assn. Reveals Nominees For 3rd Annual Dove Awards Fete

LOS ANGELES — The Gospel Music Assn. (GMA) recently announced nominees for its third annual Dove Awards, which will be presented April 15 at its third annual awards banquet in Nashville.

A complete list of the nominees includes:

Song of the Year -- nominees are "Behind The Lamb" (Dottie Rambo), "Eagle Song" (Tori and Russ Taft), "Father's Eyes" (Gary Chapman), "Got To Tell Somebody" (Don Francisco), "He's Still Working On Me" (Carolyn Duff), "I Am Notash" (Chris Waters and John Randolph Cox), "Leaving On My Mind" (Rusty Goodman), "Live In The Light" (The Emotions), "Nothing But God" (Michael O'Leary), "Praise The Lord" (Browne Bannister and Mark Hudson), and "Surely The Presence Of The Lord Is In This Place" (The Family)

Artist and album finalists include:

Male Vocalist -- Rudy Goodman, Walter Hawkins, Dallas Holm, Russell Taft, B.J. Thomas

Female Vocalist -- Debbie Boone, Cynthia Clawson, Amy Grant, Tramaine Hawkins, LaBreae Hemphill

Group -- Andrus-Blackwood & Co., Bill Gaither Trio, Dallas Holm & Praise, the Imperials, Walter Hawkins Family, Tye Tribbett & Praise

Instrumentalist -- Rick Roster, Dino Kartsonakis, Phil Heaggy, Little Roy Lewis, Jimmy Swift

Songwriter -- Gary Chapman, Joel Hemphill, Dallas Holm, Harold Lane, Aaron Wilburn, Lanny Wolfe

Song of the Year -- "Live" (Andrus-Blackwood & Co.), "Lights In The World" (Joe English), "One More Song For You" (Inspirational), "Take Me To The Place" (The Family), "Take Me Home" (The Voice's Supreme), "Take Me Higher" (Beverly Glenn), "Rejoice" (Shirley Caesar)

Black Traditional Album -- "A Praying Spirit" (James Cleveland), "Walter Hawkins Family," "Incredible" (Teddys Huffman and Geno), "Savior Lead Me Lest I Stray" (Cieopho Robinson.

Children's Album -- "The Birthday Party Candle" (The Agapeland Singers), "Color Me A Story" (Jimmy Swaggart), "Twinkle"

Elton John Sues MCA For Breach Of Contract

Elton John has filed a lawsuit against MCA Records for breach of contract. He is seeking damages of $1.3 million.

On March 12, 1981, Sackville delivered the sixth LP to MCA in anticipation of payment under terms of the pact. The suit claims that MCA committed a material breach by refusing the payment on
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!
Give the gift of music.

Management: Arnakata Management.

Produced by Tom Allom.
JUDAS PRIEST
HAVE MADE THEIR
"POINT OF ENTRY"
AND YOU'RE ON THE RECEIVING END!

Consider: Judas Priest have sold over a million and a quarter albums and tapes in the U.S. alone, with over 40% of total sales on tape. Their last album, "British Steel," is nearing gold and still is selling 5,000 weekly. Their first album, "Sin After Sin," sold 47,000 in 1977 and today stands at 152,000. The rate of return is 1% nationally. This is a band that sells catalog!

AOR radio loves the Priest, whipping their audiences into a frenzy. And as a live concert attraction, Judas Priest can take on all comers, selling out from Buffalo to Bakersfield.

Their new album, "Point Of Entry," will be supported by one of the most extensive marketing campaigns in Columbia's history. A video of "Don't Go," a key killer cut, just went out to the branches and will be scorching the national airwaves shortly. Point of Purchase material will include a 3" x 3" cover blow-up, a header card for generic dump displays (ideal for catalog tool), front and back album flats and die cuts of the Judas Priest logo. And month-long advertising campaigns are planned concentrating on radio and print in selected markets to support their tour.

Once Judas Priest make their "Point Of Entry": there's no turning back!
On Columbia Records, 8-Tracts and Cassettes.

The Priest's pulps:

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(More East Coast dates to follow.)
EXECUTIVES ON THE MOVE

Slatman At Arista — Arista Records has announced the appointment of Paul Slatman to vice president, A&R. Arista has not named the label for the past four years, has been involved in the recording of studio records, most recently as executive director of Sound Mixers Studios and before that a general manager of Record Plant Studios in New York. PolyGram Records names John Felmus — Lisa Biondo has been named advertising manager for PolyGram Records, Inc. Prior to her current post, she served as an advertising administrator for PolyGram Distribution, Inc., responsible for cooperative advertising between the label and distributor and customer. She has been with the PolyGram organization since May, 1979.

Citro Returns To Capitol — Sam Citro has been named national field marketing manager, Capitol Records, Inc. He joined Capitol in 1972 as a salesman in the Los Angeles office, and was later named director of the Chicago sales office, a position he held for three years. In 1977 he returned to the Los Angeles office in the capacity of district manager. Last year Citro was vice president, promotions and sales, for Sundart Records, whose product was being distributed by Capitol at the time.

Heatherly Named By RCA — The appointment of Robert G. Heatherly as director, commercial sales, eastern region, has been announced by RCA Records. Since 1977, he had been branch manager, RCA Records, Washington D.C. He joined RCA Records in 1972 as a sales representative in the Missouri/Illinois territory.

Warner Bros. Appoints Goodman — Warner Bros. Records has announced the appointment of George Goodman as senior director of national promotion. Goodman most recently served with Warner Bros. for the past seven years in various regional sales and promotion positions.

Posse Names Two — Posse Records has appointed Roy Simon, director of west coast promotions and Chuck Mims, director of southeast promotions.

Hervey Named At Gibson — Ramon Hervey II has been named a partner and president of the Gibson Group, Inc. He previously held the post of vice president of talent for Rogers & Cowan, Inc., which he resigned March 15. He served in that capacity for the past two years, and initially joined Rogers & Cowan in February 1977.

Longsore Named — First American Records Inc. has announced the appointment of Kim Longsore as president, the firm’s first president. First American, she served as a promotion and development director for a number of non-profit arts organizations throughout the country.

Myers Named At PolyGram — Jenny Myers has been appointed international exploitation manager for PolyGram Publishing, a division of PolyGram International in Hamburg, Germany, where she was a product manager.

Changes At DMA — Diversified Management Agency has announced the restructuring of two key staff positions as of April 1. John F. Brown, now senior account executive for the east coast and eastern midwest; Roger Gacov, now senior account executive for the west coast and western midwest; and Mark Hyman, now senior account executive for the south and southeast. Dale Ross has been appointed director of the regional division, which works on the development of new bands.

Tansman To Rogers & Cowan — Linn Tansman, formerly of Warner Bros. Records publicity department, is moving to Rogers & Cowan Public Relations Agency. She can be reached at Rogers & Cowan, 150 East 42nd Street, New York, N.Y. 10017.

Changes At Richman — Joining the Richman Bros. sales force is Jim Meyer, Prior to joining the firm, he was with PolyGram in the Philadelphia marketplace, for 15 years. He initially spent 15 years also in sales, for an independent distributor. Bob Shore was recently promoted to manager of advertising, Odyssey Advertising Agency, in-house agency for Eichman Bros. He has also served as assistant manager of advertising, and creative in-house promotion since joining Richman Bros. in 1979.

Cristinl Moves — Mark Cristinl is now counsel to the law firm Norris, Raggio, Jaffe & Payson, 118 South LaSalle, Chicago, Ill. 60603, (212) 689-6650, specializing in general and entertainment law.

Wagner Exits EMI/Liberty — Richard Wagner who was recently production manager for Liberty Records, an EMI company, has resigned to pursue other projects. He may be reached at (213) 998-7133.

Rhees Appoints Payne — Jan Rhees Marketing has announced the appointment of Ben E. Payne, Jr. to sales coordinator for the company. Payne has been with the company for two years.

Greer Named At Arista — Brian Greer has been named production manager for Arista Records, Los Angeles. He previously was with Scart/Gems/EMI Music in a similar capacity.


Welsman, Sand Pact With Creative Music

LOS ANGELES — Songwriters Ben Welsman and Evi Sands recently entered exclusive publishing arrangements with the Creative Music Group, renewing a seven-year relationship between the writers and company head Jay Warner.

Welsman, whose work has earned him 63 Grammy nominations, and has been recorded by Elvis Presley, with other tunes by such artists as Barbra Streisand, Dione Warwick, Barbra Streisand, Tiny Tim, Peter Allen, the Millers, the Vipers, and the Vogues.

Sands, who also is a recording artist, has had an album covered by Moby Grape, the Rolling Stones, the Who, Glass, Gladys Knight, Linda Clifford, Presley and Dusty Springfield. She and Welsman are slated to co-produce Shalomar group member Jerry Brown’s LP in the Spring.

Matthes Named To VP Post At Whitehorse

LOS ANGELES — David Matthes was recently appointed vice president and general manager of Virginia-based Whitehorse Records’ Nashville offices. Reporting directly to VJB Records president Bob Bower, Matthes will be responsible for all of the company’s recording and publishing interests in the Nashville area.

Matthes, who is considered one of Nashville’s foremost recording, production and songwriting talents, has previously served as assistant to the president of IBC.

Sassy Ent. Relocates

NEW YORK — Sal Vasi and Steven Saporta’s Sassy Entertainment Inc. has moved to 923 Fifth Avenue, Duplex Suite. They can be reached at (212) 772-9440.
NEW RIDERS OF THE PURPLE SAGE (ASG 3327)
Night For Making Love (2:59) (Marmalade Music — BMI)
J. D. Watson, D. Nelson, A. Kemp) (Producer: C. Malone)
The NRP's IS back, and with its first single on A&M from the album "Feelin' All Right," this veteran band delivers a bouncy, reggae-samba flavored tune that is guaranteed to transport the listener to the heart of the Caribbean. Fine chorus that should hook both A/C and Top 40 airplay.

RICK NELSON (Capitol P-4988)
Hard driving, boogie-woogie rock 'n roll that is sold on the name of the master of the classic guitar and a friendly tune that is guaranteed to transport the listener to the heart of the Caribbean. Fine chorus that should hook both A/C and Top 40 airplay.

OUTLAWS (Arista AS 0597)
I Can't Stop Loving You (3:46) (G.H. Music LTD — P.R.S.I.) (B. Nicholls) (Producers: G. Lyons, H. Thomasson, B. Jones)
With its follow up to "Ghost Riders," the Outlaws have given its fast-paced guitar workouts a rest, put in a steel guitar and fashioned a very tasty ballad that should earn the band many new fans on the A/C and Top 40 levels. Progressive country programmers should like this one, too.

RUPERT HOLMES (MCA MCA-51092)
I Don't Need You (3:22) (WB Music Corp./The Holmes Line Of Music, Inc. — ASCAP) (R. Holmes) (Producer: R. Holmes)
With an airy Nilsson-esque flow to the music, Holmes spins and weaves another whimsical tale of romance gone adrift. Perhaps not as strong as "Escape (The Pina Colada Song)" or "Him," "I Don't Need You," cutted from his "Adventures," is justly deserving of A/C and Top 40 airplay.

FUNKADELIC (Warner Bros. WBS 49667)
With this, the title track from the upcoming album, grand funkalicious George Clinton and his Funkadelic ensemble step out with yet another high-hipping frolick of dance/funk merriment guaranteed to burn up the dance clubs, as well as warrant heavy A/C and dance radio airplay.

PEABO BRYSON (Capitol 4999)
Turn The Hands Of Time (3:50) (Web IV Music/Peabo Music/WB Music — BMI/ASCAP) (P. Bryson) (Producers: P. Bryson, J. Pate)
Culled from an album of previously unavailable material, Bryson's vocal performance is in top form on this sensitive ballad about romantic woes. Recent duo successes with Natalie Cole, Roberta Flack and, most recently, with Melissa Manchester, should have the doors to B/C and A/C airplay open for one of today's finer male crooners.

TED NUGENT (Epic 19-01046)
Nugent's razor-dangerous metallogic assault does not lose its sharpness on this live recording. Nugent's raspy, banchee guitar solos show the Motor City madman in fine form for A/C airplay. For those not weak in spirit.

PETER ALLEN (A&M 3323)
"If you push this heart of mine, I'll be one step over the boardline."
If the message Allen urgently delivers with Dobie Brothers-style harmony injected into the chorus, punchy piano rhythm and wistful guitar set the pace for this single that should catch the ears of A/C and Top 40 programmers.

CHANGE (RFC/Atlantic 3809)
Paradise (3:57) (Little Macho Music Inc. — ASCAP) (Romano, Malavisi, Willoughby)
(Producers: Petrus, Malavisi,)
This studio aggregation is the brainchild of Jacques Petrus and Mauro Malavisi, whose irresistible, progressive R&B took radio by storm last year as they garnered a hit with "Glow Of Love." A biting bass line and smooth falsetto hook should make this tune from the forthcoming "Miracles" LP a hit with B/C and pop.

SHOES (Elektra E-47130)
Karen (2:46) (Bug Music — ASCAP) (J. Murphy)
(Producers: Shoes, R. Dashut)
The Zon, Ill-based band has a genuine fair for commercial flowing melodies reminiscent of the '60s British bands. Culled from the "Tongue Twister," this mid-tempo number with layers of vocal harmonies is soothing to the ears and just what Top 40 and A/C programmers are looking for today.

4 OUT OF 5 DOCTORS (Nemperor Z6 01048)
Modern Man (3:37) (Peb Music — no affiliation listed) (J. Severson) (Producer: A. Winstanley)
"Modern Man" is the second single from this quarter's self-titled album. It's purely pop on this affair, with a spritely synthesizer and rambling guitar rhythm setting the pace for Gal Everet's high ranging vocals. A peppy, upbeat tune, Top 40 and AOR programmers should give this one a listen.

JOHN LENNON (Geffen GEF 49965)
Watching The Wheels (3:30) (Lenono Music — BMI) (J. Lennon) (Producers: J. Lennon, Y. Ono, J. Douglas)

ABBA (Atlantic 3906)
Super Trouper (4:09) (Countless Songs, Ltd. — BMI) (B. Andersson, B. Ulvaeus) (Producers: B. Andersson, B. Ulvaeus)

STEVIE WONDER (Tamia/Motown T54323)

CHRISTOPHER CROSS (Warner Bros. WBS 49705).
Say You'll Be Mine (2:53) (Pop'n' Roll Music — ASCAP) (C. Cross) (Producer: M. Omartian)

THE JACKSONS (Epic 19-01032)
Can You Feel It (3:50) (Milrec/Sigg Music — BMI) (M. Jackson, J. Jackson) (Producers: The Jacksons)

ANNE MURRAY (Capitol 4967)

FLEETWOOD MAC (Warner Bros. WBS 49700)
Goody Testimony Raises Questions

(continued from page 6)
dividual deal didn't exceed 1,500 units. In contrast, Collins' deals included 9,000 copies of "Backless," plus 250 copies of Andy Gibb records, while Vermillion's included 15,000 Saturday Night Fever tapes, as well as 10,000 copies of the film itself.

Menashi said that he had never asked for tapes as free goods. He added that he didn't know if any of the free records had been really sold, other than the ones for Collins. However, he said that some "might have" been sold to a third party because the firm does wholesale and export business. Although he said he always tried to be vigilant in detecting counterfeits, more specific questioning about these records was prevented by defense objections.

Two packing lists prepared in June 1978 by Josephine Turrenti, another Goody employee, which dealt with 70 tapes acquired from Collins that were shipped to the Goody warehouse in Masphpet, its Philadelphia outlet, and the Pickwick warehouse in Minneapolis. One bore the handwritten notations, "where should goods be inventoried?", "ask George,", and "(P)_" (possibly referring to something as some unidentified additional handwriting, possibly added later, of titles and sellers).

Michael Potrzeba, department manager at the Goody Maspeth warehouse, who is responsible for receiving, processing and handling the complaints, described the process by which tapes arriving at the loading dock are acknowledged by receiving clerks. Potrzeba's selling's packer's listing for correct titles and number of pieces, and put into inventory. However, he said that "(o)n less than a dozen occasions" the receiving clerk would check the manager had he checked tapes for possible counterfeits. Some of these times involved the shipment from Collins, in which he discovered Saturday Night Fever tapes with differences in the cassette liners and graphics, including different playing times listed on the liner and the tape itself.

Potrzeba said that while he was not instructed to check for counterfeits, and no one had ever told him not to, his staff brought anything that "looks strange" to his attention. He added that while there was no guide for doing so, he did check for off-color artwork or differences in the cases or printing.

Couldn't Remember Checking

Potrzeba acknowledged having the packing and receiving slips for a shipment of 9,000 Saturday Night Fever tapes, but called it "just another shipment" and didn't remember checking it. When Jacobs showed him another document covering a purchase from Scarlet Band, he couldn't identify it or remember receiving any special instructions about it. When shown several other receiving slips he said, he again couldn't remember if he had received the product or what had been done with it.

On three occasions, Potrzeba was instructed by Turrenti to gather up various shipments of tapes. On one occasion, the shipment was made in June 1978 and consisted of 254 cartons for which a vendor "chargeback" of $72,645 was issued for. Potrzeba said he couldn't remember how the prices were determined. He said he had no idea how these prices were calculated in the regular inventory, "because Turrenti told me some of the prices were just made up to Pickwick," although he didn't remember whether any shipments had been kept separated.

A second load was sent to Pickwick in June 1978, and Potrzeba couldn't come up with the RS tapes that, Potrzeba said, "had to be pulled from stock." He didn't remember it was from "separate stock" nor could he recall if Turrenti ordered the shipment.

(continued on page 22)

3 Majors Sue Colony For Tape Duplication

NEW YORK — CBS, RCA and MCA Records have each filed suit against Colony Records in N.Y., alleging that the store's employees have been duping copies of copyrighted recordings onto cassettes and 8-tracks and selling them to customers.

Roy Kulcsar, attorney for both the plaintiffs and the Recording Industry Ass'n of America (RIAA), said that a hearing stated for March 18 on the labels' request for a preliminary injunction to stop the duplication had been postponed a week until March 25, by mutual consent of all involved. In addition, he said, both RCA and MCA are seeking temporary injunctions. The Smokey Robinson & The Miracles group's "Tracks" and "Money Love & Devotion," are among the suits.

Aforgettable copycat of the \"Culture\" label's \"Commercial Attraction\" has been operating out of the Swansea, Mass. label's offices in the Bow Street Mall for more than a year.

Included in the suit are MCA recordings by Olivia Newton-John, Pocahontas, ELO, Don Williams and the Xanadu soundtrack; RCA recordings by Pink Floyd, Air Supply and captures; and CBS albums by Kenny Loggins, Billy Joel, The Manhattan's, The Jacksons, Murne, Barbra Streisand, Gladys Knight, Chicago, Elvis Costello, Kansas, Eddie Money and Valerie Carter.

BLACK FLAG BRINGS \"NO VALUES\" — In support of their SST EP, "Jealous Again," Los Angeles punk group Black Flag has released \"No Values,\", played the Peppermint Lounge recently. The group is picked above, elevating the crowd's intensity that was created from playing their rock 'n' roll set.

Love to Love Ya Baby — GETTEN concert artist Donna Summer recently visited the studios of station WKTU-FM. Summer is pictured above with the station's disc jockeys.

Love At First Sight — GLADYS KNIGHT & THE PIPS are pictured on the set of their new music video, \"I'll Remember Him.\" The video is directed by Arif MC, and filmed at Universal Studios in Hollywood.

East CoasTings

HERE NOW THE SHMOOZ — Epic has signed Ashford and Simpson ... Add the names of Carl Perkins and Stanley Clarke to those accompanying Ruff Mackie at the Montserrat sessions ... Thom Bell will produce the next Temptations album ... Look for solo albums from Buck Dharma, lead guitarist and vocalist for Blue Oyster Cult and Danny Joe Brown, former lead singer for Molly Hatchet. Similarly, 10th anniversary sessions, Chris Hillman will release a 12" album, which he calls \"an albumette\" on his Courisante label, SHMOOZ 'N SOUL — Atlantic has signed Gwen McCrae. Her album will be what the folks at 75 B'ham this side the A&M label co-founded by singer/songwriter Chill

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**REVIEWS**


The band has grown from snotty mods from Shepherds Bush to crafty, mature rock's most acclaimed elder statesmen, but The Who has always understood the heart of rock 'n roll better than anyone in the game. "You Better You Bet," the album's first single, is nothing different from what The band has been doing for the past 10 years, featuring that Townshend hook that fits like that favorite worn leather jacket. The vocals still have the dynamics of "Tommy," the power chords still go through the air like summer thunder and The Who still remains rock's classiest, craftiest band.

**MAGNETS** — Vapors — Liberty LT-1090 — Producer: David Tickle — List: 7.98

"Turning Japanese" was one of those songs that you kept going over and over to yourself, and the Vapors should follow up that hook-ridden smash and the catchy "New Clear Days" LP with "Magnet." The quartet has an infectious new pop sound that doesn't seem to quit, and with hot producer David Tickle at the helm, the band should find success once again. The Vapors are no one hit wonders, and the smart blend of new wave and first Brit Invasion rock works best on "Jimmie Jones," "Live At The Marquee," and "Lenina." For AOR and Top 40.

**POINT OF ENTRY** — Judas Priest — Columbia FC 37052 — Producer: Tom Allom — List: 8.98 — Bar Coded

"Point Of Entry" should do for Judas Priest what "Black In Black" did for AC/DC. The band's head-banging hooks grab the listener and hammer him to the floor on songs like "Don't Go" and "Hot Rock," and there's not a dull heavy metal serving on the whole LP. These leathered hellions will no doubt be on the road until hell freezes over in support of "Point Of Entry," but there's platinum amidst all that granite rock, and the precious metal is always worth mining. Top tracks on this brute of an LP are "Turning Circles" and "Heading Out To The Highway."

**MY MELODY** — Denise Williams — Columbia/ARC FC 37048 — Producers: Thom Bell and Denise Williams — List: 8.98 — Bar Coded

Williams has had brushes with stardom in the past with R&B hits like "Free," but her new "What Two Can Do" single should finally grab that pop audience. This is Williams' first outing with Thom Bell, and the combination works beautifully, as Bell's slick orchestrations surround Williams' honed vocals. The dramatic ballad "Billy" and the infectious mid-tempo title "Do" should grab a lot of new listeners. One of the most engaging female vocalist in B/C-pop today, Williams delivers a well-balanced, tour de force here.

**NEW AND DEVELOPING ARTISTS**


The acclaimed avant-garde rock band The League Of Gentlemen, a band composed of himself (guitar), bassist Sara Lee, drummer Johnny Toobad and keyboardist Barry Andrews, on tour last year as a sort of nuclear age boogie band. The strange and quirky sounds played in concert can be heard on this eclectic LP. This presentation of cerebral dance music is the perfect complement to Eno and Byrne's "My Life In The Bush Of Ghost." The spoken word sections on rock's essence are also of note.

**GLAD YOU CAME MY WAY** — Joe Simon — Posse POS 10022 — Producer: Porter Wagoner — List: 7.98 — Bar Coded

This R&B veteran has always had a strong following in the South, and his down home style really comes through with the help of producer Porter Wagoner, who has strayed from his normal country turf. Bouncy soul excursions like "Look At Us Now" and "All Over Me" are old-style R&B songs, but they have a nice contemporary edge that is B/C programmers should like. The lifting title track is centered under and should hit full boil in a few weeks. Sound B/C fare.

**DECEPTION IS AN ART** — All Thomson — A&M SP-4846 — Producers: All Thomson and John Kelly — List: 7.98 — Bar Coded

Young All is on his way to becoming the next Andy Gibb. His tautening, sweet pop sound was embraced warmly by Top 40 with last year's "Take A Little Rhyme," and he should follow up nicely with songs like "Safe And Warm" and "Foolish Child." His sound here is a little more A/C than last time out, but those Frampton-esque vocals are once again present. Top tracks on this near-sophomore effort are "Don't Hold Back" and "The One And Only."

**JUTT ROCKIN'** — The Fabulous Thunderbirds — Chrysalis CHR 1319 — Producer: Danny Bruce — List: 7.98 — Bar Coded

The Thunderbirds are the last word at as far as preservationists of roots rock rhythm 'n' blues goes. These veterans of the Texas roadhouse circuit are akin to Rockpile in that they play the old styles of rock with more class and panache than the originators. But where Rockpile raves up the more straight ahead rockabilly inclinations, The Thunderbirds pick up on swing, cajun, Tex Man and the blues. Guitarist Jimmie Vaughan and harmonica man Kim Wilson front a band that keeps the '50s alive and kickin' in the '80s.

**LIVING IN THE FAST LANE** — Michael Bloomfield — Waterhouse II — Producer: Norman Dayon — List: 7.98

"Living In The Fast Lane" was the last album Bloomfield recorded before his tragic death last month. The king of white blues guitar was in a rowdy R&B mood for this LP, and the first three songs on the record sparkle with a life that he didn't show in years. "Shine On Love" has a Ray Charles twist to it while "Roots" is a Temptations-like funkathon. The guitar prodigy from Chicago also devoted some time to some gospel, ("Let Them Talk") and uptown acoustic guitar ("Watkins Rag") here. A must for his many cultists.

**MAGIC MAN** — Robert Winters And Fall — Arista/Buddah BDS 5732 — Producers: Various — List: 7.98 — Bar Coded

Winters has a spell-bindingly rich tenor that has already been embraced by B/C radio. His latest release, "You're The Way," is still getting radio play after a nice run up the charts. But there's a plethora of other songs on the LP that have a stab at hit status, with "Face The Music" and "Into My World" most immediately targeted. Winters is a true comer, and both pop and B/C should listen up.

**COMPETITION** — Tom Dickie & The Desires — Mercury SRM 1-4018 — Producer: Martin Rushent — List: 8.98

This hard rocking east coast band is given the perfect modern pop edge by production whiz Martin Rushent. No slouches in the talent department themselves, the quartet has a fine band sound that at times recalls The Cars and labels The Brains. Songs like "Downtown Talk" and "House Of Mirrors" prove that the band can play hook-filled, original new wave rock, and nail it right in the pocket for mainstream AOR. A glowing debut.

**EAST** — Cold Chisel — Elektra 6E-336 — Producers: Mark Opitz and Cold Chisel — List: 7.98

A little more mainstream rock than land of Oz mates The Little River Band, Cold Chisel is every bit as accomplished. "East" is the band's dramatic U.S. debut, and it should have no trouble finding a home with American AOR stations. Most of the tough rocking tunes are centered around the strong melodies of pianist Don Walker and the dynamic vocals of Jim Barnes. No second LP needed here as this Aussie fivesome is already there. Top tracks are "Cheap Wine" and "Tomorrow." An AOR must.

**LET'S A CONDITION** — Romeo Void — 415 Records 415A-0004 — Producer: Dave Kahne — List: 7.98

415 Records has put out some brilliant music in the past, namely "Digital Stimulation" by The Units and SVT's debut LP, but Romeo Void's maiden voyage represents the label's creme de la creme. San Francisco Bay Area band builds its arresting new rock styled sound around loosely based guitar/bass/sax jams that seem to swirl about the dead-panned vocals of Debra Iyall. This is art music with a beat and it should be the tiny Howe Klein-owned label into the big time.

**LET IT BE KNOWN** — Teresa Trull — Olivia LF926 — Producer: Betty Rowland — List: 7.00

Trull's second effort on Olivia is a classy melting of funk, jazz, pop and R&B, specialty the last. Her Southern gospel roots are always in evidence, and her throaty vocals smolder on such cuts as "There's A Light" and the title track. She receives strong backing support from keyboardist Julie Horne and bassist Joy Jukis, as well as a whole slew of top flight female sessionists. This is a heartfelt release filled with passion and spirituality.
Country Radio Seminar Jells As Industry Educational Tool

by Jennifer Bohler

NASHVILLE — Experts from all areas of the field of broadcasting played an integral part in shaping the direction of this year’s Country Radio Seminar, held March 13-14 at the Hyatt Regency here. With 442 registrants, an 11% increase over last year, panelists covered a diverse mixture of topics relevant to all aspects of the radio industry, with the underlying current never straying from a "professionalism in all areas" message.

The diversity of the panel topics, as well as the pronounced emphasis on making the seminar an educational tool, attracted members from all segments of the radio community — from disc jockeys, program directors and music directors to general managers and salespeople. The seminar's reputation has grown enough that experts in fields related to the radio medium — such as advertising firms, media consultants and even "students" who learned at the seminar — were also attracted as panel participants this year.

The seminar’s reputation as an information outlet was exemplified by the representation of participants from radio station WGNE in Panama City, Fla., a very recent conversion to A&M. Its ownership is undecided as to the format they should take once they acquire another radio station in the area. WGNE is affiliated with the A&M program director Preston Young, the whole idea behind coming to the seminar was not to pull together a panel on radio promotion, but to help the station owners decide whether to carry the current WGNE country format or to WDLP, which is now a pop station. (WDLP is an AM and FM station. Once the FCC approves purchase of WDLP, WGNE-AM will be donated to Gulf Coast Community College in Panama City, where it will be run as a non-commercial station).

According to Young, who was contacted after his return to Panama City, the station principals have decided to go with a country format for WDLP, largely because of what Young learned at the seminar.

"Of course everyone at the seminar was very pro-country, but we expected that," Young said. "But there were a few people there, who understood that there weren't in the music industry at all. They were in broadcasting — general radio people. And even the feedback we got from them pointed to country.

"And they told us, when we got back, we sat down and weighed the positives and negatives, and it all added up to country. I will admit that all the salesmanship we got up there (WGNE) did help our decision. It was a little overwhelming at times. But that's their credit, and I guess to our credit now."

Concerning the seminar, Young said he was totally "surprised. Aside from the mention of country a couple of times, and the artists showing up, you wouldn't have known it was a country seminar. I have to admit that we haven't been given as much credence to country programming as we should have been because we were expected to be.

Boutwell Wins In Bootlegging Battle

LOS ANGELES — Ron Boutwell Enterprises, a noted tour and merchandising agency, has won a federal injunction in a New York district court that enjoins unauthorized firms from manufacturing and distributing products bearing the agency’s mark. Furthermore, three members of the client, A&M recording group, The Police.

The court order, issued March 6 in New York district court, against a defendant in Connecticut, is unusual, according to Boutwell, in that it provides for blanket enforcement provisions. "Federal marshals, state police and local police are authorized and requested to seize and impound wherever found, any and all infringing and imitation merchandise," Boutwell said.

Boutwell's attorney, Jules Zalon, who was instrumental in the efforts to obtain the court order, has been retained to instruct to actively pursue enforcement of the order. Zalon will be responsible for seizing merchandise and initiating claims for actual and punitive damages.

Elektra Asylum Promotes Top Execs

(continued from page 6)

Robert Butterfield, who was a candidate for the company's national promotions director, has resigned and returned to the department's vice president spot the next year. He was named A&R vice president in April 1980 and, since then, has been credited with the signing of Robbie Dupree, The Kings, John O'Banion, Bill Champlin and Shoes.

A New York native, Holzman graduated with a liberal arts B.A. from Oberlin College and with a fine arts degree before beginning his career in 1956 as assistant to the general manager with the New York City Light Opera Company. In the next two years in the Army, Holzman held that position until he joined Elektra in 1964 as director of production/controller. After his departure in 1971, Holzman later assumed responsibility for Nonesuch in January 1980. He assumed his present post as wave-lengths and years and now acts as executive producer on projects recorded by artists such as The Sequoia String Quartet.

Brooklyn native Reinstein left his public accounting business in 1968 to join Elektra as controller, the following year was appointed executive vice president and then elected to vice president in 1970. When then label chief David Geffen moved to A&M's main offices to L.A. in 1974, Reinstein followed. Reinstein holds a masters degree in business administration from Pace College.

Jerry Sharell, a Farrell, Penn., native, began his career in radio in 1961, later moving into promotion in Cleveland. He handled national promotion chores for both A&M and Buddah Records before joining E/A in 1973 as general manager of the West Coast office and head of international affairs. He formed head of the newly established artist development department in January 1976, shortly after Joe Smith became E/A chairman. He was promoted to vice president in early 1975, taking responsibility for the label's creative services operations, including art, photography, press, merchandising and advertising departments.

Westwords — Yoko Ono is a New York studio with legendary producer Phil Spector recording basic tracks for her new LP, "Season Of Glass." Ono is working with the same producer of her 1970 album "Feeling Fascinated," which was recently canceled to cancel his 1981 North American tour due to ill health. Slow-handling stomach and back pains following his March 13 gig in Madison, Wis. and was admitted to a hospital in St. Paul, Minn. the following day. Sources have diagnosed penetrating ulcers, and Clapton is presently listed in serious condition. John Lennon has purchased the title of his new LP from "What A Guy Like Me Doing In A Dump Like This" to "There Goes The Neighborhood," which is still in keeping with the album's cover art. The album, produced by Phil Spector, features the song "Sharon" on Lennon's solo album, which was released last summer. Lennon also has a new LP out on one of L.A.'s most prominent dumps. It's due out in May. The new Ian Hunter album, which was jointly produced by Hunter, Mick Ronson and Clash man Mick Jones, is en- titled "empire." Because he believes the limited collection of soul and pop music-oriented themes, the most in the event's 10-year history, will be exposed to this summer's "King Of The Road," Hunter will be exposing material from his new R&B-flavored rock album at his Roxy show April 23. Ann Wilson of Heart has purchased Bag 6, the much acclaimed series of holograms by John Heartfield, the German artis, speaking in the audience here. They will be exposed to the people of Seattle... Todd Rundgren will now produce new LPs by Touch and The Monodogs. After those projects, he will fire up a new Utopia album and be out on the road by April. Industrial noise kings Throbbing Gristle are in town for one night stand at Veteran's Auditorium May 22... Martin Mull will host The Bay Area Music Awards at the Warfield Theatre in San Francisco April 15, Billy Balin, Jim Carroll, Larry J. Dalton, Group 87, Herbie Mann, Reed O’Connor and Ronnie Montrose will be on hand to supply the evening's entertainment... The Life of Brian has been filmed, and is due out in June.

Music For Film — The Los Angeles International Film Exposition Film Music Department, directed by film and television music producer in the Hollywood area, should prove to be a big treat for music fans as the Exposition features four major film series, plus an extensive display of pop music-oriented themes, the most in the event's 10-year history, which will be exposed to the people of Heaven, the undying fans of the crowds, two dramatic movies, and the crews... There are five film themes, and the crowds, two dramatic movies, and the...
SUPPORTING NEW ACTS — Many record companies voice complaints about the difficulty in getting new acts played on album-oriented radio (AOR) where you can sometimes get the wrong impression that only a dozen or so artists have product out. While these complaints are in certain cases justified, some stations have strongly identifiable call letters. In catering to the listeners who grew up with the old "Bos" Top 40 sound, KHJ incorporated the theme of "We Grew Up With The "Bos" Top 40" in a major advertising campaign that, thus far, has included billboards, television and print advertising. In response to the station's new format, Case said that the current campaign was just the tip of the iceberg of a long-term promotional campaign already scheduled into 1982. WKLO, on the other hand, does not have the benefit of history; the young people interested in the first major local "sizzle" tapes.

Edward J. Dickson, the local manager of WMET, and program director Paul Payton explained that he feels his station is more geared toward the listener, with a "total" of five LPs being played that a "double" of the usual 5 or so at other stations. "It's not that we're obsessed with playing new product," Payton said, "because that's not the primary goal of the ship; the job of the DJ is to make the listener feel better, help them relax, and relax, more flexible list, we can stick our necks out a little more and expose more new acts."

Example was WMET's radio plug that initially created the buzz for Donny Iris that eventually led him to his first major national deal with Casablanca/A&M. "We try to expose new acts that we feel will be embraced by people nationally. More recently, we've been big supporters of new bands like Doug and the Slugs, Doc Holliday and Teardrop Explodes." Payton said that WMET also co-sponsored concerts at two local clubs where newly signed acts or local bands are the main fare. "Getting involved with the concerts has been good for us because it supports the airplay we give to these bands and it's good image-wise with our listeners." He explained that his station simply lack the budget and the manpower to offload large promotions and advertising campaigns like his competitors, but by getting involved with the local concert scene and providing a wider variety of music on the air, they are able to have more impact on the station. According to Payton, the last Arbitron sweep revealed that his station was tops in the 18-34 year old demographic for the Philadelphia market (TSA) in Hartford, as well as neighboring Springfield. That demographic is the station's target audience.

"We can't play the air with a lot of unfamiliar product just for the sake of playing the newness," Payton said of the changes, especially if we want it to be in good quality music. This market may not have a ton of stations, but in general they like the oldies and easy listening as well, but makes all of us work that much harder. With the small Staff, etc., I do anything I can to bring in a steady flow of music that is catchy and not too far out for the least common denominator (the mass appeal likes). I like to provide diversity and give new acts a chance.

HAPPY ANNIVERSARY — Congratulations to WSAT/Atlanta staffs that celebrated the station's 59th birthday on March 15. As part of the celebration, WSAT ran a contest that ultimately awarded a winning listener and guest round-trip air fare to Miami, plus hotel accommodations, and lunch at a downtown restaurant in the city's "Brussels is Love" celebration. Also celebrating a birthday last week was M105/Cleveland, which had its sixth anniversary on March 18. Besides special programming all week, M105 threw a party for its listeners on March 19 at the Cosmopolitan.

STATION TO STATION — It's hard to say if this record will sell at all, but WMET-Chicago recently produced two versions of "Happy Anniversary" — one featuring the "Happy Anniversary" theme song, "Victory Song." One version was recorded by the University Pep Band, while side two was done in rock 'n roll fashion by local band The M.P.V's. Unfortunately for DePaul and WMET, the Blue Demons lost in the second round of the NCAA championship basketball tournament. WMMS/Cleveland is in the midst of a visibility campaign and has employed the Beetleboards program designed by a California-based company. WMMS now has 46 "Buzzard Bugs," Volkswagen beetles that are covered with the station's logo, dial position, etc. The station says that the Beetleboards program is a great merchandising tool for the station, as well as clients. The Buzzard Bugs are easily recognizable at concerts, sporting events or anywhere for that matter, allowing WMMS staffers to promote the station, as well as distribute items supplied by its clients. Buzzard personalities Denny Sanders and Dils were also quite visible when they drove the Buzzard Bug in the St. Patrick's Day Parade.

NEW JOBS — Congratulations to Fowler, who has been named vice president of programming and operations for Clear Channel Broadcasting Co. Case was formerly the program director for WHB/Kansas City. Frank Holler, formerly with W4/Detroit, has become the new music director at WQXR/Washington, D.C., with MD Rick Fowler moving over as the station's director of advertising and promotion. Dick Brudnoy was promoted from music program director at AOR KMG/Kansas City. Brudnoy, the managing director of the station's music program, has been promoted to music program director at AOR KMG/Kans. Brudnoy, the managing director of the station's music program, has been promoted to music program director at AOR KMG/Kans.

The new host of Watermark's Soundtrack of the 50's program, replacing Murray "The K" Kaufman. The three-hour weekly series is aimed at the 25-49 year olds and airs Friday evenings. Former program director at WNW/Philadelphia, John E. Dean, has been promoted to program director at WNW/Philadelphia. Davis is currently the manager of the station.

WOR/New York — has been named general manager of WMET/Memphis. B.R. Bradbury has become news director at KJQ/Seattle. Bradbury has worked for 15 years in broadcasting, previously with KJQ/Seattle, KFRC/San Francisco, KHJ/Los Angeles, KQIO/Los Angeles and KZLA/Los Angeles.

Jeff Mazzel was named assistant program director at WYNY/WM/Atlanta. mark albert

**Too Slick**

According to Case, KFRC experienced some growing pains when the station simply mastered an image of "slick sophistication" that was fine for the inner cosmopolitan city, but a "turn-off" to the outer lying communities. Case said that the slick approach was curbed in favor of going back to the roots and once again the ratings have been building.

"Similarly in Memphis," Case said, "WHBO was starting to forget its local image and sound like a national juice station; it was lacking in Memphis. They started getting back to the Memphis sound and here, like in San Francisco, the results have been positive.

While the KFRC radio stations are positioning themselves with a strong local and regional image, a performance rights proposal currently before Congress (Cash Box, Feb. 28), could have a localizing effect on how other radio stations are perceived.

"It could conceivably cause artists that are now popular to become even more popular," Case theorized, "while new artists (who aren't of a given local or regional origin), may have very little chance of getting national exposure on the air unless they have a proven national hit."

**Arbitron Plans To Drop Telephone Retrieval**

LOS ANGELES — Arbitron Radio has proposed the elimination of its current Telephone Retrieval procedure used for measuring black audiences. In its place, Arbitron would implement the Differential Survey Technique (DST), which entails mailing out diaries along with monetary incentive premiums and follow-up telephone calls. At the 11th meeting of the Arbitron Advisory Council held in Palm Beach, Fla., Dec. 15-17, Arbitron said the change "would increase the accuracy, increase the validity and reduce the cost of the telephone retrieval technique."

The proposed implementation date would be with the Winter 1982 survey. The Council urged Arbitron to go ahead with the DST plan, and to have the necessary research and possible implementation timeframe. DST is currently working on plans to implement DST for Hispanics as well.

**Fowler Is Named Chairman Of FCC**

LOS ANGELES — Communications attorney Mark Fowler has been designated by President Reagan as the next chairman of the Federal Communications Commission (FCC). Pending final approval by both the Senate Commerce Committee and the Senate Banking Committee, Fowler, who was sworn in on April 10 when current chairman Charles Ferris resigns, would complete the term vacated by former commissioner Tyronne Brown, which expires in 1986.

Fowler is the head partner of the Fowler & Meyers communications law firm. W. Washington, D.C. and had been rumored to be the leading candidate for the chairmanship of the FCC for the last few months. Prior to becoming a communications lawyer in 1969, he spent 10 years in the broadcasting industry at several stations as an attorney and account executive. In addition to serving as communications counsel for the 1978 and 1980 Reagan campaigns, he was active in the Legal and Administrative Affairs Committee of the Democratic National Committee. After the November 1980 elections, he has held tradition business for the FCC and other government agencies.

Commenting on the appointment, NRBA vice president Abe Vonor said, "We're pleased with the appointment of Mr. Fowler. We feel that someone who has worked in our industry will be chairman, and that is good for the industry and the public. He is familiar with the broadcast industry, and has a background reputation as being fair minded and an intelligent administrator.

Fowler's nomination will be approved by the Senate and the Senate Commerce Committee at the end of March or the beginning of April.
### 8 MOST ACTIVE

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**Outlaws**

- **Title:** Walkin' Out
- **Format:** 7" Single
- **Label:** P & F
- **Year:** 1981
- **Artists:** Not listed

**Rush**

- **Title:** Freeway
- **Format:** 7" Single
- **Label:** EMI
- **Year:** 1981
- **Artists:** Not listed

**Styx**

- **Title:** Oh Oh My My
- **Format:** 7" Single
- **Label:** A&M
- **Year:** 1981
- **Artists:** Not listed

**Steve Winwood**

- **Title:** Rollin' (To the Next City)
- **Format:** 7" Single
- **Label:** Atlantic
- **Year:** 1981
- **Artists:** Not listed
THE NAME IS HIT IS "Loved You Like I Never Loved Before"  
JOHN O'BANION

Produced by Joey Carbone & Richie Zito for Carbone & Zito Productions  
Ogilvy, Mather & Partners

© Warner Communications Inc.

CASH SMASH—denotes significant sales activity.  
PRIME MOVIE—denotes television.  
HIT BOUND—denotes immediate radio acceptance.
Governor Abraham Ribicoff opened the general session, March 16, focusing on the potential sales channels that promise development opportunities on behalf of the FCC and other regulatory agencies could bring about in the home video business. Ribicoff himself felt that current regulations have created "too many formal, time-consuming and costly procedures" which also "stifle competition," will be only agreeing with the Reagan administration in that area. But quoting outgoing FCC chairman Charles Ferris, Ribicoff added: "The only thing more frustrating than government is cramming," Ribicoff added that many more low-powered TV stations and satellite outlets "will be needed simply to attempt addressing the need for new programming." He added that if a formal study on pay and cable TV is now under way, which should be released to the public "within the next few months." Ribicoff also touched on such areas as theồ full motion video picture for the Copyright Act of 1976, Sen. Strom Thurmond's investigations into the copyright statutes, and the vexing question of cross ownership restrictions. In speaking on export and import trade and piracy in the audio and video fields, he stated that Sen. Birch Bayh, D-Ind., has introduced legislation "with stronger penalties against piracy," and urged "stronger measures" in protecting "sampler's rights," as well as getting "other countries to sign the International Counterfeiting Code. He also advised HVP that "the only way to reduce excessive tax burdens." 

Pro-Business Climate In summary, Ribicoff noted that "a pro-business climate" has been created in Washington, and that "more TV channels, more home video hardware and more software" in the coming year "will be expected." During a question and answer period, Ribicoff postulated that "more licenses to women and minorities for low-powered channels" are also expected in the near future. You really are in a revolution," Ribicoff concluded, "and the opportunity for an awful lot of people." He also predicted that the next "era of enthusiasm" will come, from a business standpoint, as well as maintaining your responsibility to the public.

During the first of the home video sessions, chaired by ICA America's Roger Sammon and moderated by Magnavox Mike Stanyar, Company president George S. Kohut told the crowd that only now have we been able to achieve a "historical perspective" in the home video market. Kohut said that when viewed as a whole the video, as the first full-scale quantitative surveys to test consumer receptivity towards video at its "concept stage" began were in 1975 and 1976. He added that those early studies found a "high degree of acceptance" among such groups as "moderate to heavy viewers" and TV watchers.

Gallup's Kohut further pointed out that in more recent surveys, "more than 90% of consumers" are aware of the VCR and about 40% now say they know someone who owns a VCR. He added that interest in VCR ownership rose again among consumers in 1979, after winning the previous year, which resulted in the "great sales boom of last year. Kohut also pointed out that this year "we're seeing another 1979, as consumers began to appreciate the (significant) aspect of the VCR — time-shift. Since then, according to Kohut, "the question is not how consumers will accept home video but what forms," meaning "the disc, the VCR or TV." Sales Will Rise A speech on "the Bull Market In Home Video" by Argus Research's Ted Anderson predicted the incredibly rosy future for all forms of home video, forecasting that unit sales of VCRs would rise "ten fold," for example, reaching up to 1.5 million in 1981 alone. However, Anderson's projection that RCA's CED disc system would dominate the market by as much as 60%, with the LaserVision and VHD camps splitting the rest of the market with '79 sales respectively, did raise a few eyebrows among those assembled, as well as his statement that "over the next five years, the CED disc will dominate the home video market." The National Video Clearinghouse's Robert Reed gave some statistics and figures on videocassette and disc titles already in existence, extrapolating some trends up to retail sales figures. Of the more than 33,000 titles on the market, Reed noted that, in the feature film categories, science fiction, musicals and Westerns "seem to have the best chance." He also noted that, significantly, VHS format cassettes currently outsell Beta by 4:1. While Beta is still available for rent through formal programs, over 90% of the typical retailer's inventory is "rented, according to NVC's findings.

A brief videotape presented by Bell and Howell's Robert Pfannkuch, entitled The Impact of Videocassette "gave a look at a handful of videocassettes (or "video-"), as Pfannkuch characterized them, that were available at the average video store. Pfannkuch, taped a great deal of his catalog from friends or off pay TV, buying approximately 70-70 $5 blank videocassettes per year and 15-20 pre-recorded tapes. Pfannkuch indicated that it was important to observe the buying habits of such "thinking people" (TV's of tomorrow's mass market." Because "they all copy," Pfannkuch said that the "opportunities" for the industry is to "take pay TV," and that program suppliers and producers will have to begin "tailor programs for various distribution and delivery technologies." He added that he the video industry must strive to "minimize overlap," as well as "take a closer look at retail sales patterns and scheduled release dates to pay and network TV and retail.

Music Needs Dobly He also stated that "success and doby are necessary" for video in all formats and configurations "if music and concerts are to do well." In conclusion, Pfannkuch stated that "although the industry is accepting statistical extrapolation from a small data base" at present, he said, "we can only go up with a plan to maximize our opportunities." He told the audience, "we must create opportunity out of chaos."

Graphically illustrating Pfannkuch's "opportunities" theme was Jim Fiedler of MCA DiscoVision, which demonstrated the company's second interactive video title, The First National KIDISC, offering it as a "new concept in pre-interactive programming," and "the first conceptualization of a participatory," taking advantage of the "unique capabilities" of the laser optical disc system. Created by Optical Programming Assoc., the KIDISC is one of five interactive programs already completed by the firm, with the first, How To Watch Pro Football, which "proves" that a national program can take full advantage of the step frame and slow motion features offered by the lasersystem are designed for the 5-50 year old age group.

RCA SelectaVision Videodisc executive vice president Robert Gold stressed the combination of "high production quality," which is combined with a "high audio and video output to a tape and store on an audio/video entertainment center. The session will be geared both to manufacturers already marketing video software and those who are not.

Inventory management and rental exchange programs are among the leading topics to be discussed during the session, which will be chaired by Noel Gimbel, president of Sound/Video Unlimited. The session will also include a panel discussion of the "Marketing of Videocassette Tapes," with an "associated video," moderated by Rick MacPherson, who organized and produces the "insertion" of "feature" and "videotape" into the market. The panelists include John Sues, chairman and president of Panorama Video Marketing, Inc., and John Sues, MCA For Contract Breach, Seeks $11 Million To Cover Damages (continued from page 8) The suit further claimed that because the defendant 'agreed to eliminate all showings, apparently, appropriately and in bad faith,' plaintiffs were entitled to exemplary damages of $10 million, in addition to payment due under terms of the contract. The suit asks the court for declaratory relief for termination of the distribution agreement due to the defendant. It further asks for the right to amend the complaint after a true assessment of damages is made.

"The points to claim--unfortunately John's ability to earn a livelihood and pursue his profession--"have resulted from the uncertain status of the Distribution Agreement. John entered an agreement with MCA Video Laser/Videotapes last year, which was to commence following fulfillment of the artist's obligations to MCA." (continued on page 9) A third load of $64,000 worth of RSO tapes was also sent to Pickwick, and again Potrzeba's memory on the subject was vague, although he said that big shipments to Pickwick were done on other occasions. Jacobs then showed him an invoice dated Oct. 12, 1978, which dealt with a shipment of 5,000 Geese 8-track tapes in 50 cartons, of which Potrzeba accepted only 46. A carton of these tapes, which he identified as a special order prior to the court proceedings and said he had examined earlier, were produced in court. Potrzeba examined one of the tapes and said its printing and color "looked OK." Cross examination by Martin Gold, attorney for Stolion, revealed that the invoice itself noted that four of the cartons were "not taken" because they contained cassettes instead of 8-track tapes as ordered. Just before proceedings were ended for the week, Gold showed Potrzeba another document he'd signed that read, "Two pieces sent to California for verification." When asked about it, Potrzeba said, "I may have had a question about the shipment."
The Source, NBC's young adult radio network, has become a runaway success in little over one year. As the only network targeted to the 18-34 audience, the Source has truly become a lifestyle network, supplying news, features, and an unprecedented number of live concerts and music specials representing the cream of today's rock music.

With its staff drawn from the top talents available in rock radio, the close consultation of Burkhart/Abrams & Associates, and its 158 affiliated stations, The Source has become a major force in network radio, but as its key executives point out, this is only the beginning.

The following pages present an in-depth look at The Source, its programming philosophy and the people behind one of contemporary radio's brightest stars. But first, a few words about how it all began from NBC Radio President Richard Verne:

"Back in 1978 Fred Silverman, president of NBC, asked me why we didn't have more networks. We made a decision that we did need more networks and we thought that there was a marketplace for a specific type of network to attract the young adults 18 to 34.

"With the consultation of Burkhart/Abrams and a small group of test stations we went out and tested and talked to them and found out what they needed. We honed in on the best AOR stations we could find as affiliates, who generally were never with a network before because other networks didn't serve their needs. We researched and planned and projected and talked with the stations and we put together The Source.

"At our first press conference a little over a year ago we announced that we had 76 affiliated stations. Today that number has more than doubled and we hope to finish out the year with 200 stations. We have achieved absolutely phenomenal demographics the first time we were rated by the national network rating service.

"As the only network truly targeted towards the 18-34 age group, I think we have to continue to super-serve our listeners and maintain our important dialogue with our audience and our affiliates. Our news product seems to be just what they want and our concerts and specials have become a major entity in the package that we provide.

"What we've created with The Source is the magic that one looks for when you have a hot radio station. We have a network that's hot, people want it, they want to be part of it. It's the kind of thing that you feel when you walk into a successful radio station. The magic is there and it's going to continue."
“Everything Works If You Let It” by Cheap Trick on Epic Records

To All Of You Who Helped Make It Work.
Thank You.

1THE SOURCE
NBC Radio's Young Adult Network
by Dan Nooger

The seed for the Source network was planted in discussions between Richard Verne, president, NBC Network Sales, and Silverman, vice president of NBC, that took place during the summer of 1978. As key affiliates of the Source and NBC repeatedly stressed, the development and success of the Source was no accident but was based on solid research and planning.

“The development of The Source was basically the outgrowth of a business necessity concurrent with the recognition of an opportunity. There was awareness on our part through research and what you hear around the business grapevine that there would be a need for a network like the Source,” explains Chuck Renwick, executive vice president, network radio, NBC. “The necessity was that as network costs continued to spiral, particularly news costs, compensation and line costs, AM and FM stations were reducing their inventories (i.e., advertising spot loads) and that put increasing pressure on the network’s inventory.”

“We decided we had to reduce inventory on the network to coincide with stations’ reductions. The logical answer was to find another revenue center and spread some of those costs around. We developed a theory that there was an opportunity for a network like the Source, and to confirm it we hired Gallup to conduct a confidential anonymous survey. We decided to use Gallup, rather than a regular broadcast research team, because Gallup didn’t have an interest in whether there was a market or not. Other outfits tend to tell you what they think you want to hear and then they want to help you implement it.”

Kathy Lenard, vice president, radio research, NBC, expands on this. “We developed a questionnaire here and then chose Gallup to execute it. We felt that their name would give us quick entree to the people we wanted to talk to such as station managers who were prime prospects for this type of format.

“We put together a list of what we considered to be prime prospects, stations with the largest audiences in the 100 markets who were either not affiliated or were affiliated with another contemporary network. In the top 25 we picked four stations in each, in the next 25 we took two each, and in the remaining 50 we took one each. We gave the list to Gallup and we didn’t know exactly which of the stations Gallup would interview. The reaction was extremely positive, and we wouldn’t have gone ahead with the project unless we’d gotten a favorable reaction.”

Renwick continues, “Our next step was to take this information to Burkhart & Abrams, the recognized leader in the radio consulting field. We sent them this information and determine whether you’d like to consult with us in putting it together. They could see from our figures and their own contacts that this kind of network would work.”

“Within the role of Burkhart & Abrams as ‘first of all they gave us another set of ears and I think they gave us some credibility in the 18-34 area. Because here’s NBC going for the young adults and everybody probably thought well, they’ll probably sound like they do on the regular radio network.’ They gave us access to program directors and news directors that we weren’t familiar with which was a major help to us. They provide a good consulting service, they talk to us, they listen, and they have good ears.

‘Late in 1978 Kent Burkhart and I had talked several times on the phone and we decided to sit down and talk for real. So four of us flew down to Atlanta and, I’ll never forget it, that was the day that WKU, which they consulted, had done with a disc format and got an 11.2 share in their first ratings book. We were sitting in the conference room and the secretary ran in with the number for Kent and he looked at it and said ’Oh my God, double digits in New York!’ We could take a lot of that joy and see how and why. Kent and Lee Abrams were particularly excited about what we wanted to do. The implementation took some time, however, to get the Disko jock riding in the executive suite, and to see what our format would do. Three months after we got the Series 2000 on air, we’re talking about what we thought in our heads we wanted to do on the air was what we were actually going to do.”

Kent, Lee, the NBC people and myself, we put together a rough original format and I suggested a couple of names including Jim Cameron, who is now manager, Source News, and John McGhan, who is director, programming for the Source.”

In March 1979, Eylln Ambrose, who is now vice president, sales, for the Source but was then in affiliate relations for NBC, sold the concept to Kellogg, who at the time was the chairman of NBC who wanted to do lifestyle research. There was no commitment being made other than that if we started a network they’d have first call on it. John Sinton at KDKB in Phoenix was the first to put Source programming on the air. We started on the air on May 28, 1979 doing six newscasts a day, from 3:15 p.m. to 8:15 p.m., five days a week, with Jim Cameron as the air talent.

“Then I’d call the stations and see what they liked about it. From this research the news department developed its philosophy about what the newscast would be. The format news. Remember we started out to be a news service.”


Jim Cameron was the first person to work exclusively on the Source. “I started on May 21, 1979, and I was told we had to sign on the air on May 28. A lot of the research had already been done and of course we were able to rely on the resources on NBC News, so was able to quickly slip into the infrastructure. At first I was doing all the races and stuff of that particular format. I was very lucky to be able to hire some of the best AOR journalists in the country. We specifically tried to get people with at least three or four years experience in the format. Most were news directors at their stations.”

“Our philosophy is to try to capture in a two-minute format the five or six stories that are of interest or relevance to our audience. There are a lot of stations that are heavily on the NBC radio network, or we’ll be working on a story and they may pick up on it. NBC News is very valuable to the Source because in order for us to pick the news you have to cover just about every other story that the stories are there to choose from. The Source broadcasts hourly, two-minute broadcasts around the clock on the quarter-hour and doubles up during morning drive periods at 45 minutes past the hour, for a total of 198 newscasts per week.”

The Source signed WYSP, Philadelphia, as its first affiliate in October 1979, and in January 1980 released its first call letters, K-SYSP.

“The test period went from May to December 1979,” recalls Ambrose, “although we started signing stations in October. We went carefully and decided which station we wanted in each market — a top ranked adults 18-34 station. I used to travel around to the stations with tapes of just about everything they could possibly want to listen to. The affiliates wanted to be able to use the resources of NBC because we can produce things that they can’t. The test stations were extremely important because they put a lot of time into listening to what we were doing, talking to me, and critiquing.”

“In many cases we held back in a market in order to get just right station for the service,” adds Dan Forg, director, affiliate relations for the Source. “Many stations were already familiar with us and in many cases they approached us, proactively, to get on board. The format of a station has something to do with it but the key is demographics. I think the key to our relationship is the programming quality. We’re in contact with them at all times and they support us. “My saying is we have to be more than a pair of lines coming into the affiliate radio station. There are living breathing people who are doing the news and the Source and they feel comfortable relating to.”

The Source evolved during this period into much more of a concept — a 4-year old target demographic. Some days the news became more flexible. As the 18-24 year olds gets older, he looks for more from his radio station. In other words, the station doesn’t want to blow off their base of 18-24, but need first began and tracking a selected list of 22 stations, primarily AOR/Superstars format stations. “We went to them and said we were starting a network and we wanted them to become involved or to do something and they wanted to do lifestyle research. There was no commitment being made other than that if we started a network they’d have first call on it. John Sinton at KDKB in Phoenix was the first to put Source programming on the air. We started on the air on May 28, 1979 doing six newscasts a day, from 3:15 p.m. to 8:15 p.m., five days a week, with Jim Cameron as the air talent.

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“‘What we’ve created is The Source that looks the magic is for when you have a hot radio station. The magic is there and it’s going to continue.’” — Richard Verne

“J

We want commercial and started selling advertising in January 1980,” says Joan Voukides, director, advertising and promotion, radio networks, NBC. “We started with just weekdays, newscasts, got up to 12 newscasts a day, then added weekend newscasts, then added short-form features, which took us to September 1979, and then our first concert was done in December 1979 with Santana.”

“The first advertising we did was to name the stations we had and in spring of 1980 we started running the ‘Styx To Stones’ ad which became the ‘when you’re not hot ad and the response to that was so good that I was getting calls from advertisers pitching us. They saw that we were at the 18 to 34 audience and saw it was something they could really use. At first we didn’t know what were selling and it was more of an image sell. We hit the advertisers every two weeks with something about the Source, did the mailings like sending out lube socks and a new send-off ad saying ‘The Source will rock your socks off,’ posters, pins, concert brochures, literature, then during the summer of 1980.”

“We had a 12-city tour where we let people see the product, not a sales pitch. We did a five-city tour with it, wrapped around a cocktail party, for the client because everyone knew who the Source was and what we were offering and it was well promoted to both stations and advertisers. It took a long time to fill up the top 25 markets, but we didn’t just want any stations, we wanted the best stations.”

An interesting point is that we always say we have a network that is the network of the opposite of all other networks,” says (continued on page 8-9)
DON McLEAN/“Chain Lightning”

With another smash hit to his credit, Don McLean is no stranger to the charts. “Chain Lightning” is his first LP for Millennium Records and it features one of the biggest singles of 1981, “Crying.” Now we know lightning can strike twice! Watch for details of the Don McLean Spring Tour coming soon...

RICK SPRINGFIELD/“Working Class Dog”

Already getting plenty of attention from AOR, Rick Springfield’s debut effort for “Working Class Dog,” (and the single that’s hit the Top 40 stations, “Jessie’s Girl”) are having very good days.

DOUG AND THE SLUGS/“Cognac and Bologna”

From out of the Great Northwest they came— free-swinging rock and roll! “Cognac and Bologna” is their first album for RCA. If you thought their single, “Too Bad,” was tasty, go on to the main course.

JIM PHOTOGLO/“Fool In Love With You”

Made Top 30 on the charts during 1980 with his first single! The title song from his newly-released 20th Century-Fox LP, “Fool In Love With You” is heading in the same direction for 1981... and that’s no foolin’!
SPOTLIGHTS:

TOTAL EXPERIENCE
Congratulations to the Total Experience!

Lonnie Simmons
Gap Band
Yarbrough & Peoples

on your unbelievable accomplishment of
First place for 5 weeks in a row in all trades!
We are proud to represent you.

Norby Walters & Associates
In addition to a wall full of gold records, Total Experience president Lonnie Simmons is frequently recognized for his various civic activities in Southern California. Here he is shown receiving a proclamation from Los Angeles County Supervisor Kenneth Hahn while Police Commissioner Maggie Hathaway and entertainer Redd Fox look on.

Simmons is caught in a familiar pose at the recording console in the Total Experience Studio, where such superstars as Barbra Streisand, Fleetwood Mac and Diana Ross have laid down tracks.

Total Experience: From Haberdashery To Multi-Media Success
by Michael Martinez

The Total Experience's rapid evolution from a first-of-its-kind Crenshaw District clothing store to a much-respected Hollywood recording and production facility can barely be attributed to the plodding self-help, boot-strap philosophy, Protestant work ethic or Horatio Alger myth.

Growth at the Total Experience Entertainment Complex has been a deliberate process, however, fostered by the company's principal motivator, Lonnie Simmons, whose innate business instincts and penchant for acquiring loyal associates and employees has helped him parlay his resources into a modern entertainment company.

Already preparing the multi-faceted production, publishing, management and recording facility concerns for future demands of an increasingly complex leisure industry, Simmons is also looking to create his own label and film production company. As he puts it, he is more concerned with producing artists than producing records, and that to successfully produce artists, one must be involved in creating the entire image.

Simmons is already responsible for major recording successes with Mercury/PolyGram recording acts the Gap Band and Yarbrough & Peoples as the groups' co-producer and writer of their current hit singles, “Don't Stop The Music” (#1 on the Cash Box Black Contemporary Singles chart) and “Burn Rubber” by the Gap Band (#4 on the Cash Box Black Contemporary Singles chart).

He is now producing an album for Robert "Goodie" Whitfield and, through his tight cadre of artists, plans to unearth other talent that offers similar potential.

Film is no unfamiliar professional terrain for Simmons. The Texas native was integral in the writing and producing of the soundtrack for the ABC-TV award-winning movie special Wack Attack, which was produced by his cousin Demetrius Johnson.

While he is currently demonstrating his ability to diagnose both music market and community needs, Simmons has a history of identifying potentially unique markets.

Oddly enough, Simmons, after graduating from North Texas State, pursued a law career at UCLA, leaving the law school there just prior to graduation to open the Total Experience clothing store and record bistro in 1970 in the Crenshaw Shopping Plaza. It was billed as the first unisex clothing store in the black community and subsequently became a hang-out for southwest L.A. hipsters.

"Lonnie thought that since people liked to hang around so much that he might as well open a club in the area," recalls Melodie Lander, who now is Simmons' assistant in the publishing, production and recording administration areas, Lander, who was hired by Simmons in the early '70s to help operate the club, said there was a great deal of personal effort in transforming that Crenshaw Blvd. bowling alley into the Total Experience nightclub.

"It was called the white elephant of Crenshaw, and with good reason. No one had been able to make that facility successful after its change from a bowling alley," Lander said.

With the sweat of friends and relatives, Simmons finally opened the Total Experience doors, after one and a half years of work, in 1972. Although interior details were still being attended to on opening night, the club was packed with an audience anxious to see Harold Melvin and the Blue Notes.

"Lonnie's theory was that since the black area of the city sold most of the black product, it should have a club where the people could come and see their favorite acts without having to go to Hollywood," Lander explained.

But it wasn't easy overcoming the taboo of the neighborhood, as record companies initially were uncooperative and artists usually asked for more money when the Total Experience solicited bookings.

The scene thrived, though, as The Spinners, Whispers, Rufus, Chi-Lites, Stylistics, Magic, Dramatics, Tavares and Eddie Kendricks, to name a few, graced the venue's stage.

This was merely the first phase of Total Experience's genesis as an entertainment concern, as Simmons began to feature local talent in the club and eventually began to manage a vocal outfit known as the New Experience, which he booked as an opening act for major artists playing the Total.

When he decided it was time for the group to cut a demo, he shopped among the Hollywood recording studios and found that Sound Recorders had unusually low rates, leading Simmons to speculation that the studio might be in dire financial straits.

After his lawyer inquired about the property, he found it was for sale, much negotiation followed, but the studio was bought. Escewing the normal advertising blitz to get business, Simmons let word of mouth keep the Total Experience studio time booked to the fullest with the likes of Fleetwood Mac, Rufus, Diana Ross, Teddy Pendergrass, The Sylvers, Tavares and D.J. Rogers. Rogers was to become Simmons' first major client in his manager role, an association that eventually led to Simmons' discovery of the Wilson brothers of the Gap Band.

Simmons helped the band cut a recording deal with Mercury Records, but said that the group wouldn't even produce them, so he did it himself. The group has steadily grown as a record selling entity and a source of A&R-type functions. Charles Wilson of the Gap Band brought fellow Total Experience stalwarts Yarbrough & Peoples to Simmons' attention, which begat still another success story.

But the young entertainment mogul was not content to rest on laurels.

"We have a total plan for everyone involved in the organization," explained Lander. "Our groups are not just singing groups. We're grooming them for television and film."

To prepare for inevitable excursions by its artists into other media, The Total Experience Studios are being suited for video post-production and sweetening, according to Barry Steinpress, main engineer at the facility.

Steinpress also explained that digital capabilities were being built into the studio, which now features (continued on page 7E-12)
Lonnie Simmons: The Driving Force Behind Total Experience
by Mike Terry

Make no mistake about it — Lonnie Simmons is hot. He owns The Total Experience Recording Studio in Hollywood, which has had such megastars as the Beatles, Diana Ross, Barbra Streisand and Fleetwood Mac recording albums there. He also owns The Total Experience and Max 151 nightclubs, two more rather successful ventures. He produces and manages The Gap Band and Yarbrough & Peoples, two groups currently scorching the Black Contemporary Singles charts with the hits “Burn Rubber” and “Don’t Stop The Music,” respectively. His corporation, The Total Experience, is one of the fastest growing in the music industry. And an opportunity to start his own record label is apparently just around the bend.

Not bad for a Tyler, Texas-bred and North Texas State-educated businessman with a political science degree.

“Well Lonnie has always been like Midas,” says long-time partner Don Alexander, whose association with Simmons goes back to the days when Simmons owned and operated a clothing store in Los Angeles before buying the studio. “Everything he touches turns to gold. And he has definite ideas about how to achieve the top. He believes he can do just about anything, and he’ll work endlessly to see his goals accomplished.

“You have to be around him awhile to see other sides of him. But he’s a warm, wonderful person, a fantastic leader and he’s got great ideas. He’s just not excitable.”

“I’ve always been fascinated by his natural business sense,” adds Melodie Lander, a veteran of the Simmons team since 1972. “He can sometimes be difficult to deal with because he can see things you can’t see. He’ll tell you to do things a certain way and you’re thinking in the back of your head ‘what?’ But it always works.

“He has the total concept of what we at The Total Experience are all about in his head,” she adds. “He is The Total Experience. He knows what will work and he makes sure it will be done that way.”

Yes, Lonnie Simmons will do things his own way. He moves very methodically and makes sure every step toward the completion of a project is the correct one before moving on to the next step. Yet, while all who have worked with or for Simmons unhesitantly acknowledge him as the force behind the success of his ventures, he steadfastly maintains his approach to the running of his businesses is anything but a dictatorship.

“I don’t want to take credit for everything that is done for Total Experience,” he says. “I don’t believe in pushing the people here around. I just try to impress upon them the importance of the job they do.”

“I don’t believe in pushing people around. I just try to impress upon them the importance of the job they do.”
"We have what I'd call a 'natural sound,'" Simmons says of the production behind number one records by the Gap Band and Yarbrough & Peoples. "By that, I mean you can feel something in the music."

family, that an organization is a family and it should stay together that way. I know people say that all the time but this has been a true family, not only on the inside but those outside the organization who have contributed."

As Simmons talks, his Southern drawl seems more suited to spending the day fishing at the local creek instead of wheeling 'n' dealing in the frantic world that is the music industry. It's the Simmons mind, however, that everybody listens to, not his speech pattern. And that mind, which is constantly working with buzzsaw speed and tenacity, is examining several options for The Total Experience company to be moving into next.

"I know the video market will be very important to the record industry in the future, if it isn't already," he says. "Video discs will be a major part of the industry and also a major factor in the success of an artist's career. I also believe the digital record is going to become very important because the consumer is becoming much more aware of sound, of how well something is recorded.

"As for The Total Experience, we want to be more involved with films. Now I'm not into pouring large amounts of money into film projects - I'm more into a grassroots-type of production, low-budget things that will give the distributor and the investor a real chance to make some money. Besides, with the advent of cable television, there won't be enough films for TV the way they're doing things now. There will have to be many more films made to satisfy vast audiences, and that will open a lot of doors."

If there is one objective Simmons holds above all others, though, it's getting a record label deal.

"It's something I've always wanted very badly," he says. "And I think that now our production company has made the step within the industry to show we are capable of having our own label. Because our groups have had number one records, when we sit down to talk to people at least they know we're qualified.

"It's really good when you can deal one-on-one with a company; when you can pick up a phone and call someone in Los Angeles or New York and get the answer you need immediately. So, whatever we do, we'll need and want a close, direct relationship where it doesn't take 15 people to make one decision."

"You know," he adds, "people say the grass is always greener on the other side. But that's not necessarily what I'm looking for. I want something worthwhile and more than just money. A company can give you lots of money, and little or no support, and it's just as bad as if you didn't have money. You need its people, the company's machine so to speak, to get those records out on the street."

Once he has a deal that, according to Simmons, "is locked," and he manages to get things running smoothly, he plans to turn his attention toward building The Total Experience "into a total entertainment complex - records, films, television, you name it." But that's in the future, maybe another five or six years down the line. Simmons is convinced the only way to construct his vision is by doing things like he's always done - step by step, building a solid foundation before adding on sections. And that foundation will be in vinyl.

"We do know how to make records. We have what I'd call a natural sound. By that, I mean you can feel something in the music. I see music going back to the '50s. You're going to have to be a good singer again. You're going to have to write good songs, a product that can relate to what's happening today."

And Simmons is extremely confident that his vision is going to become a reality. Soon. Leaning back in his chair, he takes a deep breath as if to contemplate all that is potentially within his grasp and almost smiles. "I'm just going to sit back and wait to see who can help us fulfill the dream of The Total Experience."

Simmons is the first to admit that running the vast Total Experience complex is more than a one man job. Among his key assistants are Michele Elizabeth (l) and Shelly Jacoby.

The ultra-posh Max 151 nightclub is yet another of Simmons' successful ventures. Pictured joining him at the exclusive Beverly Hills bistro is Motown recording legend Smokey Robinson.

Mike Terry is a freelance journalist based in Los Angeles.
Talented Staff Helps Simmons Guide Total Experience

Though he serves as the inspiring force behind all phases of Total Experience activity, Lonnie Simmons has assembled a capable staff to help him shape his ideas into reality and to operate the company on a daily basis.

One of his oldest associates and business partners is Don Alexander, who has been with Simmons through the opening of the Total Experience clothing store to the recent gold record successes of The Gap Band and Yarbrough & Peoples. Alexander is now largely responsible for promotion and working with the artists in the areas of artist development and production management. He often tours with Total Experience acts and is responsible for promotion chores while on the road.

While Alexander is integral to Simmons' plan for expansion of company capabilities to handle more artists, Melodie Lander, who served as Simmons' secretary, then as an administrative assistant since the opening of the Total Experience club, is also a major component in the company's framework.

Lander is largely responsible for coordinating affairs involving the music publishing companies, administrative matters and other special projects involving production business.

Lander's immediate assistant in coordination of the publishing concerns is Chris Caparelli, who also handles advertising for Total Experience. Caparelli, who joined the Total Experience staff last September after a stint with A&M Records as assistant operations manager in creative services, also does some studio billing and will coordinate new services to be offered by the Total Experience Music (BMI) and Total X (ASCAP) publishing companies. The companies will offer catalogs of material for covers, a service to locate new material and place (continued on page TE-14)
Your'e Number One, Lonnie!
Thanks for Making Us Number One

The Gap Band

Yarbrough & Peoples
POLYGRAM RECORDS SA
IT'S A TOTAL EXPERIENCE

Produced by Lonnie Simmons
For TOTAL EXPERIENCE PRODUCTIONS
LUTES LONNIE SIMMONS. NOCE BEING TOGETHER.

GOLD ALMOST PLATINUM

GOLD GOING PLATINUM
DGO
Dudley-Gorov Organisation

Dear Lonnie,

it's a pleasure
to be part of
the total experience success.

Wishing you the
best always.

Craig Dudley    Cliff Gorov

Gap Band, Yarbrough & Peoples Benefit From U.K. Exposure

By Paul Bridge

Lonnie Simmons’ Total Experience product is published exclusively in the U.K. by the Leosong Group of Companies. Ray Ellis, David Simmons and Emilio “Mim” Scala are the directors of the companies that make up the group.

Up until April 1980, David Simmons was a qualified, practicing Chartered Accountant with a number of clients in the entertainment field, and his Leosong Copyright Services a music publishing venture that was “a bit of a hobby.” After seven years as a Mayfair accountant, David decided to become more involved in the creative side of the business.

As a result, Rachel Music was formed, named after his daughter, located in a former clothing warehouse in Newman Passage, a short walk across Oxford Street from Soho and the traditional home of the entertainment industry. Rachel Music fast began signing sub-publishing deals and had its first contact with Lonnie Simmons and Total Experience at MUSEXPO.

“At first we were going to do an administration deal with him,” David said, “but as time went by, we started to get more involved. The first deal we signed was with The Gap Band, who were successful in the disco field immediately.

”Then we got Yarbrough & Peoples, which a lot of international publishers

(continued on page TE-13)
Lonnie,

We're proud to be under
The Total Experience umbrella.

From The Total Experience Family
Total Experience: From Haberdashery To Multi-Media Success Story

(continued from page TE-3)

computerized 32-track capabilities. Steinpress added that Simmons plans to prepare for the video cassette and disc market, with the facility very active in post-production of such programming.

Diversification is not a new phenomena for Simmons, who has demanded that his staff assume a variety of responsibilities. Long-time partner (since the days of the clothing store) Don Alexander has been involved with the production company and is now active with artist development with The Gap Band. Currently on tour with the group, Alexander also coordinates local promotion for Total Experience acts.

Working with Alexander is Rudy Taylor, who is responsible for coordinating the technical necessities for each tour and recording session at the studio.

Assisting Lander in her operation of the production and publishing concerns is Chris Caparelli, who also handles advertising. Making sure the cash flow meets all ends is Sondra Gowder, the company’s controller.

Currently, the Total Experience Nightclub and Simmons’ other nightclub, the posh Beverly Hills-based Max 151, a private club whose membership is $1,000 a year, are being operated by Lander. Max 151 features a DJ playing new wave, R&B and disco music and is, according to Simmons, a help in his creative producing, a gauge for what the buying public wants. The Crenshaw club is used for a party occasionally and is also a rehearsal hall for Total Experience acts preparing to take to the road.

Simmons plans to re-open The Total Experience Nightclub as a showcase, artist development venue for young black music talent around the Los Angeles area.

For Simmons, it’s a matter of keeping it in the family while expanding the parameters of the family.

“We want to expand the capacity of our company to handle more artists. And while we will have a smaller staff than most production or record companies, people tend to be more totally involved with what they are doing,” Lander said.

Michael Martinez is the Black Music Editor of Cash Box.

Congratulations To A Very Successful New Comer!
Glad To Be Associated With You.

MEISEL GROUP OF COMPANIES
Yarbrough & Peoples, Gap Band Benefit From U.K. Exposure

(continued from page TE-10)

were after. While everybody flew off to MIDEM, I flew off to L.A., saw Lonnie Simmons and signed the deal." David added, "So far, with the two singles, we've sold just under a million copies. "Yarbrough & Peoples' "Don't Stop The Music" has also been certified silver.

To establish a management agency, David Simmons had teamed up with Scala to form ESP Music and Management, which represented a return to the business after a 10-year sabbatical for "Mim." ESP handled the recent visit to this country by The Gap Band to promote the "Burn Rubber" single. With hard work from the band, ESP and Phonogram, (which presses, promotes and distributes Total Experience worldwide), the single moved 20 places up the charts and stayed.

ESP manages producers and artists, among them, Chris Kinsey who co-produced "Emotional Rescue" with the Rolling Stones.

Both Simmons and Scala are excited by the immediate future. "There's at least one more single on the Yarbrough & Peoples album, and obviously Lonnie has a great future ahead of him. We don't know if he will prove to be another Berry Gordy, but we hope so."

Turning to his view of London and the U.K. music scene David Simmons added, "I believe the '80s have felt like the beginning of the '60s. The '70s went very sterile, dead. I didn't really see anything happen in music, clothes, hairstyles, etc.; but there's going to be another Carnaby Street. There's a real creative buzz again. We hope that there's going to be a little music community around here. There does seem to be a kind of gravity force attracting people who are taking space, and now we find that their careers are beginning to run parallel."

Mim added, "When I was 20, I started Scala Brown Assoc., which, against this kind of background and atmosphere, we built into the biggest independent agency outside of the William Morris'. The majors' machinery is now so big that it must be constantly fed with developed talent. That is what we have done and intend to carry on doing within the Leosong Group."

THE PHONOGRAM TELETYPE

MARCH 28, 1981

ATTN: LONNIE SIMMONS/TOTAL EXPERIENCE

FROM: PHONOGRAM INTERNATIONAL
THE NETHERLANDS

OOOPS....

WE AT PHONOGRAM INTERNATIONAL ARE....

"UPSIDE OUR HEADS"!!

--- THANKS TO YOU LONNIE

IT'S THE TOTAL EXPERIENCE.

SO PLEASE...."DON'T STOP THE MUSIC"

YOUR FRIENDS AT PHONOGRAM INTERNATIONAL

BAARN
THE NETHERLANDS

A POLYGRAM COMPANY

Manufactured and Marketed by PolyGram Records
Congratulations on a phenomenal feat:

The Gap Band
&
Yarbrough & Peoples
Number One —
and
The Total Experience
Family

TOTALLY EXPERIENCED — As Lonnie Simmons often says, an organization as vast as The Total Experience is bigger than any one person. It takes the support of many friends and associates to see that such an operation runs smoothly and efficiently. Pictured clockwise from the upper left: Robert "Goodie" Whitfield; Simmons; Jonah Ellis; (l-r) Maxine Waters, Don Alexander, Yvonne Bralthwaite Burke; Pier Pierce and Michele Elyzabeth; John Swanson; Maggie Hathaway and Simmons.

Talented Staff Helps Simmons To Direct Total Experience

(continued from page TE-6)

Caparelli described the move as a step toward an independent entertainment and record company. Another important step in the development of the Total Experience into an independent entity is the upgrading of the recording facility by chief maintenance engineer Barry Steinpress.

Steinpress, who was an engineer at the studio when it was first purchased and has also worked with Westlake Audio and other studios in Toronto, said that the 32-track automated recording instrument may eventually be modified for digital recording and mixing. He also foresees the studio implementing equipment for video mixing and sweetening. Although still a freelance engineer, doing work at other studios, Steinpress is a key ingredient in maintaining the studio's quality.

Also working closely with the Total Experience, but still free to pursue other ventures, are Michele Elyzabeth and Shelly Jacoby, who handle much of the company's publicity and personal and media appearances for the company's acts, a chore that found its genesis when Elyzabeth and Jacoby handled tour publicity a year ago for The Gap Band.

Having both spent time learning their craft at Rogers & Cowans publicity firm, Elyzabeth and Jacoby also direct merchandising, development of the acts' stage and public appearance and overseas exposure and publicity.

Exhorting his staff to interact like a family, Simmons feels that more is gained by hiring an employee and teaching him/her how to grow with the company than by hiring people who will not have a stake in the company's future.

Forest Hamilton
Phil Casey
Judy Lawrence
W.G. ENTERPRISES

NATIONAL CONCERT PROMOTER

BAR-KAYS
BOOTSY
BRICK
RANDY BROWN
PEABO Bryson
CAMEO
NATALIE COLE
COMMODORES
CON FUNK SHUN
DYNASTY
GAP BAND
MARVIN GAYE
GOODIE

HEATWAVE
JACKSONS
RICK JAMES
KOOL & THE GANG
LAKESIDE
CARRIE LUCAS
MANTRA
MAZE
STEPHANIE MILLS
O'JAYS
RAY PARKER JR. & RANDIO
PARLIAMENT
TEDDY PENDERGRASS

PRINCE
REDDINGS
SMOKEY ROBINSON
SEVENTH WONDER
SHALAMAR
SISTER SLEDGE
SLAVE
SWITCH
A TASTE OF HONEY
WHISPERS
STEVIE WONDER
YARBROUGH & PEOPLES
ZAPP

WILLIAM GARRISON
PRESIDENT

W.G. PRODUCTIONS
1180 LOUISIANA AVE.
BATON ROUGE, LA 70707
504 • 383-4308
Lonnie,

It's truly been an honor to have represented your company for these past five years.

I am proud that together we were able to make the Gap Band and Yarbrough & Peoples the Super Stars that they are today.

TOM RAY

TAR PRODUCTIONS, INC.
STRAIGHT EIGHT / "Shuffle 'n' Cut" MFL 3079
A quarter of a million people have already experienced the incredible excitement of Straight Eight throughout Europe. Now America can share in what Sounds Magazine called: "...an honest celebration of Rock 'n' Roll in its most accessible form." "Shuffle 'n' Cut," the American debut album from Straight Eight.

ROSE / "Behind The Line" MFL 3774
In the words of both David Rose and Serge Perathoner, the co-leaders of the group: "This is the Rose record that fuses the ideas of all five members into a single concept..." "Behind The Line," their second Millennium release.

THE DILLMAN BAND / "Lovin' The Night Away" MFL 3709
This group is continually at work making a name for itself all over the Midwest. The constant touring has paid off—they've captured the heartland of America and their first RCA release, "Lovin' The Night Away" and its title-track single are ready to explode!

FRANKE AND THE KNOCKOUTS MFL 3775
The main event from Millennium Records is Franke and The Knockouts. Hitting hard at radio with no let-up in sight. They've got a hit single called "Sweetheart." This is one debut that rings the bell!

AIR RAID 1-617
This is not a test... 20th Century-Fox Records proudly presents the real thing from this Atlanta-based band. It's kick-ass rock and roll and we're telling everybody to head for the basement—and turn it up loud!
Source Programming: Is The Key To Affiliates' Ongoing Success

by Dan Nooger

"The key thing in our programming philosophy is to never be bored, to never be uninteresting, to keep programming, for the Source. "Because if we're bored the stations are going to get bored."

The early days were like a pregnancy," he continued. "Just months and months of developing ideas, trying to make them happen. We had very little idea of what we'd come up with, but thanks to our research, we had a very good idea of what stations needed in terms of programming, what they were able to produce themselves, and what was just beyond them."

The initial thrust of Source programming was its newscasts, under the direction of Jim Cameron, manager of Source News, who was the first (and in the early weeks, only) air talent. Cameron has developed what he considers a unique philosophy for the Source's news operations. "I see that the greatest challenge for the future will be adapting to deregulation," he says. "Those news departments that will grow will be those that are able to step out of the role of news and public affairs and become information programmers that can take news and current affairs and treat them in a format as entertaining as the rest of what the stations program, with emphasis on quality production. Source sees the Source being at a tremendous advantage in this regard, because the stations that use us now use us because we're good programming, not because it's mandatory. They don't buy our product, they put it up front.

"For example, take the Source Report program — my weekly half-hour public affairs magazine. I think this is a program that's taken the best elements of NPR's All Things Considered, for example, and adapted it to high quality production. Because we're a wired network we can deliver instantly and come up with a very timely, fast-paced, entertaining public affairs program. There's a great deal of material in the world, but we can now put this material into the production with lyrics that are familiar to the audience and that say something pertinent to the topic at hand."

"Mary Lyon did a report from California — and incidentally we're the only commercial radio network originating newscasts on a regular basis from the west coast, via our satellite system — on the gun-buying craze. She talked to gun buyers, went out to a firing range and shot a pistol herself. We used lots of natural sound, audio verified, you are there mixed in with cuts like the Beatles' 'Happiness Is a Warm Gun' and Steely Dan's 'Don't Take Me Alive.' I see that as one of the programming styles of the future."

"The role at the Source will have assembled what I think is one of the finest news teams in the country, drawn from top AOR stations. C.D. Jaco came from WXRT in Chicago. He had been a Columbia Grad School journalism major and studied under Fred Friendly. Darla Welles came from KRTH (K-Earth) where she worked with another of our correspondents Bob Madigan, who came to us from KNX-FM. Larry Spivak, who was in radio news from Burbank, came to us from KJH where she was a news director. George Taylor Morris came from RCA Records; he had been with WPX-FM and at WOZQ and others — I worked with him at three radio stations and he had TV background as well. Bill Vitka joined us about a year ago from WPX-FM. Our partners are Bill Crowley, who works at any number of stations in New York doing booth announcing, and Dave Schreiber who previously worked at stations on the island and was the first news director of the Big Apple Report that New York Telephone did. Terri Kline joined us this past summer coming from K-NEWS. She is doing utility fill-ins, production work and a lot of street reporting for us."

"I think the coverage we were able to give Lennon's death was among the finest hours of the network. We were able to dispatch C.D. Jaco to the hospital to get the statement of health. Bill Crowley was doing newscasts, and I came down to the building here by 3 a.m. We telephoned reports throughout the night and lengthened newscasts. Starting about 3 A.M. I produced a mini-documentary, a kind of biographical tape for the network that I'd never prepared before, ready to feed to our affiliates by 7 A.M. New York time. So people who had gone to bed not knowing it had happened were able to learn about it 24 hours later. And we went straight with a special, not only covering the hard news aspect but also a biography. When the Sunday special took place in Central Park, we were able to originate live coverage from there on microwave circuits that sounded better than studio quality thanks to our links with NBC-TV, while other networks were using walkie-talkies, or in the case of one which will remain nameless they were using a payphone and a fistful of dimes."

"Lee Abrams said at one of the Superstar conferences that news and information will be very important in the '80s because it will be an age of calamities and catastrophes and those stations that will succeed will be those with systems ready to deal with those things. Having in place the personnel, the mechanism, the expertise, and the depth of support personnel at the Source, I think NBC know we can handle whatever goes down. We've been doing much more live coverage, taking advantage of the immediacy of radio. During the hostage release we were at the Source, they got me up at West Point — wherever the news was going on we were there with live coverage. As the Source grows I see us adopting the same procedures as other large news gathering organizations. Anything that we can do to help the stations utilize the product, we'll do."

The Source also provides other short-form features for its affiliates. McGahan explains, "We tried to develop McGahan, "grew out of lifestyle research which showed that people use radio to join clubs, look for the answer to come from the skies in the form of UFOs. We got Lee Speigel, who writes for Omni magazine and is a total UFO freak to do the show. He's a real expert on UFOs, a writer of newscasts, and he comes to the Source every day and interviews R.C. and gets them talking about the radio station they heard it on. That is the purpose of the features: to get people talking about the stations. Dan Formento takes care of the short-form programming and I handle the long-forms, concerts and music specials, although we overlap quite a bit."

Besides its newscasts and features, the Source has brought a new dimension to music programming. "The concerts and music specials have just become a giant thing for us, one of the most popular features," McGahan points out. "That was part of the research — trying to convince people that we could pull it off. The first one we did was Santana in December 1979 and then everyone could see what we were capable of doing. Then we did 'The Last Decade' from Denny Somach at WYSP and we were on our way. To date we've done 21 concerts and specials — including two live concerts broadcasts — 'Yes from Madison Square Garden' and 'New Year's Eve from Atlanta' and the satellite on the Rossington-Collins broadcast gave us a breadth and depth that was previously unachieved. I'd say in all those concerts we have only ever been less than 25 live concert broadcasts in rock radio history. Our third will be on July 3rd from Todd Rundgren's Utopia Video Studio, a $2 million television and audio concert that we've got on a multi-platform album — I'm a longstanding Rundgren fan — I called him and said, 'This is a fabulous LP, how'd you like to go for another media event, live by satellite from your studio?' He knew we'd go for it and he did. He'll have a host of guests and he'll build on the thing even further. There will be about 300 people in the live audience and we're working on ways to pick people to go up there — maybe contest winners from affiliate stations.

The groups that we feature on the concerts are very carefully selected. We've found that groups are an entertainment form for the 16 to 24 year olds. They'll drop whatever they're doing to get to the radio. We target on bands like a pop artist, like Ordinary Music in mass in mass in mass in a new LP by the group or hear one of their concerts. We go with rock, heavily laden with guitars, because that's part of the ingredient of the cult. We could do 10 or 12 hours of something like a Peter Frampton or Billy Joel — and that would be a fine concert — but because his appeal cuts across all demographics, he doesn't have that 16 or 18 or 20 categories that go along with a Judas Priest. In selecting bands its very important to follow their development, to know when something is hot and when to get on it. I go to more than 200 concerts a year because that's the only way to know what's happening. It's tough to explain to people who don't go to concerts, but by the time the print media gets onto a youth-oriented, guitar-oriented band, they're already finished."

"Lee Abrams' research has divided that 16 to 24 demographics into three categories: 50% are the rockers, 40% are the preppies, and the remaining 10% are the trendies. Preppies like Billy Joel, Steely Dan, Linda Ronstadt — they buy LPs at Christmas. The rockers live in blue jeans and rock T-shirts, drink beer and do down. That's interpreted as partying, and they'll go anywhere that's happening. It's not just the music but the event that they go for. You find that what's going on in New York and L.A. is being copied at it. It's going on in the Midwest. So you have something here that's similar to what's happening New York but in the heartlands, bands like Judas Priest are tearing up the country from behind! I think people often change their tastes with the seasons, or they go to the coast and get new reasons. It should be helped and promoted and exposed but not because it's the next big trend, but because it's new development."

"We're always getting comments from the program directors at our affiliate stations like 'Source live concerts are the best long-form programming we've seen so far, they're easy to play and make the weekend specials. Since March 1980, production of all Source concerts..."
Extensive Research, Planning Behind Source Network Concept

(continued from page 5-J)

Kevin Cox, vice president, network radio, NBC. “Other networks generally have about 60% female listeners and 40% male, but because with the Source we have primarily male stations which have 60% male listeners and 40% female, we're the format. It’s only format I know of in radio that delivers more men than women. With so many males in the 18-24, we actually have an average 6:00 to midnight, seven days of 2.1 men 18-24, which is astounding — virtually TV numbers.

“We have exceeded our audience estimates in every category, now reaching over 15 million listeners per week. We had very ambitious ad budgets (i.e., expectations of billings) for the Source beginning this year and we’ve exceeded those by big share points. We’re doing a study for us on how many people who listen to the Source listen to other networks and 48% of listeners of Source — affiliate stations will not listen to other networks. In the same study, it was found that if you’re buying network only that 48% of our audience is exclusive to us. In over 50% of our markets we have the number one, two or three station 18-24 or the number one station in the market, which represents an unprecedented affiliate strength.

“We’ve sold out our first quarter, we’re 90% sold out on the second quarter, and for the entire year, we’re already 85% sold out of all our long-form programming. With the incredible success of the concert and music specials series we’ll be heavily involved with that in the future.

“It’s well defined the year and its high, very healthy profit situation and expect by that time to be, I think, the most successful young adult network in terms of profitability.”

Nick Schiavone, director, research, radio network, NBC, supplies the hard numbers. “Selling a lot, 6:00 to midnight, a.m. to 11:00 p.m., that the first time the Source has been rated. If you look at Monday-Saturday 6:00 a.m. to midnight daypart, the Source ranks number one among adults 18-24, and more importantly, ranks number two among adults 18-34. It’s a significant point that is that in one measurement we’ve managed to displace ABC-FM as the number two 18-34 network and we’re approximately 5% behind ABC-Contemporary. We’re also number two in 25-34, 18-49, and 25-34, just astounding performance.

“The Source, because of the nature of the stations, has a male skew. If we limit the focus to men only, we find that Monday to Sunday, 6:00 a.m. to midnight we are number one, 18-24, 25-34, 18-34, and 18-49 — basically we’re sitting on top of this network for that’s only been in existence for a bit over a year. Among women we’re number three 18-49, 18-24 and number four in 25-34. Overall we’re the number one network among men, and number three network among women in the key demographics.

“I want to emphasize that this didn’t happen by accident nor because of our considerable wobble or advertising. This is the result of our affiliation strategy of going with one of the top-ranked stations in each market.

“We use rigid standards in producing this research data. The Source now has measurable survey listings in 117 metro survey areas, and in 66 of those, or 56.4%, the Source has the number one, two or three station. In comparison, the top contemporary by far has a calculation of 140 in 42, and they’re number one, two or three, resulting in 30. In ABC-FM, which is similar to the Source in that they have 119 metro, they’re number one, two or three in 52, giving a 43.7%. The RKO network, which represents competition for both the Source and the network, has 155 metro, in which they’re number one, two or three in 55, or 40.4%. What’s important is that not only do we have a higher concentration of top ranked stations, we literally have more stations that are in the top three in important markets. The network, it is, a great part, the sum of its affiliates.

“Another point that is very critical in media buying and planning, we make sure that you’ve got a vehicle that reinforces the product. If the product is a contemporary product, it’s important for the advertiser to realize that he’s reaching many of the listeners of the stations we have 18-34, so there’s minimal waste. On a Monday-Friday 6:00 a.m. to midnight basis, of the adults 18-plus on the Source, 81.2% are between 18 and 34. In contrast, ABC-FM has 73.4% 18-34 of its 18-plus listeners, while ABC-Contemporary has 60.9% 18-34 of its 18-plus listeners. In short, more of our listeners are right in the demo that the contemporary advertiser is going for.

“And of course I must also point out that FM radio in general is growing. Our private analysis shows that since fall of 1975 FM’s share of audience Monday-Sunday on a 24-hour basis has grown from 2.4% to 6.3% in fall 1980 for an average quarter hour. In other words two out of the three 18-34 listeners in that average quarter hour are listening to the FM radio station. That’s important, because we’ve gotten from 58.1% in fall 1975 to 31.6% in fall 1980.”

Although the Source has achieved remarkable success, Renwick says, “We only see three fourths mature as a network. We feel that we could still call it a mature network and we’ll probably get up to 225 or 250 to cover the top 200 markets in the country. Our ultimate goal is to have each station in the top one, two or three, to be the number one network for 18-34 audiences (and we’re very close to that now) to contribute a significant share of profits to the whole of NBC’s radio operations, and to provide blueprints for future network ideas we’re exploring for the future. These may be whole networks or network ideas which may not represent a whole network. The Source appeals to a group whose interests change faster than any other group, so our objective is to stay on top of these changes.

“We’ve formed the Source Board, a cross-section of management people from Source stations across the country, and along with our consultants that we’ve recently had its first meeting in Dallas, will give us the information we need as to what’s really going on in the country. One of the key to our growth process is to get our people who put the network on the air all come out of a rock radio background, know what the stations need and what audience costs are. That’s been the key to our growth and the consultation of Burkhart/Abrams and the Source Board, our objective is to remain as important to our affiliates as we are today.”

Source Affiliates

Source Programming

(continued from page 5-J)

has been handled by Cleveland firm EDR/Media and producer Denny Martin. With a heavy background in studio work and live sound production, Martin contacted McGahan after reading in the trades of the Source’s commitment to expansion and high quality production. The first show he handled was George Thorogood, which was broadcast during the weekend of April 18, 1980. EDR uses a 24-track mobile studio built into a giant Silver Eagle bus, with post-production on the recorded concerts being done at the 48-track Recording Connection Studio. EDR/Media is the studio’s parent corporation.

McGahan says, “I think that some of the concerts we’ve done will go down 20 years from now as classics.” McGahan is provided to the stations on disc or on 8-track which they can broadcast when they choose on a specific weekend, with the proviso that the discs be returned to the Source or destroyed after broadcast. “We send the discs out on a pay-per-listen, obviously broadcast only weekdays and send them to the stations two weeks ahead of airdate, so that if a disc never arrives or comes broken or warped, there’s time to get them a replacement,” says McGahan. “Nor is it a problem, says the best service they’ve ever gotten in the concert syndication field. Once in a while we might hear about something getting hold of a set from somewhere but that’s not a major problem, it’s a fast for the records — collection of these are unbelievable. As far as people taping the concerts off

(continued on page 5-S)
Programming Key To Source Success

(continued from page 5A)

the air, that is absolutely no problem at all. I think the whole controversy over taping was nothing but a scapegoat for people trying to figure out why the record industry went through such terrible times in 1979, and I blame it entirely on the record companies and the trades for creating the story as a scapegoat and forum for radio and record companies to air their differences. It created good copy for the trades and a nightmare for me.

“Sam Copper at Starfleet/Blair, who did a few concerts for us, did a survey using the Gallup people, and the results showed that maybe 5% of the people who listened to the concerts taped them — that’s the cult — and 35% said they’d go and buy the group’s LP from hearing the concert. So you have to weigh the disadvantages against the advantages. These concerts are heard by between five and nine million people, depending on station clearances.

“In upcoming events, one I’m very excited about will be a show from Denny Somach called ‘The Music That Rocked A Decade,’ which runs on the weekend of March 27. Over the years we’ve acquired a number of interviews with a lot of the groups that came out as part of that first invasion that created album radio — Beatles, Stones, Steve Winwood, Pink Floyd — music that tells us why we are where we are. This is music that still holds up today, it was well-recorded so you can play it to a 19 year old and he’ll say, ‘Wow, who’s this, where’d it come from’ because it still sounds good. If it goes over well, which I think it will, it could be the first of several that we’ll do. Everything that we do is very carefully targeted and the network has been wonderful about it.”

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General Manager, WMGX
477 Congress Street
Portland, ME 04101

Walt Tiburzky
General Manager, WMMS
Euclid Avenue (3) E. 12th St.
Cleveland OH 44115

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OPENING NIGHT IN LOS ANGELES — Columbia Records jazzist Arthur Blythe recently made his first Los Angeles appearance as a leader in six years at McCabe's. Altist Blythe was greeted by Columbia staffers after his opening night show. Pictured are (l-r): Peter Philipp, director of talent acquisition, Columbia west coast; Wayne Edwards, product manager; Doug Wikins, director of black music promotion, west coast; Bob Stewart, Bobby Batties and Calvin Bell of the band; Blythe; and kneelng Orlando imas, product manager.

THE RHYTHM SECTION

TROUBLE IN WINDY CITY — Spanky Lane, program director at WBMX-FM in Chicago, recently announced his resignation from the post, effective June 1. Lane told Cash Box that he is leaving the position after eight months in the market because of "racial attitudes." Lane, who recently said that WBMX's black community, led by operation PUSH, have accused him of not being capable in his job of programming black music, based on the fact that he is white. He was also accused of not playing black music, instead programming more pop sounds. Lane, who has also worked at black-formiliated KDAY/Los Angeles, was further accused of having a bad attitude and developing bad relations with local black promotion people. Also under attack at BMX is general manager Jim Maddox, who is accused of being unresponsive to community needs and of making no effort to contact community leaders. Both Lane and Maddox maintain that the charges are unfounded and have no basis. In fact, "I'm being used as a scapegoat for not playing certain records," Lane said. "I think I do good work and that I shouldn't be hindered by those attitudes," he continued. Defending his hiring of Lane, Maddox said, "PUSH and these other groups are dealing on the premise that 'what does a white guy know about programming black radio.'" He also said that Lane was the best talent available at the time and that he wanted to deliver quality. "We found that only white people, except for Maddox, were in decision-making positions at the station after he and Lane came to town," said Rev. Willie Taplin-Barrow, head of Operation PUSH's national negotiation manager. Barrow said that several long-time BMX staffers were released soon after the administration change, including the Rev. Thomas Barrett, who was the station's religious DJ. "When members of PUSH went to the station to talk with Maddox, we found they had no black staffers. And they were upset to be a black station," noted Taplin-Barrow. "Barrett also said that several black record promotion men had come to PUSH with complaints that Lane was rude to them and incomunicative most of the time. These guys are the smaller promotion men who can't get their product on at any station, but claim they can't get added at BMX because I'm white," said Lane. Taplin-Barrow said that there should be some effort made to reach out to the community and become familiar with listener needs. She said that further meetings with station officials are planned to find out what happened with the other staffers who were fired and that "if they don't meet our demands, we'll go to the streets and tell people to change their radio dial. We want to be a part of designing black music airplay for our community." Maddox, who noted that Jack Patterson of the Texas-based consultant firm TM Prod., will replace Lane, said, "When you consider the social climate, people out of work and all, it becomes an emotional matter." ELECTRIC REBUTTAL, ADMONITION, HMM — While there is still a heated court battle over who rightfully should be called The Funkadellics and several invaders into the funk battle field are releasing product with hardened-edge bite, Uncle Jam George Clinton and his legendary Mothers have released the single from their upcoming LP for the upcoming "Souls of War Babies" album. The song openly flaunts the majesty of Clinton's now legendary funk conquests and proclaims the Uncle Jam version of the Funkadelics the real thing. Lyrics like "You can walk a mile in my shoes, but you can't dance a step in my feet, you don't stand a chance, you can't dance" drive the point home. On the picture sleeve of the single, Uncle Jam's minister of funkagenda, St. Gabriel of Splankadella, dares the P-Funk public to compare Uncle Jam's music to the other recently released Funkadelic product and product released last year by a band of funk army renegades who joined forces to outfunk the funk. Release of Clinton's product, which is an open, flagrant violation of Funk War conventions, proves, beyond doubt, that all is fair in funk and war.

BENEFITS — Tom Jones is to headline a benefit given in behalf of the Neighbors of Watts, April 26 in the Beverly Wilshire Hotel's Grand Ballroom. Money from the event will go toward supporting the Watts community and an after-school program for the children of the area.

BIOGRAPHY — Tony Williams, 26, was born on April 15 in New York. He began his first serious studies at age 11, when his parents bought him a drum set. He spent the next two years playing with various groups in the city, including the Jim Washburn Sextet and the Dick Cary Trio. Williams' first professional gig was with the Miles Davis Band, for which he played from 1969 to 1973. He then formed his own group, the Tony Williams Quintet, which included guitarist Steve Grossman and bassist Steve Swallow. In 1974, he formed his own group, the Tony Williams Trio, which continues to tour and record today.
MOST ADDED SINGLES

1. WHAT CHA' GONNA DO FOR ME — CHAKA KHAN — WARNER BROS.
WWD, WWB, WB, WBBM, WADW, WKKO, WKKO

2. LADY'S WILD — CON Funk SHUN — MERCURY/POLYGRAM
WWB, KBZQ, WBBY, WBBY, WBBY, WBBY, WBBY

3. YEARNING FOR YOUR LOVE — GABE MORTON — MERCURY/POLYGRAM
WJMO, WJSS, WJSS, WJSS, WJSS, WJSS, WJSS

5. BAD COMPANY — ULLANDA MCCULLOUGH — ATLANTIC
WBB, WBB, WBB, WBB, WBB, WBB, WBB

6. GIVE IT TO ME BABE — BOBBY BROWN — MOTOWN
WWB, WWB, WWB, WWB, WWB, WWB, WWB

7. YOUR LOVE IS ON THE ONE — LAKESIDE — SOLAR/RCA
WED, WJSS, MTV, WJSS, WJSS

8. GUITAR HERO — PISTOL Ann — WATV
20 To 21

9. WILDLIFE — BUSTER BURRITT JR. — #1 — YARBROUGH & PEOPLES
JUMPS: 2 To 1

10. WILD WOMAN — GEORGIA — ONE — BERNIE GEORGE
JUMPS: 4 To 3

11. WILDENHEIM — BILL GLOVER — MD
HM: 8 To 5, THOMAS, BERTHA, 70, HAF, 9, 111, HAM, 8, 9, 10, TWST, 8, 10, TWST, 8, 10, TWST

12. WATTS — MARTIN — WATV
20 To 21

13. WATTS — MARK CHRISTIAN — WBB
13 To 12

14. WILSON — BILL WOODS — KDKO
JUMPS: 27 To 7 — STAPLES, 15 To 10 — Jacksons, 14 To 6 — Lakeside, 8 To 3 — Mamattappeh, Ex To 30 To 20 — 25 To 15 — 14 — 12 — 10 — 8 — 6 — 4 — 2 — 1

15. WPD — CHARLES — THERON SPYNE — MD — #1 — BROWNE
JUMPS: 2 To 1

16. WKG — CHARLOTTE — JOANN GRAHAM — MD
WATV: 20 To 1

17. WKBW — LEE — RAYMOND — MICHIGAN
JUMPS: 29 To 16 — “Honey,” 22 To 11 — “Lakeside,” 30 To 19 — “Chaptacular,” 68 To 57

18. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

19. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

20. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

21. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

22. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

23. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

24. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

25. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

26. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

27. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

28. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

29. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

30. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

31. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

32. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

33. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

34. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

35. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

36. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

37. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

38. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

39. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

40. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

41. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

42. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

43. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

44. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

45. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

46. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

47. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

48. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

49. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

50. WCVB — BOSTON — BUTTERFLY J.R. — MD — #1 — YARBROUGH & PEOPLES
Ad: (2)

MOST ADDED ALBUMS

1. MY MELODY — DENICE WILLIAMS — ARCADIA/COLUMBIA
GKW, WTLC, WATX, K50L, WNBN, WDBX, WATX, WOKO

2. LABOR OF LOVE — THE SPINNERS — ATLANTIC
WWIB, GKW, WTLC, WATX, K50L, WNBN, WDBX, WATX, WOKO

3. GLAD YOU CAME MY WAY — JOE SIMON — POSE
WAKO, WDDW, WRBD, WED, WWB, WBB

UP AND COMING

LOVE DON'T STRIKE TWICE — BLACKBERRIES — FANTASY

ARE YOU CRAZY??? — TIMMY THOMAS — MARLIN

LOVE (IS GONNA BE ON YOUR SIDE) — FIREFLY — EMERGENCY

LAND OF MAKE BELIEVE — BLUE MAGIC — CAPITAL

CAN'T BELIEVE YOU'RE GOING AWAY — MASS PRODUCTION — COTILLION/ATLANTIC

BLACK RADIO HIGHLIGHTS

WEEB — ATLANTA — SCOTTY ANDREWS, HP

WLB — LOS ANGELES — STEVE RICHARDSON, HP

WAC — ATLANTA — CARL CONNOR, HP

WBS — DETROIT — ROY TAYLOR, HP

WKG — CHARLOTTE — JOANN GRAHAM, HP

WKBW — BOSTON — BUTTERFLY J.R., HP

WCVB — BOSTON — BUTTERFLY J.R., HP

WCSX — DETROIT — ROY TAYLOR, HP

WKBW — BOSTON — BUTTERFLY J.R., HP

WBB — WASHINGTON — DICK SMITH, HP

WBB — WASHINGTON — DICK SMITH, HP

WBB — WASHINGTON — DICK SMITH, HP

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Country Radio Seminar Jells As Industry Educational Tool

(continued from page 18)
posed on the all market country," Young continued. "We were totally sur-
prised that country radio is as sophisticated as it is. We had visions of outhouses and
what we were confronted with was Star Wars. It was handled very well — very slick,
and the quality of speakers was just in-
credible. We were very pleased. We don’t
feel that a moment of our time was wasted."

Young echoed the sentiments of the ma-
jority of participants at the seminar when
questioning the pros and cons of adopting a country format — AM versus FM;
how to position a station in a market;
and what consultants would suggest for
contemporary or a hybrid, would best suit
his market. The numerous panels em-
braced each of these topics, and more.

Panels Helpful

While all panels offered interesting and beneficial insights into various aspects
of the industry, a particular few were out-
standing, either by way of its panelists,
audience participation, or a combination of both.

One well-attended panel kicked off the March 14 sessions and featured guest
speaker John Parikh, a partner in Joint
Communications of Toronto. Addressing
the “Country Phenomenon and Lifestyle”
topic, Parikh asserted that country music is
not afad, and because of its consistency
the American public turned to it and will
stick with it. Emphasizing the importance of research and understanding the
market, Parikh stated, “When you’re
trying music is currently divided into three for-
mats — traditional, modern and a hybrid
best-served at a particular market, research
is the key.

“Country music will prevail and stay strong, but country music audiences are
remote,” said Parikh.

MYERS RETURNS TO VP POSITION AT SESAC

LOS ANGELES — W.F. “Jim” Myers was re-
elected vice-chairman of the SESAC licens-
ing firm, effective March 1, at a meeting of the
SESAC board of directors held in New
York City.

Myers, who will direct SESAC’s perfor-
man ance licensing division, returns to the
organization after an 18-month hiatus, dur-
ing which time he served as a panel consul-
tant to the company. He joined SESAC in
1947 and established the organization’s first station relations department. Under his
supervision, SESAC developed and imple-
menting procedures for the broadcast industry.

Commenting on the announcement,
SESAC board chairman A.H. Prager said,
“Under Mr. Myers guidance, the revision of
SESAC’s licensing division will, I am sure,
made gigantic strides in expanding our
growth in the listener’s mind. We are happy that he
will again head this vitally important part of
the SESAC operation.”

changing — particularly in major markets,” Parikh said. “Find out what audiences
want and give it to them — you’ll be the
winner.”

Americans went to country music because they needed that security in things
that didn’t change,” Parikh said, explain-
ing the interest in country music today.
“Everybody started being a cowboy again,”
He’s the symbol of America — tough, hard
working and fighting for every inch of
dirt. That’s what country music brings
to mind. Our research indicates that the
public doesn’t feel most pop singers have
 soul anymore. They say the songs don’t
have everyday life — work, pain, joy,
heartache and relationships. All of these
things are found in country music.”

Since America is leaning more toward
this country lifestyle as Parikh pointed out, more and more radio stations are at
attempting to oblige this ever increasing seg-
ment of the populace by adopting a format
compatible with these tastes, which was the
concern of another panel, Labeled “New
Competition In The Market,” the panel
featured Carol Parker, PD; WQAM; Dan
Halyburton, PD; WPKN; Ed Ed S; Tom
WHN; Bill Figenshu, PD, Wiacom; Bob Cole,
PK, KOKE and Jerry Adams, PD, KFDM.

Whit’s Salomon made a point when he
told the seminar participants that other
country radio stations are not the only com-
petition. “Country radio competes directly
with rock and other types of music. People
said, ‘It’s an adult contemporary sta-
tion in your market, that’s where you’ll be
shaking off them aud.”

More competition in a single market puts
an emphasis on a station’s image, which
was the topic Jon Coleman of Media
Assist, from Dallas (radio trade “New
consultants) addressed. Titled “Positioning
and Marking Your Station . . . the Key To
Success,” Coleman explained that positioning a station creates the image the audience has of one station;
more stations it says, “If a station has nothing that
distinguishes it, it will not succeed.” He also
said that “too-is-too” means failure — a
station without a unique identity.

Coleman defined the 60s and 70s as a
decade of proliferation in radio, with more
stations choosing to change format. He contin-
ed by saying that the early-mid-70s was a period of fragmentation — the “all formats
— all-news, all-country, all-rock, etc. He said
stations were finding success in fulfilling
one need and that country radio is just
emerging from this period. The late-70s and
early-80s he defined as an era of position-
ing a radio station, or “how to succeed in an
overcommunicated environment.” The key
to success, he said, is positioning your sta-
tion in a listener’s mind, which is more im-
portant than positioning a format in the
market place.”

HIGHLIGHTS OF THE COUNTRY RADIO SEMINAR — The 12th annual Country Radio
Seminar (see story) was a hodgepodge of talks, panels and panel discussions. In
most cases, it was a very serious event that has grown in importance every year. But it also
had its lighthearted moments. Some of the highlights of the yearly gathering included:

ROWDY REACHES OUT — Elektra artist Hank Williams, Jr. recently completed recording
a radio spot for Bell Telephone utilizing its “Reach Out And Touch Someone” slogan. The
national spot, recorded at Young ‘Un Sound in Nashville, will hit the airwaves next month.

16th Annual ‘Hat’ Instrumentalists
Awards Nominees Are Announced

LOS ANGELES — Final nominees in the instrumentalist categories for the 16th An-
ual Academy of Country Music’s “Hat” Awards were mailed to the Academy’s 2,
955 members March 18 and should be returned to the Sherman Oaks, Calif., ac-
counting firm of Dwight V. Call by April 18.
The winners of these categories will be an-
nounced April 24, as a prelude to the April
30 broadcast of the awards program on
NBC-TV.

At the same time, the Radio Station of
the Year; Disc Jockey of the Year and Country
Night Club of the Year, as selected via a poll
of music industry trade publications and
country promotional personnel at record
companies, will be announced.

The final nominees in the musicians’
categories for the “Hat” awards are:

— Guitar — Johnny Blankenship, Al Bruno,
James Burton, “Thumbs” Carlisle and Reggie
Young.

— Bass — Billy Graham, Bob Moore, Joe
Osborn, Curtis Stone and Red Wooten.

— Keyboard — Kim Beck, Floyd Cramer,
Glen D. Hardin, John Hobbs, Ron Gates,
“Pig” Robbins and Morgan Stoddard.

— Specialty Instrument — Lee Feltner
(banjo), Billy Liebert (accordion), Charlie
McCoy (harmonica), Larry McNeilcy (banjo) and Carl Walden (harmonica).

— Drums — Richie Albright,4chie Francis,
Buddy Harmon, Kenny Malone and George
Manz.

— Fiddle — Doug Atwell, Charlie Daniels,
Johnny Gimble, Harold Hensley and
Tommy Jackson.

— Steel Guitar — Johnny Davis, Buddy Em-
mons, Lloyd Green, J.D. Maness, Ralph
Mooney and Al Vescova.

— Touring Band — Buckaroo’s (Buck
Owens), The Dalton Gang (Lacy J. Dalton),
Charlie Daniels Band, Strangers (Merie
Haggard) and Waylors (Waylon Jennings).

— Non-Touring Band — Country Sunshine
(Johnny Blankenship), Desperado’s
(Johnny Mosby), Electric Cowboy Band
(Curtis Stone), New Country (Dennis Terry)
and Palomino Riders (Jerry Snyder).

GMA Dove Awards
Nominees Announced

(continued from page 8)

Twinkle Little Star” (Cam & Cher Floria),
“Super Gang” and “Very Best of the Very
Best” (Bill Gaither Trio).

Worship Music Album — “Come To The
Quiet” (John Michael Talbri), “In His Time
— Praise IV” (the Maranatha Singers),
“Rise Again/He’s Alive” (the Paul John-
son Vocal Band), “The Lord’s Prayer” (Reba
& Doug Mcgwire), “Worship” (Jimmy
Swaggart).

Album Cover — Stan Everson and
Donald Miller for “Lights In The World,”
Dave Pavol, Robin Hedrich and Rhonda
Dempsey for “Rush Hour,” Alan Bergman
and Thel Eichmann for “Tramaine,”
Billy Beaty for “Workin’,” Bill Barnes and
Clark Thomas for “You’re Welcome Here.”

NARAS Nashville to
Host Stevens Concert

NASHVILLE — The Nashville chapter of
the National Academy of Recording Arts
and Sciences (NARAS) will present “An
Evening With Ray Stevens” at the Tennessee
Performing Arts Center’s James K. Polk
Theater March 31 at 8:00 p.m.

Proceeds from the $7.00 a ticket concert
will benefit Recording Academy projects and
are now on sale at the TPAC box office and
all Ticketmaster outlets.

Kim Pyle, agenda committee chairman delivering opening remarks; the Stalier Brothers’ Harold Reid, Lew De Witt, Don Reid and Phil Balstey enjoying a little meal appetizer during the Country Music Assn. (CMA)-sponsored luncheon; keynote speaker Arthur
Godfrey; and the WNYN/Canton, Ohio team during the artist/registrant reception.
TOP 75 ALBUMS

GREATEST ROWDY BELIEVE

1 9 TO 5 AND ODD JOBS
DOLLY PARTON (RCA ARL 1-3852) 1 17
2 EVANGELSY
EMMYLOU HARRIS (Warner Bros. 3608) 5 6
3 ROWDY
HANK WILLIAM (EIndia/Curb 6E-330) 2 8
4 HORIZON
CONCERTO (Electra 6E-276) 4 37
5 SOMEBODY'S KNOCKIN' TEA LEAVES (MCA-1470) 7 8
6 KENNY ROGERS GREATEST HITS
KENNY ROGERS (Liberty/LOQ 1072) 3 22
7 GREATEST HITS
WILLIE NELSON (RCA ARL 1-3733) 6 22
8 GUITAR MAN
WAYLON JENNINGS (RCA ARL-1-3917) 8 7
9 FEELS SO RIGHT
ALABAMA (RCA ARL-1-3930) 20 2
10 I BELIEVE IN YOU
DON WILLIAMS (MCA-5133) 9 32
11 GREATEST HITS
WAYLON JENNINGS (RCA ARL-1-3930) 10 101
12 GREATEST HITS
DAK ROSE BOYS (MCA-1520) 11 21
13 ANY WHICH WAY YOU CAN
ORIGINAL SOUNDTRACK (Columbia C5365) 13 16
14 SOMEWHERE OVER THE RAINBOW
WILLIE NELSON (Columbia FC-36863) 21 2
15 I AM WHAT I AM
GEORGE JONES (Epic FC 36586) 15 28
16 TWO'S A PARTY
CONWAY TWITTY & LORRETTA LYNN (MCA-1470) 17 5
17 BACK TO THE BARROOMS
MIRANDA HAMIL (MCA-1519) 14 21
18 LOVE IS FAIR
DARRENA HARR (MCA-1520) 18 27
19 DUSTY
WILLIE NELSON (Columbia JC-36379) 19 132
20 REST YOUR LOVE ON ME
CONWAY TWITTY (MCA-1518) 23 23
21 GREATEST HITS
ANNE MURRAY (Capitol SO-12110) 12 26
22 LEATHER AND LACE
WAYLON JENNINGS & JESSI
(RCA ARL 1-3772) 26 2
23 HONEYSUZZLE ROSE
ORIGINAL SOUNDTRACK (Columbia C523912) 16 30
24 SEVEN YEAR ACE
ROSEANNE BUST (Columbia JC-36965) 45 2
25 URBAN COWBOY
ORIGINAL SOUNDTRACK (Full Moon/FM-30002) 22 45
26 THE BEST OF EDDIE RABBITT
EDDIE RABBITT (Electra 6E-235) 25 14
27 SAN ANTONIO ROSE
DAVE RAWL & SUGAR
(RCA ARL-1-3915) 27 6
28 LOOKIN' FOR LOVE
JOHNNY LEE (Asylum 6E-309) 28 21
29 GREATEST HITS
DAVE RAWL & SUGAR
(RCA ARL-1-3915) 27 6
30 JUICE
JUICE NEWTON
(Capitol ST-12346) 54 3
31 RAZZY
RAY PRICE (Columbia JC-37016) 34 3
32 BETWEEN THIS TIME AND THE NEXT TIME
MICKY DEELY (Epic JC-36493) 36 35
33 A TRIBUTE TO WILLIE & KRD
RAY PRICE (Columbia JC-37016) 34 3
34 THAT'S ALL THAT MATTERS TO ME
MICKY DEELY (Epic JC-36493) 36 35
35 HEY JOEY/HEY MOE
JOE BANDY & JOE STAMPS (EIndia/Curb KS-3641) 44 2
36 WILD WEST
DONNIE WEST (Liberty LT-1062) 42 4
37 SONGS OF THE SUN
BILLY CRAWFORD (Warner Bros. KS-3641) 30 16
38 GREATEST HITS
LARRY GATLIN & THE GATLIN BROTHERS BAND
(RCA ARL 1-3894) 41 40
39 MY HOME'S IN ALABAMA
ALABAMA (RCA ARL 1-3894) 39 39

40 MUSIC MAN
WAYLON JENNINGS (RCA ARL 1-3894) 40 43
41 COCONUT TELEGRAPH
DONNY BLAIR & BRETT (MCA-MCA 1569) 56 8
42 BLUE PEARL
EDDIE BISHOP & DOLORES CONLEY (Elvin/Curb ST-30100) 6 1
43 ONE MORE LAST CHANCE
RAY STEVENS (RCA ARL 1-3894) 43 4
44 LEON RUSSELL & THE NEW GRASS REVIVAL — THE LIVE ALBUM
LEON RUSSELL (Paradise PAN-3632) 1
45 I HAVE A DREAM
CROSTY LANE (Liberty 1T-1038) 1
46 SMOOTH SAILIN'
T.G. SHEPPARD
(Warner Bros. KS-3641) 30 29
47 WHO'S CHEATING WHO
CHARL Y MCCLAIN (Epic JC-36760) 37 20
48 FULL MOON
CHARLIE DANIELS BAND (Epic FC-36971) 46 34
49 STRAIGHT AHEAD
LARRY GATLIN (Columbia JC-36250) 50 46
50 ENCORE
LARRY GATLIN (Epic JC-36651) 49 20
51 URBAN COWBOY II
VARIOUS ARTISTS
(Full Moon/FM-15392) 48 12
52 DREAMLOVERS
TAYA TUCKER (MCA-15140) 47 23
53 I'M COUNTRYFIED
MEL MCRAE (Capitol ST-11168) 55 4
54 CAT'S IN THE CRADLE
RED ALLEN, JR.
(Warner Bros. BS-3630) — 1
55 I'LL BE THERE
GARY DAVIES
(Warner Bros. BS-3630) 24 8
56 TEXAS IN MY REAR VIEW MIRROR
MAD CATS
(CalasitanaPolyGram NBLP 7239) 35 24
57 THESE DAYS
CRYSTAL GAYLE
(RCA ARL 1-3688) 61 28
58 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY
JIMMY FRICKE
(RCA ARL 1-3894) 38 19
59 THE BEST OF DON WILLIAMS: VOL. II
DON WILLIAMS (MCA 3036) 57 48
60 SONGS I LOVE TO SING
GLORIA WHITMAN
(Epic/Clewntex Int. JC 36788) 64 25
61 HARD TIMES
LARRY J. DALTON
(RCA ARL 1-3772) 60 44
62 SOUTHERN RAIN
MEL TILLIS (Epic 6E-36310) 62 17
63 WILLIE AND FAMILY LIVE
WILLIE NELSON
(Columbia KC-2-3642) 63 50
64 LOOKIN' GOOD
LORRETTA LYNN (MCA-15416) 68 21
65 KILLER COUNTRY
JERRY LEE LEWIS (Electra 6E-2901) 66 25
66 ROCKABILLY
FRANK SINATRA (MCA-3246) 53 4
67 HELP YOURSELF
LARRY GATLIN & THE GATLIN BROTHERS BAND
(Columbia JC-3642) 67 24
68 THE BEST OF THE KENDALLS
THE KENDALLS (Atlantic OV 1756) 58 17
69 PORTER AND DOLLY
PORTER WAGONER AND DOLLY PARTON
(RCA ARL 1-3700) 59 20
70 FOLLOWING THE FEELIN'
RAY BARRY (Columbia JC-3679) 65 18
71 TEN YEARS OF GOLD
KENNY ROGERS
(Capitol 117-2120) 70 151
72 DIMENSIONS
Randy Barlow (Parlo PUB-2002) 51 47
73 FRIDAY NIGHT BLUES
JOHN CONLEE (MCA-2045) 73 39
74 ROSES IN THE SNOW
DANIEL HARRIS
(Warner Bros. BS-3642) 52 3
75 IT'S THE WORLD GONE CRAZY
(GLEN CAMPBELL
(Capitol SOD-12724) 75 6

Including The #1 Hit Single:
"GUITAR MAN"
Also Includes:
"I'M MOVIN' ON"
"FADED LOVE"
SHE THINKS I STILL CARE

JUST SHIPPING
THE NEW TWO SIDED SINGLE
"LOVIN' ARMS"
"YOU ASKED ME TO"
PB-12205

Cash Box/March 28, 1981
NORTH CAROLINA

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

STEVE WARINER (RCA PB 12204)  
Consistency has thus far been the name of the game for Steve Wariner, with each single release equaling or bettering its predecessor. But he’s finally hit the mother lode with this single, the one that fits him so well. Excellent material, flawless production and sensitive vocals are the winning combination. It’s got to do it for him.

TERRY GREGORY (Handshake WS 70071)  
Just Like Me (2:11) (Al Gallico Music Corp./Algee Music Corp. - BMI) (D. Anton, R. Wilkins)  
Handshake Records taps the country market with this pop to country crossover release from Terry Gregory. The way the tune is vocally arranged, with Gregory’s light, clear voice pitted against deep bass backing vocals, it is somewhat reminiscent of Olivia Newton-John’s hit, “If You Love Me Let Me Know.” An excellent initial outing.

ROGER BOWLING (Mercury 75049)  
A Little Bit Of Heaven (2:59) (ATV Music - BMI) (R. Bowling, P. Richey)  
Radio personnel who attended the recent Country Radio Seminar had a chance to sample this single prior to its release when Bowling appeared on the New Faces show. The singer/songwriter follows the traditional country route here, with good production, soft backing vocals and a very pretty country song. A very tasty effort from an artist with a future.

DOLLY PARTON (RCA PB-12200)  
But You Know I Love You (3:16) (TRO-Devon Music - BMI) (M. Settle)  

THE OAK RIDGE BOYS (MCA 51064)  
Elvira (2:36) (Acuff-Rose - BMI) (D. Frazier)  

DOTTIE WEST (Liberty 1404)  
What Are We Doin’ In Love (3:01) (Chappell Music/Sailmaker Music - ASCAP) (R. Goodrum)  

ANNE MURRAY (Capitol P-4897)  
Blessed Are The Believers (2:39) (Chappell Music/Unichappell Music - ASCAP/BMI) (Black, Bourne, Pinkard)  

JOHNNY RODRIGUEZ (Epicip 19-01033)  
I Want You Tonight (3:18) (Algee Music Corp. - BMI) (S. Davis)  

CHARLY McClAIN (Epicip 19-01045)  
Surround Me With Love (3:57) (Al Gallico Music Corp. - BMI/Plugg Music Publishers - ASCAP) (N. Wilson, W. Hollyfield)  

FEATURE PICKS

FREDDIE LUTHER (Sunbird SBRP-7760)  

JOHNNY RUSSELL (Mercury 75050)  
Here’s To The Horses (3:10) (Chappell & Co. - ASCAP/Rightsong Music - BMI) (R. Bourke, G. Dobkins, H. Moffatt)  

MARGO SMITH (Warner Bros. WB-49701)  
My Heart Cries For You (2:52) (Masong Songs Co./BiBo Music Pub./Dritnet Music - ASCAP) (P. Faith, C. Sigman)  

WYVON ALEXANDER (Ger vaisa IRDA-644)  

LUCILLE STARR (Great Recode Factory GRF-777)  
Real Love (3:05) (Taylor Made Music - BMI) (L. Smallwood)  

TERRY STAFFORD (Firstline FLS-710)  

ALBUM REVIEWS

MR. HAG TOLD MY STORY — Johnny Paycheck — Epic FE 38761  
Producer: Billy Sherrill - List: 8:48 — Bar Coded  
Backed by Merle Haggard’s excellent group, The Strangers, Johnny Paycheck, joined on occasion by Haggard himself, breezes through an album’s worth of tunes. According to the album’s title, Haggard told Paycheck’s story through the songs he wrote and performed. And now Paycheck tells that same story himself. An added bonus through the album is the appearance of The Strangers, one of the best bands on the road today. “Carolyn,” a tune that allows Don Markham to demonstrate his sax prowess, is by far the best cut.

PICTURE DISC — Disc (DSTC)  
Producer: Jack Goodrich - List: 9:26 — Bar Coded  
As the title suggests, this is a new way to get a good picture of the artist. In this case, “Jack Goodrich” is the name of the producer/D.J. who took pictures during the concert. All of the singles are presented in black and white. The album itself includes one new song, and five already released singles.

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COUNTRY COLUMN

PRIVATE WENDY HOLCOMBE — It seems as if that television career development deal 17-year-old Wendy Holcombe signed with NBC last year is beginning to pay off. The young banjo player from Alabastor, Ala. recently spent the first two weeks of March shooting a pilot for a projected NBC series. Titled “July, Jooper, U.S. Army,” the series is all about the escapades of a young woman in the Army and the crazy situations she can find herself in. Perhaps it will be a cross between Jim Nabors’ “Gomer Pyle” and Goldie Hawn’s character in “Private Benjamin.”

TAKING NO CHANCES — The Sound Severity Corp. in Nashville and the Charlie Daniels Band are probably the first organizations in the music industry to have their very own chaplain as part of their team. His name is Herb McCoy, who, besides being the chaplain for these groups, is also a well-known motivational speaker at seminars and such and also serves as Nashville’s Metro Police Chaplain. McCoy, who uses card tricks as an integral part of his public speaking, has been with the Charlie Daniels Band prior to their departures to pray for a safe and successful journey. He is also available to the staffs of both organizations for personal counseling on a 24-hour basis.

CONEIGATIONS — Are in order to Becky and Bruce Williams, Jr. on the March 12 birth of their daughter, Holli. Meanwhile, Wendy Holcombe, who arrived just in time to help Pop celebrate his 41st country single in Cash Box this week.

LABEEN ON A RECORD — Legendary singer Sleepy LaBeef, who was one of the original Sun artists during the Memphis label’s heyday, finally has some new product out and it can be found on Rounder Records. The new album’s titled “It Ain’t What You Eat It’s The Way How You Chew It,” which is a mouthful in itself. Keeping with his own eclectic tastes, the album is a little bit of everything — from rock to blues to gospel and back to country — but it is pure LaBeef.

FULL MOON MINI TOUR — The Charlie Daniels Band is currently in the midst of a mini-tour across the country, which will extend through May 1. Coordinated by the Empire Agency in Atlanta and Sound Severity Management in Nashville, the tour, considered to be one of the band’s All-Star Tours, is up to nine concerts a week. The singles scheduled to be included on the tour are “The Devil Went Down To Georgia” and “Wildigger.”

STUDIO TRACKS — At The Sound Emporium in Nashville, Andy Williams returned to the studio March 4-3 to overdub vocals on a new album for CBS. Steve Popovich and Bill Justis are producing, with Billy Sherrill engineering... Jerry Reed was in the studio March 4 to record a self-produced jingle for Laredo Boots... Margo Smith and Rex Allen, Jr. have recorded another duet, with Carl Allen producing and Carl T. Edleff engineering. It’s titled “White The Feeling’s Good”... And finally, engineer Bob StewInstalling has joined the staff of Sound Emporium. He formerly worked at Magnecom, Inc. Alloy Records will release its first album on May 17 at the Tennessee Theater, which will feature Robert Allen, Billy Grimes and Zigzagger, as well as Thoroughbred and Steele. The live show will be $4.50 each. Portions of the proceeds will be used to establish the Rock ‘n Roll Historical Foundation, a non-profit organization that will oversee the creation of a rock ‘n roll museum in Nashville.

OFFICIAL SPOKESPERSON — Margo Smith will be the country music industry’s spokesperson at the upcoming Patsy Cline Memorial Service, scheduled for May 1 at the Veterans Memorial Park in Winchester, Va. Additionally, Smith is scheduled to be the Firefigther’s Marshall of the World’s Largest Firefigthers’ Parade later that same day in Winchester.

DAVIS ON RECORD AND FILM — Mac Davis’ latest movie, Cheaper To Keep Her, premiered on the West Coast March 15. The follow-up to his acting debut in North E’llas, Forty comes Davis as a recently divorced private detective. Noted Davis, “It’s a small movie because it’s a very different role than the one I had in North Dallas Forty. This time I play the leading man.” Meanwhile, his singing career continues on the upswing with this current single, “Hooked On Music,” moving up to #20 on the Top 100 Country Singles chart.

Jennifer vanhul

CASH BOX/March 28, 1981
Friends

Roll

Country

Cash

Storms

Point

A

Keep

Hideaway

KBMY/Billings

It's 40

“Programming for the Twelve Week Book,” which featured Arbitron’s Ridgeway, and a somewhat heated discussion on “The Magic of Radio, Records and Trades — Polymag Works.”

Keynote speaker Arthur Godfrey received a number of requests for an encore, following which he stressed the importance of the one-on-one style of broadcasting he developed in the early stages of his long radio career. “If a rapport is established between the disc jockey and the listener, then you have captured that listener’s undivided attention,” he said.

Other highlights of the seminar included a video presentation on country music by the Country Music Assn., prior to which the presenters addressed a very definite subject — home taping and what radio can do to help prevent it. Their own special brand of wit and humor, the Statlers drove home a point without alienating the numerous radio representatives.

An artist/registered cocktail reception kicked off the seminar March 12 with such artists as Dolly Parton, Jerry Lee Lewis, Dottie West, Cristy Lane, Alabama, the Shoppe, Bill Wence, Gail Davies, Jacky Ward, T.G. Sheppard and others in attendance.

Radio Seminar Stresses Hard Facts

NASHVILLE — Traditionally, the New Faces Fete is an annual event designed to give the younger artists a chance to be heard at the Country Radio Seminar, designed to expose new artists to a somewhat captive audience — in this year’s case, a newly targeted audience that included more than 400 representatives of radio plus members of the press and music industry.

The lineup of featured 10 acts included several singles that have performed well on charts as well as a few singles which are becoming chartbusters. The seminar also featured several singles which have been chartbusters for the last 10 years.

Singer/songwriter Roger Bowling took the stage next and performed his last MCA single, “Top Of The Pines,” and his latest single, “A Little Bit Of Heaven.” Following Bowling, an ebullient Deborah Allen sang her last single, “Nobody’s Fool,” and the gossip-ted “Next To You” from her current Capitol album, “Trouble in Paradise.”

The main attraction of the evening was The Statler Brothers’ performance of their most recent Capitol single, “In Little Town In Texas” and their upcoming single, “Good Old Girl.”

In Little Town In Texas” and their upcoming single, “Good Old Girl.”

John Gray

The Country Mike ‘Reach for Country’ Marketing Campaign Set — ABC Radio’s Marketing Services department has announced the completion of a Marketing Services campaign aimed at country formatted radio entitled “Reach For Country.” Under recent agreements, the campaign will be broadcast via Bonneville Broadcast Consultants. Each station’s promotion package will include customized television commercials, plus outdoor and print advertising.

The television commercials were hosted by Country Music Association, featuring major country artists’ touring buses and is customized to meet a particular station’s sound and call letter identification, as well as coinciding with a certain station’s “positioning” objectives. According to Robert Camber, head of ABC’s Marketing Services Division, “We can highlight a particular artist or group with which a radio station may want to be more closely associated. This kind of flexibility is unique in the developing area of syndicated promotions.” For further information contact ABC Radio, (212) 687-5923.

Personal Profile — in memory of KCEY/Modesto music director John Gray, Cash Box would like to pay final tribute by reprinting the Personal Profile that appeared from the issue dated Nov. 26, 1980: “John Gray developed his own unique style by listening and learning from other people’s shows, creating, in particular, KLC/Alameda’s Jay Lawrence. Becoming comfortable with his own distinctive radio attributes, Gray took on the morning slot with KN/KS/Hanford, Calif., while he worked his way to the afternoon position and then handled the music director responsibilities. Following an all-night stint keeping the truckers company at KTOM/Salinas, Calif., he spent two productive years doing mid-days, then mornings, as well as assisting the music director at KFET/Reno. Eleven months ago, Gray moved back to California and began working mornings at KCEY/Modesto. In one month, he took over the music chores and switched back to mid-days, as the Arb ratings took a dramatic upturn in the process. The most recent book shows a rise in women listeners by 54 percent, and men by 417 percent. Gray not only belongs to the Academy of Country Music as a disc jockey, he is a member of BMI as an upcoming songwriter.

CFGM Aids Buddy Holly Special — CFGM/Toronto obtained exclusive broadcast rights in the Toronto area to air the Buddy Holly Special, a syndicated program from Creative Media out of Los Angeles. The four-hour special was heard in its entirety March 22, and featured the artist for his early years as a country stylist through his dramatic, however brief, rise to stardom.

WHK Joins Variety Club Telethon — Gary Dee, Joe Finnan, and “Willie” Wilkins, air personalities of WHK/Cleveland, joined the telethon to host the Variety Club Telethon, 153.38 appeared at the WKJQ/Telton, while Finnan and Wilkins did live remotes from various Cleveland area malls. All proceeds from the Telethon were donated to Limbs for Children, Ohio Boys Town, the Parent Volunteer Assn. for Mentally Retarded Children, and the Cleveland Red Cross.

WSM-AM/FM Moves To Opryland — R.L. Wager, chairman of the board and chief executive officer of NLT Corp., has announced plans to sell WSM-AM/FM, affiliate of WSM, Inc., for $1 million, and will move to the Opryland complex which includes Opryland U.S.A., the Grand Ole Opry, Opryland Prod., and the Opryland Hotel and Convention Center, all subsidiaries of NLT Corp.

Radio Opening — radio station WNG/Panama City, Fla., has opened for a mass appeal air personality. The station’s format is a news/talk format.

Country Mike

Programmers Pick

Len Anthony

WPL/Atlanta

It’s A Lovely, Lovely World — David Davis

Suzanne Benson

WMAQ/Chicago

Footprints In The Sand — Edgel Groves

Tom Newman

KGA/Spartanburg

It’s A Lovely, Lovely World — David Davis

LeE Phillips

WKM/Flint

Footprints In The Sand — Edgel Groves

Ron West

KSD/San Diego

I’m Just An Old Chunk Of Coal (But I’m Gonna Be A Diamond Someday) — John Anderson

John Brejot

WKHY/New York

Friends — Razzie Bailey

Ross Corson

KBMY/Billings

Just A Country Boy — Rex Allen, Jr.

Bill Pyne

WQKY/St. Petersburg

Friends — Razzie Bailey

Dale Eichler

KWF/T Dodge

A Million Old Goodbyes — Mel Tillis

Chuck Logan

KZRY/Albuquerque

I’m Just An Old Chunk Of Coal (But I’m Gonna Be A Diamond Someday) — John Anderson

John Buchanan

KNX/Pasadena

A Million Old Goodbyes — Mel Tillis

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JAZZ ALBUM PICKS

UNCHARTED WATERS — Fred Raulston — Inner City IC 1085 — Producer: Fred Raulston — List: 8.98

This album, the second from vibraphonist Fred Raulston, does much for demonstrating the versatility of the Washington-based leader. Less ethereal than one might expect, the sound is expansive and varied, with marimbas and steel drums included in the group's arsenal. Drummer Keith Terry is a particular stand-out, and Raulston's incorporation of Coltrane licks pushes the mood and tone of his instrument into these "uncharted waters." A record for everyone.

BEYOND A DREAM — Pharoah Sanders and Norman Connors — Arista Novus AN 3021 — Producers: Michael Cuscuna and Norman Connors — List: 8.98

Recorded live at Montreux in '78, this is the honkin', scronin' Sanders of old, despite his absence on much of the record. Buzzy Jones is the other saxophonist, and he's good enough to keep objections to a minimum. A "End of the Road" ( refrain for pianist Bobby Lyle, which leaves Sanders with about seven minutes worth of playing time. Connors is the center of a three-man percussion battery, and the steady African pulse is a far cry from his later direction.


Paul Cacula's piercing Troyes into the upper registers of his trumpet are deftly enhanced by the half-speed mastering of this pressing. With protege vocalist Janine Campoe, the hornblower explores a broad range of pop material in the big band brusque context. Best tunes are "Don't Let The Sun Go Down On Me" and Edgar Winter's "Frankenstein."


The near-legendary New York club band finally gets it down on disc, and independent label Editions EG takes another step in establishing itself as a haven for more daring musicians. Studio ace Teo Macero is here as producer, and saxophonist John Lurie and NYU guitarist Arto Lindsay set the tone with mixed results. More titillating than stimulating, the homages to point up the Lizards shortcomings — they're not far out as the master. Worth hearing, though.

ALLEN VIZZUTTI — Headfirst HF 9700 — Producer: Al Vizzutti — List: 8.98 — Digitally Mastered

Vizzutti's sharp, tight trumpet/ flugelhorn attack blends the best sounds of contemporary jazz potpourri for fresh music, made more distinct by the work of touring partners Chick Corea, Sunny Brunel and key colleagues. Best cuts on this debut album for the artist and label are "In The Pocket," "Zig Zag" and "Sunflower Fields." Guests saxophonist Joe Farrell complements Vizzutti's work marvelously.

SOUNDS INCREDIBLE — Eddie Harris — Angelaco AN 3002 — Producer: Esmond Edwards — List: 7.98

New Indian-based record label meets the market with this, its first of three planned LP's by saxophonist Harris. Fans of the jazz mainstay won't be disappointed; the identifiable sound here is sans comedy routines but sporting a competent rhythm section. "You Know It's Wrong," and "Singing My Way Away" are the high points.
Sonet Becomes Second U.K. Label To Offer LP/Blank Tape Cassettes

LONDON — A second British label, Sonet Records, has announced that it will market cassettes like the Island One Plus One cassettes — in this case, Sonet will offer cassettes that may be played continuously on one side and blank tape on the other. Dubbed “C Free,” Sonet’s initial releases will include Elvis Costello’s “Mya Can Rock And Roll” and “More George Thorogood.”

The Island One Plus One format has drawn extensive criticism from the British Phonographic Industry (BPI) as an encouragement to home taping (Cash Box, March 7). However Island head Chris Blackwell has indicated that the company will go ahead with its plans to market the One Plus One both in the U.K. and abroad (Cash Box, March 21).

Sonet U.K. managing director Rod Buckle echoed Blackwell’s support of the concept by saying, “Anyone opposed to this scheme is simply playing into the hands of American plastic manufacturers and Far

CRIA Urges Stiffer Copyright Act Penalties

LOS ANGELES — Stiffer penalties for infringement of copyright laws are being urged by the Canadian Recording Industry Ass’n (CRIA) anti-piracy office recently. No specific penalties were proposed.

According to spokesmen for the CRIA, encouraging prosecution and upgrading delinquent prosecutors are the formidable challenges facing the anti-piracy office. The group is now lobbying for more stringent penalties, but the government department in charge has already seen interim changes in the Copyright Act to ease the problem, instead opting for total revision and presentation of a complete package.

Currently, the maximum penalty for conviction of manufacturing and selling illegal recordings is $20 Canadian per piece.

The most recent investigation by the anti-piracy office, done in conjunction with the Metropolitan Police Department and CBS Records Canada Ltd., involved searches of six manufacturing plants near Toronto and the arrest of 24 men. More than 50,000 album jackets and 150 completed LPs by the Everly Brothers, titled “Living Legends,” on Warwick Records, in a separate search in Ottawa, 2,000 more discs and another 6,700 Canadian pressings were seized by FBI agents.

CRIA officials estimate that the Canadian recording industry loses from 5-10% gross due to counterfeiting, and with the higher percentage loss accrued, losses of more than $50 million.

Features

Eastern bandits who will eagerly pick up the blank tape business, which is not going to improve, have the choice of licensing or choosing to act like legitimate obstetricians. Buckle added that he wasn’t concerned with the reaction of the BPI, since Sonet had let its member companies know that they would be a blank tape in what he termed “a protest over the arbitrary way they (the BPI) are intending to police their own cassettes’ suggestions on controlling ‘chart hying.’”

(While well-publicized accusations that a number of single-label independent salesmen were involved in a variety of schemes to manipulate the weekly charts by providing extra promotional goods, food, clothing, drugs and other amenities to retailers in return for favorable reports to the charts — a practice known as “chart hying” — the BPI was strongly criticized by many independent labels that felt strong penalties should have been imposed on offenders. (Cash Box, Nov. 8, 1980) When the BPI failed to suspend or penalize certain offenders, a number of small labels, led by RCA, let their BPI memberships lapse.)

Buckle also has criticized the British Musical Research Bureau (BMRB), the official chart compiling company, for giving Sonet’s products from the charts would result in legal action.

In response, a BPI spokesman reiterated the association’s policy of “deploying any means necessary to prevent that act which actively encourages home taping.”

Country Awards Top Australian Festival

MELBOURNE — At the annual Australian Country Music Awards, held recently in Tamworth, New South Wales, Melbourne country singer Johnny Green, an award-winning vocalist of the year. Only a week before, Chester had won the Best Male Vocalist award at the Southern Hemisphere Country Music Awards held at the Sydney Myer Music Bowl in Melbourne. Chester won the awards for his single “Rebecca.”

Tasmania’s Jean Stafford was named Best Female Vocalist at the Tamworth awards and veteran Slim Dux won two awards at this year’s Country Music Awards, winning Lipton’s Seltzer Record for his LP “The Man Who Stoodies The Lead.”

Chester’s “Mammy’s New Best New Talent award, Alan Caswell, won the Best position this year with “One Armed Bandit.”

Sydney’s Grand Junction was named Best Group, and The Bushwackers won the Best Instrumental category. More than 30,000 people attended the 10-day Tamworth Country Music Festival, which culminated with the awards, broadcast live on more than 50 radio stations in Australia and Papua, New Guinea.

INTERNATIONAL BESTSELLERS

Argentina

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<th>TOP TEN 45s</th>
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<tr>
<td>1. Another One Elles The Dust — Queen — EMI</td>
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<td>2. Aplio Dun — Angela Carrasco — Microfon</td>
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<td>3. Woman In Love — Barbra Streisand — CBS</td>
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<td>4. Tromp — Chulita — EMI</td>
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<td>5. Lanza Perfume — Rita Lee — RCA</td>
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<td>6. Cuando Falamos Amantes — Tormenta — Microfon</td>
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<td>7. The Gambler — Kenny Rogers — EMI</td>
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<td>8. Don’t Stand So Close To Me — The Police — CBS</td>
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<td>9. Pedal — Ringo Starr — RCA</td>
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<td>10. Solo Tu Solo Yo — Toto Cutugno — Intercord</td>
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AUSTRALIA

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<td>1. Counting The Boat — The Swingers — Mushroom</td>
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<td>2. Antimix — Adam And The Ants — CBS</td>
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<td>3. We Win, You Lose — The Boxers — EMI</td>
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<td>4. Stop The Cavalry — Janna Lewis — Stiff</td>
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<td>5. When I Call Your Name — Diana Ross — Motown</td>
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<td>6. Lucky — Gary Barlow — EMI</td>
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<td>7. Always — Willie Nelson — EMI</td>
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<td>8. Love Me For A Second Time — Bryan McMillan — RCA</td>
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ITALY

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<td>1. Per Elisa — Alice — EMI</td>
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<td>2. Allora Che — Andrea Doria — Philips</td>
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<tr>
<td>3. Woman In Love — Barbra Streisand — CBS</td>
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<tr>
<td>4. Corvo A Primavera — CBS</td>
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<td>5. Gioia Jolier — Claudio Cacciatore — Hit Mania</td>
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<td>6. Hey — Julio Iglesias — RCA</td>
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<td>7. La Mia Anima — Roberta Bello — RCA</td>
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<td>8. Master Blaster (Jammie) — Simona Water — Motown</td>
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<td>9. Al Di Non L’Aria Del Lago — EMI</td>
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<td>10. Anna Del Capello — Frigatti Del Capelli Rossi — CBS</td>
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INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Francisco Vidal, vice president of Tonodisc, traveled to the United States to sign a publishing and merchandising contract with Marvel Comics, Inc., the world’s largest comic book and other product for the kiddle market. It is the first time in the Argentinian show biz scene that a record company has broadened its action into this field, although some attempts have been made in the past. Tonodisc has also signed Vidoes of Elvis Presley, a deal reported in the recent MIDEM gathering in Cannes.

EMI is preparing a sales and promotion campaign in Villa Carlos Paz, a province of Cordoba. It will mark the opening of the 1981 sales season, and will define the revamped of the organization, which will start last month. The company has a big smash recently with the visit of top group Queen, which filled the Veluz Stadium.

K-tel topper Alan Cordover recently visited Buenos Aires to hold talks with Ruben Aprila, head of interdisc, its licensee here. The operation of Interdisc with the local TV stations (mainly AGT) has been very successful. Recent estimations put Interdisc’s sales at the $15,000,000 dollars monthly level.

RCA’s artist Jarlo is returning to Buenos Aires in May. Jarlo, who was previously established in France, where he is very successful, will select shooting spots for a TV program for Radio Tele Luxembourg, to be produced next August on location. This program will also appear on local TV programs, before returning to Europe.

K-tel topper Alan Cordover has been appointed general manager of Phonogram, reporting to John Lear, managing director of the company, Maximo Rubinstein, administrator of the label. He has been assigned a new post at the Philips branch here.

American Recording has started an ambitious expansion plan, which will include an investment of nearly a $1.5M. A new plant to produce C-0s will be built, and the tape duplicating equipment renewed. Under this scheme, AR would be the leading tape duplicating company in this market.

Australia

MELBOURNE — CBS Records has celebrated the signing of a marketing and distribution deal with Virgin Records by releasing 19 albums, nine singles and a Special Edition Virgin sampler. The deal was negotiated late last year by Virgin executive Laurie Dunn during a visit to Australia. Virgin originally was handled by Wanda Records, which let the contract lapse, and was then picked up for a time by independent distributor Musicland, obviously as an interim measure. CBS has launched the Virgin catalog in a big way, with extensive print advertising and retailer promos. And ahead of the launch comes the big heat chart action for Japan and XTC (XTC had previously been handled locally by Festival Records) .

New Zealand singer Eva Cassidy is currently in the studios recording a new album, to be produced by American Peter McInn. She’s also putting together a band for touring, which will include her husband guitarist, Brent Thomas.

Split Enz has finally settled plans for releases of new albums, which will have different titles depending on the territory in which it is released. In Australia, it will be “Corroboree,” in the U.S. and Europe, “Jamboree,” and in New Zealand, “Whata” — all synonymous with getting together and having a good time. The LP will be released late this month by Mushroom Records locally and A&M elsewhere. Meantime, the group’s drummer, Englishman Malcolm Green, is said to be replaced by percussionist Noel Crombie. Shortly before the announcement of Green’s departure, he released a solo single on Mushroom Records appropriately titled “What’s Mushroom.” Green has doubtless trusts the other members don’t. The new Split Enz album, produced by David Moxley, is late this year, and it is said to mark a progression on the “True Colours” set, which has sold more than 200,000 copies locally.

EMI Records, whose custom pressing section has virtually been under siege the past two years or so from acts wanting to press press pressess less, has been responded by setting up distribution for the indies. Retailers will now be able to order direct from the label, who will switch on problems facing independents.

Australasian Crawly is currently in EMI’s Sydney studio with producer Peter Dawkins to record the follow-up to the double platinum “Boys Light Up.” The new album is scheduled for mid-year release.

To acquire The Police from Britain, Festival Records issued an limited edition of the “Zenyatta Mondatta” album pressed in green vinyl accompanied a 60-page color fanzine so far... . CBS Records is continuing to increase its shares in local talent with the signing of Melbourne-based New York quintet Michael with New York-based singer Julie De Reu. The group previously released a single on the Polydor label but has done a label switch in recent months. The group has good things for them this year... .

Cold Chisel is about to release the follow-up album “Swingshift,” for WEA Records, while awaiting U.S. reaction to its excellent chartbusting album, “East,” released in America and Canada by Atlantic. The
group hopes to tour soon, depending on response to the LP.

Members of The Sherbs are keeping a low profile in 1971, except for "The guano" tour. The band is also involved in other projects, including a new album with The Biggy Band, "Stumbling Block: The Last of the Family," and a new EP, "The Guano Murders," featuring a cover of "The Guano Murders" by The guano.

The band is currently working on a new album, "The Guano Murders," which is expected to be released later this year. The EP, "The Guano Murders," was recorded in London and produced by The guano.

The band is also planning a North American tour later this year, including dates in Canada and the United States. The tour will feature a new set list, with covers of classic guano songs, as well as new material. The band is also planning a European tour later this year, including dates in the United Kingdom and France.

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Upbeat View Of Home Video Potential Highlights 11th ITA

(soundviews)
A BALANCED OUTLOOK AT ITA SEMINAR — The weather in Hollywood, Fla. March 15-18 for the International Tape/Disc Assn. seminar, “Audio/Video Update — 1981,” was partly sunny, as were most of the forecasts for both the immediate and long-range future of home video. Both keynote John Clint, vice president of Warner Bros. and Senator Abe Ribicoff, in a speech on “Deregulation In The '80s,” indicated that the country’s overall economic climate in the first half of the decade will largely depend on the acceptance and effectiveness of President Reagan’s cost cutting measures, the returns of which will be the “fuel” for the industry’s engine of growth. Nevertheless, a large percentage of the nation’s top video execs and business analysts at the ITA expressed almost unreserved optimism towards the market’s ever-blooming potential. One of the general feeling was analyst Ted Anderson of Argus Research, who, in a talk entitled “The Future of the Home Video,” stated that he believes the greatest risk now lies in an overly conservative forecast, despite the strong revenue projection of major of his Wall Street colleagues. While ITA’s awarding of 30 Golden Videocassette honors, nearly triple the number of ITA awards given in ’80, helped underscore the bright atmosphere, a note of caution came from a few quarters. Bell and Howell’s Touring Van, featuring a new Philips disc system, was put on display, which that home video was still a fragile, emerging new industry with “a high degree of uncertainty,” reiterated Anderson. Richard F. O’Brion, executive vice president of U.S. JVC Corp., added that many sectors of the business, while growing fast, are still facing “growing pains” in the early stages of the market and that “they are well past the halfway point in their lives.” The development of Sony, Matsushita and Hitachi microvideo systems, as well as the introduction of Technicolor’s 1-inch mini system, will undoubtedly raise many more questions as to the future of the video marketplace, Anderson added.

Live and in Digital — National Public Radio (NPR) affiliate KQED-FM’s Fred Krock (tv), chief engineer, and music director Victor Limon demonstrate the Sony “Champion” videocassette player and the station’s recording and delayed “live” symphony broadcasts.

“A much too hasty” approach to the video market. Quasar’s Dick Mentzinger added that “nobody has yet been able to sufficiently define the market” or to understand “the extraordinary rate of technological change. Taking Mentzinger’s thoughts one step further was Sharp’s Robert Whitfield Jr., executive vice president. “The beta and VHS VCR formats are a race of ‘future dinosaurs’ of the industry, the video disc will have a ‘profound effect’ on the direction of the market. In view of the fact that Panasonic has moved to replace the mini-disc system in the Video High Density (VHD) format in the U.S. sometime during the first quarter of ’82, the pro-disc stance was not unexpected. However, Televison Digest’s Dave Lachenbruch agreed in his talk on future technologies, “Boycotting the VCR and VHS share the same fate,” that Beta VHS will win this battle, in terms of market share, and that VHS and VHS, and of course the VHD disc is still unproven on the mass market where consumer confidence will be a key concern. But judging from the “full-speed-ahead” attitudes of most manufacturers in Florida, the positive signs in home video fail to be dampened, and all agree that the market is in the process of maturing. And while the home video puzzle continues to become more complex...on a lighter note, we’d like to add that all of you who have been waiting with bated breath for the results of the National Video Campaign should have a great big smile on your faces and be able to declare that the year, can rest easy now. NVC’S Robert Reed announced that Molasses and the American Heritage, which depicts “scenes from American History as the story of America,” will Include a free offer just for the next issue...and those VTRs just keep on selling — February, usually a pretty slack month for sales of consumer electronics goods, showed some more impressive sales gains for videocassette recorders. Last month, 85,721 units went to dealers, an increase of 56% over the February figure of 55,262 units for January. The selection was the highest for the first eight weeks of ’81 to 165,558. This figure represents a 73.5% boost above the 95,420 units sold during the first two months of ’80.

Face Dancing with the WHO — Look for rock supergroup The Who to enter the home video arena in the near future via a production deal in the U.K. between Picture Palace Prod. and the Curbishley/Baird company. Curbishley/Baird, which has already produced the film Quadrophonia and the Roger Daltry starrer McVicar for Who Films Ltd., is said to be working on a video based on the cover concept from the band’s newly-released LP, “Face Dances,” as the first release under the pact. The video will utilize 15 paintings by such artists as Peter Blake and David Hockney, who helped create the album’s cover graphics. The studio number of the band’s encore concert will be included in the package, and a reception with the artists and painters will be part of the 25-minute video. Worldwide distribution is planned, as well as selected theatre and television screenings. Don’t be too surprised to see it wind up on Warner Bros. and Shaw Worldvision’s release list. In mid June, the video will be exclusive to the U.K. market, while in the U.S., it is slated to cut a videocassette and LP late in 91. It will be produced for Clean Cuts, Inc. and Clean Cuts Records. Karl Video Corp. has put its plans to release a series of NBC-TV special series on ice for the time being, but it will market a couple of “how to” cooking videos featuring the Galloping Gourmet. Karl has also begun simultaneous release of videocassette titles with Warner Home Video in the U.S., starting with an initial 11-title offering earlier this month. The release now well WEA Video’s catalog to 57.

Michael Glynn

RCA Begins National SelectaVision Roll-Out

(continued from page 2)

an attempt to cash in on the August, he continued by saying that RCA plans to put approximately 120 new titles into the distribution pipeline each following quarter.

RCA dealers are expected to stock anywhere from 15 to 60 of the available titles in the initial catalog, according to Schlosser, who said RCA’s Quick Delivery Service (QDS) will enable both the company and retailers to respond to demand for any title immediately. The customer can receive the title via UPS or directly from the dealer.

Between March 12 and 19, the first 15,000 players were shipped to dealers, leaving the company a “one week distribution window,” said Schlosser, to receive the players and total players will be distributed to dealers this month.

RCA will be relying heavily on a long-range advertising campaign, themed “Bring The Magic Home,” which began the week of March 16 with teaser ads in television and print media. The campaign has continued March 22 with television advertising on all major television networks between 9 p.m. and 10 p.m., reaching approximately 46 million U.S. households, according to Schlosser.

Additional 1,600 two-color, nine-page black and white magazine feature scheduled nationally will continue to air in the marketing of the videodisc system. RCA expects to sell 200,000 players and two million discs by the end of 1981.

force the program. “We have recently received a number of inquiries from the Video Station affiliate in Riverside, California, one of the key elements of the settle- ment arrangement, that it be allowed to place a sign in the window saying he is no longer associated with Disney.”

Jimirro, who has bolstered the program with new top video titles, is due to announce new programming at the Consumer Electronics Show in June.

In a recent interview, he said that with "lightweight" VCR and TV consoles, which weighs approximately 21 lb, the firm’s president, Black Minor, announced that the company will shortly release a one hour videocassette in the new format. The recorder itself weighs only 21 lb, and that company will “do (everything) possible to help producers support the new format.” He added, "thus abiding to that "lightweight" mini and micro VCR systems "will expand the industry by opening up a whole new range of uses, and offer new possibilities.

Sony’s J. Philip Stack and Bank of America’s Nick Luppia expanded on Wind- sor's ideas and noted that change and interaction between business and home video by illustrating how Sony’s disc system, with computer storage and retrieval capabilities, could be transferred to home or industrial usage. Stack stressed that there are “unlimited expansion possibilities” for such new additions, while Luppia presented a videotape that highlighted the Bank of America’s utilization of interactive video systems in training procedures.

In the opening combined audio/video session the morning of March 17, K.T. Townsend, director of new products and Programs, and Ken Tamaki, Sony Corp. of America executive vice president, both pointed out that consumer has benefited from the competition between the two VCR formats, further noting that technological innovations such as Sony’s lightweight mini-disc system will help the cause of expanding the market.

1981 will be a turning point for the VCR, said Townsend by saying that costs of the new format, multi-capability videocassette recorders, and the price must come down in order for the VCR to compete effectively. The VHS VCR formats are a serious step in that direction. We are com- mitted to supporting the duplicators and, of course, the Beta format. I can assure you that Beta will be here in the future. In fact, it is the future.”

In announcing Sharp’s adoption of the VHD disc system, Robert Whitehouse, the firm’s general manager, TV/VTR division, told attendees that the company would in- troduce a disc player as early as this quarter in the U.S. during the first quarter of 1982. He cited the potential “cost improvement” of the disc format by saying that is 10% (of) the VHS VHD system and multi-feature capabilities, as well as stereo/PCM digital functions, of the VHD format as the key reasons for the choice of the VHD format.

VHD Progress

The hardware factors seem to be over, but the software factors are an unknown until recently,” said Whitehouse. "One of our main concerns with the VHD cam- will, by the end of 1981, have a library of comparable size and quality to other formats.”

Whitehouse concluded by saying that Sharp would not announce specifications, design and pricing of the player system until "after the show," which is expected for the Summer CES.

RAW TEXT_END
How 'Bout Us - CHAMPION - COLUMBIA JC 37008
Breaking out of: Baltimore/Washington, St. Louis, Detroit, Pittsburgh, Cincinnati, Columbus, Memphis, Miami, Atlanta, New Orleans, Los Angeles, Seattle, Philadelphia, Houston.
RADIO: How 'Bout Us (45): #36 Bullet, Top 100 Singles Chart; #13 Bullet, Black Contemporary Singles Chart.
MERCHANDISING AIDS: 2x2 Cover Blowup, Logos, Album Cover Flats.

Part Y' Til You're Broke - RUFUS - MCA 5159
RADIO: Tonight We Love (45): #54 Bullet, Black Contemporary Singles Chart.
MERCHANDISING AIDS: 1x1 Flats, 16x24 LP Announcement Poster, Multi Use Counter/Wall Display, Header Cards, Mobiles.

The Skill - The Sherbs - ATCO SD 39-137
Breaking out of: Cleveland, Buffalo, Minneapolis, St. Louis, Chicago, Dallas, Houston, Atlanta, Charlotte, Denver, Phoenix, Hartford, Boston.
RADIO: I Have The Skill (45): #91, Top 100 Singles Chart; Steadily Increasing Rock Album Airplay.
MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats.

The Flimsouls - Planet Elektra P-13
Breaking out of: Cleveland, Chicago, St. Louis, Minneapolis, New Haven, New York, Miami, Dallas, Oklahoma City, Houston.
RADIO: Steadily Increasing Rock Album Airplay; Good Initial Top 40 Response To "Now" Single.
MERCHANDISING AIDS: 1x1 Flats, Four Foot Banners, Two Foot Banners.

Spirit of St. Louis - Ellen Foley - CLEVELAND INTERNATIONAL/CBS 6684
Breaking out of: Cleveland, Chicago, St. Louis, Boston, New York, Atlanta, Oklahoma City, San Francisco.
RADIO: Fair Rock Album Airplay.
MERCHANDISING AIDS: 32x48 Poster, Album Flats.

Hardware - Krokus - Ariola/Arista OL 1508
Breaking out of: St. Louis, Milwaukee, Cleveland, Portland, Seattle, Los Angeles, Phoenix, Atlanta, Hartford, Baltimore/Washington.
RADIO: #8 Most Added Album, Rock Album Radio Report; #5 Most Added Last Week.
MERCHANDISING AIDS: 2x3 Poster, 1x1 Flats.

Perfect Fit - Jerry Knight - A&M SP 4843
RADIO: Perfect Fit (45): #15, Black Contemporary Singles Chart.
MERCHANDISING AIDS: Posters, LP Cover Flat, Personalized Picture Flat, Signature Flat.

*Rack Jobbers Expect Steady Growth During Rest Of 1981*

(continued from page 6) returns ceiling in one month, the balance returns allowance is extended to the next month's returns credit. Conversely, returns falling over the 22% median are applied to the following month's returns credit. Similarly, RCA has a 22% returns credit which in the preceding four months' average gross sales, PolyGram returns ceiling is set at 22% for the racks. Use of such returns ceiling gives many racks and their accounts an opportunity to take more chances when ordering stock," said John Kaplan, executive vice president at the Handelman Company, who also predicted a 20% increase in business for the firm during 1981.

Kaplan said that one of the biggest advantages offered by more liberal returns ceilings was that greater inventory control could be exercised.

Inventory Control

The rack accounts' major concern is inventory turnover, according to Jacobs, who also said that Knox Record Rack "scans stores with a computer to take a sales inventory and get a better picture of what albums are happening."

Okinow said that closer inventory control can help identify trends earlier and to help make adjustments in buying.

"It, for instance, the taste in music goes to the adult/contemporary, we're ready to supply the demand," he said. "Our computer read-out allows us to shift our inventory to music areas that are selling."

In regards to a shift in music tastes and how it could effect consumer activity at the racks, Williamson said, "The drop-off of rock 'n' roll sales at the rack is not really a problem, because we are selling the softer, more adult/contemporary sounds to the same audience that now has different tastes."

Another trend that has enhanced rack sales is the continuing growth of country music, according to Okinow, who said, "Country records are being bought by country product is not the type who go browsing at a free-standing store. Because country is such a popular item now, it has more appeal for the impulse buyer who is important to a rack's business."

But Kaplan was more pessimistic about the sales music has created the sales we thought we could get with their current popularity," he said. "There's currently a lot of country on the pop charts, but I haven't taken hold the way we thought."

In an effort to complement record sales, Okinow said, "We have done well with kid-die product and cutouts, and mass merchandising remains a good location for country product.

"But superstar hits are absolutely necessary to have terrific sales," he added.

Kaplan added that the video business was good during late 1980 due to the deluge of superstar releases, but that since then business has cooled a little "because we need the hit product again."

All those contacted agreed that competition for the disposable consumer dollar is thick, even though the rack business has returned to a steady pace.

"Business looks better, but the economy has gone to change," said Okinow. "You have problems like unemployment and rampant inflation that are causing people to make choices and leaving them with less discretionary income."

"Higher taxes, food prices and transportation costs are taking money away from the industry," he added.

He added that the problem is further compounded by the Copyright Royalty Tribunal's (CRT) recent raising of the mechanical royalty rate from 2.75 cents per song to four cents per song, which becomes effective July 31.

"The change in the mechanical rate this summer is going to cause even more price increases," Okinow predicted.

"Records are not like food, clothing and housing, and we're finding as the price of records goes up your unit sales are continuing to drop," added Jacobs.

Some of those contacted hope that, eventually, the burgeoning video market will be a viable sales force in mass merchandising outlets, but also realize that consumer confusion must be dispelled first.

"Because of the different configurations in hardware and software, video remains a specialty store market," said Kaplan, adding that RCA has been actively seeking from mass merchandisers for its RCA SelectaVision video disc and player.

While Kaplan said that Handelman is looking to join the video market, he maintained that the video market must be standardized, or the "average consumer will not make the decision to buy video."
Rock-Ola Is Granted Injunction in Video Game Infringement Lawsuit

FRANKFURT, Germany — During the recent West German Coin Machine Exhibi-
tion (AMOA), that was held here, Rock-Ola Manufacturing Corp. was granted a tem-
porary injunction by the State Court of Frankfurt, restraining the German
company, Video Game GMBH from further dis-
tribution and sale of the video game marketed under the name of “Space Cas-
tle.”
The injunction followed action taken by Dr. David R. Rockola.
Rock-Ola’s attorneys were able to prove to the satisfaction of the court that Video Game GMBH had infringed
Rock-Ola’s rights in the Star Castle video game, for which Rock-Ola had been gran-
ted a invalid action against the company in April, 1982.

With the swift and determined legal ac-


cion which was taken in Frankfurt, “Rock-

Ola has very convincingly demonstrated that it is dedicated to protecting its propietary interest, those of its franchised distributors and the industry in general,” according to Dr. David R. Rockola.

“Rock-Ola has proven once again that it is ready to take action to protect its interests.”

Dr. Rockola added that he believes this is the first time an American company has taken and successfully concluded legal action against a foreign infringement of a video game.

In conclusion, Dr. Rockola said, “Rock-

Ola is proud to have been a part of this coin machine business for over a half cen-
tury and we are not about to stand idly by and allow this great industry of ours to fall into the hands of anarchistic free-for-all, in which pirating the creative works of legitimate manufacturers will become the order of the day. We are pleased to see an

The JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. I CAN’T STAND IT ERIC CLAPTON AND HIS BAND. (SBSO 95065)
2. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER. (Columbia 11-60584)
3. YOU BETTER YOU KNOW. PAUL SELLENS. (Decca 450168)
4. WALKING ON THIN ICE YOKO ONO. (Geffen GE-4960)
5. THE RUN ON RED SPEEDWAGON. (EC 19-10534)
6. THE SONG FOR مختلف. (Columbia 30616)
7. THE JUKE BOX PROGRAMMER. (Columbia 11-60584)
8. TOO MUCH TIME ON MY HANDS STYX. (A&M 2223)
9. I MISSED AGAIN PHIL COLLINS. (A&M 3879)
10. I HEAR YOU I NEVER LOVED YOU BEFORE JOHN O’BANION. (Columbia E-47125)

TOP NEW COUNTRY SINGLES

1. HEY JOE HEY JOE MOE BAND AND JACOB STAPLEY. (Columbia 11-60488)
2. PRIDE JANIE FRICKER. (Columbia 11-60489)
3. ALICE DOESN’T LOVE HERE ANYMORE BOBBY GOLDBSBO. (CBS-Curb P-2313)
4. ROLL ON MISSISSIPPI CHARLEY PRIDE. (RCA PB-12178)
5. BRIDGE OVER BROADWAY THE CAPITALS. (RCA-LP-10128)
6. I’M NOT FEELING LIKE GREG SHEPPARD. (Warner Bros. WBS-49692)
7. JUST A COUNTRY BOY REX ALLEN JR. (Warner Bros. WBS-49682)
8. COWBOYS DON’T SHOOT STRAIGHT LIKE THEY USED TO TAMMY WYNETTE. (A&M 19-11016)
9. I DON’T THINK LOVE OUGHT TO BE THAT WAY REBA MCENTIRE. (Mercury/Pol-70548)
10. NO ACES PATTIE PAGE. (Plantation PL-197)

TOP NEW B/C SINGLES

1. TAKE IT TO THE TOP KOLL THE GANG. (De-Lite/Pol-70548)
2. WHEN LOVE CALLS ATLANTIC STARR. (A&M 2313)
3. WHAT WE CAN DO IS ANY BILLIANS. (ARC-Columbia 11-60504)
4. TONIGHT WE LOVE ROUS. (MCA 5707)
5. WHAT CHA GONNA DO FOR ME CHAKA KHAN. (Warner Bros. WBS-49692)
6. BAD COMPANY ULANDA MCCULLOUGH. (Atlantic 3841)
7. WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT. (Epic 19-11009)
8. YOU’RE LYING LINX. (Columbia 11-60488)
9. CALL WHAT YOU WANT BILL SUMMERS AND SUMMERS heat. (MCA-4794)
10. LOVE IS A WAITING GAME ROBERTA FLACK AND PEABO BRYSON. (Atlantic 3843)

TOP NEW A/C SINGLES

1. MISTER SANDMAN EMMYLOU HARRIS. (Warner Bros. WBS-49684)
2. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER. (Columbia 11-60514)
3. SUKIYAKI A TASTE OF HONEY. (Capitol F-4796)
4. HOW BOUT US CHAMPAGNE. (Columbia 11-61433)
5. I LOVED EM EVERY ONE T. G. SHEPPARD. (Warner/Curb WBS-49699)

Gottlieb Names Jack Hubka To Marketing Post

CHICAGO — The appointment of Jack E. Hubka as marketing coordinator at D. Gottlieb & Co. has been announced by the company’s president, C. Marshall Caras.

Hubka joined Gottlieb in January 1976 and has been engaged in various positions in the company during his five year tenure, including production planning, inventory planning and purchasing.

In his new position, the marketing activities will include advertising, publicity and public relations, as well as distribution and customer contacts, both with the company’s regional managers and its distributors.

“We are delighted to have Jack in marketing,” commented Caras, in making the appointment, “and are confident his experience in other departments of the company will be invaluable in the sales/factory relationships. Jack will be an important part of Gottlieb’s new attitudes and major strategy, that will unfold in the next several months.”

Stern’s ‘The End’ Available As Upright

CHICAGO — Stern Electronics, Inc. has announced production of the upright model of the company’s popular new home video game, “The End.” The solid state, one- or two-player

game is available through Stern’s worldwide distributor network. It follows, “the very successful” introduction of a cocktail table model earlier this January, according to the company’s marketing director, Tom Campbell.

The End’s game theme is cosmic war-

fare, and it is portrayed in realistic, ex-

plosive action play, when viewed by a

player who is challenged by an onslaught of aliens programmed to attack and dismantle the defense base. The object is to keep the attackers before they transport the defense units to the top of the screen and activate the letters E-N-D. Rousing sound effects signal the start of the action, and exciting warfare sounds accompany play.

The machine’s artwork dramatically depicts the game theme in bold, striking design.

STERN'S 'THE END' AVAILABLE AS UPRIGHT
Gafford Promoted At Universal U.S.A.

SANTA CLARA — Paul C. Jacobs, president of Universal U.S.A., Inc., announced the promotion of Todd D. Gafford to the position of manufacturing manager, effective March 1.

Gafford formerly served as production manager of the firm. In his new position he will have responsibilities for all manufacturing operations within Universal U.S.A. These responsibilities include the planning, direction and control of production, material and inventory, plant maintenance, quality control and also allied engineering and technical services related to Universal products.

Gafford’s previous experience in video game manufacturing was developed during his tenure with both Vectorbeam, Inc. and Exidy, Inc. He joined Universal in July 1980.

Taito America Ships ‘Crazy Climber’

CHICAGO — Taito America Corp. announced the release of ‘Crazy Climber,’ a new video game that will be manufactured and marketed by Taito America through a license agreement with Nichibutsu (USA) Ltd. In making the announcement, Taito America president Jack Mittle declared, “We’re going all out with special promotions and advertising. Our test locations’ income supports the fact that Crazy Climber is one of the top games in the world market.”

In describing some of the features of the new machine, Mike Von Kennel, Taito’s sales manager, noted, “Crazy Climber is a refreshing new theme in video games. In this lighthearted, yet challenging, talking video, the player must scale a skyscraper by using the two 8-way joysticks that simulate the player’s hands. Along the way, he must avoid unique obstacles such as gorillas, birds dropping eggs, debris thrown from windows, closing windows and falling girders and signs.” he continued. “If the player stops, the game says ‘Go for it!’ or bonus points will be lost. Once the player reaches the top, grabbing a helicopter will collect bonus points and present him with the challenge of climbing three more skyscrapers, each one more difficult than the last.”

Crazy Climber will be available this month, in both upright model and the factory’s popular Trimline version. Further information may be obtained through factory distributors or by contacting Taito America.

Rock-Ola Wins Injunction

(continued from page 46)

ever increasing number of responsible and dedicated manufacturers and distributors taking a firm stand against this industry-wide problem, which must be resolved, if the continued development of new and ever more creative and profitable video games is to be assured for the future.”

Record Seminar Crowd

(continued from page 46)

the coin machine industry. The broad range of pertinent topics covered encompassed the present state of the economy, the future outlook with emphasis on defensive strategies against negative economic forces (capital budgeting, inventory planning, pricing and cash management); organizational and management practices for small business operations; and a comprehensive discussion on personal as well as business tax planning.

Cash Box/March 28, 1981
Taito America president Jack Mittel has announced that the factory's expansion program in Elk Grove Village is all swing. The factory has taken 140,000 additional square feet of space, adjacent to its present facilities, to allow for considerably expanded production areas and more parking space as well, for a total of about 260,000 ft.². "And we need it," he said, to accommodate the firm's growing operation. Taito America is doing extremely well with the recently debuted "Space Invaders Trimline," which offers the historic video game in a different cabinet configuration. Also in delivery is the new "Crazy Climber" video game, under exclusive license for the North American market from Nichibutsu of Japan.

The new model is being produced in both standard upright and Trimline cabinets. BUSINESS IS EXCELLENT at Empire Dist., Inc., as we learned from president Jerry Marcus. However, "operators are much more selective in buying," he pointed out, and the "hits" are the biggest sellers, "Instead of taking marginal games as filler pieces, operators are doubling up and tripling their purchases of hit games," according to Marcus. Everybody wants it, and a wide variety of pinball machines aren't being well represented in the video market. The big problem, he added, is that "deliveries from the factories have been very slow," Marcus also noted that the jukebox business has been picking up nicely of late, thanks to increasing interest in the Hit-Ola 481 Max 2 and pin sales as well.

MIDWAY'S SERVICE Chief Andy Ducky advised of a slight change of dates in the factory's current school schedule. The Roth Novelties school, originally scheduled for May 13-14 (Cash Box, March 14) in Wilkes Barre, Pa., has been switched to April 30. Ops in the area may contact Roth Novelties for further details.

THOSE ORDERS KEEP POURING IN at Williams Electronics, Inc., for the factory's red hot "Defender" video game. A fabulous piece — and, as company exec Nancy Goodwin noted, the factory is buying hard to ship them out as fast as possible. The cocktail table version of "Defender" is expected to be sample shipped very soon, she added. The table is attractively designed in simple woodgrain finish with a base that can be adjusted for sit-down or stand-up play. Also being readied for release is the next Williams pinball — "Jungle Lord."

NO COMPLAINTS ABOUT PRESENT business at World Wide Dist. It's quite good, according to Howie Freer. As a matter of fact, "we could increase business tenfold if the factories could supply us better," Freer said. Sales personnel, however, are limited to 10 salesmen worldwide, and their salaries are based on sales of Automatic Products "Smokeshops" and Rock-Ola phonographs and employs a points system whereby a predetermined number of points is earned for each unit purchased and ops can use the points towards winning the various trips. Launched on Feb. 15, the project will continue for six months, explained divisional sales manager Art Warner, and the wide range of prizes runs the gamut of popular vacation spots from the Poconos to Las Vegas, from Hawaii to Acapulco. "It's tailor made for all of our customers," Warner said, "from the smallest to the largest operators" — and, thusfar, the response has been terrific, incidentally, the eligibility list also includes Betson's sales personnel — and the promo is billed as "Fun In The Sun, Get Away From It All." . . . On the subject of current business at Betson, Warner said it's excellent. Videos are still very big but he sees a return, pins are also strong and doing very well in the export market — especially in South America.

The "PROVEN WINNERS" are the big sellers at Cleveland-Columbus, which is a common destination these days as hit syndrome buying continues to prevail. Williams "Defender" video no sooner arrived than was right out the door, according to branch manager Stanley Knoll. And then there's Midway's "Pac Man" and Stern's "Berzerk," which also top the best seller list. Where can you buy a "Phoenix" as a very strong contender, and quite a good seller at Cleveland Coin and he's very enthusiastic about the new Stern "Freefall" pingame. Resort operators are starting to survey some of the new equipment and with the amusement park season opening up in the not too distant future and the abundance of outstanding pieces on the market, Knoll anticipates very heavy summer buying this year.
Stepped Up Promotion Boosts Retail Sales Of Gospel LPs

(continued from page 5)

ing into mainstream marketing has been the decide-to-de-cide to distribute to all major outlets (Cash Box, Feb. 28). The deal calls for MCA/Songbird to distribute Sparko throughout the United States, and Sparko, in turn, to market Songbird product through its network of religious book stores.

However, for the most part, gospel distribution remains erratic. "The posture of the gospel companies is just not reliable," said Deann Delaney, manager of the Tower Record Store in Hollywood. "Granted, Sunset Blvd. is not the most Christian place in the world, but if the labels want to capture a bigger audience, they need to make sure that they're available to the people who believe with us more than once every six months."

Missed Opportunities

Delaney, who recalled that he did not see a gospel representative from September 1980 through February 1981, also said that he got several customer requests for Reba

Gurren Music Expands

LOS ANGELES — J.E. Gurren Music and Acap, has expanded its operations to that of a national promotion firm specializing in R&B, pop and crossover material. Company principal Eddie Gurren, an independently promoteted veteran, is being joined in the expansion by national pop promotion director Jan Tei- feld, formerly with Arista. The firm’s current clients include MVP/PolyGram and A&M Records.

Rambo's "The Lord's Prayer" after her Grammy show performance. However, he didn't hear a call to action from the record company, even though he contacted the label on several occasions.

The remainder of the buildings, like Music Plus (21 stores) and National Record Mart (70 stores) have recently appointed gospel music buyers, many stores still rely on small local distributors and gospel buyers for their purchasing decisions. "It's very hard to find a knowledgeable buyer when it comes to gospel stores," said a representative of the 16-store Turtles chain in Atlanta.

"Gospel music has been getting a lot of sales by fortifying," said Bad Records' head buyer. "If you can get them in the store, the possibilities would be un- believable. Right now, gospel distribution is very poor, and unless the label gets off their butts, a big company like CBS is going to make a commitment to the music and do something about it.

Still, with the new youth appeal contemporary sound, additional distribution channels opening up and more and more mail orders coming in, the future for retail new, the music's retail future remains bright.

Optimistic Outlook

"We're seeing a lot of interest in gospel music," said George Hill, buyer for the 96-store Danbury-based Budget Tapes & Records. "We're in the midst of selling the idea to our franchises in order to have Alan Lee emphasis. It's one of our main projects for the year."

Equally excited about tapping a new market was Richard Dickman of Music Plus, which is based in North Hollywood, Calif. "The contemporary Christian sound has taken a lot of musical shape," Dickman said. "And with bands like Derek & the Devi's and Key & Jesus coming

along, we'll soon be able to hit the AOR audience with gospel music too."
WHAT'S THE BIG ATTRACTION?

MAGNETS
THE NEW ALBUM FROM
THE VAPORS

FEATURING "SPIDERS" AND "JIMMIE JONES"