Anne Murray
Where do you go when you dream

A TOUCH OF HEAVEN WITH A DASH OF DEVILISH DELIGHT

Featuring the smash single “Blessed Are The Believers” 1987

Produced by Jon Ed Norman for R V Productions, Inc.
Management: Leonard F Dunham
EDITORIAL Still Work To Be Done

It’s convention season again, and the music industry takes a back seat to no one when it comes to trade gatherings. This week, the National Assn. of Recording Merchandisers (NARM) is meeting in Hollywood, Fla.; the National Assn. of Broadcasters (NAB) in Las Vegas; and the Gospel Music Assn. (GMA) in Nashville. For members of each group, it will probably be a chance to get away from the office, renew old acquaintances and maybe do a little work. Except that this year, there’s a lot of work to be done.

For NARM members, it will be a time to re-kindle the enthusiasm for the Gift of Music program launched at last year’s convention and to look closely at the potential of the growing video market. The retail sector of the music industry must surely by now realize that much of the future lies in these areas.

For NAB members, the convention will be a time to learn about the latest in government actions and the galloping technologies of today, especially in the field of delivery systems. A new administration, headed by a former broadcaster and NAB member, and a likely shift away from the liberal philosophies of Charles Ferris by the Federal Communications Commission (FCC) will mean a new regulatory stance by the government; and the continuing development of sophisticated delivery systems will certainly change the face of broadcast technology in the coming years, particularly in the ability to reach widespread markets at a minimum cost.

Finally, for GMA members, the musical tastes of the country have shifted and gospel music now stands on the threshold of mass appeal success. A time-honored genre, gospel is in a place it has never been before. GMA members must realize that the record business extends beyond the church and there are many things to do to effectively move ahead in it.

Cash Box would just like to say to all conventioneers this week: Have fun in the spirit of such events, but don’t forget why you’re really there.
Silver Platinum

Just shipped the new single
One More Chance
SRI-00011

SPECTOR RECORDS • DISTRIBUTED BY CAPITOL RECORDS, INC.
Give the gift of music.

DISTRIBUTED BY CBS RECORDS
COLUMBIA SEEES CASH — Columbia recording artist Rosanne Cash recently appeared at New York’s Bottom Line as part of a concert and promotional tour in support of her new LP, “Seven Year Ache.” Pictured backstage are: (l-r) Michael Gardner, manager; Dick Asher, deputy president and chief operating officer; CBS Records Group; Richard Kihn, vice president and general manager, CBS Records Nashville; Cash; Roy Wunsch, vice president, marketing, CBS Records Nashville; Bruce Lundvall, president, CBS Records Division; and Paul Smith, senior vice president and general manager, marketing, CBS Records.

Goody, Stolon Found Guilty On ItSP, Copyright Counts

by Dan Nooger

NEW YORK — The jury in the Sam Goody, Inc. counterfeit tape case last week returned guilty verdicts against both the retail chain and its vice president, Sam Stolon, in Brooklyn Federal District Court. Following a week of jury deliberations, the chain was found guilty on two counts of interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement — representing.

Nine kHz Proposal, Deregulation Top Issues At 59th NAB

by Mark Albert

LAS VEGAS — The deregulation of certain policies applying to radio, continuing discussions on the nine kHZ proposal for AM spacing and AM stereo, and a look at the changing face of the Federal Communications Commission (FCC) and its regulatory authorities were among major topics of interest at the 59th annual National Assn. of Broadcasters (NAB) convention here at the Las Vegas Convention Center this week (April 12-15).

Themed “Directions,” this year’s convention also features more than 100 workshops, seminars and forums, as well as over 200,000 square feet of exhibit space devoted to the radio, television and engineering fields. “This is going to be one of the most exciting gatherings we have had,” says Wayne Cornils, NAB radio vice president.Cornils noted that it was of prime importance that broadcasters remain aware of and on top of satellite usage and new state-of-the-art equipment already available, as well as what was just looming on the horizon. “On Monday (April 13), for example,” he adds, “we are having a ‘New Technologies’ forum that radio people should get involved with. It basically will show the various things, such as direct broadcast satellites, video disc and cable, that are radio’s competition. The question is, will these advances help or hinder radio?”

Cornils said that while pre-registration was off last of year’s pace, he expects that increased on-site registration would bring the total attendance close to last year’s registration figure of over 16,000 registrants, exhibitors and various staff people. He said that a stumbling economy was part of the reason and that the rash of (continued on page 22)

Greater Exploitation Of Music, Video Highlight NARM Agenda

by Richard Imamura

HOLLYWOOD, Fla. — With a decided emphasis on maximizing existing opportunities and gearing up for the hoped-for boom in the marketing of home video product, the 23rd annual National Assn. of Recording Merchandisers’ convention opened at The Diplomat Hotel here April 11. A full review of the Gift of Music campaign, seminar/workshops on the most efficient marketing of black product, midlines and accessories; and an in-depth look at the complexities of the growing video market highlighted the first day of the convention, which concludes April 14.

Themed “Plan To Be There,” the official program offering for the 1,700 or so participants from nearly 500 companies will focus on the opportunities for growth still underexplored or even untouched in a time of rising costs, fewer releases and sales, less label support and spiraling prices for the consumer. With the traditionally strong market among teens and young adults shrinking in numbers, NARM’s convention will provide a forum for ideas on how to best exploit existing markets, maximize efficiency in the merchandising sector and open avenues to the growing network of video producers and suppliers.

Steve Posner, NARM executive vice president, asks the industry, “when the Gift of Music, video and other things happen, will you be there?”

While the official programming of the convention has been designed to address positive opportunities present in the industry today, informal meetings and discussions promise to reflect the retail concern over the negative aspects of the state of the business. Much discussion is expected to center on home taping and illegal product in general and the implications of the Sam Goody Inc. counterfeit tape trial in New York City in particular (see separate story); but the main cause of concern will most likely be the rising suggested list of product.

Wholesale Hikes Near?

Following the latest round of hikes in the suggested list for LPs and tapes — beginning in January with MCA and continuing with Chrysalis, CBS, RCA, PolyGram, Capitol and A&M in subsequent months — retailers prior to the convention expressed concern about the new prices and the possibility of an increase in the wholesale.

WCI Consumer Survey Reveals Less Customers

by Richard Imamura

HOLLYWOOD, Fla. — Reflecting the double-edged threat of inflation and recession, total music sales on pre-recorded music rose slightly, while the number of individual consumers declined in the fiscal year ending June 30. A survey unveiled by Warner Communications, Inc. (WCI) at the annual National Assn. of Recording Merchandisers’ convention here this week. In addition, while the survey revealed that over two thirds of current pre-recorded music consumers were not likely to purchase the same types of music as before, the survey also revealed that a majority of the consumers who continue to buy the same type of music as before also continue to purchase the same type of product. The survey was also designed to reveal the number of people who listen to new music and the number of people who listen to music and are also interested in purchasing the same type of music as them, but on other labels and formats.

Prerecorded Cassette Sales Continue To Climb

by Michael Martinez and Michael Glynn

LOS ANGELES — The proliferation of both high- and low-end hardware, the increased availability of catalog and mail-in titles and the gradual phase out of 8-track tapes by many labels are factors contributing to the current boom in prerecorded cassettes — a boom that has seen the gap between album and tape sales close dramatically in recent years.

Retailers and manufacturers agree that demand for cassettes is at an all-time high and cite a variety of reasons — from the overwhelming preference for cassette player installations in cars to the phenomenal success of portable stereo “boxes” and miniature players like Sony's...
Retailers More Aggressive in Seeking Label Coop Dollars

by Michael Martinez

LOS ANGELES — In an era where ‘manufacturers’ advertising budgets are down and more frugal policies regarding the available resources are in force, record retailers are becoming more aggressive in seeking such monies by developing proposals for coop or other label funding. Although retailers have generally begun to provide more input into how advertising dollars are employed in their markets, many labels still budget for more specific projects, such as new and developing artists and exploitation of hit product, as a means of more closely managing expenditures.

Retailers and manufacturers agree, however, that the use of advertising dollars — both coop and retailer or manufacturer funded — has become more judicious and sensible. The growing attitude toward sensible ad expenditure also manifests itself through retailers’ more careful surveying of how much money can be spent best on each project.

“We look more carefully at the way we spend money and it’s helping because we have more control over where the money goes,” comments Michael Vassen, director of Ad-Ventures, the in-house advertising unit of the 113-store Durham, N.C.-based Record Bar chain.

“We don’t rely on the manufacturer to put together a concept for an advertising campaign on a piece of product that is selling in our stores,” adds Jerry Glazio, vice president of advertising at the 102-store Stark/Camelot web. “From a retail standpoint, we have to develop such plans.”

Support Not There

Some of those contacted said that in some instances, when retailers broach plans for an ad campaign on an artist, total support from the label for the act may not be apparent.

“Dollars spent by the manufacturers are not getting us the market coverage we had three years ago, so we have to supplement those ad campaigns with our own money,” Vassen explains.

Factors that can justify dealers proposing ad dollars, according to Alan Schwartz, executive vice president of the Los Angeles-based, 21-store Music Plus chain, who will speak at the 1981 NARM convention on advertisement, is buzz through radio airplay, the streets (i.e., clubs) or retail action beacons for ad money to enhance sales.

“The ad should make people who hear or see the spot ready to spend money; get in the music at least,” Schwartz adds.

Outlining another approach, Vassen says that the Record Bar tries to stress the

Elton John Album Presentation Held Via Industry’s First Teleconference

by Michael Glynn

LOS ANGELES — Approximately 333 members of WEA Corp.’s regional branches across the country, in addition to the Warner Bros. and Geffen label staffs participated in the recording industry’s first marketing and promotion teleconference April 8 for Elton John’s forthcoming Geffen LP, “The Fox.”

John himself was on hand for the event, which was beamed via Holiday Inn’s Hi-Net Communications two-way satellite network to 19 of the chain’s locations across the U.S. An audience of about 75 people viewed the live telecast at the Hollywood Stage in Los Angeles, as John presided over the “meeting,” tossing out quips like Johnny Carson and bringing on such “guests” as lyricist Bernie Taupin. Geffen president Ed Rosenberg and, members of the Warner Bros. promotion, advertising and merchandising teams to discuss plans for the album.

While several sales and communications-oriented companies have held teleconferences in the past, notably TRW’s information services group and RCA subsidiary Picker Corp., the Elton John presentation may well have proven to be a valuable first step for an industry that has grown increasingly conscious of the uses of video, as well as cost effectiveness.

As a substitute for expensive national sales conventions, such satellite video links not only provide an atmosphere of entertainment mixed with education, but a chance for those watching to interact with speakers at the broadcast site.

The John album presentation graphically illustrates these advantages. Following the introductions of John, Taupin and Geffen’s Robinson, Lou Dennis, Warner Bros. and Geffen’s WEA branch manager for the Fox LP would be shipped May 6, to be in all stores by May 11. He also noted, significantly, that retailers will receive additional dating on the record, due and payable Aug. 10. Dennis told the audience that the label expected to receive initial orders of 100,000 and up, as well as stereo.

The brainchild of Ira and keyboardist/best friend Mark Avsec, the album became a reality via the help of the New York City label.

Back On The Streets by The Jaggerz, which had a style rhythmically influenced by the Liverpool Four, and struck with a bit hit with “The Rapper.” The Jaggerz, record their third album, a B-side version of their Kama Sutra label, disbanded in 1974 after recording its last fateful LP for the obscure California-based Wooden Nickel label. Untainted, Ira hooked up with an R&B band, Wild Cherry, in the late ’70s. In- inigated by the experience, he returned to his beloved Beaver Falls to cut some fresh wax of his own.

Although it was recorded only a few days ago, the album, which was titled “Back On The Streets” has a brilliantly layered vocal and instrumental feeling that sounds as if it were recorded at the top 24-track in the country.

Mechanicals Hike Appeals Filed By Industry, Writers

by Earl B. Abrams

WASHINGTON — The Copyright Royalty Tribunal (CRT) came under fire from both fronts for its Dec. 19, 1980 decision raising the mechanical royalty rate from 2.75 cents-a-song to four cents-a-song, effective July 1. In briefs filed April 7 with the U.S. Court of Appeals in Washington, the Recording Industry Assn. of America (RIAA) and CBS Inc. on the one hand, argued that there was no justification in the year-long record for the boost in fees. The American Guild of Authors and Composers (AGAC) and the Nashville-based BMI, on the other hand, maintained that the income in royalty fees was not high enough.

The National Music Publishers Assn. (NMPA) challenged the effective date of the boost, maintaining that it should be earlier.

The RIAA-CBS brief contended that there is “no rational connection” between the four-cents-a-song rate and the statutory criteria set forth in the Copyright Law. The recording industry also charged that the CRT was not “bound” to the conclusions that from half to 60% of the increased royalty revenues will go to singer-songwriter copyright holders. Such CRT errors, RIAA-CBS said, were in relating U.S. mechanical royalty rates to fees paid in foreign countries for the same right.

The NMPA briefs contended that the boost in mechanical royalty fees approved by the CRT was not high enough. NMPA said the increase was not big enough to permit the true marketplace bargaining between copyright holders and prospective users.

Both AGAC and NMPA have proposed Royalty fees related to the suggested rate of 10 cents-a-song, to 7.1 cents a song on the

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T.G.
Not just for country audiences. For the country.

T.G.'s got something else a lot of people want to hear: his new album. It's for people who listen to country and the country for people who listen.

T.G. Sheppard. *I Love 'Em All.*
BSK 3528
Featuring the hit "I Loved 'Em Every One."
WBS 49690
Produced by Buddy Miller for Tree Productions.
NEW FACES TO WATCH

Juice Newton
The Brains

With her "Angie Of The Morning" single bulging up the charts, recording artist Juice Newton has every reason to feel cocky; but she's remained very level-headed in light of her success. "A hit record like this belongs to more than one person," she says. "A lot of people work on a hit, and they should all be recognized. I hope they all know that I know who they are."

"It's been difficult, but maybe I'll be able to handle success better because it came slowly to me and I'm not tired of it. I don't think that this LP is necessarily better than my earlier ones," she says, referring to her latest Capitol release, "Juice." "I think that as I have matured, I've broadened. Now they're able to take in the kind of music I've been doing for a long time which is a combination of pop and country - not really country rock.

Newton was born in Virginia Beach and raised as a Navy brat. She taught herself to sing and play guitar, inspired by artists such as Tom Rush and Judy Henske and the early records of Bob Dylan. Soon she was performing on the coffee house circuit. When she started college in northern California, she got interested in rock 'n' roll, inspired by Creedence Clearwater Revival, and formed an electric band. "I was the Young, who is still playing with her today.

In 1975 Newton and Young moved to Los Angeles, where they formed Silver Spur. The band signed with RCA and released two LP's, "Juice Newton & Silver Spur" and "After The Dust Settles." In 1976, the band signed with Capitol and released "Come To Me.""The album is a corny, "Good Luck Baby Jane," a song Bob Seger wrote for Newton.

Silver Spur split up in 1978 and Newton spent time doing solo albums, including Bob Welch's "French Kiss," and recording her debut solo LP, "Well Kept Secret," which contained her version of "The House of Love" and sold well in the international market.

Her 1979 release, "Take Heart," the Top 40 country hit "Sunshine" and confirmed her move into the country/pop field. "Juice" plants Newton firmly in the mainstream, with songs ranging from the pop flavor of her earlier work to the country style of "Ride Em Cowboy" to her country/rock treatments of "Queen Of Hearts" and "Heading For A Heartache."

Her version of Elton John's "Country Comfort" is the first time the song has been recorded by a woman. The Everly Brothers' "Rocky " is also a song I wanted to sing for a long time," according to Juice.

Although she names Merle Haggard and James Taylor as her favorite singers, Newton manages to rock convincingly on up-tempo numbers in her live performances. "I don't want to be a two-stage," she says, "although I can't say I'm more comfortable doing one or the other. It's like driving a car or sitting in a chair - they're both fun although you're sitting in the same position."

Newton has recently completed a whirlwind European tour, and the "promotional performing tour of Europe and Asia I've been to Europe before on pleasure trips, but never as a performer so I'm really excited about this," she says. A U.S. concert tour is set for May.

STUDIO PROFILE
The Record Plant: Enthusiasm, Diversity Spark Solid Growth
by Michael Glynn

LOS ANGELES - Since the halcyon days of rock and pop recording began in the mid- to late- 70s and lasted through the better half of the '80s, the success of every studio was almost entirely upon the economic status of the record business. As the business grew, so did the number of recording studios across the U.S. were booked to take in artists and producers commanding seemingly limitless budgets. However, when labels were forced to cut costs and some of the recording expenses late in the last decade and signed fewer acts, many studios were forced to shut down with others dropping out of sight altogether.

While the business has improved somewhat since the early part of the '80s, an alarming number of prestigious houses are still fighting to get by on a week to week basis and more are expected to go under this year. For a studio to not only survive, but prosper, through the last 13 years and continue to grow and expand, it must be driven by equal amounts of technical skill and a capable management, top-notch maintenance and the foresight necessary to diversify - not to move.

Such has been the good fortune of The Record Plant. Started by present owner Chris Stone and the late Gary Keligren, an all-female staff, in 1977, the first Record Plant studio was officially opened in New York at its present address of 321 W. 44th Street on March 11, 1989, but its origins date back some two years earlier when Stone and Keligren met through mutual friends. At the time, Stone held an assistant producer job at Atlantic, while Keligren was making $200 a week engineering at a small studio off of Times Square, working with such clients as Jim Hendrix, Frank Zappa and Wes Farrell, among others.

"Studio Big Business"

"Initially, I was sorry for Gary when he told me of the long hours he would put in and the poor pay he was getting," recalls Stone, who, as a 19-year-old aspiring producer, went over the books and I found that Gary's boss was billing $5,000 a week. Well, the next day, we went down and re-negotiated the contract and the fees were doubled. That was also the first time I realized how profitable recording studios were."

Together with Keligren and Tom Wilson, then head of A&R for MGM Records, Stone formed ABBADON Corp. in October of 1967 and began construction on Record Plant's studio A. The day it opened, the studio was booked for three months. The.

The success of studio A prompted Keligren and Stone to immediately begin work on studio B downstairs, which was opened a year later to handle all the overflow and soon after that was opened, approximately a year later, that, too, was booked to capacity.

During this time, Stone had moved from his position at Mattel to Reverb, where he worked as Charles Reven's personal assistant, overseeing the operation and construction of the studio during his nights and evenings. Stone's wife, Gloria, did all of the bookkeeping, as the Plant remained very much a family enterprise, with Keligren working virtually around the clock many nights. The very first gold record studio received was for Jim Hendrix' "Electric Ladyland."" Move To L.A.

Even as the New York studios were being built, though, Keligren had his sights set on Los Angeles, and he rapidly accomplished his dream of building a studio there. In June of 1969, the New York Record Plant was sold to TVC, with Stone and Keligren moving out to L.A. the same month. Keligren spent a few weeks on the first room in August, and by December, the L.A. Plant opened. Construction on studio B was completed shortly thereafter, in February of 1970.

"Part of the deal between Gary and myself was that when we sold the studio in New York, we would return to Los Angeles with the money I leave my job at Reverb," stated Stone. "The business was moving at such a fast pace that I really had no other choice."

To say that the pace would fast was actually a mild understatement. Keligren regularly engineered on several sessions simultaneously and was often known to fail (continued on page 79)

Nashville Music Assn. Will Sponsor Talent Showcase For Black Musicians

NASHVILLE -- The Black Music Committee of the Nashville Music Assn. (NMA) will sponsor a Black Music Showcase to define and focus record label attention on area black musical talent. The event is open to any professional, self-contained musical entity (single or group) without an existing recording contract.

The showcase will be presented at a live public concert promoted by the NMA at the Tennessee Theater June 19 at 8 p.m. Groups interested in participating in the recording contract, the organization will invite and encourage participation by artist and repertoire representatives from every record company.

The five winners will also receive six hours of recording studio time (courtesy of Bennett House Studios, Broken Door Studios, CBS Studios, LSI Studios, Music City Music Hall, The Rut Hole Studio and Woodland Sound Studios), as well as a one-year membership in the NMA.

Entrants must submit a cassette containing three copyrighted songs of previously unreleased black-oriented music totalling not more than 15 minutes duration. Each cassette must include the name, address and telephone number of the entrant. Entries must be received by the NMA, 2020 21st Avenue South, Nashville, Tenn. 37212, no later than 5:00 p.m. May 15, 1981. (Cassettes will not be returned.)

All entries will be judged by a two-tier screening process. A panel of Nashville music industry executives will choose semi-finalists. The semi-finalists will then perform live before a second panel of five judges. The five winners will be chosen, then notified by telephone by the NMA.

Cash Box/April 18, 1981
CLIFF RICHARD...
Sweeping Across America
On Tour:

4/1  Boston, Mass.  4/10  Milwaukee, Wisc.
4/2  New York, NY  4/12  Kansas City, MO
4/5  Baltimore, MD  4/15  Salt Lake, Utah
4/6  Cleveland, OH  4/17  San Francisco, CA
4/7  Cincinnati, OH  4/18  Los Angeles, CA
4/8  Columbus, OH
4/9  Chicago, ILL

And on his new Single "GIVE A LITTLE BIT MORE"
From the album "I'M NO HERO"
On EMI America Records

© 1981 EMI America Records, Inc.
London Named Vice President Of Sales At Motown

LOS ANGELES — Miller London, Jr., national singles sales and retail accounts manager for Motown Records, has been promoted to the position of vice president of sales for the company and its affiliated labels.

In making the announcement, Motown senior vice president of marketing and distribution Richard Sherman said, "Miller London has been with Motown for the past 11 years, and during that time, he has worked in many positions within the sales department. His knowledge and experience are extremely valuable in our projected goals."

London, who will report to Sherman at Motown’s Los Angeles headquarters, joined the then-Detroit-based label in 1969 as regional album and tape sales manager. When the company relocated to the west coast in 1972, London was appointed assistant national sales manager.

PolyGram Makes Three High Level Int’l Appointments

HAMBURG — In three key executive appointments at PolyGram Record Operations, the company has been restructured to the position of president of PolyGram Records, Peter Erdmann has succeeded Harold as president of PolyGram Records. Peter Erdmann has succeeded Harold as president of PolyGram Records. Peter Erdmann has succeeded Harold as president of PolyGram Records.

Erdmann joined Deutsche Grammophon Gesellschaft in Hanover, Germany in 1954. He returned to Hamburg, he served as head of the commercial department from 1965-1967. He relocated to Polydor Ltd., London in 1967, subsequently becoming financial director. He transferred to Hamburg in 1976, and three years later he was appointed senior vice president, finance of PolyGram’s Canadian Record Company.

Erdmann joined Deutsche Grammophon Gesellschaft in Hanover, Germany in 1954. He returned to Hamburg, he served as head of the commercial department from 1965-1967. He relocated to Polydor Ltd., London in 1967, subsequently becoming financial director. He transferred to Hamburg in 1976, and three years later he was appointed senior vice president, finance of PolyGram’s Canadian Record Company.

Dieter Radecki first came to PolyGram in 1968 and was appointed vice president, sales/marketing, PolyGram Inc., Canada in 1975.

EXECUTIVES ON THE MOVE

Jenkins Named Warner/Amex Satellite Entertainment Company has announced the appointment of Andrew H. Orgel as vice president, affiliate relations. He joined WASEC in March as regional sales director and in October was promoted to director affiliate relations.

PolyGram Ups Walker — Linda Walker has been named promotion coordinator, rock department, PolyGram Records, Inc. She joined PolyGram Records in October, 1979 in the Los Angeles department.

Berger Appointed At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Mel Berger as national traffic manager. He started in the record and traffic promotion department, Polygram Records. Prior to joining WEA, he was with MCA Distributing for ten years.

Changes At PolyGram — Sylvia Chanler has been promoted to artist tour administrator, PolyGram Records, Inc. Previously, she was artist tour coordinator, Polygram Records. In addition, Gary Korb has been named artist tour coordinator, Polygram Records, Inc. Prior to assuming his new job, he was a merchandiser for the New York sales branch, Polygram Distri-

Jenkins Promoted At E/A — Penny Jenkins has been promoted to administrative assistant to the president of E/A Corp., in New York. Previously, she was assistant to the president, Polygram Records. Previously, she was executive secretary to Faraci, a post she held since June 1980. She had joined E/A in November 1978 as secretary to the vice president of sales.

Paterson Appointed At Motown — Worthy Paterson has been named east coast marketing director for Motown Records, Inc. She is a member of the label. Prior to joining Motown, she was formerly vice president of east coast operations for Casablanca Records and Filmworks, where she also served as east coast marketing director; a position she had held from 1981 to 1983.

Peterson Named At Capitol — Marilyn Peterson has been promoted to insurance manager, Capitol Records, Inc. She joined Capitol in August 1973 as a senior insurance claims clerk and was promoted to insurance supervisor in March 1978. She was transferred in 1980 to Capitol’s national distribution department.

Backer Appointed At CBS — Steve Backer has been appointed to supervisor, college program, CBS Records. Prior to joining CBS he worked at Side One Creative Marketing as director of program services.

Hamann Appointed — Doug Hamann has been appointed to local promotion manager, Cleveland market, Epic/Portraits/CBS Associated Labels. Since 1978 he has been associated with Epic and CBS Records. From 1973-1978 he served as salesman, Cleveland market, ABC Records.

Changes At Capitol — Capitol Records, Inc., & Liberty/EMIA/Recording Departments have announced the following appointments within Capitol’s studio operation: John Saltz has been promoted to west coast director of production. Previously, he was supervisor of technical services at Sound Labs Studio, to chief engineer of Capitol electronic maintenance. Daniel Kaplan, formerly chief engineer at Chateau Studio, to electronic maintenance engineer.

Solomon Promoted — Susan L. Solomon has been promoted to director of legal & business affairs for Warner Amex Satellite Entertainment Company. Prior to accepting her position at WASEC, she was an attorney at Davis, Parnat, Lyon & Gates, where she specialized in copyright, entertainment and labor matters.

Ayer Named — Pacific Arts Video Records has announced the appointment of Jane Ayer as director of publicity. She was previously coordinator of Kragen & Co. Communications, Inc. Prior to joining the company, she handled publicity for Elton John’s Rocket’s records, as well as west coast director of publicity for Atlantic Records.

Benson Names Stone — BeeGees Records of Los Angeles has announced the appointment of Linda Stone as national sales/marketing manager. She worked for KBWU Radio as a feature writer and news broadcaster. Later she worked at KABC-TV in Los Angeles as a consumer researcher for the 6 PM News.

Bинфренд Named — Sue Binford has been appointed manager of program publicity for Warner Amex Satellite Entertainment. Before joining WASEC, she was director of press and public relations for CBS Records in Nashville, Tenn. Prior to joining CBS, she was a divisional sales coordinator for Opriland USA/Grand Ole Opry.

ASCAP Names Schwartz — Sam Schwartz has been named director of television and film repertory/west coast for ASCAP’s western regional directors. He joined the ASCAP staff in 1980 as a member/representative. Previously, he was associated with a management and production firm where he handled a variety of television and film composers, producers and writers in addition to developing special projects.

UA Promotes Wohl — United Artists Music has announced the appointment of Linda Wohl to the position of vice president of communications, director of publicity and marketing. She has been a member of the legal staff of the music publishing company since 1977.

Issacson Named At Arista — Jerry Issacson has been named comptroller for Arista/Atlantic Records. He was formerly controller of Elektra/Geffen Records.

Marc Resigns A&M — Michelle Max has resigned her post as director of west coast publicity for A&M Records after two years with the company. She will now be handling independent public relations accounts as well as co-producing entertainment/documentary films/video in association with independent producer, Robert Lombard.

Regis Joins Side One — Joe Regis joins the Los Angeles staff at Side One Marketing as national marketing director. He previously worked as assistant programmatic director at WXTQ-FM in Athens, Ohio, and as music director at Ohio University’s ACRN-FM.

Changes At Capitol — George B. Zeiger, corporate personnel director, Capitol Records, Inc., will be retiring as of June 30, 1981, after 19 years of service. Steven Wingard, currently Capitol’s compensation manager, will be promoted to the position of corporate personnel director. Wingard has been with Capitol 10 years. She began her tenure in 1971 and held various positions in the benefits compensation and employment areas prior to her appointment as compensation manager.
ORIGINAL SOUNDTRACK

MUSIC PRODUCED
COMPOSED AND PERFORMED BY
KEITH EMERSON

NIGHTHAWKS
A UNIVERSAL PICTURE

ORIGINAL SOUNDTRACK BY
KEITH EMERSON

NIGHTHAWKS

BSR-5196

BACKSTREET RECORDS. A DIVISION OF MCA RECORDS, INC.
EAST COASTINGS

NELILBERMAN, RCA business affairs veep has turned down a high ranking European post, maintaining that his hands are full handling RCA's 1981 O&G capacity... It's contract time for Carl Davis' Chl-Sound Records and he confirms that other labels are wooing him from 20th... A call to Curtis Mayfield's Custom Records gets you ex-married Mayfield's Gold Coast Records. Reports have Mayfield leaving management and handing the reins over to run his own studio in Atlanta... From WGBH's Philadelphia sales office... Spinners' manager Buddy Allen is currently on the West Coast shopping the group... Look for Rounder to relase material from the MCA catalog... There's been a possible reunion with original Yes rhythm section Peter Banks and Tony Kaye and we have heard of a possible reunion of keyboardists Yesshmen Chris Squire and Alan White with none other than Jimmy Page — is the rest of the remains on the way?

SUGAR HILL'S RADIO GANG — Sugar Hill Records recently celebrated the success of the Sugar Hill Gang's latest album. Shows the eight-member gang, ES at St. Louis; an unidentified guest, Terrible Turk, OK100 Radio, Washington, D.C.; Mary Thomas, WXLO, New York; Guy Brody, WQON, Chicago, Sylvia Robinson, chairman of Sugar Hill Records; and Jim Knapp, WXLO, New York.

Sugar Hill Builds Rap Discs
From Street To Big Business
by Aaron Fuchs

NEW YORK — Don't tell the folks at Sugar Hill Records that 12" singles aren't profitable and that rap records are a fad. After little more than a year of operations, the Englewood, N.J., firm, whose stock in trade is the 12" rap single, can point to sales of over 11 million records worldwide, at a profit margin three times that of the 45 single.

The firm is almost literally a family operation. Joe Robinson, Sr. is president and heads up the firm's promotion and marketing division; Sylvia Robinson is chairman of the board and head of A&R (she produces all of Sugar Hill's records); Milton Maiden is vice president, and handles the firm's sales and administrative operation; Jo Robinson, who discovered the Sugar Hill Gang, is vice president of promotion. It was precisely the familial nature of the organization that enabled Robinson, Jr. to swiftly move into the turf of the rappers when mother Sylvia suggested that the label record a rap record.

The Sugarhill Gang had its origins on the streets and in the discos of New Jersey, where Guy "Master Gee" O'Brien, Michael "Wonder Mike" Wright and Henry "Big Bank Hank" Jackson developed their style by doing DJ work and rapping over the rhythms of disco records. O'Brien says that the rapping style originated in Harlem and spread to New Jersey, where he and Wright grew up. The trio, which was also originally from the Bronx, recalls that the group got its start when Joe Jr. and Sylvia heard them rapping in a disco one night.

"After she saw us, she didn't audition anybody else," he said. Matching three different rappers, each with their own styles, took some work, but the combination ultimately resulted in "Rappers Delight." The group set the rap phase rolling and the Gang followed up with "Jack Jam Jam," "Hot, Not Summer Day" and "Bht Wonder," which became the latest of the group's gold and platinum hits in two weeks after release.

Rap Groups Proliferate

The group has been headlining a series of "Rapper's Convention" with other Sugar Hill Records rap groups, including Grandmaster Flash & The Furious Five, Sequence, and the Funky Four Plus One (which recently appeared on NBC-TV's "Saturday Night Live"). On its forthcoming second album, the gang will include some singing. "Sugarhill is going to show more versatility," noted Jackson, "because the more versatile you are, the more people you can draw to your concerts.

Another key signing for Sugar Hill Records has been Sequence, which is something of a rarity among rap groups, being the only female rap trio. They had a Columbia record and Funky Cokeo" by New group's origins were actually in singing. The three South Carolina natives — Angel Brown, Gwen "Blondy" Chisolm and Cheryl "Peanuts" God and started singing together in high school. "When we first met Sylvia Robinson (who signed them to Sugar Hill Records)," recalled Cook, "But she wanted us to move over into rapping. Being versatile, she pointed out, would help us in the long run. Our first album has enough songs to show everyone we are versatile enough to move in both directions."

The Gang's current hit is featured on the Sugar Hill "Rappers Convention" tour, which is expected to stay on the road through May.

The current origins of artists on the label — especially those of the Sugarhill Gang — have been appealing to the consumer, little attention has been paid to the label's consistency of sales. On the heels of the success of the double platinum "Rapper's Delight" and the gold of "Eight Wonder," the firm has chucked up gold records for "Freedom" by Grandmaster Flash & The Furious Five, "Funk You Up" by Sequence and the Sugarhill Gang LP.

Here To Stay
Joe, Sr. is adamant that the 12" single is a commercial commodity that is here to stay. "It's the greatest thing that's happened to the industry in the past 10 years," he noted, "and it is definitely profitable. But the major labels didn't have success with it for a few (continued on page 80)

MCA, CBS, RCA Settle Colony Copyright Suit

NEW YORK — MCA, CBS and RCA Records have settled their lawsuit against Colony House Records. The companies have finally agreed to the result of the unauthorized duplication and sale of the companies' recordings. Concerning to a permanent injunction in the U.S. District Court, Southern District of New York on March 30, the defendants paid damages, costs and attorneys' fees to the plaintiffs in providing information necessary to continue litigation against co-defendant Michael "Russki" and others allegedly involved in unauthorized duplication of the plaintiffs' recordings.

The exact dollar amount of the settlement was not disclosed.

A RUSH OF FUNK — P.L.'s recording artist Bobby Rush recently performed at Bond's. Rush is pictured above.

Cash Box photo by Kwanie

PUBLISHED REPORTS, Debby Harry and Chris Stein deny they'll be involved with scoring the next James Bond film, For Your Eyes Only... I.R.S. has signed L.A.'s The Go-Go's. The band is coming alive by their new single, "Boyfriend's Back" by The Angels, to "Tell That Girl To Shut Up," by Holly and the Italian... The next Foreigner album, titled "Silent Partners," will feature a guest appearance by Junior Walker... F-Punk's appearance at the Ritz on Tuesday and Wednesday may feature an appearance by Sly Stone... The recent performing tour is the work of Jarr Bandi, has struck again. At the pandemonium Adam and the Ants show there, Brandi annulled the Epic guest list, prohibiting the admission of E/P/A staffers including A/R head Greg Keller... The Clash are mulling over a future tour... Rick Derringer has anked manager Steve Paul and his Blue Sky label... Ze has paled with Island for the release of its "Was Not Was"... Rolling Stone Ron Wood is recording a solo album that will feature appearances by Charlie Watts and Rod Stewart... Humble Pie frontman Steve Marriott has four fingers charged with a don of smacked on them... JAM Productions has inaugurated a series of all-black musicals, each Friday in April, at 180 Franklin Street. Call (212) 966-7020 for details.

BULLET BOARD — Congratulations to MCA's new 8 track adapter for A&M operations on the tour of a son, Adam. Same goes to Len Epen, vice president of press and artist relations for PolyGram, on the birth of a daughter, Megan Elizabeth. On a more biz-oriented note, we congratulate Denny Somach, who has left Philly's WYSP to devote full time to project development in radio and television, for NBC and Westinghouse, respectively.

FROM THE ROOTS — Solid Smoke has struck a deal to reissue material from the Carnival label. Releases will include a Manhattans LP, featuring the label's 1967 recordings and a "best-of-Carnival" package featuring the likes of Lee Williams and the Cymbals. The label will also issue some live material from the San Francisco folk festival featuring artists like Lowell Fulsom, Big Mama Thornton, The Cowsills, Rogers and Roy Brown. Recent performance at the Bottom Line was described by Village Voice music editor Bob Hunter. "Alligator Records has handed over bookkeeping responsibility of its artist roster, including Kokomo's Karlie Brooks and Albert Collins to Minneapolis-based Variety Artists. The label is set to release LPs by guitarist Tony Mattattia and ex-member of the Ray Charles band and a live set by Albert Collins. The label is also negotiating with a group of go-go dancers, the New Orleans Otis, great Chicago soul man Otis Clay and, get this, Johnny Winter. Label president Bruce McGuire also promises to release the gospel line, PolyGram has given It's a Girl music to the Rattlers, the record arm of the Living Blues mag, will release an LP by Larry Davis, "The Arkansas Blues Man."

BUSTA JONES AND HIS CHERRY-PICKED FRIENDS — We've long felt that Busta "Cherry" Jones had ensured his place in heaven, as often as he's been the soul-salvation of rockers who wanted to feel the funk going back to stints with Black Oak Arkansas, the Sharks with Chris Spedding, the Ex-Eastern Front fathered by Tony Kaye and the augmented Talking Heads show. Last week at the Peppermint Lounge, for a show billed as "Busta Jones and Friends," Jones showed how many cards he had to play as he assembled a lineup that featured Spedding, super-session drummer Yogi Horton, Funkadelic-cum-Head Bernie Worrell and Talkie West's Jerry Harrison and David Byrne. Although the music suffered when Jones put down his bass and played soul man for new waves, when he powered the band with his superstrong playing, he treated us to a funk-rock synthesis — with funk as the most important word — that could ad solutely dominate the Northeast (for starters). Special plaudits should also be given to David Byrne. As a guitar player, he is evolving a personal style, with nearly-vocally expressive qualities that range from the impassioned to the frenzied; as a group player, he nobly subordinated his democratic notion of group playing to Jones' occasional excesses. He is becoming one of the most responsible of our star performers.

Aaron Fuchs

THE BROTHERS RAMONE — The Rattlers recently played at Club 57, where guitarist Mitch Leigh was joined by his brother Joey, who is the group's lead singer. Both brothers are pictured on the far left and second from the right.

Cash Box photo by Joseph Szalonkisz

Cash Box/April 18, 1981
Sorrows cause tears of joy!

So don't break your listeners' hearts. Start playing their new album, "Love Too Late"—already on: KFMH, KKRZ, KQDS, KKRQ, KKDJ, KTCL, KBCO, KILO.

Look for the new single, "Christabelle."
From "Love Too Late." Sorrows, on Pavillion Records and Tapes.
OUT TH' WAY MICKEY — A recent weekend visit to the Ft. Worth area for the grand opening of Billy Bob's Texas nightclub once again proved the old adage that everything is, indeed, bigger in Texas. The new complex's 127,000 square foot area is enough to give Gilley's the willies, as it is a full third larger than the original. The hatchling of Billy Bob Barnett (former Miller beer distributor and noted Texas businessman) and Spencer Taylor (noted Ft. Worth nightclub entrepreneur) now has the Guinness Book of Records of cones for the world's largest country nitey. With its 42 bar lounges, cocktail pits, 40 video screens, and 200,000 square foot of floor space, the Million Dollar Cowboy Bar has officially become the Million Dollar Cowboy Bar. As the opening night festivities (and Billy Williams, who liked the club so much he gave a second check each of his three nights, was $12.50 per show, and an evening with Con Hunley and Jamie Frick was $6.50) showed, the place was packed from the moment the doors opened. Mr. Barnett and Mr. Taylor have a good working relationship with Gilley's and any other major club that crops up in Texas so we can get a constant flow of talent to the club. Geffen, Sony, and Warner all have new projects and have asked to be featured on the opening week nights, according to Billy Bob, featuring such light on the ears artists as Chris Cross. Barnett and Spencer put up a paltry $5 million to renovate the former cattle clearing house in Ft. Worth for a reason besides profit though. The Stockyards and its buildings are historical landmarks filled with history as the likes of Billy The Kid and Bonnie and Clyde, states Barnett. “Also our dadies and their daddy drank here as well as the spurs of earlier wave. While it seems like there is a born rivalry between Billy Bob's and Gilley's, the Spencer intends that "we serve the public and provide a good working relationship with Gilley's and any other major club that crops up in Texas so we can get a constant flow of talent to the club."- See more at: http://www.pointswest.com/archives/000203.html#sthash.543xIt2L.dpuf

Maclean Music Obtains Injunction Stopping Lyric Use LOS ANGELES — A permanent injunction against the manufacture, distribution and sale of posters or any other product bearing the phrase “All You Need Is Love” was recently obtained by Maclean Music, Inc., the ATV Music Group company representing the John Lennon and Paul McCartney copyrights in the U.S.Filed in a federal court in Seattle, Washington, the suit, charged defendants AA Sales, Inc.; AA Graphics, Inc. and Keith D. Russell with violations of Maclean’s trademark and copyright protections on the lyrics of the Lennon/McCartney song. The defendants allegedly manufactured and marked posters featuring the likeness of the former Beatle Lennon and the phrase “All You Need Is Love” without the publishing company’s consent. ATV Music president Sam Trust, commenting on the injunction, said, “We hope this action will serve as notice to any and all potential merchandisers that Maclean Music intends to vigorously protect the licensed usage of its works associated with the late John Lennon.”

A&M Hikes List For Most Album Product To $8.98 LOS ANGELES — Following closely behind Atlantic Records and EMI, and to an extent Warners’ other major labels, A&M Records has instituted a number of increases in suggested retail prices. Affected by the April 1 change from $7.98 to $8.98, A&M’s lists with numbers 3000 to 3999; series number 3500 and series number 3600. A&M releases with numbers above 4000 retain a suggested list of $7.98. Releasings featuring the numbers 410 to 4799 are now $8.98.

Commenting on the reason behind the new list prices, A&M vice-president of sales David Steffen said, “We’ve had price increases from our manufacturer over a period of time and our previous list was from vinyl to the paper for the jackets has gone up and it just made sense at this time.” In addition, the price for the 700 series of Horizon LPs has been increased to $8.98, the one exception being Dave Brubeck’s new live two-record set, which has been increased to $15.98.

Double-packet, 10” releases by The Police and Joe Jackson have been given new jackets and prices as well. Both will now be listed at $9.98 and The Police set, formerly SP 3713, is now SP 6018; while The Joe Jackson set, formerly SP 3714, is now SP 6020.

A new two-disc LP by Chuck Mangione, due for release on April 28, will list at $11.98 with $7.98 for singles. A&M will continue to release albums by new and developing artists at $7.98.
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SH 254
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SH 257

SUGARHILL RECORDS, LTD. 96 WEST STREET, ENGLEWOOD, N.J. 07631 201-569-5170
REVIEWS

NEW U.S. BONDS (EMI America 8079)
This Little Girl (3:42) (Bruce Springsteen — ASCAP) (B. Springsteen) (Producers: S. VanZandt, B. Springsteen)
Already closing his shows for many years with Bonds’ “Quarter To Three,” Springsteen returns the favor by contributing his backing vocals, the E Street Band’s (with Miami Steve) to this original tune from Bonds’ “Dedication” LP.

BILLY & THE BEATERS (Alfa ALF-7002)
I Can Take Care Of Myself (3:19) (WB Music Corp./Vera Cruz Music Co. — ASCAP) (B. Vera) (Producer: J. Baxter)
Billy Vera and his nine-man aggregation The Beaters begin their recording career on a bright note with a very little pop ditty, recorded during the band’s mid-January SRO stomp at L.A.’s Roxy. The tune is reminiscent, in spots, of Joe Walsh’s “Life’s Been Good To Me So Far.”

LENORE O’MALLEY (Polydor PD 2166)
If you think lightning doesn’t strike twice in the same place, give a listen to the first single from the young Lenore O’Malley’s new “Lenore” LP. A guaranteed pop, A/C smash, follow-up to last year’s #1 hit “First, Be A Woman,” this could easily find a place on the B/C charts as well.

LEON WARE (Elektra E-47139)
Rockin’ You Eternally (4:21) (Almo Music Corp./Calunga Music Co. — ASCAP) (L. Ware, M. Valle) (Producer: L. Ware)
Highly respected producer/songwriter Ware, who spent some time at the Philly International label honing his talents, employs a top-notch session crew to help out on the title track from his recently released E/A LP. Co-writer Marcos Valle’s Fender Rhodes streams through the placid feature like an ocean breeze.

JIMMY CLIFF (MCA MCA-51094)
Cliff works out under a solid reggae groove with some beautiful guitar-tinged backup vocals complementing the humanistic flavor of his lyrics. A very timely tune from the Jamaican legend.

BEN E. KING (Atlantic 3808)
Street Tough (3:45) (Warner-Tamerland Pub. Corp./It’s The Song Music — BMI) (W. Husch, C. Chew) (Producer: Mr. Supernatural is back, drifting his way through the smoky, inner city-oriented type of tune that Curtis Mayfield used to cut. King makes it all sound so easy, yet there is plenty of conviction in the vocal reading.

THE FUTURES (Philadelphia Int’l ZS8 02052)
With much fanfare and strings, The Futures start an almost dirge-like version of the Jeff Walker classic, then shifts gears into a pop/gospel groove. The rendition is unusual but somehow very stirring.

KATHY BARNES (Handshake WS8 70069)
A raw, stomping rocker if there ever was one, the electric guitars here sound as if they were recorded in a cardboard box. Together with a persistent handclap and drum rhythm, the unique production is an effective contrast Band and Bev’s vocal vocals.

SHAMUS M’COOL (Perspective PR-107)
American Memories (3:33) (Celtic Music — BMI) (S. M’Cool) (Producer: S. M’Cool)
M’Cool is, in reality, a stand-up comic, but there is nothing funny about this tune. In fact, country stations like KLCF are taking it quite seriously. M’Cool sees American history from a startlingly new perspective, noting the exhilarating highs and bitter lows of quality.

JIMMY CASTOR (LH LM-5424)
With sax in hand, the Castor man performs a cocktail lounge rendition of the Melissa Manchester hit, complete with a rasp that must be heard to be believed. Just for good measure, there is a Spanish language version of the tune on the B-side.

JOE ELY (MCA/SouthCoast MCA-51102)
Musta Notta Gotta Lotta (2:30) (ERE Music — ASCAP) (J. Ely) (Producers: J. Ely, M. Brovsky)
The killer would be proud. Ely whips through a rollicking rockabilly tune, very much in the Jerry Lee Lewis mold, with a band that doesn’t merely cook, but microwaves. Rock stations get hip and cue up this cut. Don’t be square.

GREG PHILLINGANES (Planet P-47928)
Baby, I Do Love You (4:15) (No publisher listed) (G. Phillingsan) (J. McClain, A. Willis, R. Perry) (Producer: G. Phillingsan)
If some producers ever get the idea to do a life story on Stevie Wonder or, perhaps, a Broadway “Wondermania,” they might consider Phillingsan for the lead role. Listen and see why.

LIFE (Elektra E-47128)
Cool Down (3:38) (Tarrytunes/Myalyn — BMI) (G. Terry, K. Woodson) (Producers: G. Terry, S. Kien, F. Haasen)
Life’s debut E/A single appears to be somewhat in the vein of Eric Clapton’s “Slow Hand” with Yvonne Elliman. Lead singer Kitty Woodson doesn’t purportly emulate the latter’s style, but there are some similarities.

SPINERS (Atlantic 3814)
A unique and ultimately very satisfying fusion of classical and pop. Producer R. Graf takes the listener on an exhilarating journey. Fast-paced and vibrant, with a wonderful classical opening, this is offbeat AOR fare.
PolyGram Records is proud to announce an exciting new era in our association with RSO Records.
REVIEWS

VOYEUR — David Sanborn — Warner Bros.
BSK — Producers: Michello Collins and Ray Bardani — List: 7.98 — Bar Coded
David Sanborn has one of the most engaging and distinctive saxophone styles in popular music, and his lyrical alto work can be heard on work by artists as diverse as Joni Mitchell, The Who, and David Bowie. Last year's "Hideaway" was his most successful LP, staying in The Top 20 of the Jazz charts for months, but "Voyeur" will break the sky, like a six man as a major star, including collaborations with expert sessioners like Marcus Miller, the album is representative of an artist whose time was to come. Alternately funky, soulful, mellow and adventuresome, "Voyeur" is the cream de le creme of fusion albums.

BGM — YMO — A&M SP-4853 — Producer: Haroumi Hosono — List: 8.98 — Bar Coded
YMO (Yellow Magic Orchestra) gets more adventurous each time out, and this is no exception. The past few voyages have touched on R&B and reggae, but the trio from Tokyo still remains one of rock's most innovative and high-tech synthesizer groups. The band is more heavily influenced by the Bowie-Eno collaborations on this LP than past efforts, and Hosono's phased vocals are as reminiscent of The Thin White Duke. Superb percussion, sequence and alien word effects are laced throughout the band's interesting computer rock compositions. "Ballet" and "Cue" pick up where "Age X" left off. Music now for the future that is as listenable as it is avant.

Everyone thought it was the second coming of "Rolling Stones" when Willie Nile put out his much-touted debut album last year, and while he didn't quite bear up industry observers knew they were dealing with a filled talent. Nile's compositions are full of dramatic and Springsteen, but he still sounds like no one else, even alone with his acoustic guitar on songs like "I Like The Way." There's also overtones of a naive, innocent Dylan on numbers like "Champs Elysees." AOR should listen up.

FUN IN SPACE — Roger Taylor — Elektra SE-522 — Producer: Roger Taylor — List: 7.98
Queen's drummer steps out from behind his kit and has a bit of a knees up as a one-man band, and with some surprising results. "Fun In Space" is part bally AOR and part space rock — oriented space excursions, and he pretty much does it all on his own — playing guitar, bass, drums, percussion and half of the LP's sundry keyboard parts. Dave Richards handles the others.

HUMBLE PIE

Remember the days of "30 Days In The Hole," "Four Day Creep" and "I Don't Need No Doctor?" Well, Humble Pie does. Yes, old raspy-throated Stevie Marriott staggered a comeback with his band last year, and the addendum is "Go For The Throat." There's not a lot of difference between the music on this LP and "Rock 'n' Roll." But it still has a strong, good-time, hard-core blues rock and that's much preferred to most of today's heavy metal wimps.

LONNIE BROOKS BAND — Turn On The Night — Alligator 4721 — Producers: Bud Rogers and Lonnie Brooks — List: 7.98
This 20-year veteran of the blues and rock wars was a major star in Texas and Louisiana during the '50s and is one of the major influences on Johnny Winter's guitar style. His first album for Alligator earned him the Grand Prix at the Montreux Jazz Festival last year, and "Turn On The Night" is every bit as accomplished. His raw rockin' blues guitar numbers are offset by the more traditional horn-framed songs on this latest venture. Top tracks are the good time "Eyeballin'" and "Teenage Boogie Man.''

THE BEST OF DAVID MASON — Columbia FC 37089 — Producers: various — List: 8.98 — Bar Coded
This is Mason's fourth "best of" compilation LP, and they still haven't gotten it right. Classics like "Pearly Queen," "Don't Have To Take More Than You Give," "Talk To Me," "I'll Be Right There," "I Don't Believe In Magic," "Changes" and that old chestnut, "Hole In My Shoe" are missing, and so is the double album Masonology could be hazy into every other album that is as much a mystery. While past treatments such as "Only You Know And I Know" and "Fakin' Alright" are given a nod, this 10-track collection deviates from more recent adult pop-oriented accomplishments like "Let It Flow" and "We Just Disagree." His classic rock 'n roll voice and guitar finesse are still the thing to listen for here.

BILL WITHERS' GREATEST HITS — Columbia FC 37199 — Producers: various — List: 8.98 — Bar Coded
Mr. Smooth and Souful's greatest hits package is exactly the same as last year's "The Beautiful Star," except it includes much more recent collaborations with The Crusaders, "Soul Shadows" and Grover Washington's "Just The Two Of Us." Nonetheless, this package once again illustrates why Withers will go down as one of the most admired adult pop vocalists of the last decade, and not this N.Y. humming pop and R&B singers should put on "Ain't No Sunshine" and "Use Me" to learn from a singer's singer. Suits for jazz, pop, B/C and especially A/C lists, as Withers has the perfect late night adult sound.

FEATURING PICKS

FANTASY — Pavilion JZ 37151 — Producer: Tony Valor — List: 8.98 — Bar Coded
Take one part Chic, a dash of Kool & The Gang and a twist of raw funk, and you've got Fantasy, one of the dance club hits of the season. An insistent walking bass and expert synthesizer fives are laced over those kick drums, and some Kid Creole meets Kurtis Blow interplay makes for a unique high in the dance/ modern soul market. Messrs. Luongo and Valor could dance/funk their way to gold with this talented foursome. Hot for dance and B/C lists.

DON'T SAY NO — Billy Squier — Capitol ST 12146 — Producers: Mack and Billy Squier — List: 8.98 — Bar Coded
Squier proved he had "The Big Hit," except it includes much more overlooked "Tale Of The Tape" LP, but this time around with former producer MacK in tow, Squier is right in the groove for AOR. His stylish brand of head-banging has both melody and emotion and is at times reminiscent of early Bad Company. Squier's hard-driving, hook-laden sound recalls those haycoyn days when metal was talent, sweat and volume, and not this N.Y. hummimg pop and R&B singers should put on "Ain't No Sunshine" and "Use Me" to learn from a singer's singer. Suits for jazz, pop, B/C and especially A/C lists, as Withers has the perfect late night adult sound.

EG has long been the home of some of popular music's most notables excipients, with Brian Eno, Robert Fripp and Roxy Music making their homes there. With the debut album by self-described fake jazz band The Lounge Lizards, the label has gathered another lovable neurotic into the fold. Former Frank Zappa era King Crimson and Pere Ubu will go gaga for this atrophying jazz ensemble. Accomplished musicians all, the band knows how to pepper its avant stylings with the perfect amount of atonality.

Jan Malla is in the same passing as the modern reggae acts to come to major U.S. labels this year along with Dennis Brown (A&M) and Kwame (Polydor). The band has strong Jamaican roots, as well as associations with the Soul Syndicate and The Skattles, but the group has a distinctive commercial pop edge on its debut for Modern Records. Together since 1975, the four-some has developed a steady following on the East Coast college circuit, having played on Mink Deville and Patti Smith tours.

YOUR WORLD AND MY WORLD — Albert Hammond — Columbia 36984 — Producer: Jim Ed Norman — List: 8.98 — Bar Coded
"Your World And My World" is reminiscent of those haycoyn days when every other song was a bubble gum sweet number by the Bee Gees, The Hollies or Donovan. Hammond has had brief flirtations with glory like "It Never Rains In Southern California" and "99 Miles From L.A." He has a classic Top 40 voice and the title track and "I Want You Back Here With Me" could fare well on pop and A/C lists.
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PRODUCED BY GEORGE TERRY & STEVE KLEIN. CONTAINS THE SINGLE "COOL DOWN" E-47123

PRODUCED BY LEE RITENOUR, HARVEY MASON & DAVID FOSTER. CONTAINS THE SINGLE "IS IT YOU?" E-47124

PRODUCED BY JACKSON BROWNE & GREG LADANYI
Caution Rules As Labels Try Anti-Counterfeiting Systems

dave Schupe

NEW YORK — Most record manufacturers are currently considering eventual implementation of some kind of anti-counterfeiting device on record and tape product, according to Jules Yarnell, the Record Industry Assoc. of America (RIAA) anti-piracy liaison. But only the Warner Communications Group and Chrysalis revealed that they had initiated experiments in this direction at present. A Cash Box survey revealed a cautious and tight-lipped attitude prevalent among the other labels currently studying a wide assortment of available systems.

The reason most companies are hesitant to initiate anti-counterfeiting programs at present stems from wanting to find the best possible system at the most reasonable price. According to Nina Franklin, executive assistant to the senior vice president of the WCI Record Group, "We now have a list of 30-odd systems that have been presented to us. Once it became known that we were looking for ways to prevent counterfeiting, we began to get calls from companies with labs in their attics saying, 'What is your problem? I've got the solution.' It has taken a while to narrow it down to the system for us."

"At the moment we are favoring one system and we've already started testing it, but we will not exclude testing others," Franklin adds. We've prepared to change quickly if the system appears more viable. Thus far, WCI has been testing a "reflective-fake sticker" system where hidden markings on a light-sensitive label affixed to each record can be decoded by shining a light on it. The tests have been going on since March, to date, including the most recent albums and cassettes by ABB, the Rolling Stones, Eric Clapton, John Lennon, Coke Washington, Jr. and the Inside Mees soundtrack.

Variety Of Reasons

Those albums were chosen, Franklin says, for a variety of reasons, including requests from artist management; likelihood that a large-selling act would be a target for counterfeiters; and the timing of the release coincided with a particular phase of the test, such as seeing how the pre-lease label, etc. "We've already worked on installing a system, but you wouldn't believe how expensive it was. They wanted $50,000 just to initiate the program. When we tell them we want to do it right, along we'll definitely do it, but right now we're still looking for the best one."

Chrysalis is another label that is reportedly testing anti-counterfeiting devices on certain releases, including albums by Blondie and Pat Benatar. Still, a label spokesman declined to comment on the company's future plans in that direction, adding "we're no results had come in on current tests.

As to why so few companies have actually initiated counterfeiting devices on product, the RIAA's Yarnell suggests that "The implementation of an anti-counterfeiting systems is quite expensive since the toll devices are holding back. But," he added, "if it works it will be worth the expense.

Tea Expensive

The question of expense was also mentioned by a representative from a west coast label, who says, "We've been working on installing a system, but you wouldn't believe how expensive it was. They wanted $50,000 just to initiate the program. When we tell them we want to do it right along we'll definitely do it, but right now we're still looking for the best one."

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Goody, Stolen Convicted

Glenn, Flowing Rivers" and Eric Clapton's "Slowhand."

Stolon also faced one felony count of Racketeering Influenced Corruption Organization (RICO) violation for his role in a "pattern of racketeering" involving the purchase and sharing of video tapes with a retail value of over one million dollars.

All of the charges against the retail firm's president, George Levy, originally named as a co-defendant, were dismissed on March 30 by Federal District Court Judge Thomas G. Platt on the grounds of "insufficient evidence." Police alleged that Judge Platt added six additional copyright violation counts against both defendants and the RICO charges against Glenn, Goody, Inc. at that time.

Stolon faces a possible maximum penalty of 11 years confinement and a fine. Sam Goody, Inc. faces a possible maximum fine of $95,000. Judge Platt said he would hear motions to set aside the verdict in early May, but no date has been set.

TRAIvers. Rainbow Rock The Forum — Polydor/PolyGram acts Rainbow and Pat Travers recently played a sold out show at the Los Angeles Forum as part of national tour in support of the album "Difficult To Cure" by Rainbow and Travers. "Radio Active." Picture-2ed backstage are (l-r): Mick Brown, vice president, west Coast marketing, PolyGram Records; David Braun, president/chief executive office; PolyGram; Mary Turner, KMET; Sandy Cenmoro of Pat Travers Band; Danny Davis, vice president, west Coast promotion, PolyGram; Larry Tollin, western regional promotion manager; PolyGram; Travers; Peter Mars' Cowling of Pat Travers Band; Jeff Lauter, L.A. promotion, PolyGram; Julie Hooker, New Age Management; Jerry Jaffe, vice president, rock department, PolyGram.

Cassette Sales Are Booming

What may prove to be an added boon to cassette tape sales is the current available for sale and the volume of product in the cassette configuration. "Cassette sales have increased at our chain and part of the reason it midlines," said Grandoni. "Midline sales have increased by the week as people are becoming aware they are available.

"Midline rock titles have become the bread and butter of the cassette business," he added.

"People are buying more and more catalog product in cassette," said Alan Leonson, president of the 16-store Atlantic Chain, adding they are starting to do big numbers on cassettes.

Many retailers feel, however, that even bigger cassette numbers figures could be registered if an improved and standardized package could be developed; a package that would allow consumer browsing through cassette tape sections.

"Cassette sales at our store took a big jump three years ago when we opened up the tape bins for browsing," said Michael Reff, executive vice president of the nine-store Everybody's Chain based in Portland, Ore. "Our sales went up 15-20%. Some stores jumped as high as 30%."

But few retailers are willing to lock their bins to consumer browsing because it is easy to tamper with midline systems. To remedy the problem, various labels have

1981 NARM Preview

"Tell Me That You Love Me"

By Comic Strip Man

SOLD BRAD/G/Distributed nationally by RANDOM 134 East 70th Street, N.Y.C. 10021 (212) 734-4000

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ANOTHER CLEAN SWEEP FOR
BMI WRITERS
BMI PUBLISHERS
BMI MUSIC
THE 1981 OSCARS

BEST ORIGINAL SONG

“Fame” from FAME
Michael Gore
Dean Pitchford
MGM Affiliated Music, Inc.

BEST ORIGINAL SCORE

FAME
Michael Gore
MGM Affiliated Music, Inc.

Congratulations from all of us.

BMI
SERVING MUSIC SINCE 1940
Leukemia doesn’t afflict just strangers. It can unexpectedly strike friends, loved ones, You. Fortunately, because of new advances in chemotherapy and immunotherapy developed in the T.J. Martell Memorial Foundation for Leukemia Research Laboratory, this dreadful blood disease is no longer the inescapable death sentence it once was.

Progress is being made. Slowly. Methodically. The results are extremely promising. The cost is incredibly high. Today, the leukemia fight is at the very forefront of all cancer research. And today, the T.J. Martell Memorial Foundation for Leukemia Research—the music business charity and only such organization totally supported by music industry contributions—needs our help.

Based in New York’s Mount Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the world’s leading leukemia scientists. His staff of cancer research pioneers includes several internationally recognized authorities in the field. "The attitude that prevails here," Dr. Holland recently stated, "is that cancer can be beat. And we are optimistic because we can see the light."

Our industry must keep that fight growing brighter. Since 1975, enough funds have been raised to establish a research laboratory and make grants of almost $2,000,000 available to the facility. Much more is now needed.

The T.J. Martell Memorial Foundation for Leukemia Research exists only because of the commitment of the music industry.

The fight is our fight. It needs our support.
Because until everyone is safe from leukemia, no one is.

THE T.J. MARTELL MEMORIAL FOUNDATION FOR LEUKEMIA RESEARCH
1981 HUMANITARIAN AWARD DINNER IN HONOR OF DICK ASHER

This year, Dick Asher, Deputy President and Chief Operating Officer, CBS Records Group, becomes the fifth recipient of the foundation’s annual Humanitarian Award. The 1981 T.J. Martell Humanitarian Award Dinner will be held on Saturday, May 2, at the Waldorf-Astoria’s Grand Ballroom in New York City.

THE DICK ASHER RESEARCH FELLOWSHIP

Each special contribution of $5,000 or more brings a Dick Asher Research Fellowship, enabling the Foundation to train more specialists, to put more of medicine’s most capable and gifted minds to work on wiping out leukemia.
Help work toward the miracle.
Make your pledge of support now.

Special entertainment: Neil Diamond and Jane Olivor

T.J. Martell Memorial Foundation for Leukemia Research
1370 Avenue of the Americas, New York, N.Y. 10019 (212) 245-1818
For further details, contact Muriel Max, Director of Development.
safe

The fight is our fight. It needs our support.
**Mercury**
Scorpions  
Staslar Brothers  
Night Hawks  
Kurtis Blow  
Jackie Ward  
Reba McEntire  
Dicky Lee  
**POLYDOR**  
Gloria Gaynor  
Peaches & Herb (M.V.P.)  
Roy Ayres  

**Warner Bros.**
Chaka Khan  
Tom Johnston  
Urban Verbs  
John Abercrombie Quartet (ECM)  
Gary Burton Quartet (ECM)  
John Clark (ECM)  

**May**
Guy Clark  
Randy Crawford  
D.B. Cooper  
David Frizzell & Shelly West  
Funkadelic  
Gang Of Four  
Stephanie Grappelli/David Grisman  
George Harrison (Dark Horse)  
Eltan John (Gaffin)  
Grace Jones (Island)  
Kraftwerk  
Marshall Tucker Band  
Public Image LTD  
Secret Policemans Ball (Island)  
Tasmanian Devils  
Urubamba  
Van Halen  
Randy Vanwarner (Bearsville)  

**June**
Chick Corea  
Force 10  
Arlo Guthrie  
Larry Graham  
Rickle Lee Jones  
Jim Messina  
Hilly Michaels  
Margo Smith  
Superman II  
Gary Wright  
Carla Bley (ECM)  
Jack DeJohnette (ECM)  
Pat Metheny & Lyle Mays (ECM)  
Shankar (ECM)  
English Beat (Sire)  
Kid Creole And The Coconuts (Sire)  

**20th Century Records**
APRIL
Stephanie Mills  
Elephant Man Soundtrack  
MAY
Impressions  
Best of Ahmad Jamal  
JUNE
Gene Chandler  
Cari Carlton  

**RCA**
APRIL
Rezzy Bailey  
Jim Ed Brown & Helen Cornelius  
Bruce Cockburn (Millennium)  
JUNE
Joe Bataan (Salsoul)  
Tommy James (Millennium)  
Instant Funk (Salsoul)  
Evelyn King  
Midnight Star (Salsoul)  
The Sylvers  
Porter Wagoner & Dolly Parton  

**Polygram Group of Companies**
APRIL
CASABLANCA  
Pure Prairie League  
MAY
CASABLANCA  
Cameo (Chocola City)  

**POLYDOR**
APRIL
Alton McClain & Destiny  
Lenora O'Malley  
Clay Hail (M.V.P.)  
Leon Bryant (De-Lite)  
MAY
CASABLANCA  
Cameo (Chocola City)  

**POLYGRAM**
Tom Jones  
South Side Johnny & Asbury Jukes (2 Rec, Set)  
Florence Warner  

**RCA**
APRIL
Rezzy Bailey  
Jim Ed Brown & Helen Cornelius  
Bruce Cockburn (Millennium)  
JUNE
Joe Bataan (Salsoul)  
Tommy James (Millennium)  
Instant Funk (Salsoul)  
Evelyn King  
Midnight Star (Salsoul)  
The Sylvers  
Porter Wagoner & Dolly Parton  

**Cash Box Quarter Albums**

Tear Out and Post

This Schedule is Tentative and Subject to Change
Accessories Get Bigger Share Of Profits; Blank Tapes Lead
by Dave Schupps

NEW YORK — Despite slow record sales during the first three months of 1981, the sale of accessories, especially blank tapes, continues to show strong growth, according to the latest Cash Box survey of accessories buyers for retail chains. In addition, some chains are currently phasing in accessories, while others are looking to high-margin boutique items, not necessarily related to music, as possible in-store stocking items.

Read White-Spunner of the purchasing department at Record Bar notes that accessories have accounted for the highest percentage of sales ever for the chain over the past year and that Record Bar is currently in the midst of testing marketing about a dozen items in target items in eight carefully selected stores.

"We are trying to increase our percentage of accessories sales because these items can be extremely profitable," she explains. 

The boutique items currently being tested, which include such small gifts as buttons, pins, greeting cards and wallets, represent a departure for the chain inasmuch as they are not necessarily related to the music and are sold in the stores.

**Boutique Items Encouraging**

Nevertheless, with a mark-up of 100%, the boutique products are potential single most profitable items in the stores. Thus far, White-Spunner says, the results of the test marketing have been "very encouraging." The chain hopes that boutique items will account for one and possibly even two percent of all sales.

Although White-Spunner said that 1981 first quarter accessories sales "were really in their regular pattern," she sees no signs that blank tape sales will recede when record sales begin to pick up again.

Fred Traub, vice president of software merchandising for Musicland, says that his chain continues to show growth in the accessory area, with a particular upswing in blank tapes, plus good action in carrying cases and specialty recording devices.

**Townhouse Bows With 45s, LPs And Midprices**

NEW YORK — Townhouse Records has been formed by Los Angeles-based record label developer William Levitt, chairman of International Community Corp. The label will be distributed through Capitol Records branches under a contractual arrangement with Accord Records, which has a pressing and distribution deal with Capitol.

Townhouse product is being supplied by Audio Leasing Corp., a subsidiary of Audio Productions Inc., a New Hampshire-based company interested in music and talent acquisition and development. Richard Broderick, director of the Music Business & Technology program at Columbia University, will serve as consultant.

Initial releases will be singles by Carl Grigsby, who is scheduled, and female group Something Sweet (produced by Kool & The Gang). LPs will follow by these artists and others including Savoy Brown and Buzzy Linhart, says the label. It has acquired the rights to 5 $9.98 list albums by Elvin Bishop, Patsy Cline, Donovan, Al Green, Dr. Hook, Bob Marley, Joan Baez, and Johnny Rivers as well as Warn, Warren Zevon. Negotiations are underway with several major artists, according to Levitt.

Levitt also anticipates using direct TV and radio response marketing, and plans to offer a line of "low cost" video discs to meet projected fuller development of the market by 1984.

**SINGLE BREAKOUT OF THE WEEK**

KIM CARNES • BETTE DAVIS EYES • EMI-America 8077

**SINGLES BREAKOUTS**

LOVE YOU LIKE I NEVER LOVED YOU BEFORE • JOHNNY O’BANON • ELEKTRA E-14725

**LIVING INSIDE MYSELF • GINO VANNELLI • ARISTA AR-598**

**BREAKOUTS**


**WHAT ARE WE DOIN’ IN LOVE • DOTTIE WEST • LIBERTY 1404**


**FASTEST MOVING MIDLINES**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
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</thead>
<tbody>
<tr>
<td>AC/DC</td>
<td>Let There Be Rock</td>
<td>Atco 8013</td>
<td>1</td>
</tr>
<tr>
<td>Beatles</td>
<td>Rock ’N Roll Vol II</td>
<td>Capitol 16021</td>
<td>5</td>
</tr>
<tr>
<td>Crosby, Stills, Nash &amp; Young</td>
<td>So Far</td>
<td>Atlantic 15119</td>
<td>6</td>
</tr>
<tr>
<td>Devo</td>
<td>Q: Are We Not Men?</td>
<td>A: We Are Devo</td>
<td>Warner Bros. 69456</td>
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<tr>
<td>Doors</td>
<td>The Doors</td>
<td>Elektra EKS 74007</td>
<td>12</td>
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<tr>
<td>Doors</td>
<td>The Soft Parade</td>
<td>Elektra EKS 75005</td>
<td>14</td>
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<tr>
<td>Fleetwood Mac</td>
<td>Mystery To Me</td>
<td>Reprise MSK 2279</td>
<td>17</td>
</tr>
<tr>
<td>Hank Fogelberg</td>
<td>Ship Of Fools</td>
<td>MCA SDP 3480</td>
<td>18</td>
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<tr>
<td>Johnny Logan</td>
<td>Loggin’ In</td>
<td>Capitol SW 3379</td>
<td>20</td>
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<tr>
<td>Kenny Loggins</td>
<td>Celebrate The Home</td>
<td>Columbia 34655</td>
<td>21</td>
</tr>
<tr>
<td>Lynnyd Skynyrd</td>
<td>Skynyrd’s First And...</td>
<td>Last &amp; MCA 3701</td>
<td>22</td>
</tr>
<tr>
<td>Poco</td>
<td>Legend</td>
<td>AA 1099 MCA</td>
<td>23</td>
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<tr>
<td>Steely Dan</td>
<td>You Are So Fine</td>
<td>MCA 37044</td>
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<td>Talking Heads</td>
<td>Talking Heads</td>
<td>Sire 6036</td>
<td>25</td>
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<tr>
<td>Tanya Tucker</td>
<td>TNT</td>
<td>MCA 3705</td>
<td>26</td>
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<td>The Whos</td>
<td>Don’t Break My Heart</td>
<td>MCA 3701</td>
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<tr>
<td>Yes</td>
<td>Fragile</td>
<td>Atlantic SD 1513</td>
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**TOP SELLING ACCESSORIES**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
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<tbody>
<tr>
<td>Allsop Video Cassette Head Cleaner 60100</td>
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<tr>
<td>Bowsers Anti-Sticky</td>
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<tr>
<td>Discwasher D-4 System</td>
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<tr>
<td>Discwasher D-4 1/2 oz. Re-Fill</td>
<td>LE-BO Cassette TA-133</td>
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<tr>
<td>LE-BO 45 Insert</td>
<td>LE-BO 100 LP Covers</td>
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<td>Maxell UDXL II C-90</td>
<td>Maxell UDXL II C-90</td>
<td></td>
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<td>Maxell GA-90</td>
<td>Maxell GA-90 3-pack (promo item)</td>
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<tr>
<td>Memorex Buy 2 Cassettes Get 1 Free (promo item)</td>
<td>Memorex 8 Track 2 pack (promo item)</td>
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<td>Memorex 8 Track 2 pack (promo item)</td>
<td>Memorex 8 Track 2 pack (promo item)</td>
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<tr>
<td>Pftrews</td>
<td>Factory Records</td>
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<tr>
<td>Pipeline Speaker Wire</td>
<td>A2-A2</td>
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<td>Savoy Cassette Case</td>
<td>Savoy Cassette Case AC60</td>
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<td>Savoy Cassette Case AC60</td>
<td>Savoy Cassette Case AC60</td>
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<td>TDK CAS-BC 40 2 Pack</td>
<td>TDK CAS-BC 40 2 Pack</td>
<td></td>
<td></td>
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<tr>
<td>TDK TGR 2/45 2 pack (promo item)</td>
<td>TDK TGR 2/45 2 pack (promo item)</td>
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**COMPILIED FROM:**


**COMPILIED FROM:**


**COMPILIED FROM:**


**COMPILIED FROM:**

A WOMAN NEEDS LOVE • RAY PARKER, JR. & RAYDIO
ARISTA AL 8533
MERCHANDISING AIDS: 2x2 Flats, Streamers, Mini Covers.

MODERN TIMES • JEFFERSON STARSHIP • GIFT RECORDS DL 3348
MERCHANDISING AIDS: Album Insert, Postcard, 2x4 Posters, All Catalog Posters, Ad Mats, Press Kit Streamers, Videos/Top 40 and AOR Radio Spots.

LIVE • DEVO • WARNER BROS. MINI 3548
MERCHANDISING AIDS: 2x2 Flats, Mini Covers.

MIRACLES • CHANGE • RFC/ATLANTIC SD 19301
MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats, Die Cut Streamers.

VOYEUR • DAVID SANBORN • WARNER BROS. BSX 3548
MERCHANDISING AIDS: Die Cut Xoxide 1x2 Flats, Streamers, Special Edition 4x26 Poster.

DANCERSIZING AT RECORD THEATRE — Carol Hensel (r) showed the staff and customers of the Record Theatre at Golden Gate Plaza in Mayfield Heights, Ohio what "trim fronts" really are when she appeared March 7 to promote her "Dancersize" LP. Store manager William St. John helped organize the in-store by distributing 2,000 flyers around mall, tracting more than 300 people to the event. The album is distributed by Mirus Music, Inc. of Cleveland.

WHAT'S IN-STORE

STERN MARKETING MEASURES — CBS Masterworks felt it had a rare opportunity to expand its sales base with the release of its Mastersound audiophile record "Issac Stern: 60th Anniversary Celebration." As the soundtrack to an already-aired national television broadcast, the album had a high-level of listener recognition which was capitalized on by taking its advertising campaign to some unorthodox places. "We placed print ads in Gourmet and a few of the travel magazines in an attempt to reach some of the young professionals who might not read classical music publications," reports Susan Kosel, manager of press for CBS Masterworks. "Classical buyers are people, too," adds the label's marketing director, Bob Campbell. "We placed ads for Zubin Mehta on subway clocks in New York a few months back. Why should we limit ourselves to just classical venues, when people look at other things, too?" Along with the two ads, a 7" sampler featuring excerpts from the $14.98 LP was utilized. The 120,000 pressings were sent to radio, stores, and classical club members. In addition, a six-minute videocassette from the Turner Bros. was given to each of CBS' 21 branches to further familiarize the label's salesmen. After only four weeks, the album has attained the No. 10 spot on the Cash Box Classical Chart. But it's still not known how much of the album's success is based on the ad campaign. "It's impossible to know whether sales were represented in the artist's reputation, or whether it was reinforced by the campaign," says Campbell, "but I do know that the shipment is the largest initial one I can remember on an audiophile record."

RECORD BAR NEWS — The Durham, N.C. firm has named Eddie Lassiter as national director of advertising. Lassiter joined Record Bar almost two years ago as accounting manager... Other appointees are Chip Cappellelli as construction manager and Jim S. Thompson as a buyer.... The four Durham/Chapel Hill stores recently gave away tickets to concerts by Holly Near, Terri Trull, Alive, Betty Carter and Sweet Honey in the Rock as part of a "Celebrate a Month of Women in Music" promotion.... A winelight dinner for two at a local Italian restaurant is being offered as grand prize in the Antioch, Tenn. store's Grover Washington "Wininglight" promotion. ... Free theatre tickets and a Styx catalog are the prizes in a "Paradise Theater" promotion at the three Overland Park, Kan. stores.... The Carbonale, III. Record Bar recently selected a winner from over 400 contestants in a Jimi Hendrix "Coconut Teeth" rap contest. First prize was a complete Buffet clarinet catalog... The Tucson, Ariz. outlet sponsored a "Luck of the Irish Sale" with the catalogs of CBS artists Ted Nugent, Chieftains, REO Speedwagon, Clash and Journey given to the patrons coming closest to guessing the number of shamrocks displayed in the store's front window. ... Customers at the Columbia, S.C. store were recently invited to take the "Turn of a Friendly Card" in support of Alton Parker's most recent release. Customers got a chance to cut a section of cards with prizes printed on them ranging from a Parson catalog to albums and T-shirts. ... A dance contest for Texas two-stepers was sponsored by the Gastonia, N.C. store to celebrate the release of the Hank Williams, Jr. single, "Texas Women." The best female dancer won a cowboy hat with a snake skin band, and all contestants got a copy of the single. ... The chain recently held its first "Air Guitar" contest at the Chattanooga, Tenn. store in conjunction with radio station WSZK. Customers were invited to pretend they were playing the guitar, employing whatever props they deemed necessary (tennis rackets and vacuum cleaners were reportedly popular choices). The obvious deterrent, looking like a boom in public, was tempered by a first prize of an electric guitar, $200 in cash and dinner for two. Runners-up got Record Bar gift certificates.

AMPEX PROMOTION — The Ampex Corp. is offering special discounts on two of its consumer tapes. The sale offers 25% savings on Ampex GM I and GM II Stactettes featuring two 90-minute cassettes with a free Stackette storage rack. The GM I cassette is a normal bias tape with high output sensitivity and low noise level, while the GM II is Ampex's latest bias cassette. Stackette units are numbered 1 to 12, and each case includes a counter display with a promotional header card. Suggested promotional prices are $6.99 for the GM I and $7.49 for the GM II. Orders are now being accepted for shipment May 1 through June 30.

WAXIE MAXIE'S SOULFUL SPRING — April is being billed as "Soulful Spring" at the 18-store Washington, D.C.-based chain. A reduced pricing policy, based on additional discounts on the area's Top 40 soul albums is being promoted with an intensive advertising blitz, contests, giveaways, in-store play support and merchandising. While the ad push will last four weeks, the lower price will be permanent. Future plans for the chain include regular monthly promotional projects, each centered around a specific music category and designed to increase store traffic and stimulate sales while demonstrating the chain's capability to get behind a record and break new artists.

AIN'T IT GRAND — Chicago's four Larry Discount Record stores have gotten together with retailer Hendricks Music to give away a Kawasaki grand piano. Spots on classical station WFMT, as well as print ads, are running concurrent with the giveaway, and the promotion is being cosponsored in part by Angel, CBS, Nesconset, PolyGram and RCA Records.

fred godbold
Greater Exploitation Of Music, Video Highlight NARM Agenda

(continued from page 7)

tag after mechanical royalties for songs go up July 1.

The entire proceedings will be kicked off with the keynote address by WEA Corp. president Henry Droz. Concentrating on the "Plan To Be There" theme, Droz will set the tone of the opening business session, which will also feature multi-media presentations highlighting NARM's promotion programs, video music campaign, audio technology advances, home video industry, new ideas in cassette tape packaging and bar coding.

"Henry believes the most positive thinking men in this industry today," says NARM's Cohen. "His address, like his appearance, will be upbeat and optimistic - pointing out the possibilities that lie ahead instead of dwelling on the Board."

Two of the most promising subjects to be discussed over the course of the convention will be the gift of music campaign (debuted last year's NARM) and the attempt to interface with the home video industry. The Gift of Music - a marketing approach to the holiday season - has become a major force in the entire retail business of late and will once again occupy the spotlight.

"Gift of Music Review"

"The opening business session will document the various activities over the year and discuss where we're going with the Gift of Music," NARM's Cohen explains. "We've accomplished much this year, establishing the Gift of Music as a valid tool at retail, and we will quantitatively and qualitatively document the program's progress via WCI and CBS marketing surveys.

"We will be able to show how many people have responded to the marketing of records and tapes, and the reasons why they are buying." Cohen continues, "This will help us to explain better what we have planned for the coming year in terms of the Gift of Music, especially our upcoming 'Color Your Mother's World With Music' campaign for Mothers Day this year.

"Such an annual update and appraisal of the Gift of Music campaign will become a signature of the NARM convention, Cohen adds.

In the area of home video, where many record companies are utilizing digital video technology in the form of software - the last two days of seminar/workshops will be conducted to educate the dealers. "NARM has evolved an entertaining recording for the release of its first digital video for some time now;" Cohen explains, "and since then, the interest level has grown, particularly with the recent RCA's (SelectaVision Video Disc) rollout. [Cash Box, March 28]

Copyright and Protection

"Video I - Introducing Video Into The Retail Music Environment: How It's Done; How To Do It Better," scheduled for April 13, will cover seminars/workshops in the design of a retail video format and the specific selling video product.

"The second session, "Video II - Marketing Video in The Retail Music Environment: How It's Done; How To Do It Better," scheduled for April 14, will take the seminar/workshop's lessons one step further. It will deal with the specifics of selling video in retail operations.

"The second session has been designed for those who have attended the first session and those for whom the session was too basic. The second session is intended to broaden its base, which will be further illustrated by a Video Dealers' Convention set for August that we will officially announce soon."

Other Highlights

Other highlights of the convention will be:

- An audiovisual presentation and panel discussion of the marketing of Black Music. Titled "Black Music Is Green," the April 13 session will use actual case histories to explain how recording companies are expanding and increase efforts and sales in the area of black music. "We will try to show people how to take advantage of the many opportunities with black music," according to Cohen. "We will try to bridge the gap that often exists in marketing black music by giving our members a better understanding of black music and black radio.

- Seminar/workshops dealing with Bar Coding Implementation

Bar Coding Implementation

Meeting Resistance At Labels

by Marc Cetner

LOS ANGELES — Bar coding, a cost-cutting numerical system that could possibly save NARM's music industry millions of dollars, is still being received with a mixed reaction by major labels. The system, which is aimed at aiding the industry in the area of inventory management, re-ordering, returns processing and product movement, is still facing resistance, despite endorsesments by the National Assn. of Recording Merchandisers (NARM) and the Recording Industry Association of America (RIAA).

"I don't see 100% of the major labels committed to it, NARM executive vice president Joe Cohen sees implementation of the code throughout the industry as an evolutionary process that will be cost justified in two to three years. However, the WEA labels, MCA and PolyGram Distribution, Inc. (PDI) are slowing down that process.

"We're committed to supporting the RIAA, and we want to give the customers what they want, but we have not been doing a lot of internal investigating and feel the industry may be headed off in the wrong direction," said Joe Cohen.

Reinsteid, senior vice president and treasurer of Elektra/Asylum, suggested the board of the bar coding committee for the RIAA. "Not one retailer has put in equipment to use bar coding, and I don't suspect they ever will."

Steinberg does, however, say that WEA is keeping an open mind for the NARM convention, despite its reservations, although he insists that E/A and Atlantic have definite plans to adapt the UPC bar code system.

"We're in a tough place in regards to bar coding because we want to help our customers, we add. "Right now, we're waiting to see if there are any encouraging developments."

MCA Backs Away

Also somewhat disillusioned by the slow development of bar coding was Dan Westbrook, vice president of manufacturing for MCA, which has already bar coded some product.

"We've backed off on bar coding not only because of the lack of our artists feel the symbol marks the creativity of the jacket, but also because we're not sure if it's the right way to go," offered Westbrook.

He explained the label's position on bar coding became somewhat muddied when he learned that many retailers might not be behind bar coding. "I learned at an RIAA meeting in New York a while back that many retailers and buyers would not use the OGR system and they felt their own systems," explains Westbrook. "It was suggested that we put both symbols on the product, and that really confused me. We just don't want to end up providing service that the retailers may not want.

Also say that the transition to bar coding is PDI, which, because of its multi-national structure, is having trouble seeing it as a viable system.

On the other hand, Cohen maintains that in a NARM-endorsed bar coding study, published last year, 70% of the retailers and rack jobbers surveyed were in favor of the system. Cohen also maintained that NARM and the RIAA were encouraged by the success of bar coding in the paper and magazine industries. He feels that the majority of retailers are waiting for more bar coded inventory in order to start buying products.

Not a Luxury

"In the future I think bar coding will no longer be a luxury, but as a necessity," says Cohen.

Giving fuel to Cohen's statement is Rick Smith, senior vice president at its Pitman, N.J., plant via Symbol Technology's Scan/Print/Apply System. The system begins with a laser scanning of each bar coded product and results in a full-sized machine readable Universal Product Code symbol, which relates the quantity in each shipping carton, as well as the shift and date of manufacturing. Each shipping carton that leaves CBS' Pitman plant carries the automatically applied, pressure sensitive sticker, which aids in sorting and inventory management.

Return Process, Too

Bruce says that CBS 1982 every CBS plant would be using the Scan/Print/Apply System. "We're now taking the next step with the bar code and involving ourselves in the returns processing," says Bruce. "Right now, we're seriously considering buying..." (continued on page 38)
A lot of recording tapes sound good the first few times they're played. But after a few hundred plays, many end up sounding dull and lifeless.

What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of the music with them.

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

It's this kind of engineering that's helped make Maxell so easy to sell. And when a tape is this well made, not only do you profit from it, but so do your customers.
Fast Breaking News!
From CBS Records.

REO SPEEDWAGON
ALBUM "HI INFIDELITY" NOW TRIPLE PLATINUM. "KEEP ON LOVING YOU"* SINGLE NOW GOLD. ALL SEVEN PREVIOUS ALBUMS AT LEAST GOLD. ALL SELLING WITH RENEWED SPEED. NEVER-ENDING TOUR CONTINUES SRO.

BARBRA STREISAND
OUTDOES HERSELF. AGAIN. FIVE MILLION ALBUMS SOLD IN SIX MONTHS. "GUILTY" ONE OF FEW ALBUMS IN HISTORY TO SPAWN THREE TOP-10 SINGLES. MORE TO COME.

JOURNEY
DOUBrJE-LIVE ALBUM "CAPTURED" GOLD IN ONE WEEK. TOP-10 IN THREE WEEKS. THREE PREVIOUS ALBUMS REAPPEAR AND BULLET UP CHARTS.

JIM STEINMAN
OUT FROM BEHIND MEAT LOAF. PRESENTS LONG-AWAITED ALBUM TO WAITING WORLD. ON EVERY AOR STATION IN AMERICA UPON RELEASE.

RANDY MEISNER
SCORES HIGH ON CHARTS WITH EPIC DEBUT "ONE MORE SONG" ALBUM AND "HEARTS ON FIRE"* SINGLE.

MOE BANDY
FOLLOW-UP THEIR NEAR-GOLD DEBUT ALBUM WITH "HEY JOE. HEY MOE." SINGLE* AND ALBUM A SMASH. STAMPLEY'S SOLO CAREER SOARS. "I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN"* HIS BIGGEST HIT EVER.

HAWKS
ALBUM AN INSTANT AOR SUCCESS. "RIGHT AWAY"* SINGLE GAINING TOP-40 MOMENTUM EVERYDAY.

MANHATTANS
CAREER IN HIGH GEAR WINNING GRAMMY FOR "SHINING STAR."* SINGLE GOLD "AFTER MIDNIGHT"* ALBUM GOLD. "GREATEST HITS" SELLING STEADILY. ACCLAIMED AS ESSENTIAL LISTENING BY ROCK AND SOUL CRITICS.

CHAMPAIGN
RELEASES FIRST COLUMBIA ALBUM AND SINGLE BOTH TITLED "HOW 'BOUT US." BOTH BECOME GIANT HITS. BLACK AND TOP-40 RADIO THIRSTY FOR MORE.

THE CLASH
CONTINUE TO SHAKE UP THE MUSIC WORLD WITH THREE-RECORD TWO-HOUR "SANDINISTA!" TOTAL CLASH SALES TOP MILLION MARK AND CONTINUE TO ACCELERATE.
ROSANNE CASH
JC 36462
*1-11426

THE ROVERS
JE 37107

SECOND ALBUM EXPLODES. "SEVEN YEAR ACHE"* ACCLAIMED AS CLASSIC SINGLE. VIDEO SEEN EVERYWHERE. TOUR SENSATIONAL.

CANADIAN SMASH NOW U.S. SMASH. "WASN'T THAT A PARTY" LOVED BY ALL FORMATS. ALBUM SALES SOARING. BIG U.S. TOUR UNDERWAY.

WILLIE NELSON
FC 36483
*274-11279

STANLEY CLARKE
GEORGE DUKE
FE 36476

SHIPS GOLD "SOMEBODY OVER THE RAINBOW." SOON GOES PLATINUM. "HONEY SUCKLE ROSE"* SURPASSES 1.5 MILLION. STILL RED HOT. "NELSON AND PRICE"* GOLD. STILL RED HOT.

"THE CLARKE/DUKE PROJECT" ALREADY BIGGEST SUCCESS YET FOR STANLEY OR GEORGE. OUT-OF-THE-BOX ACROSS-THE-BOARD AIRPLAY.

ADAM AND THE ANTS
JE 37033

BRUCE SPRINGSTEEN
PCF 36854
*1-11471

THE REDDINGS
JE 36870
*259-05100

LAUNCH CAREER WITH BEST-SELLING "REMOTE CONTROL"* SINGLE AND "THE AWAKENING" ALBUM.

COLUMBIA RECORDS FIRST SOLO ALBUM. INSTANT ACCLAIM AIRPLAY AND SALES. FIRST NON-BEACH BOY TOUR SPECTACULAR SUCCESS.

AT FOREFRONT OF NEW HEAVY METAL TREND. "BRITISH STEEL" BEST-SELLER TO DATE. BRAND-NEW "POINT OF ENTRY"* LOOKS BIGGER.

LOVERBOY
JC 36742
*1-11491

HOTTEST DEBUT ALBUM OF '81. "TURN ME LOOSE"* Hottest Single. Group With No Past. GIANT FUTURE.

ON COLUMBIA. EPIC. EPIC "CLEVELAND INTERNATIONAL". BELIEVE IN A DREAM AND CARIBOU RECORDS AND TAPES.
Retailers Move Aggressively, Seeking Label Coop Dollars

(continued from page 8)

chain's services, selection and locations in advertisement, as well as the current product being generated but he also realizes the need to present advertisement in the manufacturers' best interests. "Label manufacturers and label producers who usually present retailer generated proposals think they valid to central marketing office and those are made as to what projects can be funded. To some extent, the regional managers have discretion over what ads will be used in markets they service. "Our district managers are given a discretionary budget for everyday business use so they can support dealer demands the best course where they see fit," explains Joe Petrone, vice president of marketing for EMI America/Liberty Records.

Local Emphasis

Describing another manifestation of how regional managers respond to market de- mands, one GM of EMI America/Liberty says, "If we have a group from Boston that we want to break in there, we ask the manager what he'd like to do to break the act there."

"The manager then submits an advertis- ing budget that's designed to fit our entire scheme and, if it's a sensible plan, we supply what ever additional funds the manager needs to develop the ad program," Petrone says.

Petrone and Simon agree that there is no formula dealers or manufacturers can apply to develop of advertising cam- paigns. But they are also in tandem on the need to encourage advertising of new and developing acts.

"We spend a great deal of our advertis- ing money on reaching the consumer, and a great deal of that money is spent in developing acts," Petrone explains. Petrone said that established artists like Kenny Rogers release product that all dealers will be like to carry. With no need to get retailers to participate on adver- tising of established artists, but a lot of times with developing artists we force the issue of advertising in the point of sale, he marked for their product," Petrone explains.

But retailers also realize the importance of advertising in the point of sale, ac- cording to Glazio, who says, "We will spend out of pocket on new artists who have shown sales potential, while also seeking funds from the record company."

From a retailer perspective, however, some of those contacted by Cash Box believe that sales increases in the item are because of labels' alleged frequent prac- tice of requiring dealers to stock huge quantities of their total to be advertised on the product on sale, which shrinks dealer profit margins.

"It's all Finances Coop

"In essence I'm financing the ad," com- plains Ben Karol, president of the six-store King Karol chain in New York, "Manufacturers are supposed to have the money for all this but you've got to buy a lot on the title and price it low so we can have the quick sell-through. Now, you tell me who's paying for it."

Karol says that if a dealer resists such arrangements, manufacturers merely go to the dealer's competitors with the proposi- tion.

Among black retailers, the problem of (continued from page 37)

Country Boom Spurs Labels To Up Service, Merch Aids

by Jennifer Bohler

NASHVILLE — When country music vaulted ahead of pop and disco music in terms of sales in 1978, according to sales figures released by the National Association of Recording Merchandisers (NARM) in June 1980, it was a boon for the industry. But it was also alarming to country music industry executives of the record companies to at least equal those figures in the following years, if not doubling them to con- tinue the prosperity of the industry. Though the latest NARM sales figures for the various categories of music will not be re- leased for at least another few months, Pat Gorick, special projects coordinator with NARM, told Cash Box he anticipates the latest country sales figures to be even bigger than last year's.

A survey of the country divisions of five major record companies indicates that the country gar- nered an even higher share of the total sales figures in 1980, with all labels reporting an increase in sales. Additionally, label representatives from the NARM said that Cash Box reported a stepped up merchandising campaign to meet the needs of the retailers, and that they had increased the amount of product that was released in 1980 and the first quarter of 1981.

Eweill Rousseau, general manager of Elektra/Asylum's Nashville division, repor- ted a steady increase in sales over the last two years for his division. He noted that business was up more than 200% in 1979 over 1978, and that figure was doubled in 1980, which he attributed to increased interest in heightened visibility at the retail level.

More Sophisticated Methods

"The logistics of running a store into something we really didn't do, and that was the advertising on the consumer level," Rousseau said. "We also began offering our products in their stores. Now on things we demanded from them was visibility — we did not want to be placed in the back of the store. We wanted to put our records right where the people could see them. These prominent positions really helped sell out our records. That's where our sales have been fixed."

Roussé said he pointed out that visibility for product should not be limited to new releases. He said the key to the success of the merchandise is to sell not just those items that are released, but those that are not released. He said that was the case with Country's interest-in-the-country music industry. Rousseau pointed to visibility for product should not be limited to new released. He said one thing that he pointed out was that their material be racked up front with the new releases as well, which, he said, in the case of continued in sales for catalog product from such artists as Hank Williams, Jr. and Eddy Rabbitt.

Country's popularity has, thus, resulted in excellent sales, which has led to a large supply of display materials and using those materials to create attractive point-of- purchase displays. That demand for display materials has placed strain on country merchandisers to create posters and display pieces that can be sold to the record, pop and R&B counterparts. Rousseau noted that he found major retailers are "not afraid anymore to totally saturate their stores with country product displays. But they are insisting that (continued from page 44)

1981 NARM Preview

SLAVE GETS VIP TREATMENT

Atlantic/Colombia recording group Slave recently stopped by the VIP record store in Los Angeles. The group made the appear- ance in support of its "Stone Jam" album.

Cassette Sales Up

(continued from page 22)

bowed experimental tape packaging designed such as the 6x9 design employed by Arista, Columbia and Chrysalis, and the 4x9 explored by RCA and Capitol (see separate story).

Quality Needs Improving

However, some see tape quality as a bigger problem than packaging.

"Forget the packaging, give me a quality tape," said Calvin Simpson, president of Simpson's Wholesale/Bag Records, Inc. Simpson, president of the Los Angeles- based company, is making strides with their candominium dioxide tape listed at 8.58. But, clearly according to Reif, "The quality of cassette tapes is still pretty poor. There's no excuse why manufacturers can't use a better quality tape."

Retailers are generally en- couraged by the upswing in cassette sales, some believe the total tape volume will suf- fer from further sales of 8X- track cassettes.

"I don't believe that the increase in cassette sales will offset the drop in 8- track sales," said Lieberman president Harold Oknow.

He referred to the situation in the U.K., where 8-track cassettes are not available. Oknow said unit sales going down caused prices up, literally pricing many consumers out of the market. Then home taping en- dures.

"The American industry could face the same fate as the U.K.," Oknow said.

But perhaps a more immediate problem is cassettes being sold in the wrong containers. Some retailers report that titles disappear almost as soon as they're released in time for the mainstream.

"Being able to meet the tremendous de- mand for cassettes is a big problem," noted Grandoni. "Not being able to keep certain titles in stock can lose us sales.

We often have a difficult time getting older titles in cassette tape and it's harder to get the mid-price lines consistently," said Simpson.

With manufacturers caught up in a con- stant race to meet the ever-increasing demand for cassettes, retailers have spent their time trying to further heighten consumer de- mand.

Some of our TV spots we advertise our LPs, cassettes and available 8-tracks on sales at the same price," explained Lou Fogelman, president of the Los Angeles-based 21-Record Music Plus chain. "We moved our cassettes closer to the cash register, which gives it the potential to be more an impulse item and to highlight the product."

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Similarly, other retailers are preparing to sell their tapes.

"We're having a big spring tape sale to capitalize on the fact that people will be out more during the spring and summer and will want to take music along with them," explained Simpson.

Labels, Retailers Question Cassette Packages Effect

by Mark Albert

LOS ANGELES — Members of both the retail and record industries are saying that a new package is needed for pre- recorded cassettes to heighten visibility in stores, cut down on pilferage and prevent price cutting. However, retailers who conducted tests with either the 6x9 package produced by Shorewood Packaging or the 4x9 box developed by Album Graphics Inc. (AGI) late last year during the holiday season expressed mixed reactions on the effectiveness of the new package, says...

Las Vegas based label Minx has boosted improved graphics and product information usually found on album jackets, and as the fact that both, according to the labels, clearly indicated that they were cassettes, retailers said that many cost-conscious store employees were confused as to what was inside the boxes.

Lou Fogelman, president of Los Angeles-based Music Plus chain, said that customers showed no preference for either package over the standard Norelco boxes. "The customers preferred both packages," Fogelman explained. They "were apparently confused by the new packages," Fogelman adds.

Other labels represented by retailers that confronted the 6x9 boxes were that they were not clearly marked as to their contents and that customers thought they were real-to-reel tapes. Additionally, they reported that the boxes were too bulky and, in many cases, were simply discarded in the store, overlooking the cassettes.

The biggest problem with both the 6x9 and the 4x9 packages, however, was with the test products. The idea was com- plained that the mad-rush holiday season was the poorest time to conduct a test because store employees were too busy to be concerned with educating the consumer on a new product, in addition to the fact that the holiday season brings the heavier cost and Christmas rush, another fac- tor was that the titles used for testing were all established star acts, so a reasonable gauge of what would happen was made. The retailer felt that more testing with some midline artists should be made.

Hard To Judge

The testing of the 6x9 package used Columbia, Elektra, and Chrysalis' "Automatica" by Blondie and Arista's "Barry" by Barry Manilow. The 4x9 testing included The Jazz Singer by Neil Diamond and Pink Floyd's "Dark Side Of The Moon" on Capitol and the original cast recording of 42nd Street on RCA.

Stan Glazio, marketing director for Chrysalis Records, one of three labels that jointly tested the 6x9 boxes, said, "The timing of the tests conducted was the biggest drawback. I hesitate to say that it was a test." Lately noted that while Chrysalis did not endorse the new package, it agreed to test it along with Columbia and Arista. Together, the three labels had 7 displays designed, produced and tested. The test using 12 retail chains used in the test. He said the displays were clearly marked Cassette Centres and that they, for the most part, were well-received, causing many retailers to simply ignore them.

"I don't think they (the retailers) wanted these packages," Lately said. "They ask for something new, we give them the supplies, and then they don't use them."

"I'm sympathetic that it was a busy time of the year," he continued. "It was also the (continued from page 37)
Your art is entertainment. Ours is banking.

Some banks wear good service like a mask. Their smiles come off quickly when the going gets rough. But at First Los Angeles Bank, good service is more than skin deep.

That's why we have a special Entertainment Industries Division. We think it's the best around. And it's staffed with creative bankers who understand your special needs.

Our talent is seeing you get the personal service you want. From discussing the collateral benefits of copyrights to assisting you with performance royalties and recording contracts, our staff can handle it quickly and easily.

Spend five minutes talking to us. We think we can convince you "Banking is a fine art" we've mastered.

FIRST LOS ANGELES BANK
Where banking is a fine art.

ENTERTAINMENT INDUSTRIES DIVISION/9595 Wilshire Blvd./550-1700
Member FDIC An Equal Opportunity Employer M/F
1981 NARM Preview

Hollywood, Fla. April 13 and 14 (see separate story) can be seen record retailers abreast of changes and developments in the industry.

Costs, Confusion Slow Spread Of Video To Record Retailers

(continued from page 13)

Some retailers have taken a more aggressive stance in the areas of rentals and marketing of video. George Hill, national consumer communications manager and Denver branch manager for DanJay Music, franchisers of the 66 Budget Tapes & Records Locations, notes that his company has taken a more active role in the in-store merchandising, due to a lack of manufacturer-supplied point of purchase aids, while devoting rentals at the same time.

"Of the 15 Budget stores which stock video, only one makes a profit, so well as we've had to go into rentals to compete and stepped up the in-store merchandising," says DanJay's Hill. "We created a loose-leaf binder catalog, which incorporates the Budget logo and includes color brochures with about 400-500 selections. We're also going to help in the design of the video display areas of each store to create a more uniform look. The business is still in the experimental stages, with revenue up about five percent or less of the total volume, but we expect that to increase to about 10% by the end of the year."

Due to the high start-up costs that Hill estimates to $200-$300 per store, most Budget stores are still hesitant to go into video because of their position as franchise holders. However, Hill noted that, in order for the business to build, the stores "will have to identify and draw from their existing customer base, implement sales and rental plans to keep in competition and step up in-store merchandising to effectively market video product.

NARM Convention Gets Underway In Florida

(continued from page 30)

coop and TV advertising. Scheduled for April 13, the sessions will deal primarily with maximizing the results of such advertising commitments. The session on coop ads will focus on "how it can be used to maximum advantage," says Cohen; while the TV advertising workshop will cover "the pros and cons of in-store advertising." The program is interrupted by a break to attend the West Coast Music Awards, at which time the three last such events annually scheduled to allow free afternoons to view the exhibits. "We tried to avoid over-programming this year," says Cohen. The afternoons will include exhibits of various manufacturers which want to view the exhibits and those who will be engaging in the 'wheeling and dealing' that is so evident at a NARM convention."

A wide variety of luncheons, starting with the Country Music Luncheon April 12, and followed by the first-ever NARM Black Music and Gospel Music Luncheons, set for April 13 and 14, respectively. The Country Music Luncheon will feature a performance by Emmylou Harris; the Black Music Lunch, a performance by the Roberta Jean Band.

Retail Shelf, Sale Prices Increase In Response To List, Royalties Hikes

Los Angeles — Shelf prices at retail outlets around the U.S. jumped again in the second quarter of 1981, as most chains reacted quickly to the shift away from the $7.98 suggested list pricing by most majors, as well as anticipating a wholesale price rise across the board when the new copyright rate is enforced July 1. As expected, shelf prices on $9.98 list product took the biggest climb, from a nationwide average of approximately $7.80 in the first quarter to $8.15, while shelf prices on $7.98 list lists and tapes crept up only slightly, from a national average of $6.85 to $6.98.

In contrast to last quarter's figures, sale prices around most of the country also took a hefty jump, with the exception of the New York metropolitan area, where Jimmy's and Disc-O-Mat continued to lead the nation in lowballing. The average sale price on Lunchon, a performance by 20th Century-Fox recording artist Stephanie Mills; and the Gospel Music Lunchon, a performance by Word recording group Mighty Clouds Of Joy.

• Entertainment for the various awards dinners and banquets. On April 11, A&M recording artist Chuck Mangione will perform at WCI's Annual All-Star Banquet. On April 13, and A&M recording artist Peter Allen will perform at the Gift of Music Awards Banquet, hosted by Columbia recording artist Larry Paul. On April 14, A&M recording artist Peter Allen will perform at the Gift of Music Awards Banquet, hosted by Columbia recording artist Larry Paul. On April 14, A&M recording artist Peter Allen will perform at the Gift of Music Awards Banquet, hosted by Columbia recording artist Larry Paul.

Labels Resisting Bar Coding LPs

(continued from page 30)

Symphony Technology's magazine returns system, and we'll have a pilot laser system by 1981."

Bruce insists that other areas of use for the bar coding system may be evident since CBS has gone ahead with the system. "The bar code should also help us cut costs in document preparation, control of work orders and pricing," he says.

Robert Schneider, executive vice president for Western Merchandisers, maintains that it wouldn't be long before bar coding systems are introduced in retail stores to monitor product as it leaves the store.

"Its capabilities are endless," says Schneider. "The grocery business has saved millions of dollars with bar coding and so can the record industry. The goal at NARM is to be the first to get the bar coding system in use, and let the others -- get the horses moving so we can come in with carts."

Anti-Counterfeiting

(continued from page 22)

placed on product (such as WCI's); and catches it before some of the software is even put on the market. As the code is engraved directly onto disks and covers."

"We expect this to be a progressively developing program," states Franklin. WCI is testing things right now with an eye to a major International roll-out in the future."

"The whole industry is watching WCI's progress with its program," Yarnell adds. "They seemed to know how effective it is until we've had more time to assess it. As far as retaining one particular system as an industry standard, it would be nice to know, but we really couldn't tell each company what they should use."
Labels, Retailers Question Effect Of New Cassette Packs

(continued from page 34)

first time that a consumer was seeing the new displays and packages. There was no pre-advertising announcing a new product. This was a problem also."

The 4x9 boxes received more favorable response than the 6x6s, but again the problem of running a test during the holiday season that featured only top line product was considered a drawback. Joe Blessi, vice president of purchasing for the Cleveland-based Stark/Cameltot chain, which has produced and sold its own 4x12 box since 1987, was one retailer very impressed with the 4x9 boxes.

Acceptable Compromise

"The 4x9 box is an acceptable compromise," Blessi said. "Our package is much diller by comparison. The graphics are great on the 4x9."

"It would also be great for us," Blessi continued, "because we could save money on labor if we didn't have to produce our own boxes anymore. Another highlight for us is that we use the same racks for tapes and albums." Blessi said, however, that consumer reaction to the new product was mixed, but that they usually selected the 4x9 because of the improved graphics. He said that his store displayed the tape packages visibly and that they always had their cassettes out in the open.

"That's the problem," Blessi continued. "We still have to test the 4x9 because of the improved graphics. He said that his store displayed the tape packages visibly and that they always had their cassettes out in the open."

All of the retailers surveyed agreed that a new package was needed to offer the consumer more than they were now getting. However, they strongly felt that the record industry needed to standardize the size of the tape package and avoid confusion and extra expense.

This is the first time that three labels got together on one idea, not for the betterment of one artist, but for the betterment of the industry," Layton commented. "If the industry standardized on one tape package size, I think we would achieve much greater results on the rack and retail levels."

Europa Records Bows

NEW YORK — Europa Records has been formed by Jean-Pierre Weiller. Initial releases are scheduled for April 15, with independent regional distributors.

Europa's first releases will be: "Tribute To," by jazz violinist Stephane Grappelli; "Cross Roads," by Sugar Blue, the harmonica player who recorded with the Rolling Stones; and "Two Rainbows Daily," by Hugh Hopper and Alan Gowen, former members of Soft Machine and National Health, respectively.

Prior to founding Europa, Weiller was label manager in the international department of Phonogram France, and managed island, Charisma, ECM, and Casablanca labels.

Future releases will be diverse, and will include classical, traditional, rock and contemporary music from Europe.

Europa Records is headquartered at 1302 Heron Drive, P.O. Box 20513, Orlando, Fla. 32814. The telephone number is (305) 896-1371.

Retaiilers More Aggressively Seeking Label Coop Dollars

(continued from page 34)

competition is exhibited in a different manner. Black retail outlets in various markets are normally bagged over in masse, rather than the practice with pop outlets where a single retailer is usually tagged with an ad featuring a particular product.

"There's no exclusivity when advertising black product," claims Calvin Simpson, president of Simpson's Wholesale-Bad Records, Inc. Simpson says that he can rationalize the manufacturer's reasoning behind such practices among black dealers, which he feels is a symptom of economic survivalism.

"If we were a manufacturer, I don't know if I would want to run a radio spot or full page ad tagging a retailer with only one store," Simpson notes.

But he stresses it was clear that advertising:

Sassi Named To VP Post At RCA Records

LOS ANGELES — Daniel Sassi has been named division vice president, international relations, for RCA Records.

He joins the records division after having spent the past year as director of personnel and labor relations for NBC in Chicago.

Prior to that, he spent five years with NBC in Washington D.C. as manager of labor relations.

He joined RCA Corp. in 1969 in the international relations training program, then became a job analyst in RCA's electronics components division in Harrison, N.J. He moved on to the NBC subsidiary of RCA Corp. in 1971.

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Cash Box/April 18, 1981
Networks Expand Operations In Battle With Radio Syndies

by Mark Albert

LOS ANGELES — The combination of an ever tightening economy, an increase in the number of stations competing for the same revenues and the predominance of an older, more sophisticated population has forced broadcasters in all markets to seek better and more diverse programming to gain a competitive edge. However, with the economic crunch and, in some cases, lack of manpower and hours to produce effective special programs, radio is turning more and more to outside sources for various short and long form programming — primarily networks and national syndicators.

As the competition sorts out the marketplace — eliminating inefficient companies and enriching the successful ones — changes in the basic network-syndicator battle have occurred. On one hand, the few high-profile national syndicators have used the competition to heighten the market awareness of their firms and their shows; while on the other, the vast resources of the networks have created opportunities for joint network-syndicator ventures to be used in the inter-network battles. Syndicators, in this case, act more like production appaducations of the networks.

As the economy gets tighter and competition between stations gets keener, the networks and syndicators are being called upon more and more to produce and provide various shows,” says Jim Keford, president of Drake-Chenault, a national syndication/consulting firm. Norm Patz, president of Wombound, another national syndication firm, agrees that network-syndicator competition has increased in the marketplace (continued on page 3).

Case Leaves KRO To Join Sunbelt Comm.

LOS ANGELES — Dwight Case, president of KRO Radio for six years, is leaving the network to join Sunbelt Communications, Ltd., in a partnership position.

C.T. Robinson, president and chief executive officer of Sunbelt, said that the addition of Case would accelerate the company’s activities in hi-tech and software, as well as station acquisitions.

Sunbelt Communications currently owns six radio stations, including KQEO-AM and KKKZ-FM/Albuquerque, KHOW-AM and KSPZ-FM/Colorado Springs, KFYE/Fresno and KLNK/Oklahoma City. The company also owns a research firm called the Research Group, a management consulting and marketing firm called SBCC, Inc., and a program syndication firm called Syndicom.

“Sunbelt is one of the truly scintillating companies in communications today,” Case said. “Their stations are very highly rated and very successful, The Research Group is the leader in its field and its new projects already launched and on the drawing boards are positioned to take advantage of the changes foreseen in our industry in the 1980’s.”

King Named To VP Post For ABC Entertainment

LOS ANGELES — Charles King has been named vice president of the ABC Entertainment Division effective immediately. King, who was director of the ABC Information Network since November 1980, replaces George Moore, who was named president and general manager of affiliate affairs. Prior to joining ABC, he was with the Mutual Broadcasting System from 1966 to 1974, where he eventually became director of news and programming.
AM Spacing And Deregulation
Top Issues At NAB Confab
(continued from page 71)

fires in Las Vegas hotels probably served to keep others away. The outlooks increase.
The list of exhibitors, however, is at an all-time high. Completely selling out 230- 000 square feet, over 440 exhibits and booths will fill up the 11-acre expanse of the Convention Center, compared with 410 ex- hibitors last year. According to Cornils, the exhibitors include satellite companies, software and hardware manufacturers, as well as representatives from the major syndication firms and networks.
Two workshops are scheduled on April 14 that promise thought-provoking discussions and some heated debate. One, entitled “Nine kHz: What’s The Real Story,” will, besides general presentations, address itself to Cuba’s request that it receive six different 500,000 watt stations as a condition for compliance with the proposed AM spacing. Cornils explains that one reason why the Latin American coun- tries were pushing for the space reduction was the problem of co-channel interfer- ence, while American broadcasters may suffer interference problems with the space reduction. Quoting NAB radio board chairman Edward Fritts on the Cuba re- quest, Cornils says that the nine kHz issue is being handled “technically solutions for political problems.”
The panel will be moderated by the NAB’s Erwin Krasnow, who is the head of the radio allocations committee. Panelists include FCC Broadcast Bureau chief Richard Shively; Wally Johnson, Assn. For Broadcasting, New York; and Charles Wright, WBYS/Canton.
The second workshop tied to the nine kHz question will be held April 14, during the first session, will be “Deregulation: What’s All About” and will serve to put the entire deregulation matter into full perspective. It will be moderated by Krasnow, with a panel consisting of Shiben, Richard Chapin of Stuart Broadcasting and Richard E. Wiley of Kirkland & Ellis.
In light of the tight economy, there will be a joint forum on April 12 in separate and large small markets in the afternoon. Among the topics to be dis- cussed will be: advertising, which is losing its importance to the AM stations; ad- vertising sales departments, what advertisers think about radio today, achieving bigger rates in smaller markets and tap- ping the market potential.
Although the exhibition halls open on April 12 at 9 a.m., the convention officially begins at 3 p.m. with a welcoming speech by Thomas E. Bolger, chairman, NAB board of directors, followed by the keynote address delivered by NAB president Vin- cent T. Wasilowski.
Networks Are Expanding Their Operations
(continued from page 36)

business-oriented features and softer music. RKO II, on the other hand, will have the flexibility to offer long or short format programming to a variety of audiences. With these programs, we will actually be creating a lot of projects with syndicate- tion firms.”

Agreeing with Hamilton that networks and syndication firms will eventually enjoy a closer working relationship is ABC Radio’s Henry Kavett. “The situation companies have been in the business of long form programming for years,” Kavett says, “and they’re good at it. Due to that competition, the networks broke from traditional news feeds and ex- pand into the areas of concerts, music specials and so on.”

In fact, ABC Radio currently distributes all of the King Biscuit Flower Hour rock con- certed produced by DIR Broadcasting sys- tem via the FM network. In addition, the ABC Radio Division produces promos for various formats that the Bonneville sy- ndication firm then sells.
The concept of networks and syndication companies working together received another endorsement from Pat Shaughnessy, president of the Dallas-based TM Com- panies. “We don’t think we are seeing com- petition so much as we are now working more closely with the networks,” Shaughnessy says. “Currently, we already produce theme music for some of them. The networks can sell a daily diet of news and other short features where sy- ndicators like us or Drake-Chenault and Westwood One can deliver high quality blocks of programming that may range from 30 to 52 hours in length.”

Radio Issues Pending As FCC Changes Personnel, Outlook
by Mark Albert
LOS ANGELES — As a result of a new Republican administration taking office, combined with sweeping personnel and philosophical changes within the Federal Communications Commission (FCC), the fate of important legislation and regulatory policies affecting broadcasters are still up in the air on the eve of the 95th annual National Assn. of Broadcasters (NAB) Con- vention.
Radio deregulation as well as other regulatory policies such as implementation performance royalty fees and FCC authorization, and technological pol- icies ranging from reduced AM spacing to nine kHz and the implementation of digital广播 broadcasting by broadcasters and government officials.
Perhaps the most significant matter con- cerning broadcasters is the FCC’s recently implemented deregulation policy, which won court approval two weeks ago (Cash Box, April 11). However, a number of organizations, including the NAB, have petitioned the FCC to reevaluate and clarify certain aspects of deregulation. Regula- tions eliminated by the FCC policy included percentage requirements for non- entertainment programming, such as religious and public affairs, formal ascer- tainment procedures for renewals, new sta- tions and major change applications, as well as maximum commercial guidelines and the keeping of formal program logs.
On the legislative front, Rep. Al Swift (D- Wash.), member of the House Telecommu- nications Subcommittee, has drafted a bill that would require the FCC to determine the quantity of public interest standards currently facing broadcasters. The proposal calls for broadcasters to be giving par- ticular points based on the amounts of aired non-entertainment or other public service broadcasts as determined by the commis- sion. The points in turn would be used to obtain license renewal.
On the other hand, broadcasters would be given broader news exemption with regards to equal time requirements and have license terms extended to five years from three. The bill would also eliminate ascertainment, do away with restrictions on formats, scheduling program logs and reports, strike the requirement that broad- casters break down non-entertainment into categories, eliminate petitions to deny licenses and reduce the number of the waiting time on applications and allow for random selection among qualified initial applicants. May 1 is the Swift bill would like to have the bill introduced.
Controversial Issues
Another serious issue facing broad- casters is the recently introduced Danielson Bill that would impose perfor- mance royalty fees for the commercial use of sound recordings. H.R. 1805 is virtually the same bill that Congressman George Danielson (D-Cal.) submitted last year, which died in the subcommittee. Broad- casters’ opposition to this bill is decided- ly strong. A spokesperson at Danielson’s of- fice said that no hearing date has yet been set.
A major source of controversy revolves around the proposal for reduced spacing on the AM band from 10 to nine kHz. It was a little over a year ago in March that the proposal was shut down at the Region II (Western Hemisphere) meetings held in Buenos Aires. Aside from opposition by the NAB, commissioner James Quello has now joined the chorus of broadcasters radiating against the proposal (Cash Box, March 21), and this past week, (April 6), the Canadian government added its official opposition to the measure.
Yet another carrierover from last year is
(continued on page 80)
APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
ADDS: None. HOTS: KOME, WGRQ, WWWM, KMGN, WMMS, WLLO, KSHE, KEZY, WHLE, WBAB, WCCC, WYDD, WKLS, WBLM, WBBN, WMMS, KCCC, KMGN, KMET, WBLM, KZOK, WABC, PREFERRED TRACKS: Hold On, I Got You.
SALES: Fair in South; weak in others.

PAT BENATAR • CRIMES OF PASSION • CHRYSLIS
ADDS: None. HOTS: WMMS, WYDD, WMMS, WBAB, WCCC, WLNK, WYDD, WKLS, KZOK, WABC, PREFERRED TRACKS: Treat Me, Best Shot.
SALES: Good to moderate in all regions.

BONNIE TYLER • JOHNNY • A&M
SALES: Moderate to fair in all regions.

ERIC CLAPTON • ANOTHER TICKET • RSO
ADDS: None. HOTS: WHFS, KOME, WOUR, KINK, KNX, KMET, KMGN, WLLO, KMKL, KSHE, WABC, WLAL, WKLS, WBBN, KZOK, KZEL, KEZY, KSHE, KBPI, KZOK, WABC, WBAB, WABC, WMMS, WWWM, YDQ, WKLS, WBBN, saving, WKLW, KMGN, PREFERRED TRACKS: Magic, I'm A Rocker.
SALES: Good in all regions.

THE CLASH • SANDINISTA • EPIC
ADDS: None. HOTS: WRNW, KRWG, KREG, WYDD, WBLM, WLLO, WOUR, KNAC, KOME, WHFS, MEDIUMS: KELZ, WSHE, WHLE, KNAC, PREFERRED TRACKS: Hitville, Police, Murder, Magnificent.
SALES: Fair in East and Midwest; weak in others.

ELVIS COSTELLO • THE ATTRACTIONS • TRUST • COLUMBIA
ADDS: None. HOTS: KROG, KSJO, WABC, KNAC, WHFS, KMET, KMGN, WWWM, WMMS, WYDD, WWWM, NWWM, KNAC, PREFERRED TRACKS: Open.
SALES: Major breakouts in all regions.

THE DREGS • UNSUNG HEROES • ARISTA
ADDS: KOME, KINK, WMMS, WABC, HOTS: WHFS, WPCC, WABC, KNAC, PREFERRED TRACKS: Open.
SALES: Moderate to fair in all regions.

THE FOOLS • HEAVY MENTAL • EMI AMERICA
ADDS: None. HOTS: WHFS, KOME, WOUR, KINK, KNX, KMET, KMGN, WLLO, WBLM, WABC, KNAC, PREFERRED TRACKS: Ringing, Abba.
SALES: Fair in East; weak in others.

FRANKIE & THE KNOCKOUTS • MILLENNIUM • RCA
SALES: Fair in East and South; weak in others.

ROBERT GORDON • ARE YOU GONNA BE THE ONE • RCA
ADDS: WOUR, KSJO, HOTS: WABC, WMMS, WYDD, MEDIUMS: KZOK, WWFM, WABC, KNAC, PREFERRED TRACKS: Open.
SALES: Moderate breakouts in all regions; strongest in East.

GRATEFUL DEAD • REDEMPTION • ARISTA
ADDS: KOME, KINK, KMGN, WABC, KNAC, WABC, WWWM, WABC, WABC, KNAC, WABC, KNAC, PREFERRED TRACKS: Open.
SALES: Major breakouts in all regions; strongest in West.

21 APRIL WINE • THE NATURE OF THE BEAST • EPIC
ADDS: WMMS, HOTS: KROQ, WNEW, WBLM, WABC, KNAC, WHFS, WSHE, WMMS, WYDD, KZOK, WSHE, WABC, WABC, KNAC, WABC, WABC, PREFERRED TRACKS: Just Between, Future.
SALES: Moderate to fair in all regions.

BADFINGER • SAY NO MORE • RADIO RECORDS/ATLANTIC
ADDS: None. HOTS: WMMS, KMGN, WMMS, KCCC, KMGN, KNAC, KZOK, WABC, PREFERRED TRACKS: Hold On, I Got You.
SALES: Fair in South; weak in others.

PAT BENATAR • CRIMES OF PASSION • CHRYSLIS
ADDS: None. HOTS: WMMS, WYDD, WMMS, WBAB, WABC, WMMS, WYDD, WKLS, WBLM, WABC, KZOK, WABC, PREFERRED TRACKS: Treat Me, Best Shot.
SALES: Good to moderate in all regions.

BONNIE TYLER • JOHNNY • A&M
ADDS: WCCC, HOTS: WRNW, WWWM, MEDIUMS: WWWM, WBLM, WABC, KNAC, PREFERRED TRACKS: Open.
SALES: Moderate to fair in all regions.

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SALES: Good in all regions.

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SALES: Fair in East and Midwest; weak in others.

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SALES: Major breakouts in all regions.
<table>
<thead>
<tr>
<th>Position</th>
<th>Week</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Category</th>
<th>Notes</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>REO Speedwagon</td>
<td>Hi Infidelity</td>
<td>Epic</td>
<td>Polydor/Polysgram</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>Styx</td>
<td>Paradise Theatre</td>
<td>A&amp;M</td>
<td>Polydor/Polysgram</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>Rainbow</td>
<td>Difficult To Cure</td>
<td>Polydor/Polysgram</td>
<td>Polydor/Polysgram</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Rush</td>
<td>Moving Pictures</td>
<td>Mercury</td>
<td>Polydor/Polysgram</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Santana</td>
<td>Zebop!</td>
<td>Columbia</td>
<td>A&amp;M</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>Rick Springfield</td>
<td>Working Class Dog</td>
<td>RCA</td>
<td>A&amp;M</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>Pat Travers</td>
<td>Radio Active</td>
<td>Polydor/Polysgram</td>
<td>Polydor/Polysgram</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>U2</td>
<td>Boy</td>
<td>Island</td>
<td>Polydor/Polysgram</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>The Who</td>
<td>Face Dances</td>
<td>Warner Bros.</td>
<td>A&amp;M</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>Bruce Springsteen</td>
<td>The River</td>
<td>Columbia</td>
<td>A&amp;M</td>
<td>Includes tracks</td>
<td>Good in all regions.</td>
</tr>
</tbody>
</table>

**Most Added**

*Note: Sales are reported for select artists, but full sales data is not available for every entry.*
**CASH BOX RAP**

**April 18, 1981**

**LAST WEEK**

<table>
<thead>
<tr>
<th>Last Week's</th>
<th>This Week's</th>
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</thead>
<tbody>
<tr>
<td>1 MORNING TRAIN (NINE TO FIVE)</td>
<td>SHEENA EASTON</td>
</tr>
<tr>
<td>2 KISS ON MY LIST</td>
<td>DARYL HALL &amp; JOHN OATES</td>
</tr>
<tr>
<td>3 RAPTURE</td>
<td>BLONDIE</td>
</tr>
<tr>
<td>4 ANGEL OF THE MORNING JUICE NEWTON</td>
<td></td>
</tr>
<tr>
<td>5 JUST THE TWO OF US</td>
<td>GROVER WASHINGTON, JR.</td>
</tr>
<tr>
<td>6 KEEP ON LOVING YOU RED SPEEDWAGON</td>
<td></td>
</tr>
<tr>
<td>7 WOMAN</td>
<td>JOHN LENNON</td>
</tr>
<tr>
<td>8 BEING WITH YOU</td>
<td>SMOKY ROBINSON</td>
</tr>
<tr>
<td>9 DON'T STAND SO CLOSE TO ME</td>
<td>THE POLICE</td>
</tr>
<tr>
<td>10 WHILE YOU SEE A CHANCE</td>
<td>STEVE WINDWOOD</td>
</tr>
<tr>
<td>11 HER TOWN TOO</td>
<td>JAMES TAYLOR &amp; J.D. SOUTHER</td>
</tr>
<tr>
<td>12 TAKE IT ON THE RUN</td>
<td>RED SPEEDWAGON</td>
</tr>
<tr>
<td>13 SOMEBODY'S KNOCKIN'</td>
<td>TERRI GIBBS</td>
</tr>
<tr>
<td>14 I CAN'T STAND IT</td>
<td>ERIC CLAPTON &amp; HIS BAND</td>
</tr>
<tr>
<td>15 9 TO 5</td>
<td>DOLLY PARTON</td>
</tr>
<tr>
<td>16 THE BEST OF TIMES</td>
<td>STYX</td>
</tr>
<tr>
<td>17 DON'T STOP THE MUSIC</td>
<td>YARBOROUGH &amp; PEOPLES</td>
</tr>
<tr>
<td>18 WHAT KIND OF FOOL</td>
<td>BARBARA STREISAND &amp; BARRY GIBB</td>
</tr>
<tr>
<td>19 AIN'T EVEN DONE WITH THE NIGHT</td>
<td>JOHN COUGAR</td>
</tr>
<tr>
<td>20 YOU BETTER YOU BET</td>
<td>THE WHO</td>
</tr>
<tr>
<td>21 JUST BETWEEN YOU AND ME</td>
<td>APRIL WINE</td>
</tr>
<tr>
<td>22 WATCHING THE WHEELS</td>
<td>JOHN LENNON</td>
</tr>
<tr>
<td>23 I LOVE YOU</td>
<td>CLIMAX BLUES BAND</td>
</tr>
<tr>
<td>24 TIME OUT OF MIND</td>
<td>STEELY DAN</td>
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<tr>
<td>25 HOW 'BOUT US</td>
<td>CHAMPAIGN</td>
</tr>
<tr>
<td>26 IT'S A LOVE THING</td>
<td>THE WHISPERS</td>
</tr>
<tr>
<td>27 TOO MUCH TIME ON MY HANDS</td>
<td>STYX</td>
</tr>
<tr>
<td>28 SWEETHEART FRANKE &amp; THE KNOCKOUTS</td>
<td></td>
</tr>
<tr>
<td>29 LIVING INSIDE MYSELF</td>
<td>GINO VANNELLI</td>
</tr>
<tr>
<td>30 BETTE DAVIS EYES</td>
<td>KIM CARNES</td>
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**HIT BOUND**

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<thead>
<tr>
<th>Last Week's</th>
<th>This Week's</th>
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</thead>
<tbody>
<tr>
<td>37 SUKII YAKI</td>
<td>TASTE OF HONEY</td>
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<tr>
<td>38 WRDK, KC101-29, KXIV, WHIRL, W40 15, WBEN-FM-30, WDRQ, WANS, KBFR, KHFZ, W30X, JUMP, KOPA Ex To 28, WPSC 15 To 11, KFTR 19 To 10, 1:40 To 30 To 27, CKNX 20 To 15, ERBQ Ex To 29, WBCX 11 To 8, WICQ Ex To 28, BJ105 To 30 To 31, WEZ 33 To 30, WCRC 39 To 28, WHITX 31 To 27, WVRB Ex To 27, KLPC 28 To 26, KEKQ Ex To 25, Y100 27 To 22, FMYZ 26 To 22, WHIR 19 To 18, WWHO 17 To 15, W22 20 To 19, WFLB Ex To 28, WPFW-FM-HP Ex To 26, KC9P 11 To 9, WAYS 20 To 19, KBKQ 30 To 28, KSTM 23 To 20, 13, 10K 28 To 21, WIFI 22 To 18, KF13 To 18, WXY 28 To 25, SALES: Good in the West and East. Moderate in the Midwest and South.</td>
<td></td>
</tr>
<tr>
<td>39 LOVE YOU LIKE I NEVER LOVED BEFORE</td>
<td>JOHN O'BANION</td>
</tr>
<tr>
<td>40 WABC-20, W43Y, Y103 21 To 19, WBEN-FM-30, WOKX, KFI, WMCF-MF-24, JUMP, KOPA Ex To 30, WWKX Ex To 30, KERN 26 To 25, KZSB 20 To 16, Z102 27 To 24, 30KH 16 To 14, WBRO 27 To 24, WWRX 27 To 24, KJNT 38 To 22, WTIX 36 To 31, W8BY Ex To 30, KYKQ Ex To 30, WCOX Ex To 28, KFXH Ex To 27, WQAI 26 To 23, W2KS 22 To 19, WFBX 21 To 18, WRRB Ex To 28, SFMB Ex To 27, KENM Ex To 26, W2ZT 29 To 26, KJ italian 21 To 16, WSGN 23 To 20, KIMM Ex To 28, Y103 29 To 28, KFQK 34 To 30, WXY 23 To 22, WSPF 25 To 22, KDDW 23 To 18, SALES: Breakouts in all regions.</td>
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**SALES**

<table>
<thead>
<tr>
<th>Prime Mover</th>
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<tr>
<td>36 I MISSED AGAIN</td>
<td>PHIL COLLINS</td>
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<td>37 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)</td>
<td>RAY PARKER JR. &amp; RAYDIO</td>
</tr>
</tbody>
</table>
| 38 TURN ME LOOSE | LOVERS \\

**CASH SMASH**

<table>
<thead>
<tr>
<th>Last Week's</th>
<th>This Week's</th>
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<tbody>
<tr>
<td>39 LOVE YOU LIKE I NEVER LOVED BEFORE</td>
<td>JOHN O'BANION</td>
</tr>
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<td>40 WABC-20, W43Y, Y103 21 To 19, WBEN-FM-30, WOKX, KFI, WMCF-MF-24, JUMP, KOPA Ex To 30, WWKX Ex To 30, KERN 26 To 25, KZSB 20 To 16, Z102 27 To 24, 30KH 16 To 14, WBRO 27 To 24, WWRX 27 To 24, KJNT 38 To 22, WTIX 36 To 31, W8BY Ex To 30, KYKQ Ex To 30, WCOX Ex To 28, KFXH Ex To 27, WQAI 26 To 23, W2KS 22 To 19, WFBX 21 To 18, WRRB Ex To 28, SFMB Ex To 27, KENM Ex To 26, W2ZT 29 To 26, KJ italian 21 To 16, WSGN 23 To 20, KIMM Ex To 28, Y103 29 To 28, KFQK 34 To 30, WXY 23 To 22, WSPF 25 To 22, KDDW 23 To 18, SALES: Breakouts in all regions.</td>
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<td>39 WHAT ARE WE DOIN' IN LOVE</td>
<td>DOTTIE WEST</td>
</tr>
<tr>
<td>40 HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER')</td>
<td>NEIL DIAMOND</td>
</tr>
<tr>
<td>41 TREAT ME RIGHT</td>
<td>PAT BENATAR</td>
</tr>
<tr>
<td>42 THE WINNER TAKES IT ALL</td>
<td>ABBA</td>
</tr>
<tr>
<td>43 SAY YOU'LL BE MINE</td>
<td>CHRISTOPHER CROSS</td>
</tr>
</tbody>
</table>

**ANTS IN YER RADIO!**

Tony Berardinis—PO-WBCN—"When Adam and The Ants first made American Bandstand and I saw West Coast kids dancing to Antics, I really had no idea that most AC programmers had become. Now for behind the scenes can radio afford to be?" Adam and The Ants are breezy cramping American concert halls, dance clubs and the following truly progressive stations this summer.

**Tribal rock 'n' roll that has nothing to do with Woodstock. On Epic Records and Tapes.**

**HIT BOUND**

<table>
<thead>
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HIT BOUND

56 STARS ON 45
57 BLESSED ARE THE BELIEVERS
58 ME (WITHOUT YOU)
59 JESSIE'S GIRL
60 I Ain't Gonna Stand For It
61 AH LEAH!
62 I Loved 'Em Every One
63 GUITAR MAN
64 SINCE I DON'T HAVE YOU
65 WALKING ON THIN ICE
66 LOVELY TOGETHER
67 HEARTS
68 I LOVE A RAINY NIGHT
69 WHO DO YOU THINK YOU'RE FOOLIN'?
70 BUT YOU KNOW I LOVE YOU
71 WINNING
72 LIMELIGHT
73 STARS ON 45
74 ME (WITHOUT YOU)
75 SUPER TROOPER
76 AI NO CORRIDA
77 RIGHT AWAY
78 (JUST LIKE) STARTING OVER
79 SHOTGUN RIDER
80 LIVING IN A FANTASY
81 FOOL IN LOVE WITH YOU
82 TOO TIGHT
83 HURRY UP AND WAIT
84 SMOKY MOUNTAIN RAIN
85 SAME OLD Lang SYNE
86 STILL RIGHT HERE
87 TIME
88 SAY WHAT
89 ONE DAY IN YOUR LIFE
90 ME (WITHOUT YOU)
91 DON'T KNOW MUCH
92 TEARS
93 (GHOST) RIDERS IN THE SKY
94 PLAYING WITH LIGHTNING
95 SEVEN YEAR ACHE
96 ME LET ME LOVE YOU GOODBYE
97 GAMES
98 LOVERS AFTER ALL
99 LET ME STAY
100 HOLD ON

We BREAK records from the bottom up.

For the best in national club/urban radio promo, accept no substitute.

For more details, call Ray Caviano or Bob Siegel at 212 • 246-4352

RFC PROMOTIONS: 101 West 55th Street • New York, NY 10019

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.
Country Boom Spurs Labels
To Up Service, Merch Aids

(continued from page 34)

we have proper display stands, we put it first class. We have to come up with quality display, to compete with those high tonnage sales pop albums.

Display Quality Improves

Danny O'Brian, owner and manager of the Sound of Music Records in Houston, Texas, noted that the quality of display materials being offered to retailers by country merchandisers has "improved drastically. I think that he is still a problem securing retail displays on new or lesser known artists, which he says he would customarily if it was available.

"Country product is very prominently displayed in our store," O'Brian said. "We are in a hot area for country anyway. I don't want to say country equals our rock sales, but it is enough so that it should have equal display space in the store."

Though O'Brian said he uses all of the visual promotional materials available, one of the most effective means has discovered for selling product is through audio display — in-store play of the record, which he would do if promotional copies of records were made available.

I would like to use in-store display more, but I don't get many promotional records," O'Brian said. "We do occasionally break open a record and play it, but I try to limit that. In-store display is very effective in selling a record. For example, on one occasion, we played an Ed Bruce album and that day I sold 25-30 copies."

Visibility Pays Off

Barry Weyer, manager of Discount Records In Nashville's Harding Mall, said that the prominent display of country products has paid off for his store in increased sales. In addition to the use of display materials, he said he rearranged the store's layout and moved country up front, initially as an experiment. The added sales was impetus to leave country up front.

Mayer also said country display materials were more readily available to him in the last few years and that more labels have merchandisers who help with display and make suggestions, and in general, work more closely with the retailer.

Chic Doherty, vice president of marketing, RCA, Nashville, agreed that the labels were trying to work more closely with retailers by making available the materials they specified they could use most effectively.

Frank Jones, operations manager of the Warner Bros. country division in Nashville,

noted that, in addition to making available more point-of-purchase display materials, Warner Bros. has placed more emphasis on in-store appearances by its artists, which he feels "definitely" accelerated sales.

When the demand for country product increased, many labels met it by releasing more product than normally would have been released. RCA, for example, has increased the number of releases in the first quarter of 1981, compared to 1980 and for the whole year, according to Joe Galante, division president of RCA Records Nashville. Even now, within the first five months of the year, the label has album product out representative of almost the entire country roster.

Galante added that the releases have been reinforced by extensive television exposure for the artists, as well as an aggressive merchandising campaign.

More Label Activity

CBS has also stepped up the number of releases for the year. According to Roy Wunsch, vice president of marketing, CBS Records Nashville, the label has released up to 20 more albums in 1981 than have been released in the past couple of years. Additionally, Wunsch said the label has been working more closely with national accounts on country music oriented programs.

We have continually tried to look at the needs of the marketplace relative to display materials," Wunsch said. "A very high percentage of country music business comes from our rack customers, yet we don't want to neglect our direct retail accounts. With that in mind, we think of a modular approach: that is, a continuity of graphics in product line that allows for four-element display.

For instance, with Willie Nelson, we created a poster, die-cut logo, large header cards for end-cap displays and album flats. Where smaller outlets had room for one or two of the items, larger accounts could take advantage of every element and really build effective displays."

Whether this increased visibility in the marketplace, which includes radio, TV, print and in-store display, is whether country music has entered a new phase of development, and the labels, through merchandising, efforts, and retailers, through receptivity to these efforts, are prepared and able to meet these changes.

Three A Kind — During a stint as co-host of the Mike Douglas Show, Mickey Gilley enjoyed greeting such special guests as Vic Damone, Neil Sedaka and longtime buddy Johnny Lee. Pictured during the taping at the Desert Inn in Las Vegas are (l-r): Douglas, Lee and Gilley.

STEVENS PACKS THEM IN — RCA artist Ray Stevens recently performed a benefit concert for the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS), proceeds from which will aid in its special projects. Playing to a packed house at the Tennessee Performing Arts Center, Stevens presented a 90-minute concert that aplauded his talents as a comedian, as well as a musician and performer. Pictures following the show are (1-1): Stevens; Joe Moscheo, first vice president of NARAS Nashville and director of a few branches; BMI; Don Butler, president of NARAS Nashville and director of the Gospel Music Association (GMA); and Francine Anderson, executive director of the Nashville chapter of NARAS.

Sound Emporium Studios, Masterfonics
To Host Digital Recording Workshop

NASHVILLE — Sound Emporium Recording Studios and Masterfonics, Inc. here will co-sponsor an "Analog/Digital Workshop" at Sound Emporium April 21-24, which will allow artists, engineers and producers to try and compare various types of recording equipment.

Machines on display will represent a number of manufacturers, as well as a variety of models and functions. The displays will include an entire digital mastering system by 3M; two-track digital recording equipment by JVC, Sony; three Motorists; Studer 24-track and two-track analog recorder/recorders and an Ampex analog model 617; and one two-track recorder/reproducer.

"This workshop is intended to offer the opportunity to evaluate presently used state-of-art analog recorders and digital and to compare a variety of available digital machines at one location," said Jim Williamson, president of Sound Emporium.

"Upon request and by appointment, any artist may make use of the facilities as a guest artist in the workshop."

F & L Records Sponsors
'Code-A-Phone' Contest

NASHVILLE — To promote its new single, "Code-A-Phone," by Little Lyle, F & L Records here will be sponsoring a contest for radio personnel, which will culminate in a drawing May 11 to give away a Code-A-Phone.

According to contest rules, the station is not required to play the record to enter the contest, and more than one person per station may enter.

Entries must be submitted on company stationery and should include the name and address of the entrant. Entries should be mailed to 56 Music Square West, Penthouse Suite 902, Nashville, Tenn. 37203, to arrive in the office no later than the drawing date.

Haggard, Wynette To Star in Carnegie Show

NASHVILLE — Merle Haggard and Tammy Wynette will headline the First Annual Wild Turkey Festival of Country Music at Carnegie Hall in New York, May 13. Roy Acuff will host the evening of country music, which will also feature Ben Smathers and the Stoney Mountain Cloggers and Cabin Fever, the winner of the 1980 "Star of the Future" contest for country music...
TOP 75

ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>9 TO 5 AND ODD JOBS</td>
<td>DOLLY PARTON (RCA AAL-1-3852)</td>
</tr>
<tr>
<td>2.</td>
<td>ROUPE</td>
<td>HANK WILLIAMS, JR. (Columbia AAL-1-3930)</td>
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<td>3.</td>
<td>FEELS SO RIGHT</td>
<td>ALABAMA (RCA AAL-1-3932)</td>
</tr>
<tr>
<td>4.</td>
<td>LEATHER AND LACE</td>
<td>VIVIAN AND JEBB (RCA AAL-1-3931)</td>
</tr>
<tr>
<td>5.</td>
<td>SOMEWHERE OVER THE RAINBOW</td>
<td>WILLIAMSON/COLUMBIA (Columbia FC-56683)</td>
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<tr>
<td>6.</td>
<td>HORIZON</td>
<td>ORIGINAL (EMI/RCA 25-79)</td>
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<tr>
<td>7.</td>
<td>EVANGELINE</td>
<td>DAY/LUKE HARRIS (Warner Bros. BSK-3508)</td>
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<td>8.</td>
<td>KENNY ROGERS</td>
<td>KENNY ROGERS (Liberty L-1022)</td>
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<tr>
<td>9.</td>
<td>SOMEONE'S KNOCKING TERRI GIBBS (MCA-5173)</td>
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<tr>
<td>10.</td>
<td>GREATEST HITS</td>
<td>ROYCE MELSER/RCA AAL-1-3929</td>
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<td>11.</td>
<td>BACK TO THE BARROOMS</td>
<td>HENRI HAGAR (MCA-5179)</td>
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<td>12.</td>
<td>JUICE</td>
<td>JUICE (EMI/RCA AAL-1-3917)</td>
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<td>13.</td>
<td>GUITAR MAN</td>
<td>LEE WISE/PRBC (RCA AAL-1-3917)</td>
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<td>14.</td>
<td>SEVEN YEAR ACHE</td>
<td>ROSANNE CASH (Columbia J-3856)</td>
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<tr>
<td>15.</td>
<td>HEY JOE/HEY ME</td>
<td>DON STAPLEY (Columbia FC-37005)</td>
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<td>16.</td>
<td>I BELIEVE IN YOU</td>
<td>DON WILLIAMS (MCA-5133)</td>
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<tr>
<td>17.</td>
<td>GREATEST HITS</td>
<td>WAYLON JENNINGS (RCA AAL-1-3925)</td>
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<td>18.</td>
<td>GREATEST HITS</td>
<td>ANNE MURRAY (Capitol S-12110)</td>
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<td>19.</td>
<td>LOOKIN' FOR LOVE</td>
<td>JOHNNY LEE (Arista BE-202)</td>
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<td>20.</td>
<td>THE BEST OF EDDIE</td>
<td>EDDIE RABBIT (Elvira 6-235)</td>
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<td>21.</td>
<td>REST YOUR LOVE ON ME</td>
<td>CONWAY TWITTY (MCA-5138)</td>
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<td>22.</td>
<td>WILD WEST</td>
<td>JOHNNY CASH (Liberty L-1042)</td>
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<td>23.</td>
<td>GREATEST HITS</td>
<td>GABRIEL LEWIS/SBS (MCA-5130)</td>
</tr>
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<td>24.</td>
<td>I AM WHAT I AM</td>
<td>GEORGE JONES (Epic FE-36686)</td>
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<td>25.</td>
<td>LOVE IS FAIR</td>
<td>BARBARA MANDRELL (MCA-5138)</td>
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<td>26.</td>
<td>THAT'S ALL THAT MATTERS TO ME</td>
<td>MICKEY GILLEY (Epic JC-36693)</td>
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<td>27.</td>
<td>MONEYSUCKLE ROSE</td>
<td>ORCHESTRA SOUNDTRACK (Columbia S-37006)</td>
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<td>28.</td>
<td>URBAN COWBOY</td>
<td>LORETTA LYNN (MCA-5148)</td>
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<td>29.</td>
<td>MY HOME'S IN ALABAMA</td>
<td>ALABAMA (RCA AAL-1-3644)</td>
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<td>30.</td>
<td>TWO'S A PARTY</td>
<td>CONWAY TWITTY &amp; LORETTA LYNN (MCA-5178)</td>
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<td>31.</td>
<td>STARDUST</td>
<td>WILLIE NELSON (Columbia JC 33503)</td>
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<td>32.</td>
<td>I'M COUNTRYFIED</td>
<td>MEL MCGEE (Capitol S-12176)</td>
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<td>33.</td>
<td>BLUE PEARL</td>
<td>EARL THOMAS CONLEY (Sundown SJ-10105)</td>
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<td>34.</td>
<td>KEEP ON GOING CRAZY</td>
<td>LEON ERINETT (RCA AAL-1-3915)</td>
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<td>35.</td>
<td>MR. HAG TOLD MY STORY</td>
<td>JOHNNY PATCH (Epic FE-36701)</td>
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<td>36.</td>
<td>COCONUT TELEGRAPH</td>
<td>JIMMY BUFFETT (MCA-MG-5183)</td>
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<td>37.</td>
<td>ENCORE</td>
<td>MUNGO BIRDWOOD (Epic LS-3668)</td>
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<td>38.</td>
<td>I HAVE A DREAM</td>
<td>WILLIE NELSON (Columbia JC 33503)</td>
</tr>
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<td>39.</td>
<td>CATS IN THE CRADLE</td>
<td>REX ALLARD JR. (Warner Bros. BSK-3507)</td>
</tr>
</tbody>
</table>

rss

41. SONGS OF THE SUN | BELLAMY BROTHERS (RCA AAL-5-3852) |
42. ANY WHICH WAY YOU CAN | ORIGINAL SOUNDTRACK (Warner Bros. BSK-34699) |
43. LEON RUSSELL & THE NEW GRASS REVIVAL | LEON RUSSELL (Paradise P-3532) |
44. RAZZY | HICKORY HILL (RCA AAL-1-3926) |
45. OUT WHERE THE BRIGHT LIGHTS ARE GLOWING | ROBBIE HILBURN (RCA AAL-1-3922) |
47. MUST NUTTAWU Gotta | LOTT/A (RCA AAL-1-3912) |
48. BETWEEN THIS TIME AND THE NEXT TIME | GEORGE WATSON (MCA-5176) |
49. SAN ANTONIO ROSE | WILLIE NELSON & DAVE PRICE (Columbia J-36679) |
50. TEXAS IN MY REAR VIEW MIRROR | MAC DAVIS (Capitol/Polkton/1B-7330) |
51. ROLL ON MISSISSIPPI | CHARLIE GRAY (RCA AAL-1-3905) |
52. SMOOTH SAILIN' | T.W. SHEPPARD (MCA-5123) |
53. THESE DAYS | CRYSTAL D只有大 (Columbia J-36612) |
54. A TRIBUTE TO WILLIE & KRIS | PANKO (Columbia JC-37236) |
55. GREATEST HITS | DAVE ROWLAND & SUGAR (RCA AAL-1-3915) |
56. I'LL BE THERE | GAIL DAVIS (Warner Bros. BSK-3506) |
57. KILLER COUNTRY | JERRY LEE LEWIS (Elton BE-200) |
58. I'LL NEED SOMEONE TO HOLD ME WHEN I CRY | JAMES ROY (Columbia J-36625) |
59. FRIDAY NIGHT BLUES | JOHN CONNIE (MCA-5138) |
60. STRAIGHT AHEAD | LARRY SALTAN & (Columbia JC-3679) |
61. WHO'S CHEATING WHO | CHARLY LEE (Epic JC-36780) |
62. THE BEST OF DON | DON WILLIAMS VOL (RCA AAL-5058) |
63. MUSIC MAN | WAYLON JENNINGS (RCA AAL-1-3602) |
64. GREATEST HITS | LARRY LEE & THE SATURN BROTHERS (Columbia JC-36699) |
65. SONGS I LOVE TO SING | BOB WYATT (Epic/ gladly Int. JC 36788) |
66. HARD TIMES | LADY J. FALTON (Columbia JC-3687) |
67. URBAN COWBOY | LARRY MILLER (Columbia JC-36872) |
68. WILLIE AND FAMILY LIVE | WILLIE NELSON (Columbia JC-35642) |
69. FULL MOON | LARRY DILLIS BAND (Epic FE-36705) |
70. IT'S THE WORST NIGHT | GLEN CAMPBELL (Capitol S-12174) |
71. BLUE KENTUCKY GIRL | EMILY HARRIS (Warner Bros. BSK-3518) |
72. WASN'T THAT A PARTY | THE ROYERS (Epic/ gladly Int. JC-37127) |
73. MUNDO EDWARD | (Epic/ gladly Int. JC-36872) |
74. ONE MORE LAST CHANCE | RAY STEVENS (RCA AAL-1-3941) |
75. DREAMLOVERS | TANYA TUCKER (MCA-5140) |
OUR SPRING LINE-UP

Still HOT after all these HITS.

Sylvia
DRIFTER
Featuring the Number 1 hit single "Dolfer" and the new single "Matador". PB 12714

Alabama
FEELS SO RIGHT
Featuring "Feels So Right" and the hit single "Old Flame". PB 12765

Elvis Presley
GUITAR MAN
Featuring "Guitar Man" and the new single, "Lovin' Arms". PB 12904

Ronnie Milsap
GREATEST HITS
Featuring the hit singles "Almost Like A Song" and "Smoky Mountain Rain"

Dolly Parton
9 TO 5 AND ODD JOBS
Featuring "9 To 5" and the new single "But You Know I Love You". PB 12500

Ronnie Milsap
OUT WHERE THE BRIGHT LIGHTS ARE GLOWING
Featuring the new hit single "Am I Losing You". PB 12174

Charlie Pride
ROLL ON MISSISSIPPI
Featuring the new single "Roll On Mississippi". PB 12178

Waylon and Jessi
LEATHER AND LACE
Featuring "Wild Side of Life" and the hit single "Storms Never Last". PB 12176
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. LOVIN’ ARMS — ELVIS PRESLEY — RCA — 45 REPORTS
2. MONA LISA — WILLIE NELSON — COLUMBIA — 31 REPORTS
3. BY NOW — STEVE WARNER — RCA — 20 REPORTS
4. DARLIN’ — TOM JONES — MERCURY — 20 REPORTS
5. MY WOMAN LOVES THE DEVIL OUT OF ME — MOE BANDY — COLUMBIA — 18 REPORTS
6. DO I HAVE TO DRAW A PICTURE — BILLY SWAN — EPIC — 16 REPORTS
7. LOVE DIES HARD — RANDY BARLOW — PAID — 16 REPORTS
8. BUT YOU KNOW I LOVE YOU — DOLLY PARTON — RCA — 15 REPORTS
9. BLESSED ARE THE BELIEVERS — ANNE MURRAY — CAPITOL — 15 REPORTS
10. WHISPER — LACY J. DALTON — COLUMBIA — 14 REPORTS

THE COUNTRY MIKE

COLUMNIST SLAMS COUNTRY MUSIC, FANS — Boston Globe newspaper columnist Jack Thomas took a few cheap shots at country music and its fans in its April 1 edition, much to the displeasure of Boston area fans. Hours after the column hit the streets, Boston’s country WDLW was deluged by thousands of irate callers; hundreds of protesters picketed the Globe; and cancelled subscription orders began filtering in. A top quality of lyrical content; many country songs, Thomas wrote, “to be sure, a lot of people like country music, but that doesn’t mean country is good music. It means that the country music’s taste is going to hell.” In a follow-up article carried by the Globe the threatening phone calls were received by some country fanatics, Thomas stated, “People who like country music have called and threatened to kill me, which I can’t live with that. What I can’t abide is by their threat to kidnap me and lock me in a room, and play country music until I die . . .” My suggestion to Duncan Stewart, music and program director for WDLW? Round up the posse at the station, lock Mr. Thomas in the production room for 48 hours, and if he still fails to the light, “then feed him to the angry, yet cultured country mob waiting like vultures at the station’s doors.

PERSONALITY PROFILE — Jon Olson has just been appointed program director of country format WKSU-FM/Cleveland, the city’s only FM country station. A seven-year veteran of country radio, Olson began his country career with WPRW/Massas, Va. In 1977, he moved to Baltimore’s top country station, WPOC, where he took the afternoon drive shift, as well as handling the music director responsibilities. WKSU-FM station manager David Gerad stated, “Olson will bring a freshness to our station that should help us continue our increasing dominance of the country music listeners in the northern Ohio area.” The station increased its share in the market from 2.6 to 3.8 in the most recent ar bit rating period. Gerad continued, “The overall increase in country music listenership noted across the nation is certainly being reflected in the Cleveland market. It is for this reason that we have doubled the experience of Jon Olson to our staff.” On top of his duties as program director, Olson will resume his familiar afternoon drive shift.

LIVE FROM GILLEY’S TOPS 300 STATION MARK — According to Norm Patits, president of national radio syndication firm Westwood One, the weekly radio series Live From Gilly’s is now being aired on more than 300 radio stations across the nation. The hour-long series, which showcases major country artists, is produced by Westwood One in association with Gill’s/Communications, Inc., and the program has been presented by such stars as Loretta Lynn, Ronnie Milsap, Joe Bandy, Joe Stampley, Janie Lee Lewis, Mickey Gilley, Johnny Lee, George Jones, Gary Stewart, Willie Nelson, Hank Williams Jr., and Janie Frickie. Live From Gilly’s now ranks as the most listened to weekly country concert series on radio.

MCUFF TABBED AT KLIF — T.J. Donnelly, general manager of KLIF/Dallas/Ft. Worth, has announced the appointment of Danny McCall as program director of the country formatted Texas powerhouse. McDuff, former programmer of KMBC and KPLX, commented, “I am very challenged by the opportunity to turn KLIF into a country legend. It was a legend in the days of Top 40 under Gordon McLendon, and we intend to continue in that tradition.” The former director of programming crossed the country line on Jan. 1, 1981, after more than 30 years of Top 40 programming.

KRMK CONTEST STYMIES MA BELL — Telephone service throughout the Shreveport area was non-existent during five minute call-in periods for KRMK’s latest promotional contest, the “secret sound contest.” Listeners were to call in and guess the secret sound being aired to win prizes. Response was so overwhelming that the flood of calls completely shut down computers at all Shreveport South Central Bell locations, causing a five minute “phone out” every five minutes. The contest continued for the entire two-hour period, despite the fact that the station was able to reach a compromise, however. The country contest king only accepts calls with a particular prefix, and rotating the prefix each hour.

DEAN JONES SLAMS AT EFC — The growing number of Boston area fans. After hours of research and investigation into the popular country singer, Don Dempsey has recently joined the air staff at WHK/Cleveland. Prior to his move to Cleveland, Dempsey served as music director, production director, and air personality at WSLR/Akron. He will take over the part-time weekend shifts.

RAISING MONEY FOR ST. JUDE’S — Radio station 13-KFH in Wichita, Kan., recently sponsored a Radiothon for St. Jude’s Children’s Research Hospital in Memphis, Tenn. with special guest Randy Barlow and Crissy Lane. Originating from Wichita’s Town West Mall Shopping Center, the locally produced event raised over $40,000 for the hospital. Participating were (l-r): Jason Drake, P.O. KFH/Barlow; Lane; John “Hooter” Myers, air personality, KFH; and Ralph Hughes, MD, KFH.

MOST ACTIVE COUNTRY SINGLES

1. AM I LOSING YOU/HELL HAVE TO GO — RONNIE MILSAP — RCA — 76 REPORTS
2. I LOVED ’EM EVERY ONE — T.G. SHEPPARD — WARNER/CURB — 69 REPORTS
3. PRIDE — JANICE FRICKIE — COLUMBIA — 65 REPORTS
4. FRIENDS — RAZZY BAILEY — RCA — 62 REPORTS
5. ELVIRA — THE OAK RIDGE BOYS — RCA — 60 REPORTS
6. MISER SANDMAN — EMMILY HARRIS — WARNER BROS. — 55 REPORTS
7. HEY JOE (HEY MOE) — MOE BANDY AND JOE STAMPLEY — COLUMBIA — 55 REPORTS
8. LOUISIANA SATURDAY NIGHT — MEL TILLIS — ELEKTRA — 52 REPORTS
9. A MILLION OLD GOODBYES — MEL TILLIS — ELEKTRA — 50 REPORTS
10. ROLL ON MISSISSIPPI — CHARLIE PRIDE — RCA — 49 REPORTS

Timmons Set As Keynote Speaker For Gospel Radio

NASHVILLE — Tim Timmons, founder of Maximum Life Communications, Inc., has been selected as the keynote speaker for the National Gospel Radio Seminar’s Banquet on Aug. 1, culminating two full days of concurrent workshops.

Timmons received a Masters of Theology from Dallas Theological Seminary and then worked as a pastor and counselor. Maximum Life Communication, Inc., is a professional counseling service providing maximum life seminars both nationally and internationally.

The seminar begins July 30 at the Holiday Inn in Estes Park, Colo. Registration information and applications may be obtained by writing to the National Gospel Radio Seminar, P.O. Box 22912, Nashville, Tenn. 37202.

Door Knob Label Ships Video Of Goodnight’s 45

NASHVILLE — Door Knob Records has heard a video shot of artist Gary Goodnight performing his upcoming single, “Tell Me So.” to 62 radio stations. Additionally, Goodnight will embark on a mini-promotional tour of radio this week that will place him in five markets within five nights, including Omaha, Neb.; Wichita, Kan.; Amarillo, Texas, and Burlington, N.C., plus one other as yet undefined city. According to Gene Kennedy, president of the label, they were initially prompted to send out the video once they discovered the number of radio stations in the country that owned or had access to video equipment. He added that it was an excellent means of introducing Goodnight to radio.

In each of the five cities Goodnight has scheduled a radio visit, the label will be hosting a cocktail reception for the entire staff of the station.

PROGRAMMERS PICKS

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<th>Tom Edwards</th>
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<td>Jay Phillips</td>
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<td>KUGN/Eugene</td>
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<td>Dan Spice</td>
<td>WYDE/Birmingham</td>
<td>By Now — Steve Wariner — RCA</td>
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Cash Box/April 18, 1981
Earl Thomas Conley
Blue Pearl

Mel Street
ST 50101

Billy Larkin
SN 50107

Freddie Hart
ST 50100

Distributed By
SINGLES REVIEWS
NEW AND DEVELOPING ARTISTS

KAY T. OSLIN (Elektra E-47132)
Clean Your Own Tables (2:40) (Blackwood Music inc./Back Road Music — BMI) (C. Taylor)
Newcomer Kay T. Oslin has an easy, ambling way about her leather and lace, matter-of-fact vocals, and this fine song showcases those vocals to the max. If anyone can be labeled a female Waylon Jennings, it’s Oslin. Top choice for new radio add.

DONNA HAZARD (Excelsior SIS 1009)
Go Home And Go To Pieces (3:11) (Flying Dutchman Music/Scimitar Music — BMI) (D. Roth)
Wisp, breathless vocals and a flowing arrangement make Hazard’s latest release a certain contender for both country and A/C radio playlists. Hazard has had some success on the country charts before, and this single should be no exception.

HITS OUT OF THE BOX

CHRISTY LANE (Liberty 1406)
Love To Love You (3:20) (Christy Lane Music — ASCAP) (D. Heavener)

TOMPALL & THE GLASER BROS. (Elektra E-47134)
Lovin’ Her Was Easier (Than Anything I’ll Ever Do Again) (2:56) (Combine Music — BMI) (K. Kristofferson)

FEATURE PICKS

TOM T. HALL (RCA PB-12219)
The All New Me (2:51) (Hallnote Music — BMI) (T.T. Hall)

JERRY REED (RCA PB-12210)
The Testimony of Soddy Hoe (4:04) (Guitar Man Music — BMI) (J. R. Hubbard, D. Feller)

DAVID ROGERS (Kari KA-120)
Houston Blue (2:38) (Foster & Rice — ASCAP) (J. McBride)

ALBUM REVIEWS

OUT WHERE THE BRIGHT LIGHTS ARE GLOWING — Ronnie Milsap — RCA AAL-3932 — Producers: Ronnie Milsap and Tom Collins
List: 8.98 — Bar Coded
Jim Reeves is a legend in the music industry, therefore it is only proper that an artist of Ronnie Milsap’s caliber endeavors to do a tribute album to the late singer. Milsap more than adequately performs the songs that secured Reeves a place in music history, while adding a dose of his own unique style, which has in turn made him one of contemporary country’s most popular artists.

THIS IS ELVIS — soundtrack — RCA CPL2-4031 — Producer: Joan Deary
List: 14.98 — Bar Coded
Coinciding with the release of the movie of the same name, This Is Elvis, a double-disc set, traces the history of Elvis Presley, from his “Elvis The Pelvis” beginnings to his “My Way” days. The soundtrack features a number of performances that were previously unreleased, including “Hound Dog” from the Milton Berle Show, “Don’t Be Cruel” from the Ed Sullivan Show and “An American Tragedy.”

ONE TO ONE — Ed Bruce — MCA MCA-5188 — Producer: Tommy West
List: 7.98
Ed Bruce has long been a noted songwriter, but last year’s debut album release for RCA helped to establish him as a noteworthy performer as well. This follow-up should effectively continue building on that solid foundation. Bruce’s songs, either subliminally or overtly, almost always seem to have a desirable western/cowboy flavor to them, no matter what the theme of the song happens to be. Best cuts include “Love’s Found You And Me,” “No Regrets” and “Evil Angel,” with its engaging backing vocals.

INTRODUCING GARY GOODNIGHT — Dur Knob DK-LPS-81-1003 — Producer: Gene Kennedy
List: 7.98
This album contains the most country music has indeed changed greatly over the last few years. Quality product is essential, technical excellence a must. But a homespun feel, a simple melody and sound that doesn’t overwhelm is still a priority. Newcomer Goodnight and producer Gene Kennedy have managed to pull together a debut album that takes all these things into consideration.

GARY GOODNIGHT

ONE OF COUNTRY MUSIC’S FUTURE SUPERSTARS!
His New Album Contains Three Previously Charted Singles!!
The Album Also Contains Gary’s New Single Which Is Shipping This Week!

“TELL ME SO”
(DK-81-155)
B/W

“THERE’LL BE A BLUE MOON TONIGHT”

Door Knob Records

Produced By:
Gene Kennedy

Distributed by Door Knob Records • 2125 8th Avenue S. • Nashville, Tennessee 37204 • 615-383-6002
GOSPEL

TOP 20 ALBUMS

Spiritual

1. THE LORD WILL MAKE A WAY
   AL GREEN (Myrrh MSB 6661)
   1

2. CLOSER TO GOD
   MIGHTY CLOUDS OF JOY
   (Light LS 5752)
   2

3. THE HAWKINS FAMILY LIVE
   WALTER HAWKINS (Light LS 5772)
   3

4. SPIRITUAL SOULS
   SHIRLEY CAESAR (Myrrh MSB 6645)
   4

5. RISE AGAIN
   GOSPEL KEYNOTES (Nashbro 7277)
   5

6. 20TH ANNIVERSARY ALBUM
   JAMES CORNER (Myll SGL 14560)
   6

7. EVERYTHING'S ALRIGHT
   MINNIE PIVOTAL (Savoy SGL 14557)
   7

8. THE LORD IS MY LIGHT
   NEW JERUSALEM BAPTIST CHURCH
   CHOR (Savoy 7050)
   8

9. TRAMARINE HAWKINS
   (Light LS 5756)
   9

10. IN CONCERT
    BILL & TINA WINANS
    (EGL-652)
    10

11. PRAISE IV
    VARIOUS ARTISTS
    (Myrrh PRAISE LS-5760)
    11

12. IS THERE A COUNTRY CLIMBING, WE
    GOTA GO HIGHER
    PIONEER JUBILEE SINGERS
    (Savoy SGL 14549)
    12

13. GOD IS OUR CREATOR
    ALBERTINA WALKER
    (Myrrh SGL 14535)
    13

14. MOTHER, WHY?
    WILLIE BRINSON
    (Brick Label 3001)
    14

15. ONE DAY AT A TIME
    REZ THOMAS
    (Eternal Gold EGL-652)
    15

16. GOD WILL SEE YOU THROUGH
    WILLIAMS BROTHERS
    (New Dion 7048)
    16

17. PLEASE BE PATIENT WITH ME
    ALBERTINA WALKER
    WITH JAMES
    BRADSHAW, JR.
    (Myll SGL 14543)
    17

18. LOVE ALIVE II
    WALTER HAWKINS & THE LOVE
    CENTER CHOR (Light LS 5759)
    18

19. PEOPLE GET READY
    SUPREME SOULS
    (Nashbro 7272)
    19

20. A PRAYING SPIRIT
    BILL & TINA WINANS
    (Cornerstone CHOR)
    (Savoy SGL 14546)
    20

INspirationAL

1. FAVORITES, VOL. 1
   EVEN TOURNOUS (Word WSB 8945)
   1

2. NEVER ALONE
   AMY GRANT (Myrrh MSB 6643)
   2

3. BEST OF B.J. THOMAS
   B.J. THOMAS (Myll SGL 14563)
   3

4. FORGIVEN
   DON FRANCISCO (New Pax XP 32043)
   4

5. THANK YOU FOR THE DOVE
   MIKE ADKINS (Mike Adkins MA 1061)
   5

6. PRIORITY
   JAMES CORNER 
   (DaySpring DST 4017)
   6

7. PRAISE IV
   VARIOUS ARTISTS
   (Myrrh PRAISE LS 5760)
   7

8. MY FATHERS EYES
   AMY GRANT (Myll MSB 8625)
   8

9. IN CONCERT
   BILL & TINA WINANS
   (Myll SGL 14563)
   9

10. GOT TO TELL SOMEBODY
    DON FRANCISCO (New Pax XP 32011)
    10

11. ONE MORE SONG FOR YOU
    THE WINANS
    (DaySpring DST 4015)
    11

12. MUSIC MACHINE
    CANDLES (Brooking Bros 2004)
    12

13. IS NEAR
    MIKE ADKINS (Mike Adkins MA 1062)
    13

14. HEED THE CALL
    THE IMPERIALS (DaySpring DST 4011)
    14

15. PHIL KEAGGY
    (Sparrow SPR 106)
    15

16. THE PAINTER
    JOHN MICHAELS & TERRY TALBOT
    (Sparrow SPR 107)
    16

17. BULLFROGS AND BUTTERFLIES
    CANDLES (Brooking Bros 2010)
    17

18. ARE YOU READY?
    DAVID MEECE (Myll MSB 6653)
    18

19. WITH MY SONG...
    DEBBY BOONE
    (LL-1046)
    19

20. DALLAS HOLM LIVE
    DALLAS HOLM & SINGING
    PRINCES (Greentree LL-1045)
    20

ALBUM REVIEWS

REBEL TO THE WRONG — Dennis Agajanian — Light LS 5872
— Producers: Bill Cole and Gerry Limpic — List: 7.9
The roots of country and gospel music are so closely related
that even today in many small country churches the differences
are indistinguishable. Dennis Agajanian takes that premise
one step further by flavoring contemporary Christian lyrics with a
style that may well find several cuts on the country charts.
The pre-dominance of acoustic instruments, including banjo, mandolin
and fiddle, gives a bluegrass effect.

THE NEW GAITHER VOCAL BAND — DaySpring DST 4024
— Producers: Chris Christian — List: 7.9
As the Statler Brothers and all country music fans know,
there's just something special about four-part male harmony.
Bill Gaither and Gary McSpadden, two-thirds of the Trio
and backup vocalists Steve Green and Lee Young, have
joined forces in quartet style. The audience response was so
overwhelming that the group decided to record an album,
and the results are indeed something special.

THE BRUSH ARBOR MEETING — Word WSB 8840 — Producers: Kurt Kalser and John Purfoy — List: 7.98
Brush Arbor meetings were the forerunners of modern
revivals, utilizing preaching and music as a means
of religious instruction. This album captures that evangelical spirit with traditional tunes and hymns arranged in a more contemporary choral style.

Gospel Music Week Gets Underway With Full Slate of Panels, Awards

By Angela Ball

NASHVILLE — The third annual Gospel Music Week is getting into full swing here with an extensive agenda of activities planned for the public and industry alike this week (April 13-15).
The week will kick off with a breakfast sponsored by Word Records on April 13. Seminar sessions covering a diverse range of topics will follow until April 15.
Sessions on April 13 include "Gospel Concerts, Ministry, Entertainment: Both or Neither?" at 9:45 a.m.; "All Begins With A Song — How Songs Are Exploited" at 11:00 a.m.; and a concurrent session entitled "G.R.N. and Bear It, The Gospel Radio Network — What It Is And What It Does." The final session on April 13 is from 2-3 p.m., entitled "Have You Had Your Image Checked Lately?" a presentation of image building and public relations.
The April 14 sessions begin at 9:45 a.m. with a seminar involving songwriters. "Different Yet The Same/Secular and Gospel Writers Discussing The Craft," Writers scheduled to participate include Walter Hawkins, Chris Waters, Ron Harris, Lanny Wolfe, and Marjorie Wilkin. A second session, also at 9:45 a.m., covers the publishing aspects of gospel music in a seminar entitled "They Still Print Music Don't They?"

Producers Session
Two more concurrent sessions will be held at 11:00 a.m. : "Producers: Weirdos or Wizards?" and "All I Need Is Some Good Bookings and Some Good Promotion." A seminar focusing on techniques of artist promotion and booking. "Gospel Music on TV, TU-Be or Not TU-Be?" is the last April 14 session and will be held concurrently with choral reading sessions at 2:00 p.m. The reading sessions will be led by Bob Mulloy, a professor of Music Business at Belmont College in Nashville.

On May 24, the lineup features the Kingsmen, The Brakemen, The Hinsons, The Inspirations and the Florida Boys.

Opryland To Sponsor Gospel Jubilee In May

Opryland — Opryland U.S.A. is sponsoring its second annual Opryland Gospel Jubilee, May 23-25, in the Park’s Theater by the Lake here.
Among the artists scheduled to perform on May 23 are the Hemphills and the Rex Nelson Singers, both nominees for a 1981 Dove Award from the Gospel Music Assn. (GMA).

On May 24, the lineup features the Kingsmen, The Brakemen, the Hinsons, the Inspirations and the Florida Boys.

Information about the Jubilee can be obtained by writing the Opryland Information Center, 2002 Opryland Drive, Nashville, Tenn. 37214.
OMAA Hosts Unique Seminar

CHICAGO — Board members of the Ohio Music and Amusement Assn. (OMAA), together with a group of speakers from business and government, conducted an intensive two-day seminar titled "Threats: Planning For Tomorrow," the program dealt with a number of priorities in areas of industry improvement and safeguards.

Among those who spoke were two individuals who played major roles in last year's White House Conference on Small Business. Thomas Stadler, a partner in the national accounting firm of Deloitte, Haskins & Sells, was "loaned" to the White House Conference as a professional favor last months and helped organize the event in Washington. Stadler told OMAA board members that 57% of the businesses in America fall under the heading of small business, and about 97% of the new jobs created in the U.S. last year were from small businesses. Several companies were generated by such firms. Such statistics serve to dramatize the impact small business can have on the U.S. political scene if mobilized.

Another speaker, State Rep. Larry Ballweg (R-Dighton), was himself a delegate to the White House Conference and brought another perspective to the OMAA meeting. Ballweg operates a hardware store and told OMAA members of the relationship between what is taking place in Washington and their daily business concerns. Other participants in the two-day seminar included John Williams, a staff attorney to Ohio's Secretary of State Anthony Celebrezze Jr., who outlined specifics on organizing Political Action Committees; Dr. Grant Mulgrew, associate executive director of the Ohio State Medical Association, who detailed how an effective PAC (continued on page 53)

Williams Unveils 'Defender' Cocktail

CHICAGO — The highly successful "Defender" video game, produced by Williams Electronics, Inc., is now available in a cocktail table version. The new unit is equipped with the same challenging game action that captivated players in the upright model.

The Defender cocktail table offers the video electronics system, designed and developed in-house by Williams, which includes the most complete system of diagnostics ever programmed into a video game, according to the factory. For ease of maintenance, the printed circuit boards are mounted on a hinged easy access panel and the 14-inch screen easily pops up for simple, fast service.

The table's exterior design is wood grain, with an elegant, classic flowing lines. It measures 27 inches high, but the height can be easily adjusted to a stand-up model with the addition of a matching wood grained base.

The Juke Box Programmers

Top New Pop Singles

1. Take It on the Runreoo Speedwagon (Atlantic 19-01054)
2. Watching the Wheels John Lennon (Geffen GEF 4968)
3. Bette Davis Eyes Kim Carnes (EMI-America 8072)
4. I Love You I Never Loved You Before John O'Banion (Elektra E-47129)
5. What Are We Doing In Lovetown The White (Liberty 1406)
6. Stars Are Stars Byrds (Byrds/RCA 19-01060)
7. Blessed Are The Believers Anne Murray (Capitol 4967)
8. Find Your Way Back Jefferson Starship (Grunt/RCA FB-1-2211)
9. Winningstiana (Atlantic 13-10506)
10. I Don't Need Your Rupertohtt (OMA-51092)

Top New Country Singles

1. Elvira The Oak Ridge Boys (MCA-51048)
2. In the Garden the Statler Brothers (Mercury/Pol Gram 7004)
3. Friendsrazy Bailey (Capitol-19-01799)
4. What Are We Doing In Lovetown The (Liberty 1404)
5. A Million Old Goodbyes Mel Tillis (Columbia Elektra E-47118)
7. I Want You Tonight Johnny Rodriguez (Capitol-19-01032)
8. Whisperslcy Dalitn (Columbia 11-01050)
9. Surround Me With Lovecharly McClain (Capitol-19-01045)
10. My Woman Loves the Devil Out of Membo Bandt (Columbia 11-00039)

Top New B/C Singles

1. Whatcha Gonna Do For Meechaka Khan (Warner Bros. WHS 49692)
2. Yearning for Your Lovetop Banda (Mercury/Pol Gram 78701)
3. Bad Company Lullx-8000 (Atlantic 3808)
4. What Are We Going To Do With Itbetty Wright (Capitol-19-01059)
5. Paradechange (Capitol-19-01086)
7. Reaction Satisfactions (Capitol-19-04961)
8. Can You Feel It The Jacksons (Capitol-19-01002)
9. Lovescytt (Atlantic 573106)
10. The Electric Spanking of War Babies Funkadelic (Warner Bros. WHS 49667)

Top New A/C Singles

1. Her Town Too James Taylor and J.D. Souther (Columbia 11-00614)
2. I Loved Every One T.G. Sheppard (Warner Bros. WHS 49909)
3. Super Trooper Abba (Atlantic 3806)
4. I Love You Climax Blues Band (Warner Bros. WHS 49665)
5. I Don't Need You Rupert Holmes (OMA-51092)
made Black Knight the 1st
You made it 1st in earnings!

1st Multi-Ball Scoring!

1st Timed Drop Targets!

1st Magna-Save* T.M.!

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

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

Earn this player-controlled ball-saving feature by dropping any bank of targets! Activating the magnets with the special buttons on either side of the cabinet will capture the ball, preventing it from draining through the outside lanes, and shoot it back into play, scoring 10,000 points and 5 bonus advances!
The winner of any game with more than 1 player achieves Bonus Ball! After regulation play has ended, the winner has from 30 to 99 seconds (operator adjustable) to play unlimited multi-ball! The score earned is added to the regulation play score. Bonus Ball play gives the only opportunity to light Special! When all 4 banks of targets are dropped, Special lights for Replay, another Bonus Ball or 100,000 points!

In addition to Bonus Ball and Timed Drop Targets, the left and right inside lanes activate timers! When the ball shoots through the left inside lane, the Mystery Timer is activated, giving the player 3 seconds to propel the ball up the center ramp for 20,000 to 99,000 Mystery Points! When the ball shoots through the right inside lane, the player has 3 seconds to shoot through the lit Spinner for 2500 points per spin!

If you lock up 1 or 2 balls in the upper level while your last ball is in play, you’ll light Last Chance in both outside lanes! Drain through either lane and any locked balls are kicked out into play!

*Patent Pending
THIS IS IT!

With Black Knight, Multi-Level is just the beginning!
And there's no end in sight for unbeatable profits!
OMAA Sponsors ‘Historic’ Two-Day Planning Seminar

HIALEAH, Fla. — Centuri, Inc., here has entered into a licensing agreement with Stern Electronics, Inc., to manufacture and distribute “Route 16,” a new video strategy game. The agreement was made jointly by Centuri president Edward Miller, Stern president Yoshiohito Kakihara and Sun Electronics Corp. president Masami Ajimura.

Under the terms of the agreement, Centuri has the exclusive manufacturing rights for Route 16 in up to 25,000 units; Sun Electronics will handle worldwide marketing rights for Route 16 by Sun Electronics Corp., the game’s developer.

Under the Centuri-Stern agreement, Centuri will market the game to state and local government officials. The game is designed to train players to solve real-world problems, such as finding ways to eliminate drug targets and making them stronger.

Stern Adds To Int’l Distributor Network

CHICAGO — The appointment of two new distributors has been announced by Tom Campbell, director of marketing for Stern Electronics, Inc.

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Video Game Manufacturers Form Int'l Trade Association
(continued from page 50)

Co., and Exidy, Inc., and the Spanish firm, Interflop.

Executives who attended the meeting included Mike Kogan (Taito), Lila Zinter (Exidy), Jr. Franco (Interflop), Dave Maroshke and Stan Jarocki (Midway), Hide Nakajima (Namco), Masaya Nakamura (Namco), Joe Robbins (Atari), Hayao Nakayama (Sega Enterprises), Lyle Rains (Atari) and Tokuko Kimai (Nintendo Ltd.).

"The prevention of unlawful copies" was the theme of the meeting. It was brought out that present, not only are incidents of copying and imitation common in Japan, but such incidents have spread the wildfire to the European and American markets. As Nakamura stated, "Copies of nearly all of the products introduced last October by leading Japanese makers were circulating in Japan towards the end of the year and in some cases copies of these games appeared at the shows both in Chicago (AMOA) last November and in London (ATE) last January."

Atari Offers New Home Version Of Popular 'Missile Command' Video

CHICAGO — Atari's "Missile Command," which is one of the most popular coin operated video games currently in arcades, is now available in a home video game version, as announced by the company. The Missile Command game cartridge, designed for Atari's Video Computer System, is a one or two player that uses joysticks and offers 34-game variations.

Associated Press

As stated by Michael J. Moore, president of the firm's Consumer Electronics Division, "Missile Command is one of the most challenging skill and action video games ever created. We believe its popularity will be as pervasive as that of its predecessors, Space Invaders and Asteroids."

The game begins with wave after wave of enemy missiles raining down on an earth missile base and six surrounding cities. As each missile passes, the player is responsible for protecting and defending the territory from enemy attack by utilizing 30 guided defense missiles on each enemy wave. The play action accelerates and becomes progressively more challenging during the course of play.

Points are scored for enemy missiles destroyed as well as for unused defense missiles and saved cities. Point values are multiplied as the number of waves of enemy missiles increases and a bonus city is given for every 10,000 points scored.

Additional features include game difficulty, adjustment to correspond to player skill levels, slow game variations designed for young children and screen color, changes as game progresses to reduce eyestrain during extended game play.

Williams Appoints Eastern In Baltimore

CHICAGO — The appointment of Eastern Music Systems Corp., as distributor of the Williams product line in the territory of Virginia, West Virginia and Maryland was recently announced by Michael Strott, president of Williams Electronics, Inc.

Eastern has been a distributor of Williams equipment in Pennsylvania and New Jersey for many years and will continue to handle that territory. The new appointment is in conjunction with the opening of an Eastern branch at 2337 Edmondson Avenue in Baltimore, Md.

Phil Stemberg of East Music Systems stated that he and his staff look forward with pleasure to this new association with Williams. The distributor's entry into the new market is effective immediately.

Midway Releases 'Gorf' Video

(continued from page 53)

As the situation now stands, there seems to be no direct means of legally regulating such copying in the world market place, and if the problem is left unsolved, it is feared that the sound growth of the industry will be hindered.

Legal Options

The meeting was opened with a lecture by Dr. D. Ooi, an assistant professor from Waseda University on the subject of "Legal Remedies for Unlawful Copying," and following that, opinions were exchanged on the subject of copying in Japan, the U.S., and Europe, and policies for responding on the legal and technical front were discussed.

The JAMMA officials announced that the next international meeting is planned for this fall in Tokyo and that there will be many more manufacturers from Japan, America and European countries participating. The officials further stated that the circle of participating companies should be enlarged on a world-wide scale to elevate the ethical standards of the industry.
Look! Up on that building!
It's a bird! It's a helicopter! It's...

Faster than a speeding bullet, action gets more and more furious as Crazy climbs 4 skyscrapers, each one more challenging than the last!

More powerful than any other video, your controls are really Crazy's hands!

Able to see tall buildings in a single glance, you can plan your strategy with special Viewer Vision!

Join us now for the amazing, true-life, talking adventures of Crazy Climber!

When we last saw Crazy Climber, he was frantically trying to reach the roof and helicopter that would take him to safety!

Look out! Arch enemy, that evil Dr. Dropper, is hurling cans, bottles, vases and pots from his window!

But never fear! The Climber has outsmarted the daffy Doctor once again by holding on to the window ledge with both hands!

"CRAZY CLIMBER" is a trade-mark of Nichibutsu USA Corp.
The Condor is not to be messed with or eggs will be a real slap in the face!

And whoa! He ducked the powerful punch of King Kong!

He climbs higher, dodging girders, dumbbells and falling signs!

The electric wire's been cut! Crazy would have been in for a shock if he hadn't moved fast!

He's nearing the top! Catching that balloon sure got a rise out of him!

But wait! The windows are closing! Hold on with both hands, Crazy, and move over to a free ledge!

He did it! Crazy Climber conquered foe and flower pot alike! Our hero!

Crazy Climber reaches the top of the profit charts!

For technical service, call the hot line toll-free (except in Illinois): (800) 323-0666.

TAITO AMERICA CORPORATION • 1256 Estes Ave. • Elk Grove Village, IL 60007 • (312) 981-1000 • Telex 25-3290
When young Al Bettelman joined the late Charles A. Robinson's fledgling coin machine operation back in 1936, little did he know that one day the industry would explode into a $1.5 billion annual business and that C.A. Robinson & Co. would become one of the world's largest distributors of coin-operated amusement games. Beginning as Robinson's right hand man, Bettelman learned the operating end of the business inside out, ultimately building a 400-location music and games route in Southern California. In 1939, Robinson showed his appreciation by making Bettelman an equal partner in the company.

That same year the California Legislature declared all pinball games illegal and set in motion a chain of events that led to a major transformation of C.A. Robinson & Co. As a result of the pingame ban, the company signed its first distribution deal in 1940 to represent the Buckley jukebox line. By 1944, C.A. Robinson had sold off all its music and games routes and was a full-time distributor. Later that year the firm moved to its present seven-store complex at 2301 W. Pico Blvd. in Los Angeles.

With the advent of the shuffle alley in the early 1950s, C.A. Robinson began to concentrate on selling games while gradually phasing out its music line. During the next two decades, largely under Bettelman's direction, the company grew in size and stature, picking up key equipment lines, attracting experienced, professional salesmen and establishing one of the best service and support programs in the industry. When Charlie Robinson retired in 1966, Bettelman bought out his longtime partner and became the sole owner of C.A. Robinson & Co. (Robinson died several years later in 1973.)

Another event that had a tremendous impact on the coin machine industry, and C.A. Robinson & Co., was the introduction of the video game in 1974. Pioneered by Nolan Bushnell, founder of Atari, video games ushered in an era of unparalleled growth, and C.A. Robinson modified its business procedures to capitalize on the new phenomenon.

Today C.A. Robinson & Co. is one of the world's premier distributorships, noted for its innovative approach to selling, promoting and servicing coin-operated amusement games. Along with his two sons, Ira and Sandy, Al Bettelman continues to provide Southern California operators with the games and services they need to survive in the highly competitive Southern California market.

Through the years Bettelman has been fortunate to be able to draw upon the support and advice of his wife, Leah, whom he credits with “keeping things on an even keel” during his 45 years in the business. “She's been a terrific asset,” says Bettelman, “and I have the utmost respect for her opinion. Her philosophy has always been geared toward progress and expansion, and that's what it takes to succeed in this industry.”

Al Bettelman certainly knows what it takes to succeed

in the coin machine business, having built a model distributor organization whose volume often exceeds that of firms twice the size of C.A. Robinson & Co. Among the more visible trappings of his success is the breath-taking home he and Leah have built in the exclusive Truddale section of Los Angeles. But more importantly, Bettelman is respected and admired throughout the industry.

"I have the deepest respect for Al," says Jerry Marcus, president of Chicago-based Empire Distributing, Inc. "As a businessman and a friend he has few peers, and this can be said of the entire Bettelman family. The Bettelmans, after all, made C.A. Robinson what it is today — one of the nation's finest, most reputable organizations."

CASH BOX
SPECIAL ANNIVERSARY SALUTE

AL BETTELMAN

C.A. Robinson & Co. President Celebrates
45 Years In The Coin Machine Business

Al Bettelman's workday begins at 6:30 a.m., and from that time on, the phones never stop ringing.
When you began your career in the coin machine business did you ever expect it to grow into the billion dollar industry it is today?

Never in my wildest dreams did I imagine we would see the type of results we see today.

Can you single out any one factor that has been most responsible for the industry's spectacular growth?

The introduction of the video game and its overwhelming acceptance by the general public.

Through the years you've witnessed the good times and the bad, the ups and downs, the booms and busts. From your vantage point, what is it going to take to be successful in the coin machine business in the eighties and beyond?

Innovation, hard work and sincere dedication to bettering the industry will be the keys to success in the coming years.

Currently the industry is experiencing a tremendous boom. Is now the time to expand?

Now is the time for expansion, but it will be necessary to consolidate when things slow down. At present, though, the smart thing to do is expand—rapidly.

Another aspect of the current boom is what people are calling the "hit game syndrome," which seems to be resulting in shorter game life while placing a strain on manufacturers to ship product more expeditiously than ever before. Can the market bear all the new games that are coming out?

The percentage of the population that is actively involved as participants in playing the games is so miniscule that we can realistically expect that a larger percentage of the population will soon become players. Therefore, the current output of games is justified in my opinion.

What can the industry do to attract these new players?

As a matter of fact, we're doing very little right now. Promotion work, good will between the general public and our industry has been sadly neglected. The image of the industry needs to be improved—and it hasn't really changed much over the past two decades. Apparently there hasn't been a lot of effort put forth in this direction.

Now that every facet of the industry—manufacturers, distributors and operators—has its own trade association, who should pick up the ball in this area?

Everybody points the finger at everyone else. Everyone seems to be passing the buck. I would like to see each segment of the business do its fair share—operators in their way, distributors in their particular way and certainly manufacturers on a national basis.

The cost of doing business is going up and operators, especially, seem to be getting hit from all sides—increased overhead, the high cost of games and so forth. Some of the suggestions for keeping their margins up include raising the cost of play to 50 cents and increasing the location split. Are suggestions such as these the answer?

The answer is to get better than a 50/50 split, not increasing the price per play. With the way the economy is going today, it's better to try and get the money out of the location rather than the player. Are there any other things operators can do to improve their bottom line?

I think they should work towards a bigger gross, rather than trying to cut expenses. Improve the average gross take per machine, minimize down time and maximize exposure of good equipment—this is how to improve earnings. I can't overemphasize the importance of merchandising the games before the public. Operators should spend time trying to maximize income rather than minimize expenses.

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**Never a Dull Moment for “Mr. B”**

"The nicest thing about coming to work at C.A. Robinson," says Al Bettelman, ignoring for a moment the telephone that rings constantly in his Pico Boulevard office, "is that one never knows what to expect. The work is interesting, diverse and always changing."

In the fast-paced field of coin-op amusement games, there's no such thing as a "typical day"—especially if you're the head of one of the top distributorships in the country. Since the early 1970s the demand for high-earning video games and pinball machines has far outstripped the supply, and few companies have cashed in on the trend like C.A. Robinson & Co. What's Bettelman's secret? Simple: He works long hours, looks out for his employees and keeps his finger firmly on the pulse of the industry.

"I would guess that anywhere from 15 to 25 percent of my time is spent communicating with other facets of the industry," explains Bettelman. "It's the only way to get a national prespective on the business, spot trends, anticipate problems. We probably know as much about the innerworkings of the major manufacturers as the factories themselves. Operators pass in and out of here all the time, so we always know what their concerns are. And, of course, we are constantly exchanging views with other distributors around the country."

Bettelman arrives at the C.A. Robinson showroom at 6:30 every morning and rarely leaves before 5:00. When he isn't busy answering the telephone, he is either greeting out of state industry executives, hauling over to the distib's nearby warehouse annex to check up on difficult-to-fill orders or perhaps contacting a roofer to repair a leaking ceiling. He also frequently assembles his executive committee for impromptu trouble shooting and brainstorming sessions. It's a schedule befitting a man half his age, but that's the way Al Bettelman likes it—never a dull or idle moment. "We're always glad when Friday rolls around so we can recuperate over the weekend," he jokes.

It would be inaccurate to call Bettelman a workaholic, although he's extremely dedicated to the coin machine business and the company he has worked so hard to build. In fact, he points out, his frequent business trips are scheduled so as to "minimize time away from the office."

With a full-time staff of 48, a good deal of Bettelman's time is spent looking after personnel matters, including the pension fund, insurance plan, bonuses, vacations and the annual company picnic. He takes a genuine interest in the welfare of his employees, which is the reason some people have been with the company for 20 years or more.

Coordinating C.A. Robinson's many promotions (see separate story) is another time consuming activity. Indeed, many hours of thought and preparation must go into an event on the scale of the annual Western Amusement Game Exhibit. "The west coast game show is a year-round project in itself," according to Bettelman.

Even though Bettelman plays such an active role in the day to day operation of C.A. Robinson & Co., he is confident that he now has the systems and personnel in place to ensure that the company functions effectively in his absence. "This organization would run very smoothly even if we were gone for several months," he says. Smiling, he adds, "However, I can't honestly say there wouldn't be some loss of pep and vitality."
CONGRATULATIONS

Best wishes to Mr. B and the gang at C.A. Robinson & Co. on 45 years of fine contributions to the coin machine industry.

Bally
PINBALL DIVISION
90 O'Leary Drive, Bensenville, Illinois 60106, U.S.A.
Telephone: (312) 860-6400
Speaking at the recent AMOA Notre Dame Seminar, past president Bob Nims urged operators to rely on their distributor to recommend which games to buy. Given this responsibility, how do you go about evaluating a game’s earnings potential?

Our philosophy is that a good piece of equipment should be pointed out to the customer. However, we also believe the operator should run his own business as he sees fit. He can best judge what will work for his locations, not the distributor. I was an operator many years ago and know from personal experience that an operator can analyze his own locations a lot better than any outsider. So from a distributor standpoint it gets down to showing the game, giving the operator a through presentation of the game with a detailed explanation of its features.

In addition, an operator can make a lot more money by having not only a large percentage of hit games but also by having secondary and tertiary line games for rotation purposes, so that he can attract different types of players.

Do you have any other advice for operators?

Work hard and pay attention to the trends on the route, and find out exactly where the weaknesses are on the route — analyze it. It’s not just a matter of going out and counting money; this is not an industry where you make an easy buck. Too many are in the industry because they think it’s an easy buck, but it’s not.

What type of route analysis is needed?

Return on investment, ROI. Finding out if you’re really getting the most out of your efforts, time and investment. Simple, basic economics.

With the industry booming, as you’ve pointed out more and more people are being attracted to operating. In terms of financing a route, what kind of capitalization is needed to make a go of it today?

There is no such thing as a minimum investment. You can start with $5,000 and build a small route, or you can start with $100,000 and build a large route. The final goal determines what the initial investment should be. Talking on a percentage basis, whatever money a person has is sufficient if he uses that money as the 20 or 25% equity of what he’s ultimately going into. A case in point: If a man has a $100,000 cash investment, he shouldn’t contemplate any more than a $400,000 total investment. Otherwise he is undercapitalized.

Does this influx of new people into the industry, many of whom have little or no previous experience, pose any problems to distributors like yourself?

Yes, too many are in for the short term. They’re in and out of the industry before we know it. This creates a bad debt factor and tarnishes the image of the industry. They’re just transients, they’re not members of the industry. We’ve had experience with this in the past, especially when pinball games were legalized there were a lot of business failures.

Unfortunately, a certain percentage of undesirables are entering our industry. So it will take a lot of policing and public relations work on the part of the respected pillars of the industry to build the positive image we rightfully deserve.

Currently video games are the bread and butter of the coin machine business, although the new generation of pinball games seem to be catching on. With the important summer buying season drawing near, what do you see as the highest earning pieces?

I think the introduction of multi-level pinball games like Bally’s “Flash Gordon” signals a healthy turnaround for pinball. The innovative R&D on the part of companies like Bally and Stern will make pinball earnings a

In honor of Al Bettelman’s 45th anniversary, we at Centuri, Inc., offer our warmest congratulations and sincere compliments to the Bettelman Family and the entire staff of C.A. Robinson for the exemplary standards they have set for our industry. It is with great professional respect and admiration that we wish them continued success and prosperity.

The Staff and Management of Centuri, Inc.

45th

Congratulations to a great guy AL BETTELMAN on your 45th Anniversary.
THE PINBALL PROPHETS

Pinball Forecast Recovered From Past

(See inside)
FROM THE BOUNDLESS MINDS OF SAM STEIN AND HARRY WILLIAMS: PINBALL 1990
A CONFERENCE REPORT

DATE: May 15, 2357
TO: All Stern Uni-Wide Lastronics
    Board of Directors
FROM: XR Kon Jobby II,
      VP Product Development
RE: The Predictions of Two
    20th Century Pinball Pioneers

Recently, I uncovered some startling information. It seems two of our company's early predecessors made predictions about the future of pinball back in 1980.

Gentlemen, if not for Sam Stern and Harry Williams, it appears pinball would not be the game it is today. Evidently, they led us to where we are.

With uncanny accuracy, they forecast the evolution of pinball. How, I ask myself, was it possible? How could Harry Williams possibly have known that Neutroactive Pneumatics would one day revolutionize the industry? Was it just a good guess? Or truly a vision!

Our recent AtoMagno flipper innovation is another case in point. Sam Stern saw it coming almost 350 years ago—long before the discovery of Luranium. Was he genius? Or prophet? One may be led to think both!

I also would like to add that many of their prophecies went beyond pinball and into the socio-eco-political order. No area was left untouched.

Together, they envisioned the formation of the New, New, New, New Chrysler Corporation.

They forewarned us that yogurt would one day be judged a health hazard.

They predicted that beer would eventually fuel our automcruisers. (However, they never foresaw the present shortage of imported brews.)

In closing, let it be known that one of their predictions has yet to come to pass. The creation of Scannerball.

Gentlemen, I have their designs! We shall begin work first thing in the morning.

STERN
“You ain’t seen nothing yet.”

STERN
very vital and important sector of our industry. Another recent trend is that of factories diversifying their product lines; that is, pinball makers now building videos and vice versa. What does this say about the industry?

It’s a healthy situation. Very healthy. Manufacturers have to keep their assembly lines rolling and distributors have to have money making products to sell to keep the industry going. With the demise of the phonograph business, and the weakening of the vending business, strong video and pinball games bode well for the industry. It wouldn’t surprise me if some vending machine and phonograph companies begin producing games, as Rock-Ola already has via a licensing agreement with Cinematronics.

Are there any other trends you see surfacing in 1981?

The industry as a whole — not necessarily in 1981 — has some things on the drawing boards that really challenge the imagination. The things that can be done with solid state will make the present level of sophistication very obsolete. I am talking in the near future, say within the next five years of games that could feasibly attract double or triple the percentage of the general public over what it is today.

With more and more locations opening up every day, the density of games is at an all time high. Is there a danger of oversaturation?

On the contrary; I think it’s good exposure. The bad locations will burn themselves out and the good ones will be around for a long time.

Down time can be very costly to operators. What is the role of the distributor when it comes to servicing games?

It’s highly questionable whether in the future operators will be able to maintain service departments of their own. More and they are depending on the distributor, especially for repairing logic boards. The average technician has trouble coping with logic boards. It takes a highly qualified electronic technician to be able to troubleshoot and repair logic boards. Other than that, the average day to day maintenance is relatively simple. But when they get something unusually difficult they need the reliability of a good distributor organization to back them up.

Looking ahead, what does the future hold for the coin machine business and, more specifically, C.A. Robinson & Co.?

If I felt the coin machine industry was going nowhere, I wouldn’t encourage two new generations of my family to become actively involved in the business. We now have three generations of Bettelms working here — not by my request, but because of their own choice. The business has a fascinating future and a tremendous growth factor. It’s also an industry where American ingenuity and technology will exceed that of foreign countries.

How does one of the industry’s leading distributors stay on top of the field? By providing the best sales and service available in the flourishing Southern California market — and by treating its employees like ‘family.’

C.A. Robinson: One Big Happy (and Successful) Family

On the surface, the reasons for C.A. Robinson’s status as one of the largest and most respected amusement game distributors in the country are numerous and far reaching. Its acute understanding of the rapidly changing face of the coin machine industry, its firm entrenchment in the flourishing Southern California game market, its honest, straightforward business approach and the fact that it fields one of the most professional and congenial staffs around are some of the district’s chief attributes. But perhaps the driving force behind the smooth and efficiently run Los Angeles-based operation is the overriding sense of family that the company exudes.

Under the ages of the ever popular Al “Mr. B” Bettelman, who went into partnership with late company founder Charley A. Robinson in 1936 and took over as sole owner of the firm in 1966, the 48-member staff is treated as family — and out of this relationship stems an employee loyalty and teamwork spirit that enables the company to handle a greater volume of games than distributors five times its size.

The family atmosphere is most prevalent in the company’s carefully planned, departmentalized infrastructure wherein each sector interfaces smoothly with the others and employees are capable of handling a plethora of duties outside their designated jobs.

“Where, for example, a salesman is not a salesman here at C.A.,” says vice president/sales manager Hank Tronick, who stands as part of the company’s managerial brain trust along with “Mr. B,” executive vice president Ira Bettelman and secretary/comptroller Sandy Bettelman. “He handles collections, accounts receivable and works as a consultant as well.”

Ira and Sandy Bettelman are prime examples of C.A. Robinson’s utility man concept. Ira — who acts as a liaison to the factories, works in sales and pretty much remains the eyes and ears of the company as executive vice president — and Sandy, who heads up the accounting staff, both work as trouble shooters and general overseers of every level of activity in the district’s various departments — sales, parts, service, accounting secretarial and warehousing.

The role as an all purpose man at C.A. Robinson can also be a trying one, according to Ira Bettelman. “Often times it seems that I spend too much time worrying about what is happening in the next hour rather than following through to find out what’s going to be happening next week or a month from now,” he said. “And it’s that allocation of time — where it should be spent — that seems to be the most significant problem I have.

And while I can’t pinpoint exactly where my time is best spent, somehow shooting from the hip has worked for me.”

Ira’s role in management at C.A. also goes hand in hand with his recently acquired position as president of the newly formed Amusement and Vending Machine Distributor’s Assn.

“Interestingly enough,” offered Bettelman, “the two jobs do fit closely together in that the goals of the organization parallel those of C.A. Robinson. Whatever progress the group makes benefits the individuals.”

And while Sandy and Ira have a hand in sales, the department for the most part is Hank Tronick’s domain. In addition to servicing key accounts, the 35-year coin machine industry veteran coordinates a staff of five, working out customer’s financial problems, consulting operators on buying patterns and allocating games.

“Our hospitality is one of the main reasons for our success,” according to Tronick. “We’ve saved many operators from financial ruin by virtue of the fact we’ve been able to sit down and work things out with them.”

With demand for hit games at an all-time high, Tronick’s biggest problem today is how to allocate a finite number of machines among a seemingly endless stream of buyers. He maintained that today’s high interest rates also pose a problem because the distribs can no longer extend credit to any person “who looks
Congratulations
Al Bettelman
for 45 years
of
Outstanding
Achievement
in the
Coin-Operated
Industry

MIDWAY MFG. CO.
A BALLY COMPANY
Franklin Park, Illinois 60131

C.A. Robinson Promotions

The genuine hospitality and strong belief in product that is necessary for a convincing and effective coin machine presentation is evident throughout all of C.A. Robinson’s promotional campaigns. The distributor’s renown Western Amusement Game Exhibit, Friday buffet/product presentations and informative service schools have given the company one of the most upbeat promotion profiles in the country, as well as a high volume of sales.

And while the weekly product showings and service schools are ongoing events unrivaled by any distributor in the country, C.A.’s annual Western show is the icing on the cake as far as promotions are concerned.

“The Western Amusement Game Exhibit culminates most of the ideas, directions and philosophies of C.A. Robinson,” says vice president Ira Bettelman.

“What’s interesting is that it is a party obviously designed to present product. And yet, it’s not a sales campaign to push product, although future orders for the next 30 to 60 days come out of the showing.”

Just as important as the annual event itself is the dinner the night before the show, which provides manufacturer and coin industry luminaries that rare chance to relax and exchange ideas in an informal setting.

At the crux of C.A. Robinson’s successful promotion program is its straightforward, honest business approach, which manufacturers, distributors and operators alike have come to rely on.

Bettelman explained that a good promotion does not depend on how many units are ultimately sold. Rather, he said all C.A. Robinson promotions are planned with the customer’s long-term interests in mind.

“The fact that an operator still has his television at home or those pictures he took of his vacation in Hawaii for buying a ‘Brand X’ promotion package, somehow has little effect when he realizes the game he paid $3,000 for 90 days before is now worth $700,” warned Bettelman. “You can get away the first time with promoting an inferior product but not the second.”

He pointed out that what works for C.A. Robinson is a promotion that the company can feel good about and the customer can be happy with because it’s mutually beneficial to everyone involved.

Bettelman also said that one of the biggest problems for his company in the area of promotion is trying to bring home the “sleeper” amusement game.

“Some games just don’t ring that magic bell of a winner,” offered Bettelman. “It’s really difficult getting past that initial inertia of a game that doesn’t immediately take off once it’s on the street. For example, ‘Missile Command’ was one of those games that actually had a learning, earning type of curve before it became

Southern California’s first family of coin machine is pictured at last year’s Western Amusement Game Exhibit (l-r): Sandy, Ira, Leah and Al Bettelman.

the huge success it was. Distribbs and manufacturers must learn to try and develop the type of promotion that will bring these sleeper games out into the open.”

And while C.A. Robinson is always willing to try a new and innovative promotion approach, Bettelman insisted that one of the chief reasons for the distribs’ success is its ability to use discretion before endorsing a promotion for a game.

“We investigate and explore a game carefully before we comply with a promotional program that’s going to cost our customers money,” said Bettelman. “Our promotions aren’t based solely on selling product. We support the ideas and programs that both C.A. Robinson and our accounts can feel safe with.”
HALF A CENTURY MINUS FIVE AND COUNTING

AL'S 45 YEARS OF A GAME PLAN THAT MADE A WHOLE INDUSTRY PROUD.

You're my kind of family

AL 'Mr. B' BETTELMAN
LEAH
IRA
SANDY
and don't forget HANK
C.A. ROBINSON & COMPANY

Congratulations to my adopted family

Ken Anderson

GPI the Realm of the Coin
Game Plan, Inc.
Happy 45th Mr. B

We the people at Cinematronics are happy to “go public” with our personal admiration for a man whose good counsel has helped to place our company in the forefront of this great industry.

We are forever grateful for your professional advice, your friendship, and your marketing efforts in our behalf.

The success of Cinematronics today exists in large measure because you were there, and because you cared.

Are we happy to be in the orbit of C.A. Robinson & Co. game suppliers? Is Al Bettelman the best?

The answer to both is an unqualified YES!

from your loyal friends at

Cinematronics, Inc.
El Cajon, California
halfway decent."

"Problems with game allocation, delinquent accounts, ordering or financial advisement are handled via a twice weekly meeting between the sales staff, Ira, Sandy and Mr. B," said Tronick.

Working with Tronick in the sales staff are long time C.A. Robinson veteran and former service manager Mike Hall, along with Betty Myers-Noble, Larry Stearn, Bruce La Mare and Jeff Scheer.

Sandy Bettelman, who also handles employee problems, vacation schedules and bonuses, has been in charge of C.A. Robinson's accounting department since 1973. He revised the company's accounting system in 1975, and hopes to have a new computerized system set up by the end of 1981.

"We have constantly modernized and updated the accounting procedure as it has grown with the business," Sandy explained. "A system cannot remain stagnant. You can always find a better way to do something."

As an accountant with the customer's welfare always on his mind, one of young Bettelman's biggest concerns at present is the industry's financial state. "The coin machine business is in the greatest financial bind that it has been in in the nine years I've been involved," said Sandy. "The industry is expanding, credit is being extended, far beyond the normal limits and it's a touchy situation.

"Business is good right now, but if things slow down, and they will, a lot of people will be verging on financial disaster," he continued. "It's an interest rate, half the operators don't care what the interest is. They don't realize that for every three games they finance for 12 months, they could have bought an extra game with the interest they are paying. I'd personally rather see them buy an extra game and not have to finance. They're going to have an extra game on the street earning money. I'll have sold an extra game and it keeps the money in the industry."

Serving in the accounting department at C.A. with

We Love To Drive The Bettlemans "BERZERK"

We Love To Drive The Bettlemans "BERZERK"

We Love To Drive The Bettlemans "BERZERK"

We Love To Drive The Bettlemans "BERZERK"

EXIDY Congratulates You on 45 years Mr. B! Here's to 45 more!

Hank Tronick, a 35-year veteran of the coin machine business, is the cornerstone of C.A. Robinson's sales team. No one in the industry has a better rapport with operations.

Larry Stearn writes up an order.

Betty Myers-Noble listens to a customer problem.

Sandy are longtime bookkeeper Rube Kardoff, Irene Lafosso, who handles parts accounting, and two other part-time employees.

Heading up the distib's 10-member service department is Fred Reich. The department's two major responsibilities are service (maintaining machines that have been sold new or used) and repairing trade-in equipment, which is thoroughly shopped and then resold.

One of Reich's most important responsibilities according to Ira Bettelman is to maintain a steady flow of machinery through the shop. "He must also develop a schedule with his workers that gives repair priority to our best customers," added Bettelman.

C.A. Robinson's parts department is commanded by Dan Walsh and a team of three others. Walsh has two main functions — getting parts for machines out in the field and familiarizing himself with new machines so he can order parts with a high probability of failure. Walsh must analyze construction and pre-order a supply of parts before a machine hits the streets.

Two individuals have the responsibility for coordinating C.A.'s annex facility, the warehouse. They are Jime Hoenig and Bill Keith. The twosome is in charge of the warehouse's three main functions: 1) receiving of new equipment from the factories, 2) receiving and processing of used trade-in equipment and 3) selling used machines that have been acquired as trade-ins on new equipment.

Indispensable to the smooth flow of information and interaction between all the departments is the C.A. Robinson secretarial staff. Headed up by Marty Olivares, the team's responsibilities are, like every other department, wider in scope than the norm. "They (secretaries) are seated in very prominent visible locations, know 99% of our customers' names and people.

more often than not, can categorize customers into the volume of purchases within some wide latitudes of categories," said Ira Bettelman. "When you add to this the following up on orders from the sales staff, pitching in on account management and the hosting of our Friday buffet, it's easy to see why the secretaries are considered as just as important as any other department."

Perhaps the reasons for C.A. Robinson's status as one of the industry's top distributorships are best expressed by Ira Bettelman.

He pointed out that the combination of the company's ability to capitalize on a presently booming industry, and its good fortune to exist in a heavily populated area that is ravenous for amusement games are partly responsible for C.A.'s reputation as premier distributor. However, he added that the real secret behind the company's success is "the guidance, supervision and tutelage of Mr. B."
A Cavalcade of the world's most magnificent coin-operated games playing daily throughout the West.

Al Bettlemann and his family at C.A. Robinson & Co. have been producing their Miraculous Coin Machine Extravaganza for over 45 years and it still packs 'em in. With extraordinary style and dedication to excellence, they put the "show" in our show business and gratitude in our hearts. We're proud to be a part of their show. Congratulations Mr. B., you're the best.
YOUR FUTURE IS AT STAKE!

And with our help, it will be a profitable one.

Nobody knows the coin machine business like C.A. ROBINSON & CO. Our experience, know-how, personnel and service are unmatched in the industry. But more importantly, we make it our business to stay on top of the latest trends—before they become trends!

In the fast-paced world of coin-op games, you must make every purchase count. And to do that, you need a distributor you can rely on. To point out the highest earning games for your route. To see to it that you get the most for your money. To provide service that reduces down time.


Come on in. Let’s talk about your future!

C.A. ROBINSON & CO.
2301 W. Pico. Blvd.
Los Angeles, CA 90006
(213) 380-1160
April 8, 1981

Dear Al,

It's one thing to be in business for 45 years. But it's something else to be a legend in your own time. What you've accomplished at C.A. Robinson & Co. surely will go down in the annals of coin machine history.

Congratulations and best wishes for the future from all of your friends at Cash Box.

Sincerely,

George Albert
CHICAGO CHATTER

In the not too distant future, D. Gottlieb & Co. will commence production of its latest pinball machine "Mars God of War" — and from what marketing vice president Marshall Carsa tells us, this is a truly outstanding piece, which has scored super grades on test. As he further pointed out, the machine reflects "new sound, new looks, new play appeal" and is loaded with exciting features like rolling ramp, multi-ball, last chance, to name a few. It has already been shown at the AOE (New Orleans) and FAVA (Florida) conventions with overwhelming success. Carsa, along with company president Bob Bloom and head service technician Bruce Minus were on hand in Paris recently for the special presentation sponsored by Mondial Commercial (who represents Gottlieb in various European markets) to premiere the new model for French distributors and operators. Here again, "Mars..." went over just beautifully. Watch for it.

DATELINE PORTLAND, home of McKee Dist., where the firm recently settled into a modern, new building with considerably more space. The new digs are located at 2721 N.E. Columbia Blvd., Portland, Ore. 97211 — and the phone number has been changed to (503) 281-9797. Prexy Lon McKee is mighty proud of the new set-up.

WILLIAMS’ MARKETING DIRECTOR Ron Crouse items that the factory is getting ready to start production on the "Defender" cocktail table. The upright model, meanwhile, continues to be in very great demand. "Because of the success of Defender we have had several instances of copiers and are taking legal action around the world," Ron stated. At this point, Williams’ message seems to be getting across and should serve to discourage copiers, and hopefully eliminate the bogus machines. Pinwise, the factory’s newest multilayer "Jungle Lord" model is in full production.

DIRECTOR OF SALES Ben Rotelli represented Stern at the recently held FAVA state convention in Florida where the factory displayed product through its area distrib. The Stern lineup showcased "Berzerk," "The End," the upcoming "Scramble" video and the Seeburg "Phoenix" phone. Ben said the equipment was very well received at the show and noted that this year’s FAVA was well attended and most enjoyable — besides which the weather was perfect for a little golf.

EASTERN FLASHES

Area testraders were shocked by the recent death of prominent New York State operator Jack LaHarte (Upstate Coin-op/Lake Placid), who succumbed in his sleep on March 31. He was 58. An industrious and very progressive minded operator, LaHarte will be remembered for a number of achievements, including his major role in establishing the highly publicized Olympic Game Room during the 1980 Olympics in Lake Placid. He was a successful businessman and a kind human being, who will be missed by many. Our condolences to his wife, Linda, and to his sons, who worked very closely in the business with him. Funeral services were held April 2, at the Clark Funeral Home in Lake Placid.

EXPANSION AT EASTERN: Eastern Music Systems of Philadelphia has opened a branch in Baltimore, Md. Company exec Phil Sternberg advised that the new branch is currently operating in temporary quarters at 2237 Edmondson Ave. in that city, pending the selection of a permanent site to fully accommodate warehouse, showroom, parts, service and administrative facilities. In addition to scouting around for space, they’re currently lining up a staff for the new branch, which is already in function. The phone number there is (301) 566-8901.

THE MIDWEST AMUSEMENT ASSN.’s six-state coin-op pool tournament was underway in Omaha as we went to press last week (April 11-12). Event was being co-sponsored by Irving Kaye Co. and Phillip Moss Dist., with Kaye’s "Silver Shadow" 7-foot table being featured in the competition. Also on the subject of the "Silver Shadow," Kaye’s sales chief Bill Currier advised that ops have been coming up with some good ideas for utilizing it to increase their earnings. One op in particular reported to Bill that he set up a number of 8 foot Shadows plus one regulation 9 foot in a location and realized unexpected per play pricing. The "novelty" of the regulation table was a key factor, he said, and it was great to see people lining up to play.

IMPORTANT VISITOR — Mrs. Anwar Sadat (I), wife of Egypt’s president, recently toured the Rehabilitation Institute of Chicago while visiting the city in conjunction with activities for the International Year of Disabled Persons. Encouraged by Tom McPike, superintendent in the Therapeutic Recreation Dept., Mrs. Sadat decided to try out a Stern Electronics Inc. pinball machine ("Triton") that has been adapted for use by severely disabled patients and donated to the institute by Stern. The specially adapted game enables quadruplegics to participate in patient and staff pinball tournaments sponsored as recreational competition by the Rehabilitation Institute.
Out of this world entertainment!

Record-breaking earnings!
Your mission, as Captain of the Defender, is to protect the humanoids stranded on the planet from their alien abductors. The scanner will help you determine strategy to shoot down the alien ships before they reach the humanoids. If you destroy the aliens only after they've captured their prey, you must return the humanoids to the safety of the planet or they will fall to their death. If an alien carries its victim out of your range, the humanoid will mutate, joining the alien force, and take to the assault with deadly vengeance!

The challenge becomes ever more intense as action progresses. Fighter ships and mines will test your skill. A direct hit will destroy a mother ship but smash it into a swarming mass of mini-ships which then must be wiped out! And if you don't act quickly, the cosmic baiter will attack!

Use your 2 escape options only if all else fails! Your "smart bomb" power is limited and "hyperspace" puts you into an unknown time warp. But beware! If all the humanoids are abducted, the entire planet will explode in a blinding flash!

Dimensions:
1 or 2 player upright:
Height: 70" (177.8cm) Width: 26" (66.1cm)
Depth: 30" (76.2cm) Weight: 255 lbs. (562.1kg) 110/220 volt

1 or 2 player cocktail table:
Height: 27½" (70.3cm) Width: 30" (76.2cm)
Depth: 27" (69.9cm) Weight: 144 lbs. (316.8kg) 110/220 volt

For the service back-up that keeps you out-front, call Williams toll-free at 800/621-4765. In Illinois, call toll-free at 800/972-7898.
IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various music and games manufacturers and dated according to their exposure in Cash Box.

STERN 'THE END' (Cocktail). Cosmic warfare is the game theme and play is accompanied by rousing sound effects. Heated play action and many innovative scoring features. (2/7/81).

MIDWAY 'RALLY-X.' A driving game, uniquely and realistically portrayed in full color. Four-way joystick, radar screen and lots of extra's add to the appeal of this Midway video game. (2/14/81).

GOTTIEB 'NEW YORK, NEW YORK.' Gottlieb's first talking video game calls upon the player to defend the noted city against an alien attack. Mystery value UFO adds to the challenge. (2/14/81).

GOTTIEB 'FLASH GORDON.' A 2-level playfield, outstanding speech and visual effects, plus heated game action and timed play feature make for an exceptional pinball package. (2/14/81).

TALO AMERICA SPACE INVADERS TRIMLINE. The historic video game served to bow Taito's compact cabinet configuration. All of the popular features of the full size game are intact. (2/7/81).

ROWE 'JEWEL.' Available in two color designs, this model is compact in size, economically priced but big in sound and special features. This is Rowe's first 160-selection model. (2/21/81).

UNIVERSAL 'SPACE PANIC.' Game pits "man" against attacking monsters, the object being to trap the enemies and enclose them in holes. Man operates on various ladder levels. (2/28/81).

GREMLIN 'ASTRO BLASTER.' A 1 or 2 player space action video game featuring an extravaganza of colors and targets. The clarity of the speech element is particularly outstanding. (2/21/81).

GOTTIEB 'PINK PANTHER.' This 4-player pinball game offers multiple ball with some unique new twists for added appeal. Ball action is super-powered to make for more frenzied play. (3/21/81).

STERN 'FREEFALL.' This 4-player pinball game offers multiple ball excitement where a ball is transported across the playfield to an elevated launch site. Three balls can be launched simultaneously. (2/28/81).

CENTUR/ 'EAGLE.' Space fantasy action in which the player controls and defends a spacecraft against waves of attacking atomic war birds. Action speeds up as play progresses. (2/28/81).

LOEWEN NSM 'PRESTIGE.' A 160-ball pinball machine and one of the three current models from the German based factory. Attractive exterior design and many service and merchandising features. (3/14/81).

STERN 'THE END' (Upright). Stern released this piece first as a cocktail table and followed it with this upright version. The letters E-N-D play a dramatic role in scoring. (3/28/81).
Promoter Russo To

NEW YORK — Promoter Frank Russo, president of Gemini Concerts, has secured a nine-year lease and the necessary permits to open the 2,000-seat open air venue in South Fallsburg, N.Y. in the Catskills to be known as Music Mountain. Russo, who will be running and booking and the facility, plans to open Music Mountain on July 1. Over the next three years he anticipates running 50-60 shows there, operating during the May through September season.

Located in a natural amphitheatre, 96 miles northwest of New York City, Music Mountain will be the first facility of its type in the Catskills area. Russo, who has produced many concerts here and abroad, said he anticipates running 50-60 shows there, operating during the May through September season.

The association honors achievement by Latin American performers in music, TV, movies and stage. The association was started by association member Manolo Garcia-Olivea.

Music Group Formed

LOS ANGELES — The Music Group was recently formed by Danny Sheridan and Richard Goss to handle production records, radio shows, music video and film soundtracks. Sheridan will be in charge of creative affairs while Goss will be the vice president of business affairs. Boris Menart will be the firm's chief executive as Michael Sheehan will be the company's address at 7720 Hollywood Blvd., Suite 22, Hollywood, Calif. 90028. The telephone is (213) 876-2593.

Build 10,000 Seat Venue In Catskills

Trick, as well as many country music dates, plans to use his expertise to bring a diversified program of rock, pop and country music to the Catskills' Music Mountain. Russo said the plans are for five shows per season, but he anticipates running 50-60 shows there, operating during the May through September season.

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THE RHYTHM SECTION

KLEESERER SAILING — One A.D., that's one year after Disco, many bands swept up in the mainstream of label signings trying to capitalize on the popular dance craze of the late '70s were later spun out on their keestes like dervishes to seek refuge in another music craze or in the drags of obscurity. But some bands, whose first social foothold on popularity had come through the thumping rhythm of other bands, have managed to add to their popularity and redirect their drives and creative energies to remain on label rosters. One such outfit is Atlantic recording group Kleester, which first splashed into the public's eye with the single "Keep Your Body Workin'" from the "I Love To Dance" album. Last year, the group released a second LP, entitled "Winelight," which became a Top 25 R&B item. The latest release, "License To Dance," however, is perhaps the most apt example of how the band has evolved its early markings and trappings as a sophisticated R&B dance band. "We realize now that we can't make people like what you play; so we want to put something for everyone on our albums," explained Woody Cunningham, drummer and core member of the group. "We realize that if a group only has one sound that group won't make the record company any money," Cunningham continued. The percussionist noted that Kleester did initially utilize the popularity of dance music to wedge a foot into a contract-signing parlor. The group, first called Pipeline, and then The Universal Robot Band, was the opening act for such groups as The Ohio Players, The Trammps as K.C. and The Sunshine Band. After the producer Dennis King became Kleester, the group jumped on the disco/house party scene with a hit dance single. But for them, it was evident there had to be growth. "We've put the emphasis on variety, taking chances with the music and showing off our talents on stage," Cunningham explained. On the current album, Kleester have gone through a series of contemporary styles, from the illlating ballad "Sippin' & Kissin'" to the dance exercizer "De Kleeer Thing." "We hope that diversification becomes the norm among groups, record companies, radio and, more important, listeners, so artists don't have to make music in trends," Cunningham concluded. Amen.

A DOODLE-DOO — Chicago- and London-based Rooster Blues Records recently completed sessions in St. Louis' Archway Sound Studios for vocalist/guitarist Larry Davis. The album, titled "The Chicago Blues," was produced by Ollie Newton, who also contributed to the writing along with Davis. Davis, who is billed as the only artist to have played with B.B. King and Albert King, will be releasing his first U.S./U.K. album. Davis has produced the album, which is a product of his own vision. The record label in Japan, while several of his more noted recordings have been released in the U.K. and Japan. Rooster Records has released several of Davis' records in the U.S.

YO KOZO — Tamela/Motown artist Stevie Wonder and Warner Bros. artist Randy Crawford joined forces to record during the Tokyo Music Festival. Held at the Budokan Hall, the show was highlighted by the presentation of a Stevie Wonder Award to Japanese group Monto & Brothers and Crawford's winning of the Most Outstanding Performance award. Wonder was joined on stage by his band, Wonderlove, and other guests, including Sue Annis, Sidney Rome and The Nolans. Crawford's song "One Day I'll Fly Away" also won composer/pianist Joe Sample an award for Best Song during the festival.

SPIRITUAL MELODY — Deniece Williams, who co-produced her current LP, "My Melody," with Thom Bell, will be on tour at the end of May with veteran crooner Smokey Robinson, her first LP in a two-year absence from the recording scene, Williams is determined to stay busy, as word she plans to return to the studio to record a gospel album this fall. You might remember that the label was featured with Earth, Wind and Fire's Phillip Bailey and others during the "Jesus At The Roxy" show earlier this year.

HOT CROSSOVER VINYL — Ray Parker, Jr. and Raydio's Arsip LP, "A Woman Needs Love" (#63 bullet); and "Voyeur" by Inner Bros. and David C. "The Bullet" are the top pop crossovers on this week's Cash Box Top 200 Albums chart. "Hurried And Wait By T-Ney/CC's Telex Brothers (#84 bullet) and Michael Jackson's "One Day In Your Life" on Motown (#90 bullet) are the top pop crossovers on this week's Cash Box Top 100 Singles chart. Entering the Top Five of that chart this week at #85 bullet is Grover Washington, Jr.'s "Just The Two Of Us," from the Elektra LP "Winelight." Entering the Top 10 of the Cash Box Top 100 Singles chart is Smokey Robinson's "Being With You." (#87 bullet)

SHORT CUTS — Soul songstress Aretha Franklin will be honored with the Creative Achievement award from the 2,000 member Music and Performing Arts Lodge of B'nai B'rith June 13 in the Grand Ballroom of the Sheridan Center Hotel in New York. (part of Epic artist Lou Rawls') new stage show includes three dance-vocalists: Flo Solder, Judy Jones and Donut Douhette. Walter Palmer is handling choreography and staging chores. . . . Celebrated assailant Mary Crosby, who in her role on the CBS-TV show Dallas shut the villainous J.R. Ewing (Larry Hagman), recently met with MCA's B.B. King during a party where two were a little light headed.

michael martinez
HURRY AND WAIT — THE ISLEY BROTHERS — T-NECK/CBS
V-103, WOIC, WKN, WINZ, WWQ, WSNK, KATZ, WDDS, WTLK, WKN
1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
2. RONNIE FEAGIN — JUVENTUS — MJR
KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

UP AND COMING

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
2. RONNIE FEAGIN — JUVENTUS — MJR
KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

VOICES OF HIP HOP

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
2. RONNIE FEAGIN — JUVENTUS — MJR
KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

BLACK RADIO CONTEMPORARY

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
2. RONNIE FEAGIN — JUVENTUS — MJR
KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

UP AND COMING

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
2. RONNIE FEAGIN — JUVENTUS — MJR
KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

VOICES OF HIP HOP

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
2. RONNIE FEAGIN — JUVENTUS — MJR
KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

BLACK RADIO CONTEMPORARY

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
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KWHJ, WJRH, WKN, Wtok, WRQX, WRQR, WAKX, WABX, WRAL, ARISTA
WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX

UP AND COMING

1. MIRACLES — CHANGE — ATLANTIC
WMXH, WBMN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KDOK, WDDM, WLTG, WOXB, WRDL, WIE, WPGB, WAMX, WWOX
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VOICES OF HIP HOP

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BLACK RADIO CONTEMPORARY

1. MIRACLES — CHANGE — ATLANTIC
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WKN, WZNX, WZLN, WIL, KFUG, WJFU, WUSO, WDAK, KPPB, WCRZ, WDKO, WJQU
3. TURNER — VEGAS PRODUCTION — ATLANTIC
WKN, WZNL, WPLE, WDFD, WAMX, WJLL, WAMX, WWOX, WAMX, WAMX, WAMX
Grammy Award Winner
(Best R&B Vocal Performance, Female)

Stephanie Mills
new single
"Two Hearts" TC-2192
Featuring Teddy Pendergrass*

Written and produced by the Grammy Award winning team for Best R&B Song:
James Mtume & Reggie Lucas

from her newest album
Stephanie T-100
Produced by James Mtume & Reggie Lucas for Mtume/Lucas Productions

*Teddy Pendergrass appears through the courtesy of Philadelphia International Records and Teddy Bear Productions, Inc.

Manufactured and Distributed by RCA Records
Good News And Bad News In Latest WCI Industry Study

(continued from page 7)
total sales — a comforting fact in light of the demographic shift upward accompanying the aging of the post-World War II "baby boom" generation.

Continued Growth
Consistent with the Census estimates of the baby boom generation, the nation's largest age group in the country today, the WCI report concluded that "since the major portion of the population has not yet increased the size of the 30-44 year age group, there is every reason to expect, other things being equal, the pre-recorded musical market will also continue to grow."

The key to exploitation of the market, the WCI report stated, would be "not only to increase spending among continuous buyers, but also to convert intermittent buyers to continuous buyers."

Of the steps to accomplish that goal and even attract some consistent non-buyers, the WCI report continued, would be the implementation of campaigns like NARM's "Gift of Music." One year into NARM's campaign, which stresses year-round promotion of records and tapes as gifts, gift sales had grown from 13% of the pre-recorded market sales to 19% of the industry sales revenues, compared to 12% of total unit sales in 1977.

The report found that consumers considered to be buyers of pre-recorded music product, 13% buy records and tapes exclusively as gifts and another 12% buy both for their own use and as gifts. Altogether, these consumers account for approximately 55% of the total prerecorded music customers purchased records or tapes as gifts in 1978 and it is a figure up significantly from 1977's figure of 49%.

"Most Preferred Gift"
The most important figure for NARM and the "Gift of Music" campaign in the WCI report was the revelation that records and tapes ranked as the most preferred gift among consumers buying music products. Fully 47% of those responding chose records or tapes as the most preferred gift, 27% chose books, 13% chose flowers, nine percent chose candy and four percent chose gifts of clothing.

While noting the change in the gift-buying aspect of the market, the WCI report also described a changing consumer. Noting various trends developed over the last three years, the report found that the consumer had changed significantly regarding buying habits.

Some of the factors contributing to that assessment included the findings that "despite the fact that more Americans perceive that the cost of records and pre-recorded tapes is 'too high,' price per se is not driving people out of the market. ... What has changed, however, is the price of the merchandise being purchased. All buyers, and low income buyers in particular, are more likely to be buying 'budget' and other low cost merchandise today than they were three years ago."

SPARS Sets NY And LA Seminar Dates
NEW YORK — The Society of Professional Audio Recording Studios (SPARS) has set dates for two regional meetings: April 15 in Los Angeles and April 21 in New York.
The luncheon/seminars are part of a series of get-togethers to address topics of interest to the audio and video/film industry. The Los Angeles seminar, featuring Christopher Stone's Record Plant/L.A. offering of "A Practical Guide to Producing and Use Tax For The Recording Studios," also featured will be Fabian Beke, a representative of the Motion Picture Television Credit Association, who will examine "General Credit & Collection Problems In The Recording Industry." The meeting was coordinated by Stone, Terry Stark of Wally Heider Recording and Guy Costa of Hitwits Recording/Motown Records. Further information is available from Beverly Robinson at (213) 468-3651.
The New York seminar will feature an examination of "Diversification and Equipment Investments" by C. Robert Fine, consultant to Magna-Tech Electronics, Stewart Cahn, vice president, Chemical Bank, Entertainment Industries Group, and Don Fields, partner and attorney with Banker's Look At The Recording Industry" by Cahn and "Must Diversification Be Incorporated Into The Recording Studio" by Frey. The meeting will be coordinated by Dave Teigl of Atlantic Studios. Further information is available from Beverly Fish at (212) 582-5055.

Coupied with the findings that price is not a major factor in influencing a purchase once a consumer has decided on a certain piece of product (or even percent of those surveyed said that price would stop them from buying a piece of product), that consumers are far more selective today in sales of "budget" and other low cost product. If the purchase of a "budget" album supplemented the purchase of a new release or current catalog album, this would help the industry as a whole.

However, our data suggests that "budget" albums are really an attempt to replace purchases of front line merchandise, particularly among low income buyers. If this behavior pattern extends to middle and upper income buyers, it could present a serious problem for the industry, particularly for the manufacturer.

The WCI report still, however, remained optimistic in its assessment of future growth possibilities. While we continue to see increases in the number of the industry, they are declining significantly in the same period, dropping from 37% of record and tape buyers in 1977 to 27% now and slipping from 30% of record and tape buyers in 1977 to 27%. Consumers from families with incomes from $10,000-$20,000 also declined, going from 40% in 1977 to 31% and dropping from 41% of the total sales in 1977 to 30% today.

Supreme Court Refuses CBS Licensing Suit
NEW YORK — The long running lawsuit brought by some of the nation's largest recording organizations Broadcast Music, Inc. (BMI) and the American Society of Composers, Authors and Publishers (ASCAP) will, after 12 years, be referred to the Supreme Court for consideration.

"The case was argued all the way to the U.S. Supreme Court, which refused on March 2, 1981, and again on April 6, to consider a request by the ASCAP/BMI plaintiffs for rehearing," Corbetta reported. "The case will now go to the district court for arguments over how the interim license fees for the past 10 years are to be adjusted. The BMI part of the case will go before Judge Morris Lasker, while the ASCAP part will go before Judge William Conner. The judges and attorneys for both sides will meet to establish a schedule for hearings."

A CBS spokesman said, "We are satisfied that the U.S. District Court has decided not to hear the case.

D&B Management Bows
LOS ANGELES — Ronald Domont and Joel Brandes recently formed Beverly Hills-based D&B Management Corp., a firm which specializes in representation within the entire entertainment industry.

Both Domont and Brandes share a 20 year background in the recording industry, ranging from concert and record promotion to talent booking and management. Their new company will include the Twisters, an L.A.-based rock outfit, and Jerry Corbetta, keyboardist with The Four Seasons.

Domont, holder of a B.A. degree in music from 2650 Benedict Canyon Drive, Beverly Hills, Calif. 90210. The telephone number is (213) 273-9500.

Cash Box/April 19, 1981
CBS Pacts With China Record Co.; Initial U.S. Release To Be Classical

NEW YORK — The CBS Records Group has begun an association with the China Record Co., the official record company of the People’s Republic of China. This marks the first collaboration between the China Record Co. and an American record label. The first release in the new relationship will be “Phases Of The Moon,” an album of traditional Chinese music played on authentic instruments, which will be shipped by CBS Masterworks in late May. The album was compiled from recordings provided to CBS by the China Record Co.

The association began in 1975 when Dick Ascher, deputy president and chief operating officer, CBS Records Group, visited the China Record Co. in Beijing. Last year, CBS Masterworks sent the company tentative choices of recordings for an initial release. Subsequently, the president of the company, John Dolan, vice president, CBS Records International (CRI), and Earl Price, director, international markets, CBS Masterworks, went to Beijing for specific discussions concerning the release.

Most of the time, “Phases Of The Moon” is performed by the Central Broadcasting Traditional Instrument Orchestra, which, since 1955, has performed extensively throughout the world. For the U.S. release, “Phases Of The Moon” will be released by CRI subsidiaries around the world.

In making the announcement, Ascher commented, “We look forward to working with the China Record Co. on this release and all future products.”

The release of “Phases Of The Moon” coincides with an explosion of Chinese art and history in the U.S. Chinese performers, as varied as the Peking Opera and acrobats, have appeared throughout the country, and the exhibition of the People’s Republic of China has visited several American cities. Most importantly, in mid-June the Metropolitan Museum of Art in New York City will open three major permanent exhibitions of Chinese art.

CBS Masterworks has planned a multi-faceted marketing approach to “Phases Of The Moon,” including in-store merchandising material and comprehensive print and radio advertising.

Nolans Win Top Prize
At Tokyo Music Festival

TOKYO — The Nolans, a quartet of sisters from Ireland, won the Grand Prix at the 10th annual Tokyo Music Festival held at the Budokan Hall Monday and tapes in Japan. The Grand Prix winning entry was “Sexy Music,” written by Mike Myers and Ben Findon, which earned the group a three-year contract in prize money (more than $10,000).

The Nolans also have the distinction of being the first foreign group in five years to score a #1 single on the Japanese charts with their song, “I’m In The Mood For Dancing.” In addition, they have sold more than three million records and tapes in Japan, making them the top selling non-Japanese group there since the Beatles.

Finishing second to The Nolans and winning the prize of the competition for the most promising group and the Beaters for its song. “At This Moment.” Also awarded gold was American rock group, The Rolling Stones, and the beaters for their song, “You Cry.” Silver awards were given to Sh odbyd of Mozambique for Tokyo Music, Hiromi Iwashiki of Japan for “Komachidokoro,” Blessy of Greece for “Toshikho,” and The Mannatts for “I’ll Never Find Another You.”

BUENOS AIRES — A long awaited devaluation of the Argentine currency, the peso, which will result in the dollar and the rest of the currencies that will force all of the international groups operating in the country to reassess their budgets and estimations and will certainly bring headaches to accountants and bookkeepers.

As we have already reported before, the previous Ministry of Economy maintained a low rate of devaluation of the peso against the dollar in order to maintain control over the economy as a way to fight inflation. The idea was that local industry should avoid price raises since imports would be cheaper. This policy, applied to four years of government, led to the idea that a devaluation was unavoidable, and since dollars were available on the black market, many took advantage of the business and finance and turned into foreign valuables. At the same time, prices, in dollars, reached outrageous levels — by last week, a cassette was costing $20.

Although the effect on prices is still unknown, the new price tag in dollars should sound more reasonable — around $15. Since January, February and March have been the most expensive months of the year, and unemployment in the country is at an all time high, it is possible that the feeling that the devaluation was unavoidable.

Course, record imports will be affected most by the change, but the reaction of the customers is even more unpredictable. Most of the labels have reached a point where classical records can deal with all the new imports, and it is considered that the buyers of these albums will still be interested in the high quality of pressings and jackets that they offer, when compared with local product. On the other hand, the local industry may become more competitive on price, as it offers a value that is higher than the market that is being lost to foreign albums in this field. Indie importers will probably continue doing business and reaping a profit, and most of the future possibilities will be determined only when the government applies its own rate of devaluation against inflation, which has been set at 20 percent, too low in the opinion of many.

From the point of view of statistics, this new currency will mean a comprehensive change in the international record scene — the $200 million in yearly sales may easily become $140 million without change in units. Promotion, recording expenses and royalty payments will also suffer cuts by 30%, if not more.

INTERNATIONAL BESTSELLERS

Argentina

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<thead>
<tr>
<th>TOP TEN 45s</th>
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<tr>
<td>1. Tremendo Amor — Maria Celeste</td>
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<td>2. Lozana Perfume — Rita Lee</td>
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<td>3. Otro Muerte El Pecho — Queen Em</td>
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<td>4. Mujer Enamorada — Barbara Strelis</td>
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<td>5. Yo No Puedo — Luis Alberto Montecruz</td>
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<td>6. Apaga La Luz — Miguel Gallego</td>
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<td>7. El Sueno — Sheila Escobeda</td>
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<td>8. SL — Giancarlo Nava</td>
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<td>9. El Camion — Benny Rogers</td>
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<tr>
<td>10. No Eres Mi Guardiana — Sonia Perez</td>
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Top Ten LPs

1. Comiendo En El Sol — Eddy Grant |
2. Para Enamorar — Sergio Denis |
3. Brasil Con Amor — varios artistas |
4. Merca (Hit Me) — Santana |
5. The Game — Queen Em |
6. El Reloj — Carlos Santacruz |
7. Tributo A Los Latinos — Estela Raval |
8. Los Yankees — Myriam Melchor |
9. Club Sú, Vol. 4 — varios artistas |
10. Por Chico — Los Parchí |

Prensa

Australia

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<th>TOP TEN 45s</th>
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<td>1. Animal — Adam And The Ants</td>
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<td>2. Gaining The Beat — The Sawingers</td>
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<td>3. Girls Can Get It — Dr. Hook</td>
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<td>4. Woman — John Lennon</td>
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<td>5. Morning Train (9 to 5) — Sheena Easton</td>
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<td>6. De Do Da Do, De Da Da Da — Stevie Wonder</td>
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<td>7. Rock And Roll Ain't Noise Pollution/Heels Bells — AC/DC</td>
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<td>8. Stop The Cavalry — Joan Louis</td>
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<td>9. Jesse — Carl Simon</td>
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<td>10. Waggoner</td>
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Top Ten LPs

1. Great American Hits — Captain Beefheart |
2. Kings Of The Wild Frontier — Adam And The Ants |
3. Back In Black — AC/DC |
4. Double Fantasy — John Lennon and Yoko Ono |
5. Zenyatta Mondatta — The Police |
6. Il Postino — Al Bano |
7. Icehouse — Flowers |
8. The Boy’s Own Book — various artists |
9. Mushroom |

Japan

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<tr>
<th>TOP TEN 45s</th>
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<tbody>
<tr>
<td>1. Rubby Noh Yubha — Akira Teraschi</td>
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<td>2. Yokohama Cheeta — Vico Kondo</td>
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<td>3. Machikodo Twilight — Channel’s Epics</td>
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<td>4. True — Edtren</td>
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<td>5. Treppau High School Rock ‘N Roll — Yokohama Ginzawa</td>
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<td>6. Okudha Bajo — Tetsuya Ryu</td>
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<td>7. Shadow City — Toshiba/EMI</td>
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<td>8. Ekain — Masaichi Sada</td>
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<td>9. Jumawal — R Wington</td>
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<td>10. Mokyo</td>
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Top Ten LPs

1. Yuki Uchida, Miki Nakauchi, Campon |
2. The Rainbow Goboblins — Masayoshi Takakana |
3. Silkkaren — Yoshimasa Minami |
4.ヲラオサワー — Yoko Ono |
5. Bucchigiri H — Yoko Ginzawa |
6. Shure-Chi Kudo |
7. Nopp — Akihiko Ginzawa |
8. Joe Kayak |
9. Turn Back — Toto |
10. The Love Map Show — Cheapo Island |

Cash Box/April 18, 1981
United Kingdom

LONDON — The bid by Member of Parliament Leslie Huckfield to have the workings of the Performing Rights Society (PRS) investigated by the Department of Trade was ended abruptly in the houses of Parliament. When Huckfield made his address to the chamber, during which he complained that PRS members have not seen any more in Dick Turpin fashion; there were only himself, Trade Under-Secretary Reginald Emslie and the Department of Trade present. Huckfield claimed that PRS collectors made arbitrary demands of clubs and threatened the issuing of notices of secrecy. Under-Secretary Emslie replied that no secrecy was involved regarding the publication of accounts and workings of the PRS, but he did assure those present that the government had every intention of introducing amendments to the Companies Bill, currently going through Parliament, requiring the disclosure of voting rights within societies like the PRS. PRS chief executive Michael Freargood replied to the claim by Huckfield that “effective control” of the PRS lay with just 400 people and adding that two-thirds of the society’s income.

Shapiro Named Director of Press, CBS International

NEW YORK — Julian Shapiro has been appointed director of press & public relations, CBS Records International (CRI). In his new position, Shapiro will be responsible for insuring press coverage for CRI, its affiliates and its artists abroad and in the U.S. He will also be responsible for maintaining close relationships with both CRI and CRU press personnel, product and promotion managers and artist managers to insure maximum press coverage. He will report to Joe Senzelwicz, vice president of promotion and artist development, CRI.

Shapiro has been with CBS Records for more than three years in a variety of positions. He handled numerous freelance projects for CRI and CBU and served as director of press and communications for the U.S. marketing area of CBS Records before joining the International Division in 1976 as associate director of press and public information. Prior to that, Shapiro served as CBS Cash Box East Coast editor.

Bainbridge Digs with Almada, El Palacio Dists.

LOS ANGELES — Bainbridge Records, which was formed four months ago by Stan Marshall, has entered into agreements by which its adult, easy listening line will be exclusively distributed in Canada through the Almada Corp., and in Venezuela, Colombia through El Palacio de la Musica S.A., according to Lee Armstrong, vice president and international liaison director.

Almada, part of the Selif Group, is Canada’s largest import distributor. El Palacio is one of the oldest record companies in Latin America.

In forming Bainbridge Records, Marshall acquired Bobby Shad’s Time Records catalog from the Ampex Corp. and re-packaged and restated 30 selections that were released in November last year.

de Bosson, du Laz, Stigel Upped at WE Filipacchi

NEW YORK — Nesuhi Ertegun, president of WE International and WE Filipacchi, has appointed Julian Shapiro, vice president of the French company, to head the company’s new vice president and chief of the French company since its formation, has advanced to the position of vice president of WE Filipacchi and has assumed complete responsibility on all creative matters as well as artist acquisition.

Geoffrey du Laz, WE Filipacchi’s sales manager for the past 10 years, has been named director general of the company. He will function as operating chief, with all department heads reporting to him.

Christian Stigel, former secretary general of WE Filipacchi Music, will become deputy director general of the company, and will work closely with du Laz.

Commenting on the changes, Ertegun said, "The new structure of this French company reflect not only its growth, but also its increasing importance as a source of international and helpful repertoire. To this area the company has added key personnel from both local and international repertoire, while Geoffrey du Laz will move from our distribution center to our executive offices in the Champs Elysees and will assume all administrative duties relative to marketing, distribution, finance, and foreign sales. I am fully confident that this new operating structure will make WE an even stronger presence in the French music marketplace." Ertegun concluded.

Inclusive in that release were M.O.R., Broadway and soft jazz instrumentation, and classics featuring Hugo Montenegro, Gordon Jenkins, Jerry Fielding, Billy Mays, Marian McPartland, Hal Mooney, Hayley, Martin and Al Cadero.

A second set of releases in March included Stanley Turrentine, "Chet Baker’s "Alfie’s House; “Neil Diamond/Solid Gold” played by the Manhattan Strings; and "Authentic Living Sound Effects," which was recently recorded and will be the most current series of its kind available.

Prior to forming Bainbridge Records, Marshall was vice president of national sales for Elektro/Axylum Records for five years.

The Netherlands

**INTERNATIONAL BESTSELLERS**

**TOP TEN 45s**
1. The Last Waltz — Phil Collins — WE
2. Don’t Stop The Music — Yarrows & Phoebes — Phonogram
3. Viera — Utrop — Arista
4. Shaker Dance — E.L. de Siene — Arista
5. It’s A Love Thing — Choosing — RCA
7. Ange De Mi — Frank Duval — RCA
8. All American Girls — E. Sierra — WE
9. Embarrasement — Maxine — WE
10. You better Get Better Love — Darley — Polydor

**TOP TEN LPs**
1. Face Value — Phil Collins — WE
2. Klansman — W. & R. — Arista
3. Viera — Utrop — Arista
4. Shaker Dance — E.L. de Siene — Arista
5. Absolutely Madness — Incalco
6. Arc A Of A — Steve Windro — Arista
7. Stans — W. & R. — Arista
8. The Jazz Singer — Neil Diamond — EMI
9. Red October — Zapp & Roger — EMI
10. Nude — Camel — Phonogram

**New Zealand**

**TOP TEN 45s**
1. Woman — John Lennon — EMI
2. Do You Feel Like — Ellie Grant — RTI
3. Ain’t Gonna Stand For It — Rd. Stevie Wonder — EMI
4. Can’t Get It — Dr. Poly — Polygram
5. The Bridge — John Mellencamp — CBS
6. I Am A Man — EMI
7. Tell Me It’s Over — CBS
8. The Hula Festival — J. L. H. — EMI
9. Stop The War — J. L. H. — EMI
10. A Love Thing — The Whispers — Polygram

**TOP TEN LPs**
1. Movin’ Waves — The Nolans — CBS
2. Double Fantasy — John Lennon and Yoko Ono — EMI
3. Hotter Than July — Rd. Stevie Wonder — EMI
4. Piece Of My Heart — EMI
5. Flesh And Blood — Roxey Music — Polygram
6. Gaucho — Steve — Polygram
7. Zangatta Mondoles — The Police — EMI
8. Kings Of The Wild Frontier — Adam & The Ants — EMI
9. Record Publications Ltd.

**United Kingdom**

**TOP TEN 45s**
1. In The Sugar Bowl — Shakin’ Stevens — Epic
2. Lately — Stevie Wonder — Motown
3. Making You — Dave Lewis Fizzi — RCA
4. Kids In America — Kim Wilde — RAK
5. Shutter — John Johnson — EMI
6. Forte — Shenton & Capstick — EMI
8. The Very Best Of — T. T. & S. — Polygram
10. A Love Thing — The Whispers — Polygram

**TOP TEN LPs**
1. Kings Of The Wild Frontier — Adam & The Ants — CBS
2. Fact On The Ground — Sky — Arista
3. Two To Late — The Nolans — EMI
4. Hotter Than July — Rd. Stevie Wonder — EMI
5. Journeys End — John Mason — EMI
6. The Jazz Singer — Neil Diamond — Capitol
7. View From The Top — Elton John — EMI
8. Making Movies — Dire Straits — Vertigo

**Nationale Hitmarkt Producenten**

Cash Box/April 18, 1981
FATHERS AND SONS -- While T.S. Monk's "Bon Bon Vie" rides the top of the Black Con- temperent charts, pianist/composer Mume's recent work marks a distinct turn from the jazz world of his father, Jimmy Heath, there are other second generation musicians sticking closer to the family tradition. That dutiful son, Mercer Ellington, nightly conducts the show band from the lawn in a tribute to Duke's illustrious past. An audience was recently treated to a family reunion with Von and Chico Freeman at the Public Theater. The concert marked the Senior Freeman's first New York appearance in over 15 years. Backed by a dream rhythm section of Ceci McBeek on bass, Kenny Barron on piano and Jack Delhomme on drums, the father and son saxophone team wound its way through a series of original compositions that surprised an audience expecting to hear a somewhat less modern Von. The show's opener, "Time Marches On," caught the audience by surprise with its key and meter changes, fronted by elder Freeman's modern attack. More in line with expectations was "Jug Ain' Gone," a Gene Ammons dedication that received the appropriate gut-bucket treatment and unaccompanied solo power from Von. Vocalist Val Elly joined the quartet for a cover of "On The Sunny Side Of The Street" that jumped with enough vigor, wit and originality to challenge any vocal version of the standard. We weren't the only ones impressed by the unit; the group was whisked into Columbia studios following the concert, and sources report the tracks will be one half of an album split with a Marcella family unit featuring pianist Raffaella Mantoro and Brothel. Loose talk has had the producer looking to Columbia for a release date, the size of the group and Miles' latest direction are contradictory. But the leader is playing trumpet again, and sources close to the project say he sounds great.

BIG AT THE BOX OFFICE? -- Saxophonist/composer Ornette Coleman has gotten another shot at scoring a film. The harrowing master has just returned from London, where he and his band, Prime Time, recorded with an orchestra for the soundtrack to the film Box Office. While the release date of the film is yet to be set, and publicists for film producer Joseph Bogdanovitch had no information on possible soundtrack album offers, they were able to tell us that Coleman handled all the composing and conducting duties on the project. Although no Coleman film project has ever made it to American theaters, this is the saxophonist's third soundtrack. His music for Chappapoo Suite, although available briefly on Columbia Records, was not used in the film, and two French LPs released last year purported to be the soundtrack to a film entitled Who's Crazy? that has yet to materialize.

STOMP OFF -- We recently reported the formation of Canadian-based Uptown Records, a specialty label run by record buff Robert Sunnenblick. This week's mail brings notice of the start of York, Pennsylvania's Stomp Off Records. As with Uptown, the guiding force is a jazz enthusiast; in this case, Bob Endes. Endes, a disc jockey and raconteur with special attention payed to pianists. He's also starting with a nice price: $8.98 lists are available at a distributor price of $3.75. The label's initial five releases are by pianist Morton (Muchas).

COLUMBIA GETS THE REAL McCoy -- Pianist McCoy Tyner, whose recent appearance at New York's Fat Tuesday marked the beginning of a live broadcast hook-up from that club, has been recording his first album for Columbia Records. Tyner is flanked by Dr. George Butler, vice president, Jazz/progressive A&R, Columbia (ii); and Tom Lundwall, president, CBS Records.

Jazz Album Picks

FALLING FREE -- Lenny Popkin -- Choice CRS 1027 -- Producer: Connie Crothers -- List: $9.98

Tenor saxophonist Popkin's reputation has been far too light. The former student of pianist Lennie Tristano blends his lessons with his love for Lester Young, and the results are a revelation. A good rhythm battery of bassist Eddie Gomez and drummer Peter Scattareccio almost goes unnoticed behind Popkin's melodic, fluid and direct playing. Produced by fellow Tristano-ite Connie Crothers.


Sonny's back and Muse has got him. Stitt has probably told more dates than any other jazz artist, but he sounds as robust and fresh on this one as he ever has. The leader blows tenor on all tracks save one, and saxophonist Ricky Ford steps in on a few selections as alter ego. The resulting dialogues, especially on "Constellation," are bright, and pianist Barry Harris and bassist George Duvivier augment drummer Leroy Williams rhythmic foundation with admirable empathy. By means, listen!

CROCODILE TEARS -- Pat Longo and his Super Big Band -- Townhall Records TH 5-30 -- Producers: Bill Wagner and Pat Longo -- List: $7.98

From contemporary stylings to more traditional big band vamping, Longo's warm saxophone warblings are soothing throughout. Other top cuts are "Give Me Time" and "Lullaby of Bigfoot."
Record Plant’s Spirit, Diversity Spark Growth

(continued from page 10)

asleep in the control room after staying awake for a stretch of several days. He was also dividing his time between clients in L.A. and New York as the studios buzzed with activity. When Lennon was recording in New York, a young and, at the time, unknown artist by the name of Billy Joel was doing his first LP, “Cold Spring Harbor.” In the newly opened studio B of the L.A. Record Plant.

Almost one year later, according to Stone, the Plant entered the remote recording business in New York in conjunction with Wally Heider’s, and its first project was the recording of The Concert for Bangladesh at Madison Square Garden, an auspicious start indeed. Like so many innovations and undertakings by the Plant, the project was initiated by the ubiquitous Kellgren, who was also responsible for starting to put jacuzzi in the Plant, a trend that was to catch on throughout recording complexes around the world. It was Kellgren’s intention to make his studios more than just a studio/stage workshops, but rather, create relaxed and comfortable environments in which to work, something that he later perfected in the running of the psychadelicized Sausalito, Calif. Plant.

In January 1972, T.V.C in New York was sold to Photographer Steve Schapiro and Communications Inc. (WCI). Stone and Kellgren, in turn, took the shares they had received as part of the New York Record Plant deal and sold them to start Sausalito Record Factory Inc. later that year. The Sausalito Record Plant officially opened on Haight-Ashbury Street in December 1972.

Construction on the second Sausalito room was completed the following February, and the facility was well known around the Plant as “The Pit;” that perhaps best exemplified Kellgren’s eccentricities. Among the eccentric blue eyes and thick dark creativity. In reality, “The Pit” was a sunken studio that eliminated the need for a glass partition separating the producer and engineer. It was designed that way, so that, in Kellgren’s mind, hindered communication. Built specifically for Sly Stone, “The Pit” was an experimental experiment because the only individual who knew how to properly utilize its unusual capabilities was Kellgren himself, thus not mentioning the fact that it was extremely costly to maintain.

‘Genius Type’
“I guess you could call Kellgren the wild-eyed genius type,” said Bill Eiswick, current chief of maintenance and technical operations of the Los Angeles Record Plant, who was still in his teens when he began working at the Plant and met Kellgren. “He’d always envisioned the Record Plant as being more than simply another studio, and ‘The Pit’ was certainly more than just a room.”

When Kellgren decided “The Pit” was filled in and turned into a rehearsal room, but memories of it, and the engineer/co-owner with its provocative blue eyes and wild hair, are still very fresh in the minds of Plant

Laurie Nicholas

staffers. When Kellgren was the unibrow creative spirit, given to driving around in a yellow Rolls Royce with a license plate that read “GREEN,” Stone was the hard-nosed money man (this plate reads “DEDUCT”), and it was the unique chemistry between the two that made the Plant run.

In the mid-’70s, however, that relationship began to take a downward trend in which it would never recover. Although business was better than ever, Kellgren grew bored and restless, eventually succumbing to the excesses of a lifestyle that included an overabundance of drugs.

“The last year before Gary’s death was sheer hell,” recalls Stone, who noted that a legal context with Kellgren’s estate over ownership of the L.A. Record Plant and additional interests was only settled a year before his death, nearly five years after his death. “In fact, we had decided to end our partnership, and the papers were ready to sell the studio the very next day after Gary drowned on July 20, 1977.”

Determination Pays Off

Another chapter in the odd saga of the Sausalito Record Plant was added last year when a determined 20-year-old by the name of Laurie Nicholas finally convinced me to let her experience the studio. A breast cancer victim in her early youth, Nicholas, who was born and raised in the Arcata/Eureka area of northern California, won a million-dollar malpractice suit against a Bay Area hospital after a severer her sexual chord during chemotherapy treatments, leaving Nicholas paralyzed from the waist down. Simply a music fan, with little knowledge of studios and virtually no first hand experience, she found the Record Plant while going through the Yellow Pages one day and went out to visit it.

“I saw they were hiring,” said Nicholas. “I found out who owned the building and landed through court records, learned that it was for sale and had been operating maybe as less as an appendage to the L.A. Record Plant since Gary’s death.”

Nicholas actively pursued the purchase of the studio for more than a year before Stone, hesitant to sell because of her physical condition and lack of experience in running such an enterprise, finally gave in.

“Chris tried to talk me out of it, but when he saw how persistent I was, he consented to let me have the studio,” noted Nicholas. Since taking over the Sausalito Record Plant, Nicholas has already formed her own video production company, Lotts Luck Prod., with a friend and eventuality to integrate video post-production into the studio’s other services. Under terms of the sale, Stone has agreed to stay on as a consultant to the Sausalito facility for the next three years, and with the recent return of Michelle Zerin as studio manager and the installation of Eliswick as head of maintenance, the studio has returned to prominence as the top album project in the U.S. area, playing host to many top artists, both long-time clients like the Jefferson Starship, Rick James and Pablo Cruise.

The two guest houses that we own are one of our top drawing cards,” indicated recordings “Along” Dan Wakin, which includes chief engineer Tom Flye (a former drummer for the Colorado cult band Loather and the Hand People), we can still be considered comfortable, recording environment.

The L.A. Record Plant, on the other hand, has continued in its tradition of leading the studio community in diversification and innovation. When the New York Record Plant was built, the studio was the fiftieth. In the mid-’70s, recording in 12-track recording (adding a Quaay room in 1970) and, almost 11 years later, on Feb. 6, 1979, the L.A. Plant was the first studio to take the 24-track LP as a reality, with the recent opening of the 17,056 square foot studio D, 13 years to the day after the first room was opened.

Built by Tom Hidley, who started Westlake Audio and has built 200 rooms around the world in conjunction with the LP, studio D is already booked to capacity for scoring dates until July, according to Stone. The studio is state-of-the-art, the studio’s film chain, digital recorder and 24-track have all been interlinked with the Solid State Logic (SSL) recording room to create a recording unit.

“Along the Nighthawks” recording companies like the Nighthawks, Bonny Tyler and an upcoming studio with a forthcoming solo LP.

Although the Sausalito and L.A. Record Plant offer top flight facilities, Stone and the staffs at both studios emphasize that, at the bottom line, it is the people who have made the difference in establishing the reputation of the Plant.

“We’ve always tried to be sensitive to the specific needs of each producer and act, as seen by the Sausalito’s Zarin, ” that means going out of our way to make sure everything is right, from equipment maintenance on down. It is all in an effort to assure that there is no time, even if you’re booked solid. At the Record Plant, the exception has always been the rule.”

Extensive Promo Campaign Planned for Nighthawks LP

LOS ANGELES — An extensive promotion campaign is being implemented for the Nighthawks’ soundtrack album, composed and performed by keyboardist Keith Emerson.

The promotion began with a tie-in with the Universal Pictures nationwide opening of the film in 400-600 theatres April 10. The studio is getting together a multi-million dollar campaign encompassing radio and TV against the country with the tag “Music by Keith Emerson. Original soundtrack available on Backstreet Records and Tapes.”

Pre-sale merchandising is being emphasized at the retail level, with plans to employ 2x3” album cover blow-up posters, with stills from the film and the Nighthawks logo also included. Also for in-store display are multi-use mobiles and special wall display for the album.

Special promotions have been planned for the film/record tie-in. Universal will hold radio-promotion screenings in special markets where it will give away tickets over the air. Backstreet Records will give away 50 LPs over the same AOR stations to coincide with the screening.

Royalties Hire Appeals Filed In Washington

(continued from page 8)

AGAC proposal, and to 5.4 cents a song on the NMPA proposal.

NMRA, acting as an intervenor siding with AGAC, has raised the question of the effective date of the new four-cent-a-song royalty fee. NMRA claimed that the CTR acted in an “arbitrary and capricious” manner in establishing the effective date as July 1.

The Copyright Law calls for CTR decision to become effective 30 days after formal issuance (publication in the Federal Register) of the rule. NMRA noted, there is no evidence that the record, NMRA said, to justify CTR’s decision to delay the effective date for five additional months. The economic evidence in the record, NMRA maintains, and it is noted that the adjustment in mechanical royalty rates should become effective immediately.

In addition to the litigation, but allied with RIAA and CBS, are the National Assn. of Recording Merchandisers (NARM) and the Music & Operators Assn. (AMOA).

Reply briefs are due to be filed on or before May 7.

WMOT Relocates

LOS ANGELES — WMOT Records recently relocated its east and west coast offices. The new addresses of the label’s east coast national headquarters is 1228 Spruce Street, Philadelphia, Pa. 19107. The new west coast offices will be headquartered at 8961 Sunset Blvd., second floor, Los Angeles, Calif. 90069. The phone there is (213) 276-9330.

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Sugar Hill Builds Rap Discs From Street To Big Business

(continued from page 14)
reasons. First, they never believed in the 12" as an entity unto itself; they only used them as part of a floored system. A second reason is that they were able to release a 12" in a limited quantity, then as soon as a demand was created for the song (which would occur within a week), they could make a profit.

Robert Robinson also feels that the majors never trusted the profitability of the 12" enough to stabilize its price. "By the time they finished discounting the records and giving away free copies, it was too late to make a profit," he asked.

Robinson also pointed to the need for special marketing devices for 12" albums. "If the label has uniquely adjusted to, "We know how to market our music," he noted, "and we know how to reach the people on the street. If a major wants to break a record, they'll try to force a demand downwards, usually through radio play." Robinson plans LPs by Grandmaster Flash and the Sequence; funk groups Positive Force and the Funk Box Band; and stand-up singers the Moments, Chuck Jackson and Sylvia, herself. In addition, the firm has acquired Radio City's three Vox Records, the seminal rock, jazz and soul indie, which Robinson expects to yield some $200,000 in sales within a year. Finally, the company is undergoing a major expansion of its premises. A 48-track studio is currently being erected in order to install mastering facilities on the premises so that, according to Robinson, "we can be completely self-sufficient." But while Sugar Hill continues to acquire the tools of the majors, Robinson remains committed to the little guy. When we started the company, he explained, "we go with what's selling until you wear it out; then, go in your own direction. Remember," he concludes, "not everybody can sing, but everybody can rap."

Important Radio Issues Still Pending As FCC Changes Personnel, Outlook

(continued from page 32)
AM stereo debate. Since its FCC approval last year along with the agency's selection of Magnavox system, broadcasters, manufacturers, and the other competing manufacturers of AM Stereo equipment have mixed or negative reactions. The other manufacturers are Motorola, Kohann, Telectron, and ACI. The FCC, in fact, the FCC withdrew its selection of Magnavox until further studies are made. Currently, a new administration and FCC chairman, interim chairman Robert E. Lee said the matter has more or less been put on the backburner.

The FCC itself is undergoing a major facelift with a shift from Democrat to Republican control that is less regulatory in posture. FCC Chairman William Ferris was expected to resign his seat on the Commission on or around April 10. Ferris will be going into a communications and copyright law practice. Lee is retiring when his term expires on June 30. Former commissioner Tyrone Brown resigned earlier this year. Old time-term commentators were expected to retire last June, can remain until his seat is filled. Abbott Washburn has announced that he too will retire upon completion of his term in June, 1982.

Communications attorney Mark Fowler has been appointed as the new chairman. A Senate hearing date has not been set as the FBI hasn't given its approval of Fowler yet. Reagan also nominated Minn Wayforth Dawson, an administrative aide to Sen. Robert Packwood (R-Ore.), to become a commissioner, taking Lee's seat when he retires. It is expected that Democrat Quello will be reappointed.

Wired Bill

Finally, the FCC and broadcasters will have to address themselves to a bill introduced into Congress on March 30 by Sen. David Hill (R-Wyo.) and Sen. Paul G. (Bud) Flaherty, (D-Ja). The bill would limit the FCC's authorization to three years as opposed to its current open ended authorization that keeps it free from congressional scrutiny. In addition, the bill (S. 821) calls for radio stations to be required to pay annual fees to the FCC to help defray the costs of regulation. May 3 has been set as the hearing date for the bill.

WEA Uses Satellite Marketing For John LP

(continued from page 8)
Following Dennis, the first single from the LP, "Nobody Wins," was played and Warni Thryrett, Warner Bros. vice president/director of promotions, called the move a "marketing test for "The Fox," together with John Barbee, Gelfen director of promotion, Mark Maitland, Warner Bros. national singles specialist; and George Gerrity, national album promotion director.

Thryrett indicated that, within 14 days, DJ copies of the "Nobody Wins" single would be shipped to the field staff, while Maitland noted that an intensive two-week campaign, from April 20 to May 1, would be undertaken at the radio and retail levels to establish the single's selling power. It will be "very important for me to get FM airplay" on this album, and, in that regard, Gerrity noted that the label will be focusing heavily on getting play for such key album tracks as "Breaking Down The Barriers," "Chico" and "Fascist Faces," in particular.

Campaign Brochure

Adam Somers, Warner Bros. vice president/director of creative services, appeared next, with the department's Pete Johnson, to explain a little about the LP package, including the cover (which was represented in a life-size mock-up adjacent to the stage.) Somers pointed out that all branches should have already received a description leaflet (patterned after the TV Guide) of the merchandising aids that will be available for "The Fox," including 4x4s, 2x3 vertical posters, singles browser boxes and 24"x16" headline streamers. It also included suggested configurations for in-store displays.

Kent Crawford, assistant to the vice president of sales, and Hale Milgrim, director of merchandising, jointly exhibited the various merchandising aids and explained the uses of each.

The hour-long presentation ended with a demonstration of WEA's new home video system and the branch audience, after which a videotaped message from WEA Corp. president Henry Droz was shown.

Dain And DeJoy Form Production, Publishing Firm

LOS ANGELES — Bud Dain and Ed DeJoy, most recently A&R executives for RCA, have formed a new Music Company. The company's primary emphasis will be in the development of new talent, career direction and music publishing.

Dain & DeJoy — A Music Company, a non exclusive production company, has named Dain president and DeJoy chairman of the board. The company's publishing arm, Dain & DeJoy Music, is BMI affiliated. A first project will be the "Urban Chipmunk," LP deal, in which distri- bution will be handled by RCA. The company will be representing the album and the platinum-selling Chipmunks on behalf of creators Ross (aka Dave Sellve) and Janice Bagdasarian in all areas of merchandising. Negotiations are being finalized for an "Urban Chipmunk" TV special.

Additionally, Dain & DeJoy — A Music Company, has a deal with Pacific Music of Japan to produce albums for worldwide distribution.

Dain & DeJoy — A Music Company is headquartered at 6363 Sunset Blvd., Hollywood, Calif. 90028. Their telephone number is (213) 465-1108.

WCI's Domestic, Foreign Revenues Jump During '80

(continued from page 12)
catalog. Each of the group's 12 LPs sold more in 1980 than in any year since their original release. Warner Bros. reported great success in breaking new artists, such as Christopher Cross with his two million selling debut album. WCI noted that three of its 10 top selling albums for the past five years have been by either new artists or those who recently became top sellers.

WEC Corp., the distribution arm of WCI, reported a net sales increase of 11% in 1980, with "returns well below the industry average and the lowest since 1977."

The report also stated that WEA Manufacturing's new plant in Olyphant, Pa. is expected to go on-line in mid-1981, with projected 1982 capacity of 50 million albums, 42 million singles and 26 million cassettes. The plant is designed to accommodate expansion to produce digital discs, video-cassettes and video-discs. With the expansion of WEC's West Coast plant Allied Record Co., WCI expects to be able to supply a major part of its labels' manufacturing needs.

ON JAZZ

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Gunnar Larsen, a Norwegian disciple of Jelly Roll Morton; The Golden State Jazz Band; The High Society Jazz Band; Terry Waldo's Rogtime Orchestra; and Charquet and O; a ten-piece McKinley Cotton Picker-styled band. The address for Stomp Off Records is 549 Fairview Terrace, York, Pa. 17403. The telephone number is 854-9265.

CONCERT NOTES — When the dean of the tenor saxophones, Sonny Rollins, comes to New York next week for an appearance at Town Hall, he'll be joined by bright student Grover Washington, Jr., who, while "straight" on the week in Cash Box Jazz chart, also performed a mock-up of his theme which appeared as a guest with Rollin's and his band. "Grover was that flatted that Sonny wanted to play with him," reported Art Welner of New Audiences, producer of the concert. "We usually don't do a lot of playing, but he's coming in with him and we hope to get him with guests like Charles Mingus, Dizzy Gillespie and Donald Byrd. He's very enthusiastic about working with Grover, although there was some shyness between the two of them early on, as we mentioned in ONE SMOKIN' JAY — Vibraphonist Jay Hoggard is the winner of this week's On Jazz MVP Award. Hoggard cleared the bases this week when he unloaded two new clutch LPs. "Under the Moon of Love" and "Moments" are abundant with acoustic duets with pianist Anthony Davis, was issued on the MPS label and "Rain Forest" is a high-profile album which is now on the Contemporary label. The young milk-bottle-banger is tireless: he takes still another band into the studio for India Navigation Records next month.

Camp Barlow

Dian And DeJoy Music Company.

CREATIVE CONFERENCE — April/Blackwood Music recently held a creative conference at the publishing firm's Century City headquarters. It was the first meeting since Michael Stewart was appointed president of the CBS division. Pictured are (l-r): Donna Young, professional manager, April/Blackwood; Patrick Henderson, songwriter, April/Blackwood; Brian Short, songwriter, April/Blackwood; and Lucian Grainge, April/Blackwood U.K.
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<thead>
<tr>
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<th>Title</th>
<th>Artist/Producer</th>
<th>Label/Number</th>
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<td>35 B.L.T.</td>
<td>Robin Trower &amp; Jack Bruce &amp; Bill Lordan</td>
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<td>36 EVANGELINE</td>
<td>Emmylou Harris</td>
<td>Warner Bros.</td>
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<td>1</td>
<td>37 IMAGINATION</td>
<td>The Witnesses</td>
<td>Sire/RCA BVL</td>
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<td>38 RADIO ACTIVE</td>
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<td>40 HORIZON</td>
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<td>41 MAGIC</td>
<td>Tom Browne (GRP/Atlantic)</td>
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<td>1</td>
<td>42 THREE FOR LOVE</td>
<td>Shalamar (Sister/RCA BVL)</td>
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<td>1</td>
<td>43 THE TURN OF A FRIENDLY CARD</td>
<td>The Alan Parsons Project (Atlantic)</td>
<td>9518</td>
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<td>1</td>
<td>44 DIRTY DEEDS DONE DIRT CHEAP</td>
<td>Dolly Parton</td>
<td>AAL 3452</td>
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<td>45 ANNE MURRAY'S GREATEST HITS</td>
<td>(Capitol SOD-12110)</td>
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<td>46 DIFFICULT TO CURE</td>
<td>Rainbow (Polygram)</td>
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<td>Judds (Columbia FC 37052)</td>
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<td>48 SUPER TROOPER</td>
<td>Abba (Atlantic SD 16023)</td>
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<td>Lakeside (Sister/RCA BVL 1-3702)</td>
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<td>50 MY LIFE IN THE BUSH OF GHOSTS</td>
<td>Brian ENO and David BYRNE (Sire SRV 6093)</td>
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<td>Don McLea (Ethlington/RCA BVL 1-7756)</td>
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<td>Sire/Atlantic 1-3077</td>
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<td>Bruce Springsteen (Columbia FC2 36854)</td>
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<td>58 LEATHER AND LACE</td>
<td>Waylon &amp; Jessi (RCA AAL 1-3931)</td>
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<td>59 GLASS HOUSES</td>
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<td>Queen (Elektra SF-515)</td>
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<td>IN OUR LIFETIME</td>
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<td>The Doors</td>
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<td>T.S. Monk (MGM/LA/Atlantic WGT 19298)</td>
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<td>BOY</td>
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<td>THE SKELLY</td>
<td>The Sirens (MCA 38-137)</td>
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AMERICAN EXCESS

FEATURING
"LET ME STAY WITH YOU TONIGHT"

ON TOUR

PRODUCED BY BILL HAY
FOR LONE WOLF PRODUCTIONS

ON MCA RECORDS AND TAPES
NOW IS THE TIME FOR
AMERICA
THE NEW SINGLE BY
NEIL DIAMOND

FROM THE TRIPLE PLATINUM WORLDWIDE BESTSELLER

THE JAZZ SINGER

Produced by Bob Gaudio