MUSEXPO '81

7th Annual International Record/Video & Music Industry Market

NOVEMBER 1-5

FORT LAUDERDALE
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FLORIDA
EDITORIAL

The Mouse That Roared

One of the most startling developments to come out of last week's National Assn. of Recording Merchandisers (NARM) convention was the aggressive stance adopted by independent distributors. Once the apparent weak link in the industry, the indies awoke to realize their true worth and voted to create a committee to investigate ways to aggressively seek new accounts, especially in light of mounting costs for the branch operations.

In recent years, indie distributors have learned well the lessons a hard economy has to teach and, by and large, avoided some of the more critical problems that continue to plague the branch. Without the need for the astronomical volume required to make a massive branch operation worthwhile, the indies have learned to play it close to the vest, especially in the acts and/or labels contracted and in the extension of credit to questionable retail outlets.

As a result, the indies have remained strong, providing the local knowledge and contacts the branches often lack, thus being able to give more individual attention to product than a branch can. For the indies, keeping the local flavor and knowing the local people has created the kind of people-to-people atmosphere that used to pervade the industry.

Cash Box would like to wish the indies well in their most recent endeavor. While this should not be construed as an attack on the branch system as a whole, more competition in any market can only help to sharpen abilities all around.

NEWS HIGHLIGHTS

- Calm replaces controversy at 23rd annual NARM convention (page 5).
- Independent distributors form committee to aggressively seek new accounts (page 5).
- Goody prosecutor, FBI promise further investigation into counterfeiting practices (page 5).
- Neil Diamond's "America" and "Just So Lonely" by Get Wet (new and developing artist) are the top Cash Box Singles Picks (page 11).
- Anne Murray's "Where Do You Go When You Dream" and "El Rayo X" by David Lindley (new and developing artist) are the top Cash Box Album Picks (page 13).
CASH BOX NEWS

Calm Replaces Controversy At 23rd Annual NARM Confab
by Richard Imamura

HOLLYWOOD, Fla. — In a departure from last year, the 23rd annual National Assn. of Recording Merchandisers (NARM) convention here was a calm and collected affair, with more of an emphasis on nuts-and-bolts merchandising rather than controversial issues. Unlike the strident anti-counterfeiting tone of the 1980 convention, this year’s gathering instead focused on such topics as the “Gift of Music” campaign and breaking into the home video market.

The one controversial development at the convention was the formation of a committee to help independent distributors “aggressively” seek new accounts, especially among the major branch systems currently struggling to maintain “break even” volume levels (see separate story). Spurred by a speech delivered by Arista executive vice president/general manager Elliot Goldman, the indies came away from their meeting enthusiastically awaiting the first moves towards the alluring alings branches and their accounts.

The tone of the balance of the convention, however, was set with the keynote address by WEA Corp. president Henry Droz. “Fully 90% of the manufacturer-merchandiser meetings held at NARM each year feature the same old dreary rhetoric,” Droz said. “We can do those meetings in our sleep. And, if that’s in your agenda this year, I may decide to do that. Or, we can keep awake by talking about our real target — not you, not me, the consumer!”

TAKING FIVE — Outgoing NARM president Joe Simone (l) shares a moment with host Henry Droz (c), president of WEA, and Joe Cohen, executive vice president of NARM, during the 1981 NARM convention held recently in Hollywood, Fla.

Using many of the facts and figures contained in the WCI consumer survey recently released at the convention (Cash Box, April 18), Droz called on the industry to give itself “the gift of cooperation” and to push ahead in the light to attract the customer. Among the areas seen by Droz as potential volume builders were the rising sales activity in the gospel and country fields; the continuing importance of price to selling marginal, midline or budget items; the continuing health of the 8-track configuration; the calming of the returns situation; the popularity of record stores among consumers; and the success of the “Gift of Music” campaign, which, he said, has already caused a noticeable upswing in

Indie Distributors Form Group To ‘Aggressively’ Seek Accounts
by Richard Imamura

HOLLYWOOD, Fla. — A special committee to promote a more aggressive and cohesive market stance by independent distributors was created April 14 at the National Assn. of Recording Merchandisers (NARM) convention at the Diplomat Hotel here. The committee was created following an enthusiastically received address by Arista executive vice president/general manager Elliot Goldman, who urged the indies to take a more aggressive approach to capitalizing on business opportunities opening up in the wake of floundering branch operations at the major labels.

To be coordinated initially by Joe Simone, outgoing NARM president and head of Cleveland-based Progress Records, the committee will investigate various means to implement concerted action by the indies to attract more labels to independent distribution.

(A complete list of the committee members was unavailable at press time.)

The group opened Monday,dropped today, according to Goldman, because branch operations like PolyGram, RCA and MCA currently are meeting annual overhead costs approaching $200 million. With volume down and rampant speculation throughout the industry, Goldman saw it as having a “substantial merger” of the above-mentioned branches, PolyGram RCA and MCA and their ancillary labels could be ready to go to indie distribution, Goldman said.

“Aggressive Pursuit”

“It’s no longer necessary to constantly be on the defensive, wondering whether you are going to be able to sustain your existing position. Goldman told the indies and involving the ‘8’ distributers. “It is the opportune time for you to creatively and aggressively pursue the PolyGrams, MCAs and RCAs to utilize the facilities and expertise of the indies.”

“there are many financial and business issues involved in such an understanding, but that is hardly sufficient reason for it not to be pursued,” Goldman added. “The rewards on both sides could be significant. There need not be a total write-off of existing facilities for the branches, and there need not be a total absorption of those costs by independents. Properly thought through and planned, one side could realize extensive savings and the other could realize substantial volume benefits and improve market penetration and solidarity.”

Goldman went on to say that indies, by their nature, have an advantage over branch operations in that there aren’t the
Midlines Offer Retailers Vast Profit Potential
by Alan Sutton

HOLLYWOOD, Fla. — Midlines offer retailers the greatest profit potential of any record and tape product, participants at the April 14 NARM seminar on “Marketing and Selling Midsale Product For Maximum Profit” were told.

The seminar provided the most glowing picture yet of the $5.98 million market, expected to introduce about a year ago by CBS Records and since adopted by all major labels and several independents.

Seminar chairman John Cohen, president of Disc Records, in his opening remarks even went so far as to say that midlines give “tracks and retailers the opportunity to move on to the goal of the future — selling at list price.”

Following Cohen’s speech, Joe Breski, vice president of marketing for the Stark/Camelot chain, introduced an audiovisual presentation on the history of midlines and their impact on record retailers. While terms the retail impact “monumental,” the presentation went on to suggest that midlines are responsible for bringing “value, price and selection” back into record stores. In addition, it credited the popular price lines with resurrecting another dinosaur of the record business — multiple purchases.

Epic Breaks Adam & The Ants Without Help Of Radio Play
by Dave Schupfs

NEW YORK — How does a record company break a new act whose album is selling without radio airplay? In the case of Epic Records, its marketing strategy for Adam & The Ants called for exploiting every possible alternative means of exposure and hoping that eventually AOR would come around.

The group first came to Epic’s attention even before achieving massive success in Europe and particularly Britain, where the band’s first CBS album, “Kings of the Wild Front,” was released in the U.K. and produced three top five singles: the title track, “Dog Eat Dog” and “Antmusic.”

Because of its up-tempo style, A&R division of A&R, Epic/Coast, for Epic decided he wanted the group after hearing their first single for CBS U.K., “Kings of the Wild Frontier.” “At that time,” Harris pointed out, “the selling point was the music. I thought it was one of the most extraordinary records I’d heard.”

Because of what began to happen in Europe, Harris continued, “we had a story that you don’t normally have on a new act. We were getting some amazing pieces of press early in their career.” As a result, according to Harris, A&R played a slightly more active role with Adam & The Ants than it might have with another act.

“We began sending out memos in-house each time there was news on the group; in Europe, this was every other day,” Harris said. “The response was immense. We intrigued people who hadn’t even heard the music and made them aware of the group’s peculiarities by quoting a bit from the lyrics in every memo.”

Because of the high level of enthusiasm for the group at the label level early in the LP’s U.S. release, Harris said that the company had “more time to set up things properly for the album.”

While reports of European success were heating things up in-house, the imported disc itself began to make the rounds at rock clubs and in college dorm rooms, of which embraced the record immediately, thereby setting up an early domestic buzz.

Adam & The Ants, president of marketing for CBS Records’ Epic, Portrait and Associated Labels, was quoted as being “a lot more enthusiastic at this stage of things” and was described as a “very busy” executive vice president/general manager, PolyGram. Phcographed standing are (left): Bob Levy, vice president, creative services, PolyGram; Jim Collins, vice president, pop promotion, PolyGram; John Brown, northeast regional promotion and marketing manager, black music, PolyGram; Anthony Cipriano, director, PolyGram; Pam Glassman, black music marketing, PolyGram; Thom “TC” Campbell and Stephen Moore of the group; Tommy Young, director of field promotions, black music, PolyGram; Jeryl Bright, Tom Jenkins, Nathan Leventeen, and Aaron Mills of the group; Don Colberg, vice president, promotion, PolyGram; and Randy Roberts, national singles sales director, PolyGram.

Recorded Music TV Ad Spending Decreases In 1980
by Michael Martinez

LOS ANGELES — Once again paced by direct TV marketing firms, total TV ad dollars spent by the top 14 television advertisers and record labels in 1980, to $35.62 million from $40.16 million in 1979, according to figures compiled by the Television Bureau of Advertising. While some companies substantially increased TV advertising outlays in 1980, several others sharply curtailed such expenditures.

K-Tel International continued to top the field in 1980, according to bureau figures, registering a total of $12.1 million spent in 1980, up from $5.3 million in 1979. CBS, Inc. reported the second leading record and tape advertiser with a total of $7.8 million spent, up from $7.2 million in 1979. RCA, $3.7 million up from $2.7 million in 1979. PolyGram, $1.1 million up from $1.0 million in 1979. The four companies together accounted for more than 80% of TV ad spending by the top 14, according to the bureau.

The phenomenal rise of Scotland’s Teenage Fanclub from a virtually unheard of artist here in the U.S. to #1 on the charts, with the single “Morning Train (9 to 5),” has been an event unparalleled in recent memory. Within a matter of just 10 weeks, the perf, unpretentious 21-year-old singer has taken the airwaves by storm without the usual fanfare that accompanies the latest musical fads or trends that travel across the sea from the U.K. with great regularity.

The principal reason for this is that Easton’s, honest, straightforward vocal style can’t be pigeonholed. She certainly hasn’t jumped on any bandwagon, be it punk rock, New Romantic, heavy metal or the like. It is good contemporary music, plain and simple, which is certainly to her advantage because good music never goes out of fashion.

“The music I perform speaks for itself,” says Easton with all sincerity. “I don’t have to say anything.”

Well said. The youngest of six children from a working class family which resides just outside of Glasgow, Easton displays a maturity well beyond her years. No star struck lass this, but a hard working, determined young lady who has been blessed with a sweet voice.

Easton initially got her big break on a BBC-TV talent show, but EMI Records’ A&R man Brian Shenfield was impressed with her long-term potential. That potential was quickly realized when she was paired with producer Chris Neil. The single “Modern Girl” was the first result of the match and while that tune didn’t take off right away, the success of the follow-up “5 to 5” (or “Morning Train as it is known here) pulled the song back up the charts.

Two more hits followed and then she exploded on our shores virtually overnight. Easton credits the support of her mother and mentor Nell for her rapid climb, and she is quick to stress that this attention isn’t going to her head. Right now, she doesn’t have time for that, with recording on her new LP at Caribou Studios slated to begin in July and a tour planned.
BONDS IS BACK!

GARY U.S. BONDS' long awaited new album DEDICATION, featuring the single "THIS LITTLE GIRL"

now available on EMI America Records

Produced & Arranged by
Miami Steve & Bruce Springsteen.
Associate Producer: Gary Tallent.
Management/Direction-Apostle Enterprises Ltd.
**Teardrop Explodes**

Although Mercury recording group The Teardrop Explodes had press as the positive psychoschizoid revival currently taking place in Britain, lead singer-songwriter Julian Cope claims the tag doesn’t quite fit. “It’s revitalist,” said Cope, “and this is the least revitalist music I’ve ever heard. Our psychoschizoid era. They're the Velvet Underground — weren’t really psychoschizoid bands at all. I like some of the real psychoschizoid groups like the 13th Floor Elevators on a kitch level, but I wouldn’t say we were reviving their music. There are little touches like the occasional backwoods country, but that’s really the way it is. Also, Cope adds, “our music isn’t shaped by drug experiences.”

The psychoschizoid school-based group formed two years ago after four of its founders met at Eric’s, the club which serves as the center of that city’s rock scene. At that time, only Cope had been in a band before he’d had a stint in an outfit rather brazenly dubbed the Crucial Three because, Cope said, “we’d been so bad that all going to be legendary in the future.”

Things can happen fast for a new band in Britain these days. They old for The Teardrop Explodes. “After we’d done two gigs, Zoo Records (a Liverpool-based label, whose co-owner David Balle eventually joined the group on keyboards for a while and co-produced their debut) took us into the studio to do a single. Next thing we know, we’re on the national radio.”

The group is a four-piece, with Cope handling vocal and guitar, while his bassist Dewer remaining from the original group. On the band’s debut LP, “Kilmarno,” the band, which was formed in the early sixties, has converted a guitar sound that bass guitar colors. Currently, it is a quintet (with guitarist Troy Tate, bassist Affie Auge and keyboard player Jeff Hammer rounding out the line-up). The band also carries a trumpet player on the road to add an extra dimension to its live sound.

“Alot of the reason the band sounds like it does,” Cope reasoned, “is because when we started I had no idea how to make a band sound like anything; we’d just jam and I’d rant over it. Now it’s more of a positive process. I write the songs and the band arranges them. We sculpt the songs to create a contrast of melody and sound.”

For its next move, the band is now working on a single. “I think that the rest of the band is now aware why we have this noise that doesn’t sound like other people in the background. To me, finding the right sounds, the right noises, is just such an exciting process.”

While Cope stressed that he wants to retain the spontaneity and uniqueness he says the group has had, he also maintained that the band aims to be accessible as well, and the efficient “When I Dream,” from “Kilmarno” has indeed found a home on many AOR playlists.

**Merle Haggard: Standing On The Top After Years Of Fishing**

by Jennifer Bohler

**NASHVILLE** — Many labels have been applied to MCA recording artist Merle Haggard during his 16-year career in the business. Eclectic and enigmatic, a country artist whose music often straddles the boundaries of genre, Haggard’s consistent refusal to be limited to any one style has nonetheless seen a diverse range of fans through the years.

Starting with “All My Friends Are Gonna Be Strangers,” a single he recorded on the IMPERIAL label, Haggard’s growth through the years has elevated him to superstar status, with the additional distinction of being the only country artist ever to be featured on the cover of DOWN BEAT, the prestigious jazz publication.

The man who Haggard says he is an honest, straight forward kind of man who would rather spend his time fishing than almost anything else — except playing his music. His fans are usually the die-hard kind — avid admirers of a man who has been called everything from a trail blazing country music rebel to a hit-less wanderer, a latter day Will Rogers.

Tell him that he and might run a hand through his hair and ask why he collects the crown and draw, “Naw, not me.” It’s only natural that something like fame wouldn’t last any length with the man and it’s immediately apparent that music is the primary passion in his life.

The thing is I think I’m going to do to is just in some lounge with my guitar and not worry about the band or what or where we’re going to do next,” Haggard says. But things that don’t usually happen. More often than not, Haggard is backed by one of the most prestigious and respected units on the road today. The Strangers, an ensemble that includes as many as 13 musicians.

In the two years and nine months he spent in prison, Haggard’s love for music began to blossom. Following his parole in 1960, he headed back to Bakersfield, a small, west coast city, known as the heart of a West Coast country music center. With the help of Fuzzy Owen, Haggard started out on the country music circuit as a last single. “All My Friends Are Gonna Be Strangers.” He then moved to Capitol Records, formed the Strangers and married Bonnie Owens.

From there, it was straight to Hollywood, as Haggard was named Entertainer of the Year by the Country Music Association (CMA). As Country’s Most Performed Male Vocalist, Haggard had won the title of Entertainer of the Year — and The Strangers, Band of the Year. Like with the Country Music Assn. (CMA) named him Entertainer of the Year that same year. And the accolades have not ceased since. Even now, Haggard’s self-penned single, “Leonard,” a tribute to his close friend Tommy Collins, is bulging toward the top of the Cash Box Country Singles chart like a Working Man’s Singer.

But what can come to do a person like Haggard, a man who cherishes his privacy, a man who loves his music, but who also loves to fish for small-mouth bass? Ever since the mid-80s, Haggard has been something of a working man’s hero. His “Mama Tried, Hungry Eyes” and “Workin’ Man’s Blues” established him as a true folk hero — an untamed and often rebellious man from the Dustbowl. The image altered slightly when the never predictable Hag- (continued on page 24)

**Imperials, Clawson Sweep Highway 12th Dove Awards by Jennifer Bohler**

NASHVILLE — The Roy Acuff Theatre in the Opryland Complex here last week (April 19) was filled with the sounds of gospel music as the Gospel Music Assn. (GMA) sponsored its 12th Annual Dove Awards. The Imperials and Cynthia Clawson topped the winner’s list with each, while the 12 remaining awards were presented to a variety of gospel artists representative of the broad spectrum of “Gospel” music.

The Imperials won Gospel Artist of the Year, Gospel Group of the Year and Gospel Album of the Year (Contemporary). The artists also received a “One More Song For You” on the DaySpring label. Clawson won Gospel Album of the Year, Inspirational, and Album Cover of the Year for her “You’re Welcome Here” on DaySpring, and was presented with another Dove for the Midnight Fantasy, “Wild Night.”

Hosted by Pat and Shirley Boone, the two-and-a-half hour program featured some of gospel’s top entertainers as performers and presenters. The 17 categories and winners in each (producers are also recognized with an award) as well as the Hall of Fame Inductees, were as follows: Gospel Artist of the Year — Imperials; Gospel Album of the Year/Contemporary — “One More Song For You”; Imperials; DaySpring Records; Michael Omarson, producer.


Gospel Album of the Year/Contemporary Black — “Give Me More Love In My Heart” — Lamelle Harris; Benson Records; Howard McCrary and Paul Johnson (continued on page 24)
When was the last time you had a little “Something In The Night”?

Introducing the new album from
PURE PRAIRIE LEAGUE
featuring the hit,
“STILL RIGHT HERE IN MY HEART”
BILLBOARD 77 ★ CASHBOX 77 ★ RECORD WORLD 87
Ilberman Named To VP, GM Post At April-Blackwood

NEW YORK — Mel Ilberman has been appointed president and general manager of April/Blackwood Music Publishing, reporting directly to Michael Stew- art, president of the company. Ilberman will be responsible for operating and dir- ectoring April-Blackwood’s entire U.S. operations, including the company’s offices in New York, Los Angeles and Nash- ville. He will be based in New York.

Ilberman is a 26-year veteran of RCA Records, where he most recently served as vice president, business affairs. Prior to this, he spent five years with RCA, where his responsibilities encompassed a broad range of areas including A&R, international licensing, manufacturing, international licensing and RCA Special Products. Since 1973 his duties have also included the overall direc- tion of RCA’s Nashville office.

In making the appointment, Stewart said, “Mel Ilberman’s broad-based knowledge and expertise will be an enormous asset to the April/Blackwood organization. I am confi- dent that under his direction our U.S. operations will attain even greater levels of success.”

WCI’s First Quarter Music Profit Rises

(continued from page 6)
cents a share, an increase of 41% over the 1980 first quarter. The 1980 first quarter included $1.0 million in write-offs associated with a change in the book value of a subsidiary. Operating income was $91.1 million, compared with the 1980 figure of $57.9 million.

The Recorded Music and Music Publishing division posted first quarter revenues of $201.6 million, an 18% in- crease over the previous first quarter. The division’s operating income of $22.3 million represented a 25% increase over the 1980 first quarter figure of $17.0 million.

The Consumer Electronics and Toy division posted first quarter revenues of $150.1 million, representing nearly two- and-a-half times the 1980 first quarter figure of $62.8 million. Operating income for the division increased to $5.7 million compared with $2.4 million in the 1980 first quarter.

The Filmed Entertainment division reported sharply higher revenues in the first quarter, deriving $89.9 million compared with $69.1 million for the same 1980 period. However, operating income for the division declined to $30.7 million compared with $38.4 million in the first quarter a year ago.

Moss Group Opens West Coast Warehouse

NEW YORK — The New York-based Moss Music Group has opened a west coast warehouse and office. The new office will provide full sales and marketing services for all MMC lines (including Turn- about, Candid, MMG, Vox Cum Laude and Storyville) to both retail and wholesale accounts.

Chip Heath has joined MMC as regional manager for the western states and will administer the new facility. Reporting to Heath are northern California field repre- sentative Larry Holmes, Oregon/Washington sales representative John Erling, and shipping director R. coard Knack. The warehouse is located at 155-14 Gar- field Avenue, Paramus, N.J. Telephone number is (213) 633-1994.

ZEE Renovates Offices

LOS ANGELES — ZEE Management, which represents artists such as Rocken Horse, ORB, Three Story Brownstone and Joyce “Peaches” Faason, recently relocated to 7520 Broadway, Merriville, Ind. 46410. The phone is (219) 769-0257.

EXECUTIVES ON THE MOVE

RCA Names Oslander — The appointment of Barry Oslander as division vice president, artist/recordings, will be announced by RCA Records. For six years, he was an engineer associated with Bell Sound Studios. Associated Recording Studios and Mercury Records.

Wexler Appointed At WEA — Paul Wexler has been named AAR coordinator for Island Records. He had previously worked at Warner Brothers for five years as supervisor of quality control.

Bergen Appointed At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Mel Berger as national traffic manager. Prior to joining WEA, he was with MCA Distributing for ten years.

Mc Dowell Named — Capitol/EMI America/Liberty Records, Nashville, has announced the appointment of Dennis McDowell to national promotion. Prior to his appointment, he worked as southwestern regional country promotion manager for Capitol/EMI America/Liberty from 1979-1981, an assignment he held for five years with the company. He has also served as southwestern regional country promotion manager for United Artists Records.

DeLuhant Named At Mirage — Jeff DeLuhant has been named to director of A&R for Mirage Records (distributed by Atlantic Records). He has been Atlantic Records’ vice president, artist and repertoire since August of 1980. Prior to his appointment, he worked as a staff member, and was later named assistant to Jerry Greenberg. He became the company’s director of A&R in December 1974.

May Named Ceo Of CBS/RCA — Doug May has been named president, film and tape produc- tion, creative services TV production department, CBS Records. She joined CBS in the Film/TV Production Department in 1976. In 1977 she became TV production coor- dinator, and was promoted to producer in 1978.

Nishikawa Promoted At Capitol — Colleen Nishikawa has been appointed production coordinator for the custom manufacturing department of Capitol Records. She joined Capitol in October 1979 as an executive secretary to the vice president of manufactur- ing and distribution. She was recently appointed to the position of plant manager.

Rochford Appointed — Venture Records has announced that Ronnie Richardson has been appointed regional director for Venture Records.

Miles To Regency — Regency Records has announced that independent publicist Claudia Miles, formerly with Aaron Russo/Paul Rothchild Management, Inc., has been hired to handle public relations for the company. She will be assisted by former Polygram employee Alicia Done.

Changes At 3M — Three appointments to 3M’s Magnetic Audio/Video Products Divi- sion have been announced. The appointments are effective immediately. The appointees are: Dr. Gerald S. Anderson, manager of product evaluation and test develop- ment; Deolis A. Ellers, manager of audio field service; and H. Lee Marks, manager of video systems division. The changes were announced in the executive office of 3M’s Magnetic Products Division as a technical service engineer in 1968 after many years in the broadcast industry.

Lundgren Appointed At A&M — Hudson Lundgren, president of A&M Records, Inc., has announced the appointment of Ida S. Langsam to director of publicity. Prior to joining A&M, she was senior account executive at the Howard Bloom Organization for over two years. She came to the Bloom Organization from Mike’s Artist Management, Inc.

McCormack Named — Mike’s Artist Management has announced the appointment of Cindy McCormack to promotion coordinator. Prior to this appointment she did national disco promotion for Panorama, a division of MCA Music.

Bogosian Named — Tom Bogosian has been named assistant to the regional manager for Polydor Records, previously spent five years with Atlantic Records, starting in 1974 as local promotion manager in Miami. In January 1977 he became the company’s New York local promotion man and was named Promotion Manager of the Year by WEA. In January 1978 he was named Atlantic’s director of national secondary staff and in March 1979 was named national pop promotion director.

Goldrodt Named VP, GM For Zappa’s New Barking Pumpkin Label

LOS ANGELES — Marc Goldrodt has been appointed to the position of vice president and general manager for Barking Pumpkin Records, a new label formed by musician Frank Zappa.

The first release scheduled for Barking Pumpkin is a two-disc Zappa package enti- tled “How to Be a Rock Star Today.” Barking Pumpkin will be distributed by CBS in the U.S., while Zappa’s records will also be available on the Columbia label throughout the remainder of the world. Marc Goldrodt will work as the chief executive officer of the label and will serve as a liaison between the two companies, continuing as director of press information.

Goldrodt has been a vice president and general manager, west coast, for Polydor Records, will be based at Barking Pumpkin’s headquarters at 2770 Sunset Blvd., Los Angeles, Calif. 90066. The telephone number is (213) 851-9275.

McDougall To Speak At ASK-A-PRO Session

LOS ANGELES — Allan McDougall, creative director of Famous Music Publishing and 15-year industry veteran, will be the guest speaker at the American Society of Authors and Composers (AGAC) ASK-A-PRO session April 21.

ASK-A-PRO is held on the first and third Tuesday of each month at Modern Musical Services, Inc.’s new telephone studio-f: 1443 North Cole in Hollywood.

CBS Music Profits Up

(continued from page 6)

Group revenues were up six percent com- pared to the first quarter of 1980, paced by increased revenues in the Consumer Publishing Division.

CBS only reports operating group revenue breakdowns and operating in- come at the end of the year.
SINGLES

NEW AND DEVELOPING ARTISTS

GET WET (Boardwalk WS8 0218)
Just So Lonely (3:15) (Marvin Gardens Music/Beachball Inc. — ASCAP) (Z. Beachfront) (Producer: P. Ramone)
Zecca and Sherri Beachfront, the boy-girl duo that makes up Get Wet, come off as an updated musical version of Annette Funicello and Frankie Avalon. The campy image also spills over into the music here, which is less sure-footed than the B-52's and more '60s girl group sounding.

Dave Edmunds
Almost Saturday Night (2:11) (Greasy King Music, Inc. — ASCAP) (J.C. Fogerty) (Producer: D. Edmunds)
It's been a long, dry spell between pop hits for Edmunds, who scored a decade ago with the old Smiley Blues classic "I Hear You Knockin'." While Edmunds has continued to produce critically acclaimed solo LPs throughout, it was his recent work with Rockpile that garnered mass interest. This Fogerty cover should nail it.

Sylvia (RCA PS-12214)
CS&V bred songstress Sylvia recently achieved her first #1 country single with the tune "Drifter" and is now looking to branch out with this romantic fantasy. Framed by Spanish guitars and an enticing beat that will bring 'em out to the dance floor, this is a sleeper crossover effort worth watching.

Cold Chisel
Elektra E-47141
My Baby (3:44) (Rondor Music (Australia) Ltd., ad. in the U.S. by Almo Music Corp. — ASCAP) (P. Small) (Producers: M. Opitz, Cold Chisel)
Australia's Cold Chisel scored Down Under with the top selling LP "East," last year, but judging from the first domestic single release from the album, it could've been called "West." Jim Barnes' lead vocal has a decided Midwest American quality to it, while the guitars ring with U.S. rock.

JAMES BROWN (Polydor PD 2167)
The Godfather of Soul is back in the groove once again with his latest Polydor track (it's hard to keep track of which label is releasing his "latest" material). The man still leads the funk march, and he's right in step with this rhythm machine.

Tommy James (Millennium YB-11802)
There is no question that James is capable of making hit records; he proved that conclusively in the 40's and again last year with "Three Times In Love." He would well repeat here with this Alan Tarney (i.e. Cliff Richard, Leo Sayer) styled effort.

Phoebe Snow (Mirage WTG 3818)
If the new Snow single sounds suspiciously like a Jackson Browne treatment, well, it could be because Browne himself contributed backing vocals and his engineer, Greg Ladayni, co-produced. Expect solid AOR response to this Don Covay cover.

Gene Dunlap featuring the Ridgeway's (Capitol 4996)
This tune ain't about AOR. What it is, is a rainin' R&B track very much in the vein of the Isleys, from the male lead vocal right down to the rock steady rhythm and the Ernie Isley-styled lead guitar.

Badfinger (Radio RR 3815)
I Got You (3:49) (Joekst Music — ASCAP) (J.olland) (Producer: J. Richardson, S. Witmark)
The boys in Badfinger put the pedal to the metal and engage in a little high-speed boogie on the second single from the "SAY NO MORE" LP. Rollicking rock 'n roll.

Billie Preston (Motown M 1511F)
A Change Is Gonna Come (3:47) (Kegs Music Corp. — BMI) (S. Cooke) (Producer: M. Paich, B. Preston)
Preston shines on this reverent cover of the Sam Cooke classic. Preston's fervent vocal is more than adequately backed by his swelling gospel-flavored organ work, full horn accompaniment and female backing singer.

MFSB (TSOP Z56 02020)
Mysteries of the World (3:45) (Mighty Three Music — BMI) (D. Wanseel) (Producer: D. Waxmel)
An exotic and rhythmically intoxicating instrumental excursion is offered up by MFSB, with Dexter Wanseel at the production helm. Slightly spacey keyboards, Wan- seel's forte, guide the journey for B/C and dance lists.

Fatback (Spring/Polidor SP 3018)
Take It Any Way You Want It (3:50) (Clita Music, Inc. — BMI) (B. Curtis, J. Filipin) (Producers: B. Curtis, G. Thomas)
Fatback continues to solidify its reputation as one of the most rhythmically compelling funk outfits working with this cut from the forthcoming "Tasty Jam" LP. The cross rhythms and keyboard work here take "Backstrok" a step further.

Walter Jackson (Columbia 110-0237)
Tell Me Where It Hurts (3:54) (Angelshell Music Inc./Six Continents Music Pub. Inc., ad. in the U.S. by BMI) (E. Record, C. Davis) (Producer: C. Davis)
Ah, that lilting Chi-Sound! Like a smooth summer R&B breeze from the Windy City, Jackson's rich tenor tones cross this arrantly arranged ballad easily. Beautiful.

The Ventures (Trider TDX 501)
For those who thought surf music was dead, think again. The Ventures, the undisputed kingpin group of the genre, is back, sounding as fresh and exciting as on "Wak, Don't Run" and other surf clars. Ds. Charlie Caffey, of L.A.'s Go-Go's, supplied the exhilarating instrumental tune here, along with the half background vocals.

NEIL DIAMOND (Capitol 4994)
America (3:27) (Stonebridge Music — ASCAP) (N. Diamond) (Producer: B. Gaudio)

STEPPANIE MILLS (20th Century-Fox TC-2492)

HELEN REDDY (MCA MCA-51106)
I Can't Say Goodbye To You (3:46) (Al Gallico Music Corp. — BMI) (B. Hobb's) (Producer: J. Diamond)

JERRY KNIGHT (A&M 2336)
Turn It Out (3:45) (Almo Music Corp./Crimson Music — ASCAP) (J. Knight) (Producer: D. Kershenaum, J. Knight)
Excellent production values and a crisp, clean instrumental style make just about every effort from Knight a pleasure to listen to. This is definitely an R&B party number, as the title indicates, but what separates it from standard funk fare is an almost rockin' edge, led by a wailing axe. Try this one from the "Perfect Fit" LP on for size.

PAT TRAVERS (Polydor PD 2169)

REVIEWS
MAJORS SEE COMMERCIAL USE FOR 12" EP IN ROCK MARKET

by Dave Schulps

NEW YORK — The commercially released 12" single/EP — long a staple of the rock record industry — is now being marketed in a new and increasingly popular way as a promotional and sales vehicle for the rock market. But although there appears to be broad industry-wide agreement that the format works well as a promotional tool for dance clubs and radio, opinions continue to vary as to whether the 12" LP can be successfully marketed in the non-12" LP to the consumer or, indeed, whether it should be marketed at all.

While the practice of releasing promotional 12" rock singles or EPs as a means of highlighting particular album tracks for dance club and AOR DJs is becoming standard practice throughout the business, up until now the bulk of activity in commercial non-12" releases has been confined to three labels: Warner Bros., IRS/A&M and Epic. So far, the preferred format has been available, priced, and sold at record stores. A recent analysis of four of the previously unreleased tracks at a price considerably under that of an LP. Along similar lines, the recent promotion of an IRS N-Disk series with mini-albums in a 10" configuration.

Worldwide dance tracks have been taking a wait-and-see attitude toward marketing rock 12" non-LPs — RCA, which did recently issue and sell out a limited 12" edition of David Bowie's "Fashion" single — Warner Bros., Epic and IRS are all pushing forward with the format. But the format is rapidly losing its freshness, with many dance tracks now in albums recently (the first two were by Robin Lane and the Chartbusters and Gang of Four featuring their act, respectively).

ALBUMS BY PETTY, REDDY HIGHLIGHT MCA RELEASES

LOS ANGELES — "Hard Promises," Tom Petty's long awaited follow-up to 1979's platinum selling "Damn The Torpedoes," will be released by MCA in May. The album was recorded in the second month of May. Helen Reddy's debut on MCA, five double albums from the Nashville's capture label to the soundtrack to American Pop, a compilation LP from Delbert McClinton, Wishbone Ash, Blue Oyster Cult and an impressive number of 12" EPs from Klique and Round Trip will also be included in the upcoming release.

Tom Petty's new Backstreet/MCA album features the single "The Waiting" and two duets with Fleetwood Mac's Stevie Nicks. The LP was produced by Petty and Jimmy Lovine.

Helen Reddy's maiden voyage with MCA is entitled "Play Me Out." The record was produced by Joel Diamond.

Jazz critic Leonard Feather has compiled a list of the 100 most popular players from the Impulse catalog featuring some of music's most respected musicians. The series on MCA will include double LPs by B.B. King, John Coltrane, and Pat Metheney, Sonny Rollins and Charles Mingus.

MCA will also be releasing the soundtrack to American Pop, a compilation of hits from the high-impact theme of the hit film. MCA artists include Pat Benatar, The Doors, Jimi Hendrix and Big Brother and the Holding Company. The record is a compilation of the best tracks from the highly regarded roadhouse blues singer's two ABC efforts, is another key release for MCA.

Rounding out MCA's May release are the latest album from British rockers Wishbone Ash, a big band LP entitled "Tommy Dorsey Band Featuring Buddy Morrow" and R&B offerings from fledging MCA acts, Klique and Round Trip.

(Continued on page 23)
MISTAKEN IDENTIY — Kim Carnes — EMI AMERICA SO-17052 — Producer: Val Garay
Carnes finally gained national acclaim last year with her Kenny Rogers' duets and a raving single, "More Love Than This." "Mistaken Identity" is still a surprise. The album is almost an avant garde approach to soft rock. Producer wunderkind Val Garay has pulled out all the stops for this LP, and "Call Me" and "Bette Davis Eyes" and "Draw Of The Cards" is enough to show that this brilliant AC/Pop work is as adventurous as it gets without losing its commerciality. Synth drums, interesting fills and brilliant bass work highlight the music, but it's Carnes' napsy, Rod Stewartish vocals that make the album a real treat.

DEDICATION — Gary U.S. Bonds — EMI America SO-17051 — Producers: Miami Steve Van Zandt and Bruce Springsteen — List: 8.98
With "The Boss" and The E Street band pushing him every step of the way, Gary U.S. Bonds makes a startling return to the musical limelight with "Dedication." Dramatic and fully blown like a Springsteen album, the album has all the chops, snarling vocals and '50s spirit to become an AOR and pop smash. Springsteen sings right with Bonds through most of the LP, and the E Streeters are at their hard pumping best throughout the venture. A rollicking, party album that also features material by the son Meter elite (Kean, Lennon & McCartney and Browne), it should re-establish Bonds as major musical force.

"Burning up the road" has gone out and done it, putting out a smokin' live concert LP by Southside Johnny and his boys; and fans of hot, white R&B and roadhouse rock should be eternally grateful. A consummate club band, the LP-piece simply gets it as good as it gets and crams.

These two accomplished jazzists have gone from the outer reaches of progressive music to the most accessible regions of fusion, but they've never sounded as commercial as they do on "The Clarke/Duke Project." They hit on some lovely jazz excursions, but for the most part, these brilliant players go with straightahead R&B/soul pop and funk.

Produced by Barry (The Fish) Melton, this album has the freewheeling flavor of the best Grateful Dead traveling songs. The northern California band also has the ability to carry off those spacy, extended jams that were so prominent during the late-'60s and early-'70s. It is filled with Psychadelic's on musical daydreams like "Moroccan Nights," "Journey To Ixtlan" and "Dream 13."

PHILIP GAY — Epic FE 2015 — Producer: Jim Halse — List: 12.98
Gay is one of the few African-American R&B vocalists who can still hold his own with his white contemporaries. "The Adventures Of Captain Kopter & Commander Cassidy In Potatoland — Spirit — Rhino RNSP 203 — Producers: Calvin Trout, Lee and Lee — List: 7.98
When this album was recorded in 1973 as the follow-up to "The Twelve Dreams Of Dr. Sardonicus" it was shelved by Ode Records because it was "a bit too out there." Thank God Rhino Records has finally come to the rescue and released this psychedelic masterpiece. Andes and Ferguson may have jumped ship by the time this was waxed, but Captain Kopter (Randy California) and Commander Cassidy (Ed Cassidy) were clearly at their creative peak.

Produced by Barry (The Fish) Melton, this album has the freewheeling flavor of the best Grateful Dead traveling songs. The northern California band also has the ability to carry off those spacy, extended jams that were so prominent during the late-'60s and early-'70s. It is filled with Psychadelic's on musical daydreams like "Moroccan Nights," "Journey To Ixtlan" and "Dream 13."
Enthusiasm, Questions Stirred By Video Seminars At NARM

by Richard Imamura

HOLLYWOOD, CA. — Enthusiasm tempered by unsanctioned questions prevailed at the home video marketing seminars here at the National Assn. of Recording Merchandisers (NARM) convention April 13. Both seminars—one devoted to introducing record retailers to home video and the other a more in-depth follow-up—presented a rosy picture of the potential of the home video market. But several points relating to future options were left dangling.

Such speakers and/or panelists as Russ Bach of the WECA Corp., Al Bergomeo of MDC Distributing Corp., Robert Blattner of Columbia Pictures Home Entertainment, Jack Sato of RCA's SelectaVision and Randy Henry of RGA SelectaVision VideoDiscs and Herb Mendelson of CBS Video Enterprises (all representing the software manufacturing sector) felt that the home video market would be a dominant force in the future, projecting that the market would grow to a $5 billion volume by the end of the decade.

One of the main sources of optimism was a profile of the video customer drawn by Gene Silverman of Video Trend. Using a study of home video, Silverman explained how consumers shop for the product more than they think to enter the home video market. Of the two million or so owners of videocassettes per year, and nearly every one of them also owns a stereo (or) audio tape player.

According to his study, Silverman noted that the typical VCR owner was male; 38 years old; married, with two children; a college graduate currently in a professional, managerial or technical field earning $36,000 annually; and a homeowner.

"Perfect Position"

In addition, the optimistic on the subject of home video felt that record retailers "are in a perfect position to enter the market for their own. "The time to hop on the bandwagon is now," said James Fong of Atlantic's Retail Marketing.

"When accessories, 8-tracks and cassettes came on the scene, record stores were the first to take advantage of that," he continued.

"A record store is the natural place for video," Schwartz continued. "Our advantage is that we already established locations and identities and we already have our customers. The time to gear up is now, or it may pass us by."

Such a commitment, which would eventually lead to record stores evolving into home entertainment centers providing both audio and video product, would take advantage of the potential of music-oriented videodiscs in particular. "Music will be very important, even though it wasn't the most important sector of the business," said RCA's Heneberry. "Movies, of course, are destined to take the biggest segment of the market, but music will be a solid number two."

As an illustration of the potential of the market, Heneberry was not so sure that the recently implemented SelectaVision roll-out (Cash Box, March 28) has been an "unequivocal success," and that "we will meet our goals of selling 200,000 (videodisc) machines and two million units" by the end of the year. In addition, MCA's Bergamo, whose MCA Videodiscs software has been on the market since late-79, added that his company is "finally keeping up with the software demand." (continued on page 23)

Selection Is Key To Boosting Sales Of Black Product

by Alan Sutton

HOLLYWOOD, Fla. — The two most important factors influencing the sale of black music are product selection and visibility. This was the consensus of panelists who addressed suppliers at the April 13 NARM seminar, "Black Music Is Green."

The panelists — Howard Appelbaum, vice president, Kemp Mill Record Shops; James Caples, president, King James Records; David Lieberman, chairman, Lieberman Enterprises; Sidney Silverman, president, United Record & Tape; and Calvin Simpson, president, Simpson's Wholesale — also agreed that black music has a quicker turnover than pop music and that it receives concentrated rotation at black radio. This, combined with the fact that black music returns are minimal, provides needed cash flow for record retailers, they concluded.

The seminar began with an audiovisual presentation documenting the opportunities for effectively merchandising black product, prepared by the Black Music Aspn. (BMA). The film was introduced by LeBaron Taylor, vice president and general manager of divisional affairs for CBS Records and president of BMA, who noted that black music now accounts for 25% of all pre-recorded music sales. In addition, Taylor said that black music sales have increased 20% in the last 10 years and that white consumers now account for 40% of these sales.

Panel moderator Ed Gilkeen, national sales manager for the Stax Music Shops; and Neil Maloney, president of Independent Records, also addressed the seminar. (continued on page 18)

POINTS WEST

WESTWORDS — Look for the Virgin/Epic pact to materialize in the form of albums by Mike Oldfield and Holley, and The Italians in their near future and Only Music and XTC later on in the year. Good news of the week is that Eric Clapton was discharged from United Hospital in St. Paul, Minnesota on April 17 to begin several weeks of rest and relaxation in the States. Recent tests have shown that the ulceration of the gastric ulcer and the cataracts are healing. He is expected to return to Europe in early May.

Quintet, the 1974-75 recording of the Milt Jackson Quintet, sees a June release on the Global Jazz division of A&M Records. The session, which was recorded at the Blue Note in New York City in 1974, features the following personnel: John Handy, tenor saxophone; David Liebman, soprano saxophone; Mike Maines, vibraphone; and elastic. The audience featured with the quintet include bassist John Coltrane and drummer Elvin Jones.

Tico in the Sky, the 1975 recording of the Turtles, sees a June release on the A&M division of Atlantic Records. The session, which was recorded at the Atlantic Studios in New York City in 1975, features the following personnel: Jerry Dammers, guitar; and guest musicians: singer/songwriter and keyboardist Steve Winwood; bassist Lutricia Lewis; and drummer Alan White.

In addition, a new label from A&M Records, Kudu Records, will be announced in June. The label will be an alternative to the record company's existing A&M, Atlantic, and United Artists labels and will focus on folk and country music.

On April 14, ASCAP sponsored a performance for songwriter/performer Christopher Cross, who recently won five Grammys. Picture board's ship during the fete are (l-r): Hal David, ASCAP president; Michael Gorfaine, ASCAP western regional director; Warner Bros. artist Nicoletta Larson; and Mr. and Mrs. Christopher Cross.
Lorez Alexandria

OR: NEW YORKER CLUB, STUDIO CITY — Traveling the path of traditional jazz music — through a morass of pop music addictions — can be a taxing task for most, often causing some to terminate the trek or to stray into the pop jungle. Not the case with Discovery recording artist Lorez Alexandria and her musical journey;

Alexandria through the years has resisted the woe of big bucks for jazz music fused with popular forms and has maintained a level of excellence few jazz vocalists can equal. Yet versatility is still a key element in each performance she renders.

Her affable manner here was tempered with a sheen of professionalism that did not deter her from her soulful delivery of Ellington tunes like "Satin Doll" and transcendent interpretations of songs like Lennon/McCartney's "Here, There and Everywhere."

Her power was more evident in the intimate setting of the new San Fernando Valley jazz venue, which offers a supper club atmosphere in the tradition of southside Chicago and downtown New York in their heydays. The jazz stylings that grew up in those cities, and some more contemporary mutations of the same, were deftly woven by Alexandria into a fabric mixed with the traditional and new for hearing, soothing results.

In fact, that balance that shirked the need for contemporary pop stylings or electronic sweetening to carry her act. Her tasteful use of traditional material like Mercer's ballad, "When A Woman Loves A Man," and Ellington's bluesy "Rocks In My Bed" made it clear that this woman needs nothing key or pop to come across in her style, space, time, or appear contemporary (compared to what?).

Alexandria's instincts prevailed as she flowed with the audience, either intent on her music or the Ol' New Yorker's house specialty — Red Snapper Acapulco. But you want only forget their good and drink long enough to be served an eight-to-12 course dessert of music, from an artist impossible to ignore.

Pianist Art Hillary, bassist Allan Jackson and Clarence Johnston on drums were the veteran accompanists behind Alexandria and they found grooves, niches and textures to season the rich presentation.

No foolin'. This lady has stay on the path of tradition while picking fruit from both worlds for a delightful music picnic.

Donnie Iris

ON STAGE

ROY ACUFF THEATRE, NASHVILLE — Cynthia Clawson could probably have made her mark in any style of music she chose, with a voice that transcends any stylistic label. Leading off with the title cut from her latest album, "You're Welcome Here," Clawson expressed a feeling that was obviously shared by the crowd, as the Houston native received a warm welcome.

Clawson showcased her vocal capabilities during the hour-and-a-half concert, which varied all styles of music, from traditional hymns to county-flavored tunes to full-blown concert numbers. The latter two were well-received by the home town crowd, which joined in on several foot-stomping, hand-clapping choruses.

With her vocal preferences, Clawson emitted a mock glissando, intimating that she at one time aspired to be an opera singer.
Calm Replaces Controversy
At 23rd Annual NARM Confab

The most effective advertising play, according to Helfer, is to include midlines in variable price ads with frontlines goods. Not only does this expose a wide variety of product available at the record store, he said, but also it points out the attractiveness of the midline price.

From a merchandising standpoint, he said the greatest sell through is achieved by placing the midline in their own specific play section in addition to mixing them in with frontlines merchandise.

The nuts-and-bolts merchandising attitude also carried over to the rest of the activities of the convention with presentations and seminars covering such topics as entrance into the home video market (see separate story); the merchandising of black music and midlines (see separate stories); the importance of accessorizing and audophile product; the use of co-op and television advertising; the current options in cassette packaging; and the potential benefits of industry-wide use of the UPC bar-coding system.

The business-like atmosphere of the convention was apparent during the various seminars and presentations, with heavy use of the facts and figures of the WCI consumer survey worked each time. In addition to constant cries for more cooperation among the various segments of the industry.

The sessions on black music, midlines, accessories, and midlines all emphasized that proper pricing and constant consistent stocking play an important part in the merchandising process — if the customer can’t find what he’s looking for in one store, he’s gone.

continued from page 5

consumer activity since it was debuted last year.

"Gift of Music"... "Gift of Music has been a NARM smash," Droz added. "May I suggest another NARM project? Develop another week or month to rival the sales of Christmas and Thanksgiving. How about a Grammy week or month? With a captive audience, perhaps best (worldwide) turned on to music, it could be a monster."

Dividing the public into three segments — regular buyers, intermittent buyers and non-buyers — Droz said the most efficient marketing methods would focus on luring the intermittent buyer while maintaining the regular buyer. With each segment totalled out, Droz said if a significant number of the intermittent buyers could be converted to regular buyers, the effect on the industry’s annual revenues would be significant.

Following Droz’ keynote address, NARM’s "Gift of Music" campaign was spotlighted, with an emphasis on a "one year" cooperative approach. An enthusiastically positive audiovisual presentation on the achievements of the program was shown, emphasizing, among other things, that the WCI survey found that records and tapes far outstriped other items like books, flowers, candy or toys as the most preferred gift.

The "Gift of Music" successes in educating the consumer were spotlighted during the presentation, with a special emphasis on in-store and window displays; radio, print and television ads; and special gifts with purchase. The campaign was used throughout the year by various retailers.

Birthday Party
Capping the festivities, the first "birthday" of the "Gift of Music" campaign was celebrated with a rousing rendition of "Happy Birthday," by the University of Miami marching band and the debut of a special "Give the Gift of Music" song rendered by EMI America recording artist Gary U.S. Bonds.

MIDLINES OFFER RETAILERS VAST PROFIT POTENTIAL

Representing the mass merchandiser view, Harry Suttlimmer of the 42-store Gold Circle Stores chain said, "In 1980, midlines were the highest profit category of merchandise in the (record) department."

Next, a panel consisting of Marv Helfer, national sales manager, special market for Wea; Gordon Bosin, vice president of sales and distribution for Aristas Records; Tom McGulness, vice president of marketing and brand distribution for CBS Records; Sam Passamano, Sr., executive vice president of MCA Distributing; Larry Gallagher, president and vice president of the national sales for RCA Records; and Walter Lee, vice president of marketing for Capitol Records, discussed various approaches to marketing midlines. All promised additional releases of midline titles as well as stepped up advertising and merchandising support.

TOP MERCH — During the opening business session of the recent Assn. of Recording Merchandisers (NARM) Convention held in Hollywood, Fla., Joe Bressi (c), vice president of marketing for the Stark/Camelot chain based in Canton, Ohio, accepted the NARM's 1981 Mistletoe Award for the Year Award. Bressi is pictured with Stark/Camelot personnel attending the convention.

SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810


SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810


SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810


SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810


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SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810


SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810


SINGLES BREAKOUTS

STARS ON 45 • STARS ON 45 • RADIO RECORDS/ATLANTIC RR 3810

ALBUM BREAKOUTS

VOYEUR • DAVID SANBORN • WARNER BROS. BSK 3546
MERCHANDISING AIDS: 1x1 Flats, Streamers, Special Edition 24x36 Poster.

BLIZZARD OF OZ • OZZY OSBOURNE • JET/CBS
Breaking out of: National Records Mart/Midwest, Sound Unlimited/National, Father's & Sun's/Indianapolis, Radio Doctors/Milwaukee, Harmony House/Detroit, Peach/Columbus, Beach/Street/Sid/Louis, Cavages/Buffalo, Disc 'O Mat/New York, Wixie Maxie/Washington, Music Plus/Los Angeles, Licorice Pizza/Los Angeles, Peach/Momphis.
MERCHANDISING AIDS: 1x1 Flats, Artist Poster.

UNSUNG HEROES • THE DREGS • ARISTA AL 9548
MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

STREET SONGS • RICK JAMES • GORDY/MOTOWN GB-1002M1
MERCHANDISING AIDS: 1x1 Flats, Poster.

GALAXIAN • THE JEFF LORBER FUSION • ARISTA AL 9545
MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.

KEEP ON IT • STARPOINT • CHOCOLATE CITY/POLYGRAM COLP 2018
Breaking out of: Gary's/Virginia, Sound Warehouse/San Antonio, Port O Call/Nashville, Disc 'O Mat/New York, Chicago One Stop, Tower/Sacramento.
MERCHANDISING AIDS: Trim Foil.
As far as the defective rate (that plagued the MCA software in its earlier days), we run about 10% defective now, and it's going down," Bergamo added. "I think the problem is finally going away. We'd like to get down to one percent or so in the end." However, while the manufacturers and some of the retailers presented optimistic points-of-view, other dealers expressed considerable doubt that a solution would be encountered once the commitment to video has been made. One of the most pressing problems was the myriad of formats and configurations available.

"We are being asked to stock numerous configurations per title in the current state of development. Nobody wants to be stuck with all of the product?" asked Dave Rothfield of Muzakland in reference to the VHS and Beta videocassette formats and the CED (represented by SelectaVision software), laser optical (represented currently by MCA) and VHD (to be marketed by VHD Programs) formats in videodiscs.

The software manufacturers agreed that the plethora of formats presented a problem for the retailers, but emphasized that the opportunity was still there. "I think at the end of the bathtub," said CBS's Mendelsohn. "Some formats might prove best for institutional use, others may win out as consumer items or for business, etc., and others may drop out altogether. But you've got to participate now to get on the ground floor."'

'Boaring The Burden'

In response to another question by Rothfield, who wondered why dealers were being asked to bear the burden of costs in developing the market, Magnetic Video's Dreyer said that entry into the market shouldn't be looked on in that light, that it should be viewed as a "chick of an opportunity for record dealers."

Start up costs were also questioned by many retailers, who were baffled by the amount of product needed initially. One single figure was given, as each manufacturer essentially guessed according to his own personal experience and feelings. WEA's Bach felt the initial buy-in should be "approximately 100 units or enough to service the customer you want." Magnetic Video's Dreyer felt that 200-300 titles would be best; RCA's Henebry noted that the SelectaVision roll-out featured 80 titles for stocking-in-store and another 40 on an order basis; Columbia Pictures Home Entertainment indicated "more than 100 units" would be needed; and Noel Gimbel of Sound/Video Unlimited preferred 300 titles as a good starting inventory.

Such a wide variety of opinions left many retailers without a clue as to the answer. Other dealer questions, such as the means of introducing and promoting original video product and what the future of rental would be, also provided a wide variety of opinions, and sometimes no answer at all.

RCA's Henebry and Magnetic Video's Dreyer both felt that rental was counter-productive, whereas RCA's Bergamo announced that his firm would soon be dropping the "no rent" clause in their contracts. Adding to the confusion, CBS's Mendelsohn added that it is unlikely that in the future, videodiscs would rent for "no more than two or three dollars more than an album," or in creating a rental wouldn't be a market for rental anymore.

However, not all retailers were as apprehensive, with Stark-Cameo's Jim Bonk pointing out that the 110-store chain has fully committed to video, even though we are not yet fully functional." Referring to current test marketing done in 32 of the chain's stores, he said, "We agree that video's an important part of the future. There are low rental options, but I'm sure there are great videos that are not going to have a bullet. However, we should be fully functional by June."

Newton Subject

Of Major TV Push

LOS ANGELES — To reinforce a promotional push behind the recent release of the "Juke" LP by Juice Newton, Capitol Records has developed a television campaign to feature the artist performing her work.

Two video segments for promotional use incorporate shots of Newton and her band performing the selections from her album, "Angel Of The Morning," and "Queen Of Hearts," on a soundstage. The clip will be offered to nationally-syndicated music shows, local shows and cable networks.

3M Names Judges To Scotty Awards Panel

LOS ANGELES — The five members of the selection panel for 3M's "Scotty" Master Musician Maker Award have been finalized. The judges will include Tom Cahill, Howard Schwartz Recording, Guy Costa, Motown/Hitsville USA; Quincy Jones, producer; Glen Smoody, Woodland Sound; and Joe Tarsia, Sigma Sound Studio that. Each "Scotty" award will honor the team of artist, producer, engineer and studio in"recording in order to qualify for the award, the recording must have achieved gold or platinum status.

A VIDEO KISS — Mark Zsa (r) of Pasadena, Calif. was one of two lucky winners of Magnavox's "Videotainment in Concert," video concerts. The competition was sponsored by Magnavox, and "In Concert" will be presented in conjunction with Warner Home Video. Winners were to receive their LP, plus a video, including the recent LP collaboration with "The Jukebox at Times Square: Songs Of Ghosts," and put it together with a 4 1/2 minute film by Bruce Connor of the same name. Whether the music inspired the film or the other way around we don't know, but Sony is releasing it from "Zebop!" from 16mm with the limited edition. RCA's new VHD system has also been entered by San Francisco-based VAMP. The committee also mentions a short feature entitled "Six Blade Knife," entered by Rebo Associates. Best of luck to all entrants for the 1981 "Home on the Range.""
Federal, Technological Issues Highlight 59th NAB Confab

It was apparent at a deregulation workshop Tuesday morning, and again Wednesday morning at a joint session where four of the five presenters had a "Look into the Future" workshop, that while the mood in Washington is towards less regulation on the broadcast industry, it is up to broadcasters not to abuse the privilege or else run the risk of inviting government control.

The commissioners on the panel included Chairman Lee, James Quollo, Abbott Washburn and Ann Jones.

Quello urged the gathering to start selling a commodity more precious than broadcast time. "I've said it before, that broadcasters should get off their seats and bow to all your resources, the principles of freedom of speech and freedom of press," he said. "The only regulation we should have is 'more is better.' I'm afraid that this was a scarcity out there (in the quantity of existing stations), and no reason broadcasters should have to be regulated. But you are one, and if you don't get it through your heart there is total dedication on your part."

When questioned about reduced AM space on Monday, it was announced that advances like direct broadcast satellites (DBS), cable radio and other innovations like broadcast television by Commissioner Jones was quick to remind the broadcasters that if they wanted the government off their backs, then they would have to "stand tall and face competition."

The commissioners openly disagreed on the 1,500 kHz issue. Quello, who reversed his concuring vote to one of opposition, said, "The more I hear about it, the more opposed I become. It has flaws and it is not going to be a solution."

Washburn seemed to take issue with former chairman Charles Ferris' belief that "more is better." Quello, who recently replaced Cuba's interfering government, said, "I'm afraid that this was the case of the FCC believing that more is better."

Washburn told the audience, "We were proceeding without adequate discussion. It has flaws and more clear that the benefits are just not worth the costs."

Wirth Bill Would Assess Radio Fee To Pay For FCC


The prime difference between the two is that Packwood's bill calls for setting fees that can be revised according to the FCC budget where Wirth's bill would require the FCC to set the fee schedule. However, if the FCC passed, it is estimated that $40 million in revenues (about half of the FCC budget) would be generated.

Packwood's bill would establish fees for broadcasters at the National Assn. of Broadcasters (NAB) convention, Wirth said that communications, consumer, and broadcasting subcommittee and that broadcasters could expect specific legislation by June or July of this year.
98 SHERHS • THE SKILL • ATCO
ADDs: None. HOTS: KZEW, WIBZ, KSHE, WOUR, KZOK, KMCN, WMMS, PREFERRED TRACKS: The Skill.
SALES: Weak in South: fair in others.

90 PHOENIX • SNOW • ROCK AWAY • MIRAGE/ATLANTIC
ADDs: None. HOTS: KZAM, KLW, KZOK, MEDIUMS: WMMS, KNCD, WBLM, KSJO, WOUR, PREFERRED TRACKS: Open.
SALES: Weak in South: moderate to fair in others.

139 RICK SPRINGFIELD • WORKING CLASS DOG • RCA
ADDs: None. HOTS: WSBM, WAAB, KBPI, WAAB, KZOK, KMCN, MEDIUMS: KZOK, KMCN, KROQ, WMMS, PREFERRED TRACKS: Jessies Girl.
SALES: Fair in East and West: weak in others.

17 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA
ADDs: None. HOTS: WLNS, KWR, KST, WBLM, KSJO, MEDIUMS: KZOK, KMCN, KBPI, WMMS, PREFERRED TRACKS: Fade, Cadillac, Title, Ramrod.
SALES: Moderate to fair in all regions.

11 JAMES TAYLOR • DAD LOVES HIS WORK • COLUMBIA
ADDs: None. HOTS: KIZM, KEZY, WWM, KRCN, KBPI, KLW, KZOK, MEDIUMS: WMMS, WOCN, WIBZ, WMMS, WMMS, WOR, KSJO, WMMS, PREFERRED TRACKS: Her Town.
SALES: Good in all regions.

30 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M
SALES: Moderate to fair in all regions.

36 PAT TRAVERS • RADIO ACTIVE • POLYDO/ POLYGRAM
ADDs: WMMS, HOTS: KZOK, WIBZ, KBPI, WMMS, WMMS, WIBZ, KBPI, WMMS, PREFERRED TRACKS: Hold On, First Time.
SALES: Moderate to fair in all regions.

75 U2 • BOY • ISLAND
ADDs: None. HOTS: WVCN, WHFS, KSJO, WMMS, KRCN, MEDIUMS: KZOK, WMMS, WMMS, PREFERRED TRACKS: Will You, Out Of Control.
SALES: Fair in all regions: strongest in East.

28 GINO VANNELLI • NIGHTWALKER • ARISTA
ADDs: WIBZ, WAAL, HOTS: KIR, KMCN, MEDIUMS: KEZY, KBPI, PREFERRED TRACKS: Open.
SALES: Good to moderate in all regions.

32 STEELY DAN • GAUCHO • MCA
ADDs: None. HOTS: KZOK, KZAM, KOME, KEZY, KINK, MEDIUMS: KZOK, KZAM, MEDIUMS: WRYO, WIBZ, PREFERRED TRACKS: Time, Nineteen.
SALES: Moderate to fair in all regions.

6 STEVE WINDWOOD • ARC OF A DIVORCE • ISLAND
ADDs: None. HOTS: WAAL, HOTS: WMMS, WIBZ, KBPI, KZOK, WMMS, WIBZ, KBPI, WIBZ, KBPI, KZOK, WMMS, PREFERRED TRACKS: Depends.
SALES: Good in all regions.
| #  | Title                                      | Artist/Actors | Week(s) On Chart | Latest This Week Week(s) On Chart |ADDS||
|-----|--------------------------------------------|---------------|------------------|----------------------------------|-----|
| 58  | ME (WITHOUT YOU)                           | NANDY GIBB    | 7                |                                  |     |
| 59  | FADE AWAY                                 | BRUCE SPRINGSTEEN | 12              |                                  |     |
| 60  | SUPER TRUSTER                             | ABBA          | 4                |                                  |     |
| 61  | I AINT GONNA STAND FOR IT                 | STEVIE WONDER | 20               |                                  |     |
| 62  | SMOKY MOUNTAIN RAIN                      | DONNY IRIS    | 20               |                                  |     |
| 63  | THAT DINT HURT TOO BAD                     | DR. HOOK      |                  |                                  |     |
| 64  | JUST SO LOVELY                            | GET WET        | 1                |                                  |     |
| 65  | FOOL IN LOVE WITH YOU                     | PHOTOGLO      | 3                |                                  |     |
| 66  | HURRY UP AND WAIT                         | ABBAS         | 2                |                                  |     |
| 67  | STILL RIGHT HERE IN MY HEART              | THE ISLEY BROTHERS | 2       |                                  |     |
| 68  | TIME                                       | ALAN PARSONS  | 3                |                                  |     |
| 69  | ONE DAY IN YOUR LIFE                      | MICHAEL JACKSON | 2             |                                  |     |
| 70  | SHOTGUN RIDER                              | DELBERT MCCLENTON | 3       |                                  |     |
| 71  | IS IT YOU                                 | LEE RITENOUR  | 2                |                                  |     |
| 72  | GIVE A LITTLE BIT MORE                    | CLIFF RICHARD | 1                |                                  |     |
| 73  | IVE BEEN WAITING FOR ALL MY LIFE          | PAUL ANKA     | 1                |                                  |     |
| 74  | SAY WHAT                                  | JESSE WINCHESTER | 2            |                                  |     |

**LOOKING AHEAD**

| #  | Title                                      | Artist/Actors | Week(s) On Chart | Latest This Week Week(s) On Chart |ADDS||
|-----|--------------------------------------------|---------------|------------------|----------------------------------|-----|
| 75  | CAN YOU FEEL IT                            | THE JACKSONS  | 1                |                                  |     |
| 76  | SEVEN YEAR ACHAE                          | ROSANNE CASH  | 3                |                                  |     |
| 77  | YOU LIKE ME DON'T YOU                     | JERMANN JACOHN | 1              |                                  |     |
| 78  | I CAN TAKE CARE OF MYSELF                  | STEVIE WONDER | 1                |                                  |     |
| 79  | LATELY                                     | WPRG-FM, WGH, KCPX, JUMPS | 40      |                                  |     |
| 80  | MAKE THAT MOVE                             | SHALAMAR      | 1                |                                  |     |
| 81  | GUITAR MAN                                 | ELVIS PRESLEY | 14               |                                  |     |
| 82  | LIMELIGHT                                 | RUSH          | 7                |                                  |     |
| 83  | PLAYING WITH LIGHTNING                     | SHOT IN THE DARK | 3      |                                  |     |
| 84  | MEMORIES                                  | TIERRA        | 4                |                                  |     |
| 85  | SEDUCED                                    | LEON REDONE   | 4                |                                  |     |
| 86  | LET ME LOVE YOU GOODBYE                   | BOBBY VINTON  | 4                |                                  |     |
| 87  | SHADDDAY YOU FACE                         | JOE DOLCE     | 1                |                                  |     |
| 88  | ONE DAY IN YOUR LIFE                      | Point Blank    | 2                |                                  |     |
| 89  | LOVER                                     | MICHAEL STANLEY BAND | 5    |                                  |     |
| 90  | RIGHT AWAY                                | HAWKS         | 6                |                                  |     |

**CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.**
Top Country Stars To Perform At 16th "Hat" Awards Fest

LOS ANGELES — Mickey Gilley, George Jones, Loretta Lynn and Conway Twitty will be among the performers at the 16th annual Academy of Country Music (ACM) "Hat" Awards, emanating live from the Shrine Auditorium in Los Angeles, Calif., on NBC-TV, April 30.

The Dick Clark production will also feature performances by the show’s co-hosts, Country Music Hall of Famers Loretta Lynn and Conway Twitty, as well as live renderings by artists nominated for Top New Male and Female Vocalist, including Randy Travis, Terri Clark, Terri Lea, Judy Collins, Robert Gentry, Mark Miller, John Conlee, Lacy J. Dalton, Rodney Carrington, Bobbie Gentry, Wendy Holcombe, Sonny James, Barbara Mandrell, Slim Pickens, Victoria Principal, David Soul, Jim Stafford, Joe Stampley, Ernest Tubb and Herve Villechaize as award presenters.

The ACM’s year’s show also represents the first time in the ACM’s 16-year history that the Academy’s board of directors has voted to present a Special Achievement Award for "unprecedented, unique and outstanding individual achievement in country music during the past year."

Imperials, Clawson Sweep Honors at 12th Dove Awards

(continued from page B)

producers. Gospel Album of the Year/Inspirational Black — "Relax"; Shirley Caesar; Myrh Records; Tony Brown and Ken Harding, producers.

Gospel Album of the Year/Traditional Black — "Incredible"; Teddy Hufam and the Gels; Canaan Records; K. Harding, producer.

Album Cover of the Year — "You’re Welcome Here"; C. Clawson; Triangle Records; Clark Thomas and Bill Barnes, art work and photograph for the album cover.


Gospel Album of the Year/Worship Music — "The Lord’s Prayer"; Various Artists; Light Records; Donny McCarrie, producer.


Gospel Instrumentalist of the Year — Dino Kartsounis.

Gospel Album of the Year by a Secular Artist — "With My Song"; Debby Boone; Lamb & Lion Records; Brown Bannister, producer.

Male Gospel Vocalist of the Year — Russell Tall.

Female Gospel Vocalist of the Year — B. Clawson

Gospel Songwriter of the Year — Gary Chapman.

Gospel Song of the Year — "Praise the Lord"; Crow Bobbey and Mark Hudson, Songwriters; BMI Bug and Bear Music (ASCAP) for Dream SKy Music (BMI). Deceased Category — Mrs. J.R. Baxtor.

First Generation Bros Special Opry Stars LP Series

NASHVILLE — First Generation Records here last week released the initial nine albums included in its "Stars Of The Grand Ole Opry" series. The label will emphasize sales of the records through alternative marketing means, including special racks and displays at tourist outlets and mail order and television sales.

Peter Drake, president of First Generation, said the different approach to selling this product will enable the label to reach the market most interested in "our special brand of artist" — namely the Opry fans. The label has already released a product by Justin Tubb, Jan Howard, Ray Pillow, Billy Walker, Jean Shepard, Charlie Walker, and committee members Blake, Trio and the Wilburn Brothers. The series also includes two Ernest Tubb albums, "The Legend" and "The Legacy," which was the forerunner of the series when it was released two years ago, and "The Living Legend."

Singles will also be released from the albums, although not all at once like the album product. Additionally, many of the singles will be doubled sided — with one side a new contemporary song and the flip side a hit the artist had earlier in his or her career.

Drake has hired Rachel Brooks as national sales coordinator. Formerly with the Quad Records, Brooks is in the process of organizing a direct to retail outlet campaign. Promotion will be handled by an in-house staff, as well as regional independent promo people.

Billy Bob's BALLYHOO — Billy Bob's Texas, recognized as the world's largest country nightclub, opened in the heart of Ft. Worth's historic Cowtown April 1. The 127,000 square foot entertainment complex was christened with a week of festivities that included performances by Larry Gatlin, Waylon Jennings and Willie Nelson.
<table>
<thead>
<tr>
<th>Weeks On Chart</th>
<th>Album Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/28-3/4 1981</td>
<td>41 SONGS OF THE SUN</td>
<td>EDDY RAVEN (Columbia FC-36683)</td>
</tr>
<tr>
<td>1/28-3/4 1981</td>
<td>ANY WHICH WAY YOU CAN</td>
<td>WARNER BROS. (Warner Bros. 25-349)</td>
</tr>
<tr>
<td>3/25-4/1 1981</td>
<td>GREAT BIG ME</td>
<td>BOBBY ROBBINS (MCA AL-19372)</td>
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<tr>
<td>4/1-7 1981</td>
<td>SOMEWHERE OVER THE RAINBOW</td>
<td>WILLIE NELSON (Columbia FC-36683)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>EVANGELINE</td>
<td>HANK WILLIAMS, JR. (Columbia GC-303)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>GREAT HITS</td>
<td>ROY ORBISON (MCA AL-1-3971)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>LEATHER AND LACE</td>
<td>WAYLON JENKINS &amp; JESSE RICHARDS (Columbia AL-1-3971)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>SOMEBODY'S KNOCKIN'</td>
<td>ANDY GIBBON (MCA AL-1-3722)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>BACK TO THE BARROO</td>
<td>MERLE HAGGARD (MCA-5138)</td>
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<tr>
<td>4/8-15 1981</td>
<td>LUCY</td>
<td>JUICE NEWMAN (Capitol ST-12168)</td>
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<tr>
<td>4/8-15 1981</td>
<td>THAT'S ALL THAT MATTERS TO ME</td>
<td>WAYLON JENKINS (Columbia JE-38443)</td>
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<tr>
<td>4/8-15 1981</td>
<td>SEVEN YEAR Ache</td>
<td>ROSANNA LASLEY (Columbia JC-38855)</td>
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<tr>
<td>4/8-15 1981</td>
<td>HEY JOEY MOE</td>
<td>MOE BANDY &amp; JOE STANLEY (Columbia JC-38855)</td>
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<tr>
<td>4/8-15 1981</td>
<td>GUARDIAN ANGEL</td>
<td>ELVIS PRESLEY (RCA AAL-1-3917)</td>
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<tr>
<td>4/8-15 1981</td>
<td>I BELIEVE IN YOU</td>
<td>DON WILLIAMS (MCA-5133)</td>
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<tr>
<td>4/8-15 1981</td>
<td>GREATEST HITS</td>
<td>ANNIE MURRAY (Columbia SO-12110)</td>
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<td>4/8-15 1981</td>
<td>GREATEST HITS</td>
<td>COUNTRY JEWELS (RCA ALH-1-3738)</td>
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<tr>
<td>4/8-15 1981</td>
<td>THE BEST OF EDDY RAVEN</td>
<td>EDDY RAVEN (Epic EE-303)</td>
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<tr>
<td>4/8-15 1981</td>
<td>REST YOUR LOVE ON ME CONWAY TWITTY</td>
<td>CONWAY TWITTY (MCA-5138)</td>
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<tr>
<td>4/8-15 1981</td>
<td>GREATEST HITS</td>
<td>JOEY WEST</td>
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<td>GREATEST HITS</td>
<td>ROD REDDING</td>
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<tr>
<td>4/8-15 1981</td>
<td>LOOKIN' FOR LOVE</td>
<td>JOHNNY LEE</td>
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<tr>
<td>4/8-15 1981</td>
<td>TWO'S A PARTY</td>
<td>CONWAY TWITTY &amp; LORETTA LYNN (MCA-5178)</td>
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<tr>
<td>4/8-15 1981</td>
<td>HONEYSUCKLE ROSE</td>
<td>ORIGINAL SOUNDTRACK</td>
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<tr>
<td>4/8-15 1981</td>
<td>URBAN COWBOY</td>
<td>ORIGINAL SOUNDTRACK</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>MR. HAG TOLD MY STORY</td>
<td>JOHNNY PAYCHECK (Epic FE-3671)</td>
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<tr>
<td>4/8-15 1981</td>
<td>LOOKIN' GOOD</td>
<td>LORETTA LYNN (MCA-5148)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>I AM WHAT I AM</td>
<td>GEORGE JONES (Epic FE-36568)</td>
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<tr>
<td>4/8-15 1981</td>
<td>OUT WHERE THE LIGHTS ARE GLowing</td>
<td>RANDIE SUTTON (Columbia AAL-1-3923)</td>
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<tr>
<td>4/8-15 1981</td>
<td>STARDUST</td>
<td>WILLIE NELSON (Columbia JC 3530)</td>
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<tr>
<td>4/8-15 1981</td>
<td>I'M COUNTRYFIED</td>
<td>MEL MCDANIELS</td>
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<tr>
<td>4/8-15 1981</td>
<td>IF I KEEP ON GOING CRAZY</td>
<td>LEON EVERETT (RCA ALH-1-3396)</td>
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<tr>
<td>4/8-15 1981</td>
<td>LOVE IS FAIR</td>
<td>SABRINA MANDRELL (MCA-5136)</td>
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<tr>
<td>4/8-15 1981</td>
<td>ENCORE</td>
<td>MICKEY GILLEY (Epic FE-36561)</td>
</tr>
<tr>
<td>4/8-15 1981</td>
<td>ROLL ON MISSISSIPPI</td>
<td>WILLIE NELSON (Columbia AAL-1-3670)</td>
</tr>
</tbody>
</table>
THE COUNTRY COLUMN

GO WEST YOUNG MAN - Randy Parton recently completed a West Coast promo tour of radio stations in support of his debut RCA single, "Hold Me Like You Never Had Me." Parton's jaunt across the west took him to Portland, Seattle, San Francisco, Sacramento, San Diego, Los Angeles and San Diego for a total of 17 days, giving him the most unique tour of the year. Parton is, of course, Dolly's younger brother, so while in Spokane, he judged a Dolly Parton look-alike contest sponsored by radio stations KGA and KDKR. Speaking of the Parton clan, sister Freda had a bit of bad luck when she fell down some steps in Beaverton, N.Y., where she had been working on her debut album for the Beaverton label. After three weeks stay in the hospital, she was finally released. Randy tells us she is hobbling about now and is well on the road to recovery.

MUSICAL CHAIRS - After six years with the company, Jerry Seabold, formerly national country promotion director with Capitol-EMI America/Liberty, has been let go from the label. According to Seabold, 'they were actively pursuing a career in the music business. At this point, I'm not sure what avenue I will take. The opportunities are innumerable and I intend to take advantage of them.' Seabold can be reached at (615) 361-1883. Jerri McDowell, formerly regional promo person with the company, has assumed Seabold's prior position. She can be reached at the company's Nashville offices.

SPEDDY RECOVERY - Our heartfelt wishes for a speedy recovery to Roy Clark, who dislocated his shoulder and fractured his left arm below the elbow while horseback riding in Coffeyville, Kan. Due to the injury, Clark cancelled his April 16 appearance on the Opry show in the Room of the Four Winds.

WILL THERE BE A GOSPEL ALBUM? - Merle Haggard had a run of bad luck a couple of weeks ago when he was in Nashville trying to wrap up work on his upcoming gospel album, "For The Mama That Tried." He went through three half-inch Ampex two-track recorders within a matter of hours. The recorder froze on the first recorder, the second caught on fire, and the third simply acted erratically. Fortunately, an Ampex repairman was able to repair the machine. However, Haggard said he would not go back to Tanglewood for two 60-minute shows to two foot-stomping, hand-clapping hours. But it didn't stop there. After the show, the boys from Alabama were involved in a bull-christening of songs. Four of the live bucking bulls were named after Alabama songs - "Feels So Right," "Tulsa Time," "It's Not Fair," and "It's a Long Hot Street." The crowd's reaction was a bit of a surprise. One man said, "I never thought I would see Alabama play that kind of music!"

GOOBER'S CELEBRITY TOURNAMENT - Arrowhead Country Club in Montgomery, Ala., will again be setting the April 26 for the annual George ("Goober") Lindsey Celebrity Golf Tournament, which benefits Alabama's nationally known hand-picked country singer, George "Goober" Lindsey. Lindsey, who is a country music star and former actor on "The Andy Griffith Show," will be on hand to greet the celebrities and help them with their golf game. The tournament is open to the public and will benefit the Alabama elementary school system. Lindsey has always been a great supporter of education and has made many contributions to schools throughout the state.

JEBBY LEE BRILEY - The new album from Jebby Lee Briley, "Sittin' on the Corner," features the Marshfield, Mo., native's unique blend of country and pop music. The album includes hits like "I'll Be the One," "Your Love Will Keep Me Warm," and "Just A Dream," which are all showing strong sales in the Midwest.

HITS OUT OF THE BOX

RODNEY LAY (Sun 1164) Seven Days Come Sunday (2:56) (Onishawn Music - BMI, Arian Pub. - ASCAP) (Bob House, Gil Frances)

RODNEY LAY has left his Wild West behind and galloped off to more commercial pastures with this release, a highly palatable tune that should garner Lay a lot of country radio play. Vocally, it's a treat; production-wise, it's crisp and clean. A sure shot for instant add status.


DON KING (Epic 19-0204) I Still Miss Someone (3:21) (Rightsong Music - BMI) (J. Cash, R. Cash, Jr.)

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

LARRY RILEY (FEL 1-5777) Code-A-Phone (3:30) (Bobby Fischer Music - ASCAP, Naschal Music - BMI) (Bobby Fischer, Chris Blake)

This tune is just novel enough to attract country programmers. The real hook is the catchy vocal work on the bridge and a repetitive guitar line that makes its way throughout the tune. Code-A-Phone is a great introduction to radio and music fans for Riley.

RICKY SKAGGS (Epic 19-02034) Don't Get Above Your Raising (3:10) (Peer International Corp. - BMI) (L. Flatt, E. Scruggs)

JUDY BAILEY (Columbia 11-02049) Slow Country Danz' (3:15) (Barry Music - BMI) (L. Green, W. Walden)

PURE PRAIRIE LEAGUE (Casablanca NB-2332) Still Right Here In My Heart (2:55) (Kentucky Wonder Music - BMI) (J. Wilson, D. Greer)

BILLY JO SHAVER (Columbia 11-02011) Saturday Night (3:10) (Houser Music, Inc., BMI) (B.J. Shaver)

BILLIE JO SPEARS (Liberty 1409) The World's Need Now Is Love (3:00) (Jaco Music Co./Blue Seas Music - ASCAP) (H. David, J. Bacharach)

DAVE HOLLOWAY AND SUGAR (Elektra E-47135) Fool By Your Side (2:34) (Kelly & Lloyd Music - ASCAP) (B. Cox)

ED BROWN AND HELEN CORNELIUS (RCA PB-12220) Don't Bother To Knock (2:21) (Pf-Gem Music - BMI) (K. Fleming, D.W. Morgan)

CHUCK HOWARD (Warner Bros./Curb WBS-48791) A Thing Called Sadness (2:48) (Tree Publ. - BMI) (J. Howard)


JOHNNY GATEWOOD (FAL 510) The Love In My Lady's Eyes (3:39) (Leona Publ. - ASCAP) (G. Wort)

BOB SANDERSON (MSK 821) Old Friends Don't Make Good Lovers (2:24) (Hot Licks - BMI) (R. Reynolds)

FEATURING PICKS

RODNEY LAY (Sun 1164)

EDDY ARNOLD (RCA PB-12229)

LARRY RILEY (FEL 1-5777)

RICKY SKAGGS (Epic 19-02034)

JUDY BAILEY (Columbia 11-02049)

PURE PRAIRIE LEAGUE (Casablanca NB-2332)

BILLY JO SHAVER (Columbia 11-02011)

BILLIE JO SPEARS (Liberty 1409)

DAVE HOLLOWAY AND SUGAR (Elektra E-47135)

CHUCK HOWARD (Warner Bros./Curb WBS-48791)

BILL PHILLIPS (Epic PB-12280)

JOHNNY GATEWOOD (FAL 510)

BOB SANDERSON (MSK 821)

ALBUM REVIEWS

I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY) - Billy Joe Shaver - Columbia FC 37078

The album contains a mixture of country, pop, and country-pop songs. Shaver's writing is strong and emotional, and he has a unique voice that stands out in the music. The album is well-produced and features some great performances. Overall, it's a great album and a great addition to Shaver's body of work.

FOR THE SHOPPING BAG - The Corbin/Hanner Band - Alfa AAA-10003

The album is a great collection of country and country-pop songs. The band's sound is unique and they have a great chemistry. The album features some great vocals and instrumentals. Overall, it's a great album and a great addition to the band's body of work.

COUNTRY

Cash Box/April 25, 1981
THE COUNTRY MIKE

PRO RODEO NETWORK DISTRIBUTES 'GREAT AMERICAN COWBOY' — The Professional Rodeo Network, Inc. has kicked off the new nationally syndicated radio program, "The Great American Cowboy," with a highly acclaimed broadcast of the National Final Rodeo, the Professional Rodeo Network has scheduled 312 different programs this year, presenting six programs weekly, featuring interviews with the top professional cowboys, commentators and rodeo specials. The Professional Rodeo Network, Inc. has also acquired the exclusive license for radio broadcasts of the PIRCA rodeo circuit. Hosting "The Great American Cowboy" is none other than the nationally recognized "Voice of Rodeo," Bobby Tallman, who debuts on "The Great American Cowboy" on May 4, at 12:00 noon. The new series will be heard on stations throughout the country.

CHARLIE COOK

"I'M MUSHROOMS" — Charlie Cook, currently program director for KMH/Indianapolis, Indiana, and general manager of WHM/Indianapolis, Indiana, has been recruited to become program director for WSM/Indianapolis, Indiana, and general manager of WMN/Indianapolis, Indiana.

THE COUNTRY RADIO

MOST ADDRESSED COUNTRY SINGLES

1. THE MATADOR — SYLVIA — RCA — 35 REPORTS
2. MONA LISA — WILLIE NELSON — COLUMBIA — 25 REPORTS
3. GOOD OL' GIRLS — SONNY CURTIS — ELEKTRA — 19 REPORTS
4. LOVE DIES HARD — RANDY BARLOW — FAID — 19 REPORTS
5. BY NOW — STEVE WARNER — RCA — 17 REPORTS
6. LOVIN' ARMS — ELVIS PRESLEY — RCA — 16 REPORTS
7. MY WOMAN LOVES THE DEVIL OUT OF ME — MOE BANDY — COLUMBIA — 16 REPORTS
8. FIRE & SMOKE — EARL THOMAS CONLEY — SUNBIRD — 14 REPORTS
9. FLO'S YELLOW ROSE — HOYT AXTON — ELEKTRA — 13 REPORTS
10. I WANT YOU TONIGHT — JOHNNY RODRIGUEZ — EPIC — 13 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. ELVIRA — OAK RIDGE BOYS — MCA — 76 REPORTS
2. I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMETIMES) — JOHN ANDERSON — WARNER BROS. — 67 REPORTS
3. AM I LOSING YOU? I'LL HAVE TO GO — RONNIE MILSAP — RCA — 64 REPORTS
4. FRIENDS — RAZZY BAILEY — RCA — 59 REPORTS
5. BUT YOU KNOW I LOVE YOU — DOLLY PARTON — RCA — 58 REPORTS
6. LOUISIANA SATURDAY NIGHT — MEL MCDANIEL — CAPITOL — 57 REPORTS
7. PRIDE — JANNI FRICKE — COLUMBIA — 56 REPORTS
8. A MILLION OLD GOODBYES — MEL TILIS — ELEKTRA — 55 REPORTS
9. BLESSED ARE THE BELIEVERS — ANNE MURRAY — CAPITOL — 52 REPORTS
10. IT'S A LOVELY, LOVELY WORLD — GAIL DAVIES — WARNER BROS. — 50 REPORTS

Chipmunks Join RCA: May Release Set

NASHVILLE — Hot on the heels of the successful "Chipmunk Punk" LP, Alvin, Simon and Theodore have released another single that has the fans screaming for more. The "I'm a Chipmunk" single features two new Chipmunks, and mentor Ross Bagdasarian, Jr. have kicked off RCA Records with the first album for the label. "Urgan Chipmunk," released for a May release. The album is currently coming in Nashville under the production of Grammy-winning producer Larry Butler. The Chipmunks were created by Ross Bagdasarian, Jr., as the stars of an animated TV series of the same name. The show has been in production for over two decades, and has been seen in over 100 countries. The first album, "I'm a Chipmunk," was released in 1958 and featured hits like "Witch Doctor," "Cucumber," and "Witch Doctor." The album was a huge success, and the Chipmunks have been in demand ever since. The new album, "I'm a Chipmunk 2," is expected to be even more successful. The Chipmunks have also been successful in other mediums, including TV specials, movies, and commercials. The Chipmunks are known for their unique sound, which combines pop and rock music with their distinctive voices. The new album is sure to be a hit with fans of all ages, and is sure to be a success. The Chipmunks are excited to be working with RCA Records, and are looking forward to sharing their music with the world. The Chipmunks will continue to tour and perform, and are expected to release more albums in the future. The Chipmunks are a true American icon, and their legacy continues to grow. The new album, "I'm a Chipmunk 2," is set to be released on May 1, and is sure to be a hit. The Chipmunks will be performing at the Grand Ole Opry on May 2, and at the CMA Music Festival in Nashville on May 3. Fans can expect to hear all of the new songs from the album, as well as some of their classic hits. The Chipmunks are excited to be back in Nashville, and are looking forward to seeing their fans. The new album is sure to be a hit, and the Chipmunks are looking forward to sharing their music with the world.
NEWPORT Kool — Columbia recording artist Herbie Hancock will be among jazzes featured at the upcoming Newport Jazz Festival, which was recently re-named the Kool Jazz Festival due to the marijuana company's sponsorship of the event.

Several weeks ago, a meeting of the out-door Saxophone Quartet and Max Roach's M'Boom Ensemble was held in the out-door events, and during the June 25th event related "Celebrate Brooklyn" weekend series featuring artists associated with the borough will be tied to the festival over the July 4th weekend. Sponsored by New York's Department of Parks and Cultural Affairs, the office of borough president Howard Greenmantle, the festival, which has also tentative dates for Hannah Martin Peterson and Noel Pointer, and hopes to add Reggie Workman to the holiday weekend program. Also in the talking stage is a park extravaganzas featuring the first lady of bebop, Betty Carter, with David Baker's philharmonic orchestra. Another continuing development for the festival is the growing co-production with outside producers. Producers other than those involved in specific shows include Village Voice critic Gary Giddins, Rutgers Jazz Institute's associate director Dexter Gordon, and producer Michael Cuscuna and Maxine Gregg. Despite the changes and fairly continuous lineup, the festival looks to be one of the country's major cultural events.

FROM THE JAZZ VAULT — Caedmon Records at 1955 Broadway will soon start releasing a series of new albums. Among the artists are Bobbi Hackett, Chico Hamilton, Si Oliver and others on its "From the Jazz Vault" label. In other record release news, Inner City has added albums by Jimmy Witherspoon, Gerry Mulligan, John Jones and James Moody to its Jazz Legacy series.
Major's See Commercial Use For "12" EP In Rock Market

(continued from page 12)

one time one New York area disc for 70% of all 12 single sales and still commands a greater portion of the market. It has not diminished the viability of the format. In addition, Montgomery said, 12 singles has expanded to include even more independent record labels, adding to the variety of acts outside the New York area and that the format continues to work well for RCA because, "We're a major label, a recording tool and money maker, with a successful disc selling over 100,000 units.

Sales Could Benefit

It could be declared that it will be the small independents that initially have the most to gain from 12 single and EPs. Select Records, a New York independent that will be debuting with four 12 EP releases. According to Joseph Furey, who co-owns the widely successful CBG Record, is especially useful to the indie because it enables the company to hold the price down to a figure a consumer might be willing to take a chance at.

"To expect someone to buy an indie at the same price as a major label release is unrealistic," Furey said. "The format enables us to put our artists' best material — and not all of them may have a full-length album to go on a tour and really reach the public and industry without spending an absolute fortune in recording costs. At the same time, it is easier for us to foreign licenses to keep us afloat. We should be able to do well through the underground market on some of our acts, but we won't be able to sell an RIAA disc, radio and the EP gives us a great opportunity to do that."

Perhaps the most frequently used argument against the commercial 12 single is that it cuts into LP sales. "I can see possibly doing a show or a studio session and then releasing a 12 disc on a hot artist and letting the supply run out after that, but you can put your LP sales in danger," said RIAA's Carman. "I want to keep customers, you must have the goods and place them in high-traffic areas with proper merchandising."

Timing Important

Cephas said the key to effective merchandising of black music is "to have the product in the store when the consumer wants it. You must have the records in the store and then come in major market place," he added, "and be aware of which ones are getting airplay and what merchandise displays are in the store."

Simpson called on manufacturers to make a substantial financial commitment to marketing. "I would like to see more support for black acts at the merchandising level," he said.

Referring to the figure thrown out earlier that black music constitutes one-fourth of all prerecorded music sales, he continued, "I'd like to see the same amount of money going into merchandising aids or 25% of the ad dollars. I don't feel all the merchandising tools being made available to black retailers on a 25% basis."


Indie Distrib

(continued from page 8)

insatiable demands for volume just to break even. The cost of "bigness" for the branches is fact, was overwhelmed by the EK's. Retailers are also much more interested in adding major labels, which have gone with the indie artists, also exploit the advantages of this method of distribution. "You (independent) distributors have more salesmen nationally than the branches, with the possible exception of WEA and CBS. Why not go to 20th-Century and the result of more labels to buy for bankroll and liberal credit terms extended to retailers. Such practices, Gottlieb said, "are responsible for the cash drain at the branches today.

"Several years ago, we had one of the most visible and spectaculat retail disasters in the rapid rise and fall of Jimmey's (in New York City)." Gottlieb explained, "They had one of the most overwhelming weight of the factual evidence relating to impending retail failures has constantly shown the branches are responsible for independent distributors — except in the case of Jimmey's, which was a hard lesson for us to learn."

As for the commercial 12" for rock acts, Montgomery believes "it has potential, it should be done." And, although RCA

has no immediate plans to follow up its Bowie disc, he says thinks Epic will be successful with its 12" singles.

Jerry Jaffe, vice president, rock division, at PolyGram, says that he is "intrigued by the idea of using the format "to test market cuts by some of the major acts." He has not yet made a decision on the release. Jaffe also mentioned a possible one-off EP project involving non-available tracks by a PolyGram artist, which would list for $3.98.

But even among majors reticent to try the configuration, there is a tempering "wait-and-see" attitude. Bob Osborne, director of AOR promotion for MCA, says the 12" non-promo format "is an experiment in expanding tracks to radio. For as retail availability in the format, Osborne says, "Let someone else take the first stab at it.

Dennis White, vice president of marketing at Capitol, responds that, "Our marketing people have advocated that the 7" non-LPS are just not successful on a consumer level," but says that Capitol "will watch very closely developments in the format. "We're certainly willing to give consumers anything they want if we see the demand is there."

Federal, Technological Issues Highlight 59th NAB Confab

(continued from page 18)

Jones, on the other hand, said that she had not seen the album. She noted that here the FCC's decision was wrong; while Lee said the issue was a political one and that a reversal of the commission's decision would have been embarrassing to the Department of State.

The nine kHz discussion led to another discussion of FCC's ability to broadcast properties. Quello said that a prominent argument in favor of nine kHz was that the FCC's ability to broadcast properties. Quello said that a prominent argument in favor of nine kHz was that the market could attract new listeners, which, he said, would benefit minority ownership. After pointing to 1979 figures that reveal how many radio stations, both AM and FM, have lost money in the past year, Quello continued, "In the view of New York, Quello said, "It doesn't seem to me that this is a great opportunity to share a profitable business with anyone."

As for the broadcast Bureau had placed a high priority on Washington said that they didn't have a table on it, but that the Bureau Broadcast had placed a large and important role in the market. The FCC was then led to the conclusion that with 24 volumes of technical data yet to study, they might get it by the end of the year.

The NAB added a new forum this year dealing with the latest technology available to radio broadcasters. Unfortunately, as NAB Radio vice president Wayne Cornelius stated, "radio isn't paying enough attention to new technologies."

In addition to the numerous workshops, forums and hundreds of exhibits, other highlights included:

• Pre-convention meetings by the major networks with their affiliates.

• The induction of President Ronald Reagan and First Lady Nancy Reagan into the Radio Hall of Fame.

• Entertainment provided by Rich Little on Sunday and by Bob Hope at the closing luncheon.

• A radio luncheon address on Tuesday featuring a leading economist and author Howard J. Ruff.

• The presentations of the Distinguished Service Award to Arch Madsen, president and editor of the trade, and Franklin D. Roosevelt, the former President of the United States, and the Grover Cleveland Award to the late William Carlisle, former vice president, government relations, NAB.

Forfeared Programmed For AGAC Officer Green

LOS ANGELES — A farewell ceremony is being held for five-time first winner John Green by the council members of the Association of General Audience Commissioners (AGAC) during a luncheon, Tuesday, April 28, at the Hollywood Brown Derby.

(continued from page 32)

PICTURE THIS — With the exception of the shows produced by jazz film historian David Chertok, far too little is made of the overlooked wealth of jazz history on film. For example, did you know that pianist Cecil Taylor has appeared and performed in four films? The films, Ambitus, The Other Side of The Tracks, Invention, and Cecil Taylor and Allen Ginsberg, will soon be joined by a fifth as yet untitled film being produced by COCA Magazine publisher Bill Smith. Aside from Taylor, the film will feature saxophonist Archie Shepp, trumpeter Bill Dixon and pianist Paul Bley, all of whom were filmed in Toronto last February. Still in the rough assemblage state, the film runs approximately 110 minutes, two-thirds of which are performance footage shot in a recording studio. Creative consult to the project is music critic and historian Steve Huey. The editor is Sonia Polanski, whose most recent work includes Raging Bull. Distribution will be through Murray Swagman's Telefilms in Toronto, with release set for late summer... At New York's Just-Above-Midtown/Downtown gallery, jazz has also played a large part in the city's cultural landscape, and the presence of the new film industry in Color film series. New York radio listeners may be familiar with Jackson from his involvement with WBAI, where he is the co-host with Jim Brown of "Stormy Monday," New York's finest program of black popular and classical music. The film series has included Mingus, the documentary on the great jazz bassist Charles Mingus from his apartment on the Lower East Side, and the 1954 version of St. Louis Blues featuring Nat "King" Cole as W.C. Handy and also starring Cab Calloway, Duke Ellington, Louis Armstrong and Bucky Pizzarelli.

Two of the featured performers are also featured in the film as well, the two being Peter Guff and Fred "DeHo" man, while R&D Review and Rock 'N Roll Review, both filmed at the Apollo, featured Joe Turner, Dinah Washington, Duke Ellington, and The Trollers, among more than 30 others. The film, which is being produced by Noble Steele, was produced by Boarding House Blues, which features Moms Mabley and Bull Moose Jackson. The series has even managed to unearth some rather famous with a musical touch, among them Two Gun from Harlem featuring singer Herb Jeffreys, and The Kid From Gower Ghetto, with Spade Cooley. The gallery is located at 180 Franklin St. in New York.
WEA U.K. Indie Promoter Fired After Chart ‘Hyping’ Activities Discovered
by Paul Bridge

LONDON — After only a short time as managing director of WEA U.K., Charles Levison found himself in the unenviable position of having to implement a con- travention of the British Phonographic Indus- try (BPI) Code of Conduct by a freelance promoter working with WEA. Since the revocation of the last year’s Cash Box, Nov. 8, 1980), the attitude of the U.K. industry has changed substantially; and in any way this company should have acted in the manner alleged and I am taking appropriate action to avoid any further investi- gations. The evidence has now been passed to the U.K. police for them to decide if any further ac- tion is necessary.

“Because of the vigilance of BMRB, the effect on chart placing has been minimal,” said WEA director general John Denison from WEA, it has agreed to pay the 10,000 pound cost of the investigation in the inter- ests of stamping out further contravention of the BPI Code of Conduct. The evidence has now been passed to the U.K. police for them to decide if any further ac- tion is necessary.

“Looking to the future, the BMRB/WPRP in- vestigators will, as a result of these latest find- ings, be making regular random yet detailed spot-checks on sales diary entries.”

INTERNATIONAL DATELINE

Australia

MELBOURNE — Marc Hunter, former lead singer with chart-topping New Zealand group Dragon in the mid-to-late ’70s, has resurrected to sign a solo contract with PolyGram Records. Hunter, who recently released a solo album shortly after Dragon split, will release a single, probably in April, as the follow-up to his album. Hunter was one of the most volatile and charismatic rock singers in Australia during Dragon’s reign, which saw the group tour America once af- ter the string of local hits. — “April Sun In Cuba,” “This Time,” “Get That Jive,” and “Are You Old Enough” from their album “Sunshine.” — “Running Free” and “Zambesi.”

Marc’s brother, Todd, Dragon’s bass player, is now a member of Sydney program X-1-Aces, and recently scored a minor hit in Sydney with recently recorded single “War Three” on their own Axle Records label.

Little River Band is locked in for a U.S. tour in April and plans to release a studio album — being produced by George Martin for Air Studios in London, around August. Also on the LRB itinerary are concerts in Europe and Japan. Mean- time, the group’s manager, Glenn Wheatley, left the country long enough to check out the band record EP and Cetea called its Disco 4.

Claudio Fabi left his place of A&R management for PolyGram. He will now produce for the label singer Alberto Fortis and Enzo Malepasso and will head a new label distributed by PolyGram. He will be replaced in A&R by Tiziano Tidaldi. Decca announced a new classical medium-priced line called Reference. The series includes several from the German label Das Alte Werk.

Organizer Marco Accorante announced the 15th edition of the New Talent Festival of Castellana Grotte. The contest will take place from June 4-6.

After the success obtained with his jazz series (with booklet included) sold through magazine kiosks, publisher Armando Curlo began a new series dedicated to the history of rock. Among the artists covered are Bill Haley, the Rolling Stones and others. A new festival of the Neapolitan song will take place in Naples on May 3-5.

Organized by the local Association of the Record Producers, 30 artists will attend the event.

marlo de luigi

Japan

 TOKYO — According to Japan Phonograph Record Assn. (JPPRA), president Takami Shobohit, the total sales of records in this country in February totalled 13 million units, nine percent and 14% sales up, respectively, from the prior month and the same month of the previous year.

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s
1. Animals — Adam And The Ants — CBS
2. Counting The Beat — The Swingers — Mushroom
3. To — Shena Easton — EMI
4. Girls Can Get It — Dr. Hook — Mercury
5. Elephant — John Lennon — Geffen
6. Rapunzel — Bowtie — Chrysalis
7. The Wild Colonial Boy — Dr. Hook — Mercury
8. A Man And A Woman — Max Bygraves — CBS
9. Que Sera Mi Vida — Gibson Brothers — RCA
10. Sun Is Up — Dollar Parition — RCA

TOP TEN LPs
1. Greatest Hits — Dr. Hook — Capitol
2. Whirligig — The Modern Folk Quartet — EMI
4. Double Fantasy — John Lennon & Yoko Ono — Geffen
5. Back In Black — AC/DC — Albert
6. In Heaven — John Lennon — Elektra
7. Zemietta Mondatta — The Police — A&M
8. Making Waves — Dire Straits — Vertigo
10. In A Diner — Steve Winwood — Island

New Zealand

TOP TEN 45s
1. Fade To Grey — Visage — Polydor
2. Shadowed You Face — Joe Dolio — Music Theatre — Arista
3. Looking For Clues — Robert Palmer — Island
4. When I Was Your Man — Elton John — Polydor
5. Stop The Cavalry — Jona Lewie — Stiff
6. The Captain's Paradise — Supertramp — Atlantic
7. Woman — John Lennon — Geffen
8. Flash — Queen — EMI
9. Yei-Si-Cha — Secret Affair — Strand
10. Midnight Mine — Frank Duval & Orchestra — Telefunken

TOP TEN LPs
1. Die Crosten Erforder — Ernst Mosch — K-tel
2. Double Fantasy — John Lennon & Yoko Ono — Geffen
3. Liebestraume — Leonard Cohen — CBS
4. Flash Gordon — soundtrack/Queen — EMI
5. Visage — Polydor
6. Super Trouper — ABBA — Polydor
7. Face Value — Phil Collins — Atlantic
8. Revanche — Peter Matzky — Metrozone
9. Vier Farben — Maria und Manon Hellige — EMI
10. Zenyatta Mondatta — The Police — A&M

Germany

TOP TEN 45s
1. Gedichte — Die Toten Hosen — EMI
2. Tagebuch einer Frau — Peter Maffay — Electra
3. Die Kulte der Liebe — Nina Hagen — Philips
4. Die Welt ist nicht zu haben — Die Toten Hosen — EMI
5. Sisyphus — The Beatles — EMI
6. Der Wagen — Udo Juckst — Columbia
7. Die Zentrale — Klaus Meine — Hänchen
8. Die Wunder — Udo Jürgens — EMI
9. Der Tod — Udo Jürgens — EMI
10. Der Prinz der Night — Udo Jürgens — EMI

TOP TEN LPs
1. Die Farben der Liebe — Nina Hagen — Electra
2. Tagebuch einer Frau — Peter Maffay — Electra
3. Die Kulte der Liebe — Nina Hagen — Philips
4. Die Welt ist nicht zu haben — Die Toten Hosen — EMI
5. Sisyphus — The Beatles — EMI
6. Der Wagen — Udo Juckst — Columbia
7. Die Zentrale — Klaus Meine — Hänchen
8. Die Wunder — Udo Jürgens — EMI
9. Der Tod — Udo Jürgens — EMI
10. Der Prinz der Night — Udo Jürgens — EMI

Italy

TOP TEN 45s
1. Gloca Jouer — Claudio Cecchetti — Hit Mania
2. Karena Peroni — Beppe Grillo — EMI
3. Maldegg Primavera — Loretta Goggi — WEA
4. Adui — Roberto De Capitano — PolyGram
5. Ancora — Eduardo De Crencenza — Ricordi
6. Amore Dona — Agnelli — PolyGram
7. Woman In Love — Barbarella Streisand — CBS
8. Daniele Togni — CGD
9. Corso Primavera — Riccardo Cocciante — RCA
10. Johnny And Mary — Robert Palmer — Island

TOP TEN LPs
1. Making Days — Dire Straits — Vertigo
2. Supremo '81 — Eucatori Vari — PolyGram
3. Conti — Die Toten Hosen — EMI
4. Pleasure — Steven Schubert — EMI
5. Cerci A Primaiera — Riccardo Cocciante — RCA
6. Dalia — Lucio Dalva — RCA
7. Vito Zenov Zenov — RCA
8. In The Night — Zerolanda
9. Julio Iglesias — CGD
10. Le Mie Strade — Gianni Togni — CGD

Musica e Disci
U.K.'s Buck's Fizz Takes Top Honors
At 26th Eurovision Song Competition

DUBLIN — British vocal quartet Buck's Fizz won the 26th Eurovision Song Contest held in Dublin April 4. More than 100 million viewers throughout Europe watched the contest on television, which was broadcast to 22 nations. Buck's Fizz performed "Making Your Mind Up," which finished fourth points ahead of West Germany's "Johnny Blu," sung by Lena Valaitis of Berlin's "Band of Gold." Jean Gabieul finished third in the running with "Humanahum." Buck's Fizz has just garnered the 1st position in British charts with the RCA released single, and its sales have topped the 250,000 mark. A follow-up to "Making Your Mind Up" and subsequent singles are on the works, and the potenographic, blind.

Ikin Reassures Post At WEA Australia

LONDON — Peter Ikin has left his post as director of marketing for WEA in London to re-join WEA Australia in his former position as marketing director there. After his most recent post at WEA last November at the request of WEA president Nesuhi Ertegun, where he was caretaker capacity pending the appointment of a new marketing director.

Ikin has left WEA U.K., Nesuhi Ertegun stated. "When I started to reorganize WEA U.K. last October, I contacted Peter Ikin at our Australian company and asked him if he would like to come to London for a few months. Ikin is one of the outstanding executives in WEA international, and I needed his expertise then. It was also opportune that major policy changes were being made in our English operation. He has fulfilled his task and is returning to Australia with the best wishes of all the new friends he made in England during his brief stay."

Triumph Settlements on Management Lawsuit

TORONTO — RCA recording group Triumph has reached an out-of-court settlement with Dixon-Propax on a lawsuit brought against its former management. The locally based rock trio, which has garnered gold or platinum awards for its three albums in Canada, is presently handling all of its business affairs out of Toronto offices located at 3811 Mavis Rd., Unit 3, Mississauga, Ontario, Canada L5C 1C7. The telephone number is (416) 279-4000.

I.R.S. Inks With A&M

LONDON — The International Record Syndicate (I.R.S.) has signed a new distribution deal for the U.K. with A&M Records, its distributor in the U.S. I.R.S. releases under the new deal will be albums by the Cramps and Psychotic Sisters and singles by Payola$ and Oingo Boingo.

At the same time, sales revenues of 12.1 billion yen ($57.4 million), were five percent and 16.4 billion yen ($75.0 million) from the previous month and the same month of the last year.

On the other hand, the gross turnover of tape rentals increased by 4.4 percent, five percent and nine percent up respectively over the previous month and the same month of the previous year. Sales revenue for the year was in revenue 7.7 billion yen ($36.7 million), two percent down from the previous month and 16 percent up over the same month of the last year.

Yasuhiro Igashira, ex-chief of planning section of Polydor Records, is expected to establish a new record company with capital investment of 150-200 million yen ($750,000-$1 million). The first release shall appear on the market in July this year.

Through the change of the structure of the company, Toshiba/EMI has established new planning and publication department. By the change, the company is expected to achieve a strengthening of business management and the establishment of an elastic structure to meet diversification of needs of users.

Hiroshi Itsubu, a representative male singer of "The Venue" (owner of the club of this country), has established a record company named New Creek. The new record company will be named after the capital of it 20 million yen ($100,000).

Yasuakyi Tsuchi, president of Tokuma Musical Industries, was named as the president of the company. The first release, "Minato Hitoriluta," was shipped March 25.

United Kingdom

LONDON — Already the owner of The Venue, (recently voted Nightclub of the Year) Heineken International, with its newly formed group of companies, self-styled megalegacization Richard Branson recently bought the Gardens club from its current owner, N.S. Ram. Ram bought the club and spent around three million pounds making it into the nightspot it is today — not least on his list of expenses was the 500,000 pounds it cost him to have International socialist Regner grace the premises with her name and occupy the upper floor. Richard Branson states that he will maintain the club's standing — though he will "even it up a bit" and intends to investigate food prices. When Regner quit her association with the club, its name was known as The Garden. Branson will name the club The Rock Garden, after its most notable feature. The club is situated in the Rainbow Rooms and the Roof Gardens of the ex-Derry and Toms department store in fashionable Kensington. Branson would not comment on the reported million pounds it cost him to acquire the club, but he did say, "I was always too scruffy to get into Regner's, so I bought it."
Cash Box Proudly Presents its Third Annual

Spotlight on Black Music

Issue: May 23, 1981
Advertising Closing: May 10, 1981

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Bally Promotes Keane, Barrett To Corporate Staff

CHICAGO — John A. Britz, executive vice president-technology, of Bally Manufacturing Corp., announced two major promotions to the corporate staff of the Bally corporation.

James B. Barrett, former director of manufacturing for the pinball game and slot machine division, has been named corporate director of manufacturing, with responsibility for all manufacturing operations of the corporation.

Dr. Martin A. Keane, former assistant to the president, has been named corporate director of technology. He will be responsible for coordinating and supervising all engineering programs of the corporation.

Both executives will be based at Bally corporate headquarters at 2640 Belmont Ave., Chicago, and will report to Britz.

"Bally is recognized as the leader in all segments of the industry," commented Britz. "Both Jim Barrett and Dr. Keane have made significant contributions in our successful efforts to achieve this number one position. I am confident that the addition of Dr. Keane and Jim Barrett to our corporate staff will enable us to make even greater progress in developing games with even greater playability and in strengthening our production capability."

Barrett, who has been an executive with Bally for nine years, has been named corporate director of manufacturing and sales.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. BETTE DAISYE EYES KIM CARNES (MCA-91077)
2. STARS ON 45 RECORDS ON 45 (Radio Records/Atlantic-RCA 8010)
3. WHAT ARE WE DOIN' IN A LOVE DOTTIE WEST (Liberty 1404)
4. SINCE I DON'T HAVE HEARTS (Lionel YB-11804)
5. WINNING SANTANA (Columbia 11-50100)
6. BLESSED ARE THE BELEIVERS ANNE MURPHY (Cappit 40987)
7. FIND YOUR WAY BACK JEFFERSON STARSHIP (Grunt/RCA 1-21211)
8. AI NO CORRIDA OUNCY JONES (A&M 32020)
9. I DON'T NEED YOU RUPERT HOLMES (MCA-51092)
10. JESSE'S GIRL RICK SPRINGFIELD (RCA-J12101)

TOP NEW COUNTRY SINGLES

1. ELVIRAE THE RODDIE BOYS (MCA-91040)
2. IN THE GARDEN THE FARMER BROTHERS (Mercury/PolyGram 7504)
3. FRIENDS AND NEIGHBORS (MCA-81090)
4. WHAT ARE WE DOIN' IN A LOVE DOTTIE WEST (Liberty 1404)
5. MILLION OLD GOODYBESSEL TILLIS (Brent 47-118)
6. BUT YOU KNOW I LOVE YOU OLDY PARTON (RCA FB-1200)
7. I WANT YOU TONIGHT CHERRY MAJESTIC (Epic 19-01032)
8. WHISPER LACY J. DALTON (Columbia 11-50106)
9. SURROUND ME WITH LOVE CHARLIE MCCLAIN (Epic 19-01045)
10. MY WOMAN LOVES THE DEVIL OUT OF MEMO MANDY (Columbia 11-02009)

TOP NEW B/C SINGLES

1. WHAT CHA' GONNA DO FOR MECHAKA KHAN (Warner Bros. WBS 49692)
2. YEARNING FOR YOUR LOVEGABE BAND (Mercury/PolyGram 75017)
3. BAD COMPANY YULLAND (Atlantic-RCA 32010)
4. WHAT ARE WE DOIN' IN A LOVE DOTTIE WEST (Liberty 1404)
5. PARADISE CHANCE (RCA Atlantic 3809)
6. SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01032)
7. REACTION SATISFACTION SUN (Cappit 49681)
8. CAN YOU FEEL ITMARTIN JONES (Epic 19-01032)
9. SUPERLOVESYY (Definitive/RCA 37128)
10. THE ELECTRIC SPANKING OF BABY BONES/FUNKADELIC (Warner Bros. WBS 49687)

TOP NEW A/C SINGLES

1. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-50104)
2. I FOUND EMOTIONALITY R.E.M./J.G. SHEPPARD (Warner Bros. WBS 49630)
3. SUPERTROPER ABBA (Ariadic 3600)
4. I LOVE YOU CLIMAX BLUES BAND (Warner Bros. WBS 49669)
5. I DON'T NEED YOU RUPERT HOLMES (MCA-51092)

BALLY/NAMCO MEETING — Principal officers of Bally Manufacturing Corp. recently visited the Namco Limited headquarters in Tokyo for a series of talks dealing with future license agreements between the two companies and market trends in general. The problem of controlling unlawful copying was also discussed at length. Hide Nakajima, Namco's director of international marketing, noted that the meeting accomplished a good deal towards settling differences of opinion and building an even stronger relationship between the two companies. Pictured are (1 to r): Manabe (Namco); Dave Marosdik (Midway); Bally president Robert Mullane; Namco president Masaya Nakamura; John Britz (Bally); Hide Nakajima (Namco); Stan Jarocki (Midway); and Mr. Dava (Namco).

Rock-Ola/New Way Sales Celebrate 20 Years Of Exclusive Association

CHICAGO — Rock-Ola Manufacturing Corp. and New Way Sales of Canada are approaching their 20th year of exclusive association. New Way Sales Company in Rexdale, under the leadership of the Janda family, has been the exclusive Rock-Ola music distributor for the Province of Ontario. "It is with extreme pride that we point to a factory/distributor relationship which will soon be 20 years old," commented Rock-Ola's Hugh Gorman.

Starting in the early 1960s with Jerry Janda, Sr., then-head of New-Way, the long association between the two companies has proven that "the traditional principle of exclusive phonograph distribution marketing is still the key to success in the sale of coin-operated music equipment," according to Gorman.

Following the death of Janda, Sr., an industry leader who contributed immensely to the coin-operated field, New-Way continues to flourish under the capable and youthful leadership of his three sons, Jerry, Jr., Paul and Peter, and the highly knowledgeable coin machine veteran Bill Rosenfield. Gorman noted that the Canadian distributor will also represent Rock-Ola exclusively for video games in the Province of Ontario.

Rosenfield commented, "Rock-Ola phonographs are firmly entrenched in the Canadian market as a result of high income generating features and service free engineering design which contribute to (continued on page 36)

CRT Reconsiders Jukebox Location List Regulation

CHICAGO — In a major breakthrough for the AMOA, the Copyright Royalty Tribunal (CRT) has proposed to delete the regulation in copyright law that requires the record label to be listed on the jukebox locations.

This announcement by the CRT comes in the wake of the recent U.S. Supreme Court denial (Cash Box, April 4) of AMOA's petition for the removal of the location list regulation of the copyright law and casts a ray of hope that a favorable outcome might still be possible.

Under the timetable established by the CRT, AMOA must submit its brief to the Tribunal on or before May 16, 1981 and furnish reply comments by May 26, in preparation for the setting of a hearing date.

"We are optimistic," said AMOA executive vice president Leo Dorsie. "This decision by CRT indicates that they are willing to at least reconsider a prior regulation.

AMOA has vigorously opposed the location list regulation of the 1978 copyright law and has sought legal action in Washington, including a petition to the Supreme Court. Despite a number of setbacks, the association has persisted in its efforts and is encouraged by CRT's agreement to reconsider the issue for deletion of the location list regulation.

It was reported by chairman Clarence L. James of the Tribunal that since the requirement has been in effect and lists have been submitted by complying operators, there have been no requests for this information from any of the performing societies. This could be a contributing factor to the CRT decision.

Zorinsky Noted Distrib, Dead At 76

CHICAGO — Hyml Zorinsky, president and founder of H. Z. Vending and Sales in Omaha, Neb., died on April 6 at the age of 76. He had been in semi-retirement for the past couple of years but, despite a terminal illness, was still active in the business.

Zorinsky's 41-year tenure in the coin machine industry began as an operator of peanut machines. He ultimately went into manufacturing and distributing and established H. Z. Vending (continued on page 36)
Stern Releases New ‘Scramble’ Video With Synchronized Sound Effects

CHICAGO — "Scramble," the latest upright video game from Stern Electronics, Inc., has been scheduled for distribution in late April. The new model explores with non-stop play action and synchronized sound effects and will accommodate one or two players. It has already proven popular in local test markets, according to the firm.

Scramble is an exciting air combat game, the object being for the player to navigate his aircraft through enemy territory and successfully penetrate five Scramble defense systems; then reach and destroy the enemy base.

Play Action

In the play process, the player utilizes a joystick control to maneuver the aircraft up and down, as well as accelerate and decelerate the speed, and the Laser and “punch” buttons to destroy the blowers. Extra fuel is awarded for destroying the enemy fuel tanks and the player can receive additional aircraft at designated score values. For added challenge, the level of difficulty increases after penetration of each defense system.

‘Scramble’

Scramble will be available through factory distributors and further information may be obtained by contacting Stern Electronics at 1725 W. Diversy, Chicago, Ill. 60614.

Tina Zucchi

Zucchi, Turley Named At Universal

SANTA CLARA, Calif. — Tina Zucchi has been promoted to sales administrator at Universal U.S.A. She has been with the company since Universal opened its facilities in Santa Clara and was formerly responsible for in-house administrative duties.

In her new position Zucchi will be responsible for customer parts, equipment order processing and expediting as well as the many administrative functions that are involved in the daily sales department. She will also handle incoming sales calls when sales manager Hal Watner is unavailable.

Tina is a very intelligent person who has a good understanding of our industry and has adapted quite well to the customer demands of our local office. She started in her new position she has effectively improved our customer service.

Bally Promotes Two

(continued from page 37)

director of manufacturing for the pinball and slot machine divisions. Before joining Bally he was an industrial engineer with the General Electric Corporation. He received his degree in electrical engineering from the Industrial Engineering College in Chicago where he served as an instructor.

Dr. Keans served as vice president of Midway Manufacturing Company, a wholly-owned subsidiary of Bally, and for the past year was assistant director of technology for Bally. He will report to Regional President John H. Rice; seven grandchildren and a great-grandson.

Rock-Ola, New Way

(continued from page 37)

profitable operation. Because of these important factors and our own personal efforts, operators in our area are well oriented to the Rock-Ola line of phonographs." Hugh Gorman added. "Despite reports to the contrary, New Way Sales continues to provide the Rock-Ola factory with exclusive distribution for Rock-Ola phonographs. Also, New Way Sales has been appointed exclusive Rock-Ola video game distributor.

Doug Turley

Effective Troubleshooter

In making the announcement Watner said, "Doug has proven to be quite effective in dealing with customers in trouble-shooting via phone and in person. His technical expertise has been a great step in improving our service time with customer problems. Doug will be supervising the customer technical service department and is adding on more techs to insure a 24 hour turnaround on service." Turley is available to customers through the Universal toll free line, (800) 538-7548.

Accessory Legs

Now Available For Midway Tables

CHICAGO — A set of durably constructed metal legs has been designed for use with Midway video games in cocktail table models. The set of four legs are available as an accessory to raise the 'slim-down' version of games to a height of 38 inches for upright play.

Easy to install, the legs fit into the same threaded holes at the bottom of the unit that are also used for the levelers of these models. As noted by Midway, these legs are stouter in appearance and have the practical function of enabling simpler cleaning under the table. While they are ideal for use in game rooms, the accessory legs are particularly effective in lounges where operators and location owners encourage play action and deter patrons from using cocktail tables for seating areas.

Rock-Ola video game with accessory legs feature.
CHICAGO CHATTER

Midway Mfg. Co.'s vice president of marketing Stan Jarocki advised that at the recently held FAVA Florida state convention March 26-29 action had to be taken against a company which had a product on the exhibit floor that infringed on the "Pac-Man" copyright. The product was moved out of our request," Jarocki told us, "and with the cooperation of the exhibitor." Yet another instance of this persistent "copiers" problem, which the manufacturers are obviously steadfast in their efforts to put a stop to. As Jarocki further noted, Midway has been in Canada on Pac-Man, Rally-X and Galaxian infringements. "We are continuing our actions against the known copiers with various litigations in at least three federal district courts," he said — adding that "as long as there are copiers, there will be legal action taken by Midway.

... On the subject of the big three — "Pac-Man," "Gort" and "Rally-X" — the video hits are in full production at the Midway factory, in a total of nine configurations — upright, cocktail and mini-ymate. Needless to say, Midway has expanded production to accommodate the tremendous demand for these models.

With the announcement of the upcoming "Zarzor" video game from Taito America, Model has been testing out extremely well, according to sales manager Mike Von Knellen, and should be a big seller. It has a space theme and a few added attractions that must be experienced to be appreciated. "Definitely a player's game," the recently debuted "Crazy Climber" video is another hot item for Taito America — which Mike feels will be in production for quite awhile. Both models will be available in cocktail and Trimline cabinets as well as standard upright, of course.

BALLY'S DIRECTOR OF MARKETING SERVICES Bernie Powers and Midway's service manager Andy Ducey are hard at work on final details for the factories' Service Managers Seminar (Cash Box, April 1) which is set for May 18-20 at the Holiday Inn in Reno, Nev. This is a first-time coin-op event, open exclusively to Bally-Midway dealers and, at this point, about 30 have already signed up for it. Among guest speakers who'll be participating in the program are Katie Lawson, parts manager at Advance Automatic Sales (San Francisco) who will focus on data processing aspects of inventory control and order entry system for a distributor's parts dept.; and Jim Sneed of Kurz Kasch, who'll display and demonstrate KK's new signature analyzer (which is a sophisticated new test system). Other guests will be announced later. Powers is also planning some special activities for the spouses of seminar attendees.

EMPIRE DIST. president Jerry Marcus and marketing chief John Neville, along with all of Empire's branch managers, were in attendance at the big Atari meeting in Pebble Beach, March 24-25, and the event drew an exceptional turnout, both from the U.S. and abroad, and the program was very well presented and most enlightening, in terms of the company's present and future products and plans. He also mentioned that the recently debuted "Asteroids Deluxe," which has been garnering "superb" income reports on test — and at this point appears to be an even bigger earner than its illustrious predecessor. Atari's "Battlezone" is also continuing its consistency as one of the top three in game rooms, he added. Also in the video department, Empire just can't seem to get enough of the Midway trio — "Pac-Man," "Rally-X" and "Gort" to satisfy present demands. Moving right along, there's a very potent, new pin on test which is currently ranking number one in game room and street location testing — and far surpassing even the toughest competition. It's Bally's "Eight Ball Deluxe," a new factory's all-time best seller, but a definite "back to the basics" machine — and this is a key element of its popularity, as Neville sees it. "Eight Ball Deluxe" is a "good pinball game, with good features and a voice track that is clear and explicit in its instructions to the player," he added.

CALIFORNIA CLIPPINGS

Business is moving briskly at C.A. Robinson as operators have begun the mad rush to upgrade locations for summer, but Ira Bettelman took time out from his busy day to run down some of the new games that have recently been shipped to operators. A. "Bally's new Eight Ball Deluxe," says Ira, "doesn't have the glitz of recent machines. But, judging from its prototype, the game is in a class all by itself. About Atari's new "Asteroids Deluxe," he commented that while supplies are still tight for the smash hit, orders are still being taken. Bettelman also handed in Atari's recent distributor meeting (March 29-April 1) and said he drew some favorable response from those in attendance about the newly formed Amusement and Vending Machine Distributor's Assn. He also mentioned that he saw some exciting new product that Atari would be bowing soon. More than 100 distributors from around the globe attended the showing/meeting/sales seminar in Sunnyvale.

INDUSTRY CALENDAR

May 8-9: Ohio Music & Amusement Assn.; annual meeting; Columbus Hilton Inn, Columbus.
May 8-10; Music & Amusement Assn. (N.Y.); annual conv.; Kutsher's Country Club, Monticello, N.Y.
June 4-7: Music Operators of Texas; annual meeting; Houston.
June 5-6; Wisconsin Music Merchants Assn.; annual conv.; Holiday Acres, Rhinelander.
July 24-25; Montana Coin Machine Operators Assn.; annual conv.; Village Red Lion Motor Inn, Missoula.
July 24-26; Amusement & Music Operators of Tennessee; annual conv.; Hyatt Regency; Nashville.

Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; South Carolina & Columbia.
Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Ramada Inn, Charleston.
Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn, South Charleston.
Oct. 6-8; JAA convention, International Trade Center-Harumi bldg., Tokyo, Japan.
Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn, Richmond.
Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel, Chicago.
Oct. 29-Nov. 1; NAMA national convention; McCormick Place, Chicago.

Cash Box/April 25, 1981
CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in italics. Numbers in italics count as one word. Minimum ad accepted $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. No cash on delivery. Print your name, address and phone number on the back of your remittance, as well as the order number of any previous insertions. Letters will not be acknowledged. Insertions must be received by 3 p.m. on day of publication. Classified Ad to be sent to Hollywood publication office by Wednesday, 12 noon, or preceding week to appear in the following week's issue.

SCHOOL FOR GAMES AND MUSIC, one to three week course in video games and computer music. By schematic! CALL'S COLLEGE, P.O. Box 10, Nacoma, Park, Oklahoma 73060; telephone (405) 765-5343.

STUDIO-RECORD the 903 10014. (2).

RECORDS-MUSIC

COLLECTORS, DEALERS VISITING N.Y. CALL: (516) 692-9030; (212) 867-3636. Also at 39 E St., New York City. Dealers, collectors & all are invited to see our world famous collection of 45s, 78s, LPs, and 10" records. We have a very large selection of Rock, Country, and Classical music; all from foreign countries. We do not deal in original jackets. Open 10 a.m. to 9 p.m. Monday through Saturday, 12 noon to 6 p.m. Sunday. Also open on holidays. (212) 475-8553.

FOR SALE: All bands of phonograph records and prerecording audio and video tapes (NICE AND PALE). Also largest selection of creative close-out offers 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only. ALBERT SCHULTZ, INC., 116 West 16th St., New York, N.Y. 10011. Call: ALBRY Tele: 2365 Tele: 2366.

EMPLOYMENT SERVICE


EMPLOYMENT OFFER

Calm Replaces Controversy At 23rd NARM

(continued from page 16)

chosen tape was left empty-handed.

In the session on cassette tape packaging, representatives from Shorewood, AGI and Ivy Hill — the three largest record and tape jacket manufacturers in the U.S. — all agreed that the tape market is booming and that the next step forward would be to "take the product out from under the glass and into the open where the customers can browse through it."

The manufacturers and many of the retailers present all agreed that the recent tests on the 6x4 and 4x9 tape packages were inconclusive. However, because the need for a new style is becoming apparent, all agreed to work together to make sure that the new style is chosen wisely. All concerned were in favor of conducting further tests to settle on one standard cassette package.

Bar Code Savings

Finally, in the session on bar coding, the emphasis was on cost savings. A lead manufacturer of bar coding systems could bring to both retailers and the labels. On the retail side, the panelists said, significant savings in the area of inventory and ordering could be achieved. Although no quantifiable savings could be cited, the systems could be extended to processing returns, as well.

Other highlights of the convention included:

• The announcement of new NARM officers for 1981-82. John Marmaduke of Hastings Books and Records was named president; Harold Okino of Lieberman Enterprises was named executive vice-president of Show Industries, treasurer; and Calvin Simpkin of Simmons' Wholesale/Bad Records, secretary. New NARM board members included by a secret ballot: Stephen Milis; Green Sound; and Wally Keiner of Green Sound.

• Clouds of Joy; and Emmylou Harris perform- ing for the first time in Los Angeles.

• Top-notch entertainment featuring Chuck Mangione (and surprise guest Dizzy Gillespie) on the opening night concert, the Terri Bahamas Band on the 15th annual NARM scholarship foundation dinner; and Peter Allen at the "Gift of Music" awards banquet, encored by Larry Gatlin.

• The announcement that the 24th annual NARM convention would be held March 26-30, 1982, at the Century Plaza Hotel in Los Angeles.

American Song Festival Entries Being Accepted

LOS ANGELES — Entries for Lyric Competition of the American Song Festival are now being accepted. Songwriting Competition are now being ac-
cepted by the American Song Festival, 501 5th Avenue, Suite 403, New York, N.Y. 10017.

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Image Mktg. Moves Up

LOS ANGELES — Image Marketing and Media has moved its offices to 6625 Sunset Blvd., eighth floor, Hollywood, Calif. 90028. The telephone number remains (213) 464-8341.

Caytonys To Distribute RCA Spanish Product

NEW YORK — RCA Records and Caytonys Record Corp. have announced the signing of a licensing agreement that appoints Caytonys as distributor in the U.S. for RCA's Spanish product. This new arrangement is to produce greater penetration of the U.S. and Puerto Rican markets.

Robert Summer, president, RCA Records, commented, "Over the past nine years, our dealings with Caytonys as dis-
tributor of our Spanish language product on RCA's Arca and Carino labels have been most amicable and mutually beneficial. This new arrangement is to produce greater penetration of the U.S. and Puerto Rican markets.

Goody Prosecutor (continued from page 5)

one count of criminalcopyright infringe-
ment—were dropped.

Defense attorneys Kenneth Holmes and Martin Gold have already moved to have the jury instruction stricken by citing insufficient evidence and will be filing briefs to support the motions on April 24. Both attorneys have said that Thomas C. Pratt has not indicated that he even wants to hear arguments at this point. Jacobs noted, "I’ve talked to the U.S. At-
torney about this and we certainly intend to vigorously support the conviction."
Epic Breaks Adam & The Ants Without Help Of Radio Play

Ron McCarrell, vice president of marketing for E/P/A, said that the label intends to keep the low list price in effect longer because the type of shops that the record is selling in buy from one-stops. "By keeping the list at $3.98 we are allowing those smaller shops that buy through a middle man to still offer a competitive price," he said. In addition, McCarrell said that the "narrow" price would help sell the album "until we break down the radio barriers.

"We're intending to hold the price, which normally would change after 100,000 sales, until we take it up to around 200,000," McCarrell stated. Thus far, with the group's No. 1 album, "Wear Your Silly Glasses," launched simultaneously on 150 or so commercial stations, there had been only a handful on this one at the beginning. In terms of the sales figures given out by MCA, the only precedent would be the Psychedelic Furs record last year, which we also doubled from college radio over to AOR.

As an indication of the growing respect at CBS for the college market, it was announced that Adam & The Ants would be doing college media press conferences at five major stops during their current tour. "We will double this in three or four weeks," said Al DiMarino, "but we planned each date so that it would sell out. Obviously, we're concentrating the dates on the coasts because that's where the buzz is, but we didn't want to exclude the Midwest either. What we've done is to make sure that all the dates are in areas that are accessible to the CBS stations.

In addition to CBS employees, Feinigle said that radio people from areas the band will be missing will be brought in for the Ernest Breuer Dies

NEW YORK — Ernest Breuer, composer of "Does You Chewin' Gum Lose Its Flavor On The Bedpost Overnight?" and "Oh, Gee, Oh Gosh, Oh Golly I'm In Love," died on April 3 in Miami, Fla. He was 95.

Breuer, a charter member of ASCAP, was born in Augsburg, Germany on Dec. 26, 1886. He studied music there and emigrated to the U.S. in 1903. For many years, Breuer was active as a pianist in vaudeville.


He is survived by his wife, Edna. Funeral services were held on April 4 in Miami.

Recorded Music TV Ad Spending Decreases In 1980

(continued from page 6)

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Recorded Music TV Ad Spending Decreases In 1980

(continued from page 6)

$1.6 million, and Tee Vee Records $688,000, which decreased its spending the most of any group.

Companies represented last year in the bureau top 14 spending list, such as Warner Communications, Inc., which spent $1.1 million in 1979 on advertising, and MCA which spent $459,000 in 1979, did not spend enough in 1980 to register in the top 14.

Rounding out the top 14 was Walt Disney Productions with $566,700, Lake Shore Marketing with $540,000, down substantially from $1.47 million in 1979; H&R Music Corp., with $498,100, down sharply from $2.07 million in 1979, and Motown Industries, down from $491,800 down from $507,000 in 1979.

Total dollars spent on record and tape TV advertising in 1980 was $50.9 million. The total, according to the bureau, has increased by $2.5 million from 1979. The bureau's adjusted figure for 1979 was $86.5 million.

The bureau's figures are based on data from broadcast advertising reports and record company communications (FCF) reports of the FCC surveys of the top 75 markets in the U.S.

According to Betsey Reynolds, research analyst for the bureau, "the broadcast advertising reports and FCF figures have been used to produce more accurate measurements of advertising and spending.
<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On 4/18 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>34 ZEBO!</td>
<td>SANTANA</td>
<td>Columbia FC</td>
<td>58</td>
</tr>
<tr>
<td>35 B.L.T.</td>
<td>ROVER TROVER WITH JACK BRUCE and BILL LORON (Crysalis CHE 1324)</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>36 RADIOACTIVE</td>
<td>FAT TRAXXER (Polydor/Polygram PD-1-6313)</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>37 IMAGINATION</td>
<td>THE SPANDRYS (Solar/RCA BIZL 1-3707)</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>38 CELEBRATE</td>
<td>HOOL &amp; THE GANS (De-Lite/Polygram DE-9518)</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>39 HOTTER THAN JULY</td>
<td>STEVE WENDER (Tamla/Motown TB-3731)</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>40 VOICES</td>
<td>DARN, HALL &amp; JOHN GATES (RCA ADL 1-3646)</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>41 THREE FOR LOVE</td>
<td>OSMAR &amp; MARSH (Polydor/RCA BIZL 1-3707)</td>
<td>42</td>
<td></td>
</tr>
<tr>
<td>42 POINT OF ENTRY</td>
<td>JUDAS PRIEST (Columbia FC 37052)</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>43 MAGIC</td>
<td>TOM BROVINE (GRP/Arista 5503)</td>
<td>41</td>
<td></td>
</tr>
<tr>
<td>44 SHEENA EASTON</td>
<td>(EMI-America ST-17049)</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>45 CONCERTS FOR THE PEOPLE OF KAMPUCHEA</td>
<td>VARIOUS ARTISTS (Atlantic SD 2-7001)</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td>46 EVANGELINE</td>
<td>EMMYLOU HARRIS (Warner Bros. BSK 3596)</td>
<td>36</td>
<td></td>
</tr>
<tr>
<td>47 DIFFICULT TO CURE</td>
<td>RANDOLPH (Polydor/Polygram PD-1-6316)</td>
<td>48</td>
<td></td>
</tr>
<tr>
<td>48 JUICE</td>
<td>JUICE WINTER (Capitol ST-12-196)</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>49 THE TORN OF A FRIENDLY CARD</td>
<td>THE ALAN PARSONS PROJECT (Atlantic AL-8018)</td>
<td>44</td>
<td></td>
</tr>
<tr>
<td>50 HORIZON</td>
<td>EDDIE RABBITT (Electric B-274)</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>51 9 TO 5 AND ODD JOBS</td>
<td>DONOVAN (RCA AAL 3852)</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>52 EXTENDED PLAY</td>
<td>BILLY JOE WATSON (Sire MINI 5503)</td>
<td>77</td>
<td></td>
</tr>
<tr>
<td>53 GREATEST HITS</td>
<td>ROY NICOL (RCA AML 1-3277)</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>54 FANTASTIC VOYAGE</td>
<td>LAKESIDE (Sire/RCA BKL 1-3730)</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>55 RADIANT</td>
<td>ATLANTIC STARR (A&amp;M SP-4553)</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>56 SUPER TROOPER</td>
<td>IRON (Atlantic SD 16203)</td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>57 LEATHER AND LACE</td>
<td>WAYLON &amp; JESSE (RCA AAL 1-3931)</td>
<td>60</td>
<td></td>
</tr>
<tr>
<td>58 INTENSITIES IN 10 CITIES</td>
<td>TED NUGENT (Epic EP-3096)</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td>59 MODERN TIMES</td>
<td>JEFFERSON STARSHIP (Grunt/RCA BKL 1-3848)</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>60 ANNE MURRAY'S GREATEST HITS</td>
<td>(Capitol SOO-12110)</td>
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<td>DONOVAN (Columbia FC 37052)</td>
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<td>GARLAND JEFFREY (Epic JE 36893)</td>
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<td>CAROLYN HINES (Virgin/Virage VUL 7701)</td>
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<td>KLEENE (Atlantic SD 2-7001)</td>
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<td>JOHN RUFUS (MCA-5139)</td>
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<td>74 SONG OF THE WILD FRONTIER</td>
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<td>BERNARD WRIGHT (GRP/Arista 5011)</td>
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<td>95 99 BACK ON THE STREETS</td>
<td>(Columbia MCA-3179)</td>
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</table>
Following her number one debut single MORNING TRAIN, we are proud to announce the release of Sheena Easton's MODERN GIRL, the new single from the album...

Sheena Easton

Produced by Christopher Neil

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