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2. Video tunes into music
   - Top-quality video equipment available to MIDEM participants:
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4. Consolidate today and prepare for tomorrow: round tables
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   - A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.

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    - Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

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EDITORIAL  What's Going On?

One of the biggest disappointments of the past few weeks has been the total lack of visible support for the institutional advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM). In a time of declining unit sales, shifting demographics, a radio industry besieged by its own problems and a seemingly endless procession of home tapers, pirates, bootleggers and counterfeits, it is obvious that the music industry must look seriously at its options for the future.

Coup the above-mentioned factors with rising prices throughout the industry and inflation, recession and a higher cost of living throughout society in general, and it becomes clear that the music industry as a whole is at a critical crossroads. While music is not yet in the position of competing with bread & butter in the family budget, it is also no longer a frivolous purchase. Music, in other words, must reposition itself in a current of shifting markets.

If it wants, the music industry can continue along its present path — individual labels running wildly in their own directions in pursuit of their own goals. Or, the music industry can band together to promote itself. The NARM proposal — which has been designed to help the entire industry — is one intelligent, well-thought-out step in this direction.

The NARM proposal only reiterates what each label's own market research studies have already shown — the traditional record markets are too small and too poor to support the constant flow of music. The teenager and the young adult simply cannot support the industry.

It is now up to the majors — CBS, WEA, PolyGram, ECA, Capitol/EMI America/Liberty and MCA. Once one of these industry leaders steps forward for the good of the entire industry, the battle will have been won. The involvement of a major would lend credibility to the effort — it would say that one of those that makes the most from this industry is willing to invest in the future of the industry.

It always takes courage and commitment to be the first — but in this case, isn't it worth it?
CASH BOX NEWS

WEA Revises Tape Return Policy, Bows Discount Program
by Richard Imamura

LOS ANGELES — Responding to “an alarming increase in return percentages of 8-tracks,” WEA Corp. has instituted revised policies designed to stabilize the situation. Effective last week, it doubled its returns “credit” and “charge” rates, and at the same time, unveiled a special 33 1/3% discount program for selected 8-track titles.

In addition, to enhance the sales of its cassettes, WEA also announced that it will begin a mailing handling incentive for retailers who openly display cassettes in their stores. The incentive, in the form of a discount of approximately two percent, will begin early in 1982.

We have experienced an alarming increase in return percentages of 8-tracks,” said a WEA spokesman. “We’ve found that many buyers are still using outdated and obsolete buying methods. All we are really trying to do is provide an incentive to buy more intelligently by rewarding those who do and punishing those who don’t.”

Under the new policy, the returns charge will be 3.6% for retailers and 4.4% for wholesalers, up from the previous credit rates of 1.8% and 2.2%, respectively. In addition, the new charge rate has doubled to 20% from 10%.

Returns credit for combined wholesale-retail returns must be based on percentage assessments derived from involvement in both sectors (i.e. 60% wholesaler, 40% retail, for example).

New Policy

Under the overall WEA Corp. returns policy, the returns charge (20%) is applied to the dollar value of the returns to get a figure that is then subtracted from a figure obtained by multiplying the dollar value of the inventory by 10.14.

One On One: Key Element At NARM Rack Meet
by Marc Cetera

LOS ANGELES — The most important confrontation at the 1981 NARM Rack Jobber Conference was held Oct. 21-23 at The Registry Hotel in Scottsdale, Ariz. It is the “one on one” session between the rack jobber and the manufacturer, according to NARM president Joe Cohen.

The meeting, geared at solidifying the three-way relationship of the rack jobber, manufacturer and mass merchandised account will feature talks on how changing demographics are influencing chain store expansion and how the new market research data relates to the role of the mass merchandiser. An additional business session will highlight “customers” to the industry — the combination of successful marketing and merchandising approaches by rack jobbers and their accounts.

However, Cohen maintains that the conference’s theme, “Our Future Growth Together” (Cash Box, Sept. 19), is centered on a continued push for better lines of communication between the rack jobber and the manufacturer.

Based on the first rack session in San Diego, we’ve found that the main ingredient of this meeting is the “one on one” session,” explains Cohen. “It’s not so much for the big rack jobbers like Handelman and Hahn, but more for the regional rack jobber who doesn’t often get to sit down with the manufacturer.”

Digital Music Company Bows First Home Taping Service
by Fred Goodman

NEW YORK — The Digital Music Company of Washington, D.C. last week unveiled plans for the first home listening and licen-
sing service. For a $35 monthly fee, customers will be able to purchase, download and record music transmissions from Los Angeles via satellite and through cable systems into subscribers’ homes.

In operation will be what is believed to be the first five commercially uninterrupted specialty channels featuring 600 hours of music per month, a preview channel and two additional channels for sales and recordings. Through the sales and recording channels, subscribers will be able to purchase and make authorized recordings of complete albums.

During a formal industry presentation, and in a prior interview with Cash Box, Digital Music Company president William von Meister outlined how the system would be marketed to its largest audience, and how it is expected to affect the record industry.

Monthly Fee

Cable TV subscribers will purchase the service from cable operators for a monthly service fee of $6.95-9.95, including rental of a decoder unit. That fee will cover all listening and preview channels as well as purchase capabilities for home taping. A monthly program guide will list the times when a particular title is available for taping as well as its price, and subscribers will be able to record it simply by calling a central computer. Titles can be ordered weeks in advance, and the home decoder will automatically turn on the subscriber’s tape recorder.

According to von Meister, the recording fee for current and hit product will be “around $5,” while out-of-print and catalog titles will be priced between $2 and $5 apiece.

Retail Singles Prices Rise; Album Sale And Shelf Prices Remain Constant
by Michael Glyn

LOS ANGELES — Shelf prices for most midline, frontline and new release LP product remained relatively stable in the opening weeks of the fourth quarter, compared to prior quarters. However, calls for record counterfeiting and piracy continue, as well.

Most representatives of the 22 retail chains contacted indicated that single prices had been raised to bring the 7" configuration into line with midline albums, capitalize on its current popularity and stem possible erosion of the LP market.

While sale and shelf prices on average for $5.98 mid-priced product remained fairly even with last quarter’s figures, some retailers pointed out that they had begun to institute variable pricing on certain products. Pittsburgh-based National Record Mart’s George Balicki said his chain now has a three-tier shelf price structure for $5.98 list product, with a low of $3.99 and a middle price of $4.99; while Buffalo-based Cavages’ John Grandini noted that his chain has a low sale price of $4.99.

One retailer calls for record counterfeiting to receive a $10,000 fine and/or a one year incarceration for first offense and two years for a second transgression.

Counterfeiting and pirates are arrested for illegal distribution of more than 1,000 albums, or 63 copies of a film, or $95,000 in fines. First offenders dis-tributing between 100-999 counterfeit discs or from eight to 64 films could be punished up to two years in prison and/or $25,000. Small scale pirates and counterfeiting would be punished by one year imprisonment or a fine of $25,000.

Existing laws call for record counterfeiting to receive a $10,000 fine and/or a one year incarceration for first offense and two years for a second transgression.

Music awards over the last two years.

Recipient singer also was voted Female Vocalist of the Year, taking four CMA awards over the last two years.

Episcopal recording artist George Jones took the Male Vocalist of the Year honors; while his rendition of “I Was Country When Country Wasn’t Cool” today, written by Bobby Braddock and Curly Putman, qualified for the awards because the album on which it was recorded: “A Man’s Work,” has been shipped during the eligibility period for the 1981 competition.

It was also a big year for Alabama, who has been on the scene for barely more than two years. The quartet — comprised of from Parsons, was named in five categories and took Vocal Group of the Year.

House Subcommittee Approves Stiff Penalties For Film, Disc Pirates

LOS ANGELES — A House Judiciary subcommittee last week gave unanimous approval to a measure calling for stiffer penalties against record and film counterfeitiors and pirates. The legislation calls for fines up to $250,000 and/or five years in jail for counterfeiting or pirating film or records.

The bill, H.R. 3530 by Rep. Barney Frank (D-Mass.), states that whoever knowingly traffics in a counterfeit label affixed or designed to be affixed to a phonorecord or a copy of a motion picture shall be fined no more than $250,000, five years or both. The bill makes large scale piracy a felony for a first offense and creates three tiers of penalties for copyright violations.

Counterfeiters and pirates arrested for illegal distribution of more than 1,000 albums, or 63 copies of a film, could be liable for five years imprisonment and/or $250,000 in fines. First offenders dis-

Before purchasing a title, subscribers will be able to hear selections from the LP on the preview channel. “Many of the previews will include interviews with the artist and comments from previews of the LP,” said von Meister. “The five listening channels will each feature a different format: rock, country, pop/easy listening, jazz/ritual and blues and classical/opera. In discussing this programming breakdown, von Meister said that he expects demographics for the Home Music Store to differ, significantly, from those for the record buying public.

“The C.A. Neilson Company did a nationwide survey for us,” he said, “and we discovered that our demographics are likely to be substantially different than those for current record buyers.”

“We have installed an automated system in the telephone’s answering machine,” said von Meister.

Before Meister emphasized that convenience is one of the service’s key selling points: "I have a nice record collection," he said. "But I work and it’s hard for me to get out and buy a record; when I do, it’s usually just on a whim."
CBS, WCI Music Units Post Mixed Third Quarter Results

CBS Records Group Posts Higher 3rd Qtr. Revenues And Profits

NEW YORK — CBS Inc. reported a lower third quarter net income of $54.3 million, or $.95 a share, on increased revenues of $995.1 million. This compares with net income of $55.7 million, or $.62 a share, on revenues of $951.1 million in the similar quarter a year ago. The earnings decline was attributed to foreign currency exchange losses announced in December. Profits for the CBS/Network/Records/CBS/Network Publishing/CBS/Records/CBS/Publishing Group rose during the quarter, while the CBS/Columbia Group experienced a smaller loss due to weak consumer spending on musical instruments.

The profit increase in the CBS/Network/Records Group was achieved despite the effect of currency exchange losses on its operations, which is CBS’s largest area of international business activity.

Revenues for the CBS/Network/Records Group rose one percent, with the increase in domestic record revenues more than offsetting a continuing planned reduction in sales for the Columbia House Division. That reduction is due to the elimination of low-margin sales in Columbia House’s record and tape club operation, and the absence of a number of businesses in the hobby/craft and continuity book fields which have been discontinued or sold.

Revenues for international operations also declined slightly in the quarter.

NARM Intensifies Institutional Ad Push

LOS ANGELES — Following up on its call for a multi-million dollar institutional advertising campaign to push the “Gift of Music” campaign, the National Assn. of Recording Merchandisers (NARM) last week sent out formal proposals to all major manufacturers outlining the program. A formal recap of the proposal made at the September meeting of the NARM Retailers Advisory Committee (Cash Box, Sept. 19), the document was designed to familiarize industry leaders with the details of the program before nuts-and-bolts meetings with NARM officials.

“Many in the industry have voiced strong interest in the proposal since the Retailers Advisory Committee (La Costa) meeting,” said Joe Cohen, NARM executive vice president. “CBS/FM expressed an interest in having a document to study the proposal thoroughly. That is why we wanted to put out a document like this.”

In essence, the NARM proposal calls for a national institutional advertising campaign on behalf of the music industry.

FRIEDMAN BUILDING CHRISTENED — Once everyone was settled into the new Joel M. Friedman Building — the new headquarters of the WEA Corp. — an open house was held Oct. 6. To show off to the press. Among those present at the inaugural and enjoyable fête were (l-r): Henry Droz, president, WEA Corp.; Bob Rolontz, vice president, WCI; Phil Rose, vice president, WEA International; and Richard Imamura, Cash Box managing editor.

WCI Posts Record Quarter, But Music Income Declines

NEW YORK — While Warner Communications Inc. (WCI) has reported record third quarter revenues, net income and earnings per share, the recorded music and music publishing arm of WCI reported a modest decrease in operating income, reflecting slightly lower domestic and foreign revenues.

Third quarter operating revenues for recorded music operations were up $187,653,000, down from $199,761,000 during last year’s third quarter. Operating income dropped to $18,304,000 from last year’s figure of $17,251,000 during the same period.

However, thus far this year figures for both operating revenues and income are up over the first nine months’ figures from last year. Operating revenues for the first three quarters of this year were $596,765,000, up over last year’s $538,146,000 during the same period. Operating income is $52,388,000 this year, as opposed to $48,222,000 during last year’s first three quarters.

Revenues, net income and earnings per share were all the highest for any quarter in WCI’s history (excluding the gain on the sale of 50% of cable operations in the fourth quarter of 1979.) Third quarter revenues were reported at $872,285,000, compared to last year’s total of $527,673,000. Net income was reported at $25,297,000, compared to last year’s net income of $13,788,000.

(continued on page 36)

NETWORK OPENS — Al Coury (c) recently formed Network Records was pacted with Elektra/Asylum Records for all of 1981. Coury will serve as president of the label, which is set to release product by Irie Cara and Del Shannon later in October. Pictured with Coury are Mel Posner (l), vice chairman, E/A, and Vic Faraci, executive vice president/director of marketing, E/A.

Coury’s Network Label Pacts With Elektra/Asylum

by Michael Martinez

LOS ANGELES — Endings weeks of speculation, the formation of Al Coury’s Network Records and the label’s long-term agreement with Elektra/Asylum Records was officially announced last week in a joint statement by Coury, Joe Smith, chairman of E/A, and E/A vice chairman Mel Posner.

The Network pact calls for Coury, who will serve as president of the label, to release five albums and several singles exclusive to the network label under the corporate umbrella.

The deal is for ‘Anyone Can See’ by Irie Cara whose debut Network LP will be released in early 1981. The first album due from the company is Del Shannon’s ‘Drop Down And Get Me,’ which was produced by Tom Petty.

The album is being rush released on the E/A label with subsequent pressings released on the Network label.

Another act that Network is closings negotiations is Del Shannon, who recently got a deal. All of the initial signings are former RSO acts, a label where Coury has served as president the past two years.

Coury has not completely sever his relationship with the Robert Stigwood label.

Sam Goody Case Moves Toward Appeals Court

dbv Dave Schulps

NEW YORK — The Sam Goody counterfeiting case continued to move toward its late-November hearing date before the U.S. Court of Appeals for the Second Circuit, with the government filing its formal argument for reinstating the overturned convictions of Sam Goody, Inc. and Goody vice president Sam Stolton Oct. 14.

Because the case is now under the jurisdiction of the Appeals Court, Federal District Court Judge Thomas C. Platt, whose rulings in the case are currently being appealed, said that he was not empowered to rule on a defense motion to drop outstanding indictments against Goody, Inc. and Stolton due to allegedly prejudicial publicity surrounding the trial.

Platt’s refusal to rule came at an Oct. 9 hearing, called as a result of the motion filed Sept. 17 by attorneys for Goody, Inc. and Stolton on the heels of a Sept. 8 New York Post article that charged Judge Platt with sabotaging the prosecution’s efforts during the trial (Cash Box, Sept. 19). The defense’s brief supporting its motion to

(continued on page 11)

Sam Goody Counterfeiting Case

CASH BOX

Not since Jimi Hendrix has a young, gifted and black performer grabbed the rock world’s attention like Prince. At 21, he’s already developed one of the most mysterious and outrageous personas in pop, delivering three stunning albums and a smash single, “Purple Rain,” with a Lover’s charm.

And the prince does not appear to be slowing down any. The title track from his forthcoming “Controversy” LP is already rocketing up the Cash Box Black Contemporary Singles Chart.

A classic example of the virtuoso, the shy, recluse Prince was born and raised in South Minneapolis, Minn., where he began to play piano at age seven. At age 12, he had become adept at playing 27 musical instruments and was heading up his own band playing hotels and school dances.

By the time he was 17, Prince was a veteran of the studio, and when he shopped a demo to Warner Bros. containing three songs that would eventually end up on his debut LP, “For You,” the label flipped over his special brand of R&B rock. After watching him put the debut and follow-up albums together single-handedly, the big label in Burbank could safely say it had a child prodigy on its hands.

But the world wasn’t quite ready for his spectacular third LP, “Dirty Mind,” as Prince came out of his Minneapolis closet with an out-of-the-ordinary look and sound. Once again produced, arranged, composed and performed by Prince, the LP showed him to be a wildly distinctive lyricist and composer using synthesizer-powered R&B/rock to set the pop/rock stage and emotionally charged themes.

“Sister” was a distinctly unorthodox look at brotherly love, “Uptown” was filled with the rebellious energy that Prince and his band exude on stage, and “Head” was basically tied as fuzzy as its name. Now as the pop world anxiously awaits the arrival of his new LP (due this week), one can only sit back and wonder what unorthodox new direction this gifted young artist will go in. You can bet that it WON’T be dull since wherever Prince goes, he causes “Controversy.”

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Cash Box/October 24, 1981
REVIEWS

SINGLES

NEW AND DEVELOPING ARTISTS

DONNIE IRIS (MCA-Carousel MCA-51198)
From the heavily layered vocal choruses to the textured guitar-keyboard-rhythm parts, this is progressive, highly melodic pop/rock. If you think that's a mouthful, wait 'til you get an earful of what might be considered a successful attempt at blending the adventurousness with the commercial. Beautifully produced.

STANLEY CLARKE/GEORGE DUKE ( Epic 14-20268)
A glinting piano melody, supplied by Mr. Duke, sets the mid-tempo mood of this slightly wistful cut from the LP, "The Clarke/Duke Project."

CENTRAL LINE (Mercury/PolyGram 572)
Walking into Sunshine (3:27) (Central Line Music - PRS/ Copyright Control) (Barries, L. Francis, R. Carter) (Producer: R. Carter)
English R&B combo Central Line debuts here with a festive, green-tinged backbeat, along with bright, sunny keyboards and horn parts, instrumentally underscores the joyous lyrics and highstepping vocals. A dance, B/C sleeper.

GARY U.S. BONDS (EMI America A-8099)
Your Love (3:26) (Bruce Springsteen - ASAP) (B. Springsteen) (Producers: Miami Steve, B. Springsteen)
When Bonds provides that emotional, heartfelt R&B edge to a Springsteen song, such as he does on the third single from the "Dedication" LP, the E-Streets Band somehow sounds more like a soul unit than ever. Not to take anything from the Boss, who provides gospelish backup here, but it feels like Jackie Wilson again.

THE TEMPTATIONS (Gordy G 7213F)
Oh, What a Night (3:34) (Duchess Music Corp. (MCAP)/Decree Music/Bellboy Music - BMI) (T. Bell, L. Creed) (Producer: T. Bell)
From Bell writing and producing The Temps for Motown? The thought is almost too incredible to believe, but on this bubbling romp, which incorporates stabs of guitar with shimmering strings and bouncing keyboards, the combo creates magic.

DELANEY BRAMLETT featuring BEKKA BRAMLETT (Capitol A-5055)
Former Spinner Wynne teams up with former Earl Klugh drummer Dunlap on a very slick tune here.

LA TOYA JACKSON (Poydrad PD 2188)
Lovely La Toya has never sounded better, or more at home, than on this A/C-oriented ballad, supplied by master songwriters Allee Willis and Bruce Roberts. Her breezy vocal performance shows a maturity well beyond her years and compares favorably with such established acts as Olivia Newton-John. Crossover delight.

GEORGE BENSON ( Warner Bros. WBS 49846)
Turn Your Love Around (3:50) (Garden Race Music - BMI) (Producers: G. Benson, J. Haymes) (MCA MCA - 51200)
One of the most gifted and popular male vocalists, Benson is at top form here, doing his thing to perfection. Highly recommended.

RHYTHMIC (Elektra E-47218)
Outlaw (3:19) (Bandora Music Publishing - BMI) (Spieranza, Reale) (Producer: S. Loeb, B. Arneill)
Echoed, sustained guitar notes hang ominously in the air when, suddenly, N.Y.'s Riot breaks into a cracking bit of metallic blues. While the song utilizes virtually every hard rock trademark, from the outlaw theme to the piercing vocals and tortured guitar playing, its compact, driving rhythm makes you forget how overused they've become.

DYNASTY (Soul/EIA S-47946)
Dynasty carries on with a new dancer, following its last Top 25 B/C hit, in the mold of such other hits as "You Piece Of The Rock." Nidra Beard's forceful vocalizing is perfect for the swaying midtempo funk beat, with expert support.

HITS OUT OF THE BOX

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ROCK/FOOTBALL (Columbia ECC-51242)
A mighty catchy 45 that is fun to listen to throughout. Highly recommended.

JOHN DENVER ( RCA JB - 12345)
This is a special one that will be a big hit with fans of country music everywhere.

SPIRO GYRA (MCA MCA-51200)
Summer Strut (3:58) (Harlem Music/Crosseday Bear Music - BMI) (J. Wall) (Producers: J. Beckenstein, R. Candalra)
A very nice piece of music with a great beat that will have listeners dancing to it in no time.

STEVIE NICKS (with Don Henley) (Modern MR 7341)
Leather And Lace (3:27) (Welsh Witch Music - BMI) (S. Nicks) (Producer: J. Jovine)
A very nice piece of music with a great beat that will have listeners dancing to it in no time.

RAY PARKER JR. & RAYDIO (Arista AS 0641)
A very nice piece of music with a great beat that will have listeners dancing to it in no time.

JEFFERSON STARSHIP (Grunt/RCA JB-12332)
Patti Austin

Patti Austin might be a new face to some in the recording industry, but her ability is certainly not an unknown quantity. Austin's flexible, smooth vocals can be heard on Paul Simon's "Still Crazy After All These Years" and his Grammy-nominated "Fifty Ways To Leave Your Lover," as well as the late singer-songwriter Frank Zappa's "Lumpy Gravy." Austin has also worked as a featured vocalist on several Quincy Jones albums, including his recent one, "The Dude," in which she is featured on five tracks.

She is also one of the most active vocalists in television and radio commercials, including a lengthy stint as the national television advertising voice of Alfa. Currently, she is recording an album of songs by Richard Rodney Bennett. This album, which will be released in 1982, will be produced by Alfa recording group DVC. Austin has also served as the national recording group DVC's manager and producer. "Whoever influenced these groups also influenced DVC," Bennett said when discussing his upcoming album. Bennett and Rob Forest on guitar and vocals, John Boin on drums and Max Padilla on bass guitar and vocals. The guitar players have studied in the tradition of Hendrix, Clapton and B.B. King," said Holze. "The main thrust of the group is Forest and Bartie."

Bartie began his musical career at age 14, forming a bar band in his native Sioux City, Iowa. After playing for three years in succession of bands that included Tomlinson, Bolin formed a new band called the Penetrators with John, Tommy's younger brother, and also moved to Des Moines, Iowa. In time, DVC decided to move to Minneapolis. They decided to go with a group of independent musicians to Des Moines to Minneapolis, said Holze. "Minneapolis has a thriving club scene, whereas in Des Moines, there's almost none to speak of." Bartie had also worked with the Jan Park Band.

DVC played the Minneapolis club scene for the last year-and-a-half before it signed with Alfa. "We chose Alfa in March 1981 because they're an independent," said Holze. "I'm already quite happy," the group's debut album "DVC," was released Aug. 1. Since then, it captured #190 on the Cash Box Top 200 Albums chart, and its single, "Let Me Be Your Fantasy," was also released.

"We reaped our material, and instead of the best to the point where it's as light-sounding and naturally com- mercial as the tunes the audience knows a lot better," says Forest. "Then we stop experiencing and working on the polishing." DVC has also gone out to tour in support of its album, which was reportedly a welcome change from constant night- clubbing. "They must have been looking six nights a week for a year," said Holze. "They needed a change. Change they got. They just finished playing Detroit, Cleveland and Philadelphia and Boston," said Holze. DVC also recently played the Paradise in New York.

The band also played clubs in Chicago, Milwaukee, Omaha, St. Louis, Kansas City and in Texas and Florida. Despite their relative success in clubs, Holze feels DVC may be better served opening shows for large acts in major venues. "We'd like to break like Loveboy or REO Speedwagon," said Holze. "You cannot get 3,000 raving maniacs into a small club."

Capehart, who has learned to play the glockenspiel by ear, added: "We're gonna tour until we make our next record," said Holze. "That would be around Christmas or early Spring, depending on the success of the single."
HITS OUT OF THE BOX

PHYSICAL — Olivia — MCA MCA-5229 — Producer: John Farrar

Lovely Livvy seems to get more sensual and musically bold each successive time out as both the graphics and sound of "Physical" hit down right provocative. Like the Bee Gees' latest work, which features many of the same sessionists, Olivia has gone in a more progressive adult pop direction. Songs like "Landslide" and "Strangers" have an almost hard rock intensity, but also possess a pop gloss sheen that makes you 'Too Too Hot'. Credit producer John Farrar for giving the comely Aussie lass a new high tech sound and watch this LP soar up the charts. Top tracks are "Physical" and "Carried Away."

ROUND TRIP — The Knack — Capitol ST-12168 — Producer: Jack Douglas — List: 8.98 — Bar Coded

They were the next Beatles in 1979 and the musical laughing stock of 1980. The Knack seemed to go from hot shots to has been in a year's time. But the band that made L.A. the new pop mecca for a week has a lot more conviction and talent than the rest of their peers. And look out. The Knack is back with a vengeance and playing vanguard contemporary pop. Jack Douglas has worked wonders with the foursome pushing them into diverse musical territories and into material you've never dreamed of. This ain't just "My Sharona' with horns, this is a dynamic 80s pop band at the peak of its career.

DISCIPLINE — King Crimson — Warner Bros./E.M.I. BSK 3629 — Producers: King Crimson and Rhett Davies — List: 8.98 — Bar Coded

Robert Fripp might be rock's most eccentric and aloof figure, but the game is sure lucky to have him. Whether you like his strange and wonderful projects or not, one can't deny that they are original and interesting. Now the erudite Mr. Fripp has decided that 1981 is a good time to create a new King Crimson — a modern day version composed of the venerable drummer Bill Bruford, bassist Tony Levin and guitarist/vocalist Adrian Belew. Classic avant rock.

CHANCES ARE — Bob Marley — Cotillion SD 5228 — Producers: Bob Marley and Larry Fallon — List: 8.98

This controversial album features the late legendary reggae artist performing previously unreleased songs from his 1968-1972 period. And while these works from the vault have been retouched in the studio, they still carry much of the raw passion that filled Marley's work. The reggae might sound a little scratchy and dated, but Marley's high, soulful rasp is every bit as affecting as on last year's "Uprising" LP. The tip track is the rocking "Reggae On Broadway.

BIG CITY — Merle Haggard — Epic FE 37593 — Producer: Lewis Teay and Merle Haggard — List: None

Merle Haggard is a tradition in country music, and this first album on his new label illustrates why. It's chock full of Haggard's songs with new flair. Known for his penchant for recording whatever kind of music strikes his fancy, this album runs the gamut from the hokey anthem "Good Old American Guest" to the bluesy "I Always Get Lucky With You." An added bonus: Haggard has one of the best, most versatile bands in the business — the Strangers. They are rare form on this album.

ANTHOLOGY — The Babys — Chrysalis CHR 1351 — Producers: Various — List: 8.98

The Babys were one of the great and uncovered rock band until their break-up earlier this year. The English-bred group was comfortable in both the hard rock and power pop categories, and always came up with strong hook-filled songs. Lead singer Nicks has the last few years as the prize possession of the late John McVie of Fleetwood Mac. His voice, the quartet quintet usually found an expert producer like Ron Nevison or Keith Olsen for their FM style. But it always proved to go you don't know what you've got till it's gone.


British heavy metal heavy terror Iron Maiden made their first trip to Japan earlier this year and this five-song EP is a documentation of some of the highlights. The head banging fivesome (then led by lead vocalist Paul D'Anna) blasted their way through some of their more famous in-concert numbers like "Wraith Lid" and "Running Free" vere. For metal merchants...

NEW AND DEVELOPING ARTISTS

TOGETHER AGAIN — Tierra — Boardwalk NB1-32244 — Producer: Rudy Sales — List: None — Bar Coded

This octet from East Los Angeles was the prize possession of the Spanish community until Neil Bogart tripped into Rudy's Pasta House one night last year. The band has since scored a top chartering single with a silky smooth pop remake of Gambling & Huff's "Together," and put out a well received first LP. On "Together Again" the band serves up more of its infectious horn filled Latin-flavored pop. A potential Top 40 powerhouse.

SEE JUNGLE! SEE JUNGLE! GO JOIN YOUR GANG YEAH! CITY ALL OVER GO APE CRAZY! — Bow Wow Wow — RCA AFL-14147 — Producers: Various — List: 8.98

The stream of consciousness album title, the Burundi drumbeat and Latinized rhythms are the marks of the trendy little English band this side of neo romantic dandies Adam And The Ants. And no wonder: the band is the latest project of new wave entrepreneur Malcom McLaren, whose past endeavors have involved the Sex Pistols and The Ants. Bow Wow plays modern day urban jungle music, and songs like "Jungle Boy" and "(I'm A) TV Savage" are irresistible.

SKOOL BOYS — Destiny DL-10001 — Producers: Skool Boyz and Greg Williams — List: 5.98

The first release on Arnie Orleams' new Destiny label is right in the pocket as far front line modern B/C product is concerned. Skool Boyz run the gamut of R&B on the well produced LP churning out hot funk, silky ballads, some straight ahead soul and even a little of the old rappy clappo. Top songs on this versatile first affair are the pulsating "Jam Beneath The Groove" and the soothing "This Feeling Must Be Real.

CHANGE IN THE WEATHER — Montana — Waterhouse 14 — Producer: Randy Bean — List: 7.98

Those folks who long for the pure, clean country rock days of yesteryear when The Nitty Gritty Dirt Band and the Flying Burrito Brothers were in full tlti would be in hog heaven with the latest LP from Montana, formerly known as The Mission Mountain Wood Band. The band has a strong following in the Northwest, Idaho and their home state, and this album catches the band at its finest. Plenty of fiddle, banjo, harp and pedal steel are backed by a steady beat and strong vocals.


Mal & Val, known to their fans as Mal Funkion and Valentine Hart, are as heavily influenced by Mad Magazine and Frank Zappa as the rockers of the rock 'n roll. So AOR programmers should be prepared to have their ribs tickled when the cue up this engaging rock waxing. Mal & Val lead their competent listeners through a rollicking four-song set here, and it's mostly for the yucks. Best cuts include "Please Louise" and "I Don't Wanna Go Home."
Gap Band, Total Music File Suit Against PolyGram

by Michael Martinez

LOS ANGELES — Members of the recording group the Gap Band and their publisher, Total Music, have filed a suit against PolyGram Records, Inc. in Los Angeles Superior Court charging breach of contract, fraud and other misrepresentations. The suit, filed last week, seeks a $23 million settlement and also alleges that PolyGram’s refusal to pay the group’s share of royalty income has prevented the band from earning sufficient income to pay taxes or adequately support their families.

The suit, filed by Englert & Englert of Beverly Hills, also seeks declaratory relief and injunctive relief, among other things. The suit is based on a 1980 agreement in which the Gap Band and Total Music entered into a publishing agreement with a subsidiary of PolyGram, Athena Artists, Inc.

During the four-year period of 1978 to 1981, the Gap Band was the best-selling recording group with over two million units sold. The suit alleges that PolyGram has failed to pay the band’s share of royalty income and has prevented the band from earning sufficient income to pay taxes or adequately support their families.

Intersongs Shuts Creative Division To Los Angeles

NEW YORK — Intersong Music will shut its creative division in Los Angeles and Rautenbruch in Los Angeles to redistribute its assets.

In making the announcement, President, Robinson, president of Intersong, said, “We feel that progress has been made at Intersong in the last four years, during which time we have been able to establish a strong presence in the United States with the help of our hard-working staff. However, we feel that our current business model is not sustainable in the long term and that we need to make a strategic decision to ensure the future of the company.”

Commenting on the announcement, Robinson said, “Having worked with Intersong for many years, I am proud of the progress we have made and the achievements we have achieved.”

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Changes At Millennium — Millennium Records has announced three promotions within the company. Ely Padell has been promoted to Millennium’s new president and will remain in his current position.

Changes At Capitol — Capitol Records, Inc. has announced the following changes in the East Coast creative areas. Rea Mc‘Cormick is promoted to east coast creative director, public relations.

Changes At RCA — RCA Records has announced the appointment of John Brown to the newly created position of senior vice president, east coast, and R&B artist relations. Brown will report to the head of RCA’s West Coast creative department.

EXECUTIVES ON THE MOVE

D’Anna — D’Anna Records has announced the promotion of Rob Padell to the newly created position of senior vice president, east coast, and R&B artist relations. Padell will report to the head of RCA’s West Coast creative department.

Changes At Capitol — Capitol Records, Inc. has announced the following changes in the East Coast creative areas. Rea Mc‘Cormick is promoted to east coast creative director, public relations.

Changes At Warner — Warner Bros. Records has announced the appointment of Michael Jaffe as the new senior vice president, West Coast, and R&B artist relations. Jaffe will report to the head of Warner Bros.’ West Coast creative department.

Changes At Atlantic — Atlantic Records has announced the promotion of Tony D’Anna as vice president and general manager of the company. In his new role, D’Anna will be responsible for all aspects of the company’s operations, including sales, marketing, and creative.

Changes At PolyGram — PolyGram has announced the appointment of Tony D’Anna as the new head of the company’s West Coast operations.

Changes At Warner — Warner Bros. Records has announced the appointment of Michael Jaffe as the new senior vice president, West Coast, and R&B artist relations. Jaffe will report to the head of Warner Bros.’ West Coast creative department.

Changes At Atlantic — Atlantic Records has announced the promotion of Tony D’Anna as vice president and general manager of the company. In his new role, D’Anna will be responsible for all aspects of the company’s operations, including sales, marketing, and creative.

Changes At PolyGram — PolyGram has announced the appointment of Tony D’Anna as the new head of the company’s West Coast operations.
RICHARD REACHING U.S. AUDIENCE
(continued from page 8)
about Jesus or God or the cross, but I've tried to have some positive Christian end to it. 'We Don't Talk Anymore' is a prime example. It's a basic thing to sing about, the fact that people don't communicate anymore.

"It seems to me that if you stay only within the gospel world you limit yourself," Richard continued. "You're not in the marketplace. The whole thing about Jesus is that he was out in the marketplace. He was criticized for the religious hierarchy of the time, but he did it. I can't come into America with a gospel show unless I'm invited here, but eventually I want to do it. I don't see anything wrong with gospel that's entertaining and interesting.

The best preachers are the ones like Billy Graham who tell you stories. They hit you when you're most vulnerable; when you're enjoying yourself."

Richard has already begun recording his latest gospel album and this one, he said, will be released here. He explained that at the moment it looks as if the record, which will be titled "Take Me to the Leader" will be released through Word or Light, but that he's asked EMI to listen to the tapes.

While wanting to further his career as much as possible in America, Richard remarked that in a way he savors the relative anonymity he has when he visits here. Having hosted a successful TV show for eight years he's known by just about everyone in the British Isles and he offered that "it would be great to be a success here without changing that. I can walk into any store in the country and do all the things I can't do at home. There, it's just impossible not to be recognized."

Album Prices Holding Steady In '81
(continued from page 5)
distribution depot, and our stores now receive shipments direct," said Vicki Kost, general manager of the 25-store, Seattle-based DJ's Sound City chain.

Although $9.98 list price product hasn't proliferated, to a great extent, retailers felt that in the coming year, more labels would follow the lead of MCA and Capitol introducing superstar product at the highest list. The current national average sale price for $9.98 list product, according to the survey, is $7.40, while the average shelf price is $6.89.

For $13.98 list LP product, applying to selected multiple-record sets, the average sale price has presently $10.50, while the average shelf price is $12.60. The average price per single, nationally, was $1.45, up from $1.38 some three months prior.

U.S. Retail Chains' LP & Single Prices

<table>
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<tr>
<th>Chain</th>
<th>$5.98 Sell Shelf</th>
<th>$5.98 Sale Sat</th>
<th>$5.98 Sale End</th>
<th>$13.98 Singles</th>
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<td>$4.37/$5.99</td>
<td>$3.69/$5.99</td>
<td>$3.69/$5.99</td>
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COLE MINERS — Capitol recording artist Natalie Cole recently appeared at the Westbury Music Fair in New York in support of her latest LP, "Happy Love." Pictured standing backstage with Cole are (l-r): Kevin Hunter, Cole's manager; J.B. Carmicle, Cash Box vice president and general manager; East Coast; Ray Brill, New York sales, Capitol, Doreen D'Agoibno, press and artist relations coordinator, East Coast; Capitol; and Bill Toles, New York sales, Capitol. Pictured seated is Cole.

COURY'S NETWORK LABEL PACTS WITH E/A FOR DISTRIBUTION
(continued from page 6)
and will continue to work on the upcoming Bee Gee LP.

In a separate statement, Stigwood said that RSO will maintain a "non-exclusive relationship" with Coury in the future. The statement also said that, "In the interim, RSO Records continues to operate fully, utilizing the PolyGram marketing and promotion staff," which distributes RSO product.

Fredric B. Gershon, chief operating officer for the Stigwood Group of Companies, added, "We are looking forward to continuing to work with him on a project by project basis, pursuant to our new relationship and knowing that we will be working collaboratively for a long time to come." Commenting on his RSO tenure, Coury said, "My years with the Robert Stigwood Organization have been the most rewarding I've experienced. I'll always remember those times as the most enjoyable and challenging period of my career." But Coury also said that he was now looking forward to the new challenge represented by his recent pact with E/A.

Exciting Chapter

"This label is the start of a new chapter in my life," said Coury. "I've had success in a number of different genres and is a well-backed record company." According to Coury, Network will be a small label, "limited in numbers but associated with quality, offering something the consumer is looking for." He said the small, pop-oriented label will stress quality album-oriented music. "We meet our goals, we hope to build and develop a label over the next five years that features no more than 15 acts at one time." Network will start with a small staff of six at its headquarters in Los Angeles, which will be located at the RSO facilities until the first of the 1982 calendar year. The first executive Coury said would join the new label is Rich Fitzgerald, a Coury associate of many years, who will function in a major role at Network. The label president said that other appointments would be announced at a later date, along with establishment of a national field staff.

He said Network staffers will work closely with E/A's sales, marketing and promotion staffs on each project.

"We'll have total access to all of their (E/A) product, and obviously we'll have the advantage of both the E/A and WEA staffs at our disposal," Coury added. In addition to regular product from Network artists, Coury said that the label will "vigorously pursue soundtrack projects, good soundtrack projects." He said that, "In the interim, the label was offered several such projects, resulting in the two biggest selling LPs of all time, the soundtracks to Saturday Night Fever and Grease." "I imagine that we will get a substantial number of offers to do soundtracks as well," said Coury.

The Network pact is part of an ongoing expansion program at E/A, which so far this year has signed major distribution agreements for the following: New market's Solar Records and Light Records, a leading gospel label. Additionally, E/A senior vice president Bruce Lundvall will head a new jazz-oriented label called Elektra Musician. Commenting on Coury pacting with E/A, Posner said, "It's very exciting for E/A to be associated with Al Coury. He's one of the most dynamic record executives in the world, and we've got a track record that shows he's a record and music man to the marrow." One On One Meets To Highlight Rack Confab
(continued from page 6)
And while Cohen suggests that the compact disc mark will not replace anything in the rack jobbing three-way relationship, he explains that there is room for heated debate in Scottsdale.

"I see a cloud hanging over the horizon at this convention, that being the practice of mass merchandisers doing their 'buying direct' from the manufacturers and bypassing the rack jobber completely," he said.

Cohen also cites the Sears stores recent procurement of Dean Witter and other financial services as the possible signaling of a trend away from retail growth, which could ultimately have far reaching effects on the rack level.


For 1981 Rack Jobbers Conference is sponsored by the Rack Jobbers Advisory Committee, which is chaired by Harold Okin, president of Lieberman Enterprises. Plans for the meeting and its programming were formulated at an Advisory Board Meeting. Eric Paulson, Sr. vice president of Pickwick International's Rack Services Division, will serve as conference chairman.

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Cash Box October 24, 1981 www.americanradiohistory.com
College Area Retailers Report Back To School Business Up
by Dave Schulps

NEW YORK — Despite a prevalent feeling among campus-area retailers that college students have less spending money this year than ever before, in more stores than not back-to-school dollar business is better than last year at the same time. A Cash Box survey of 20 campus-area retailers found those who felt business was better this year attributing it to the number of strong new releases currently available. New albums by the Rolling Stones, Dan Fogelberg, Billy Joel, the Pretenders, Stevie Nicks and Tom Petty were among their praise for college radio. Of course, EDDA retailers felt that the extra dollar in list price over last September had caused unit sales in general to decline.

While generally praising the current array of product, retailers were mixed in their assessments of the current college market.

"Things are much better than last year at this time," stated Charlie Maloney, manager of the Discount Records store near the Boston University campus. "We've got higher prices, but have seen no slack at all in student demand for the product. For the past three weeks we've had a lot of strong new releases."

Lawrence Ross, Int'l. ASCAP Rep, Dies

NEW YORK — Lawrence Ross, international representative in the U.K. for the American Society of Composers, Authors and Publishers (ASCAP) died Oct. 3. He was 38.

Ross joined ASCAP six years ago as an international representative. In that capacity, Ross assisted Performed Rights Organizations Publishing Right Society (PRS), provided British writers and publishers with information on American performing rights and represented ASCAP at meetings in the U.K. and Europe.

Before he joined ASCAP, Ross worked in England as a musician, for several publishing companies as well as for PRS. In 1977, Ross was designated an honorary member of the British Academy of Songwriters, Composers and Authors.

Ross was survived by his wife Ann and five children.

For The Record

NEW YORK — Due to an error in transcription, an item in the Oct. 10 issue of Cash Box reported that Sound Idea Studio in New York City has a number of leading recording players including the Upsetters, the Isley Brothers, the Pointer Sisters, the Commodores and the Commodores.

College Radio Helps

Campus retailers were nearly unanimous in their praise for college radio, and in their belief that it helps sell records.

(continued on page 37)

DANCE MUSIC CHART — Top selling dance music records compiled from sales returns of northeast area retailers specializing in "12" singles.

Top Fifteen

1. Walking Into Sunshine — Central Line — Mercury MDS 4013
2. Can You Move — Alligator — Atlantic R 1251
3. Nobody Else — Karen Silver — Quality/RFQ ORF 004
4. She's A Bad Mama Jama — Carli Carlton — 20th Century-Fox 129
5. Waterloo — ABBA — Epic EMOP 220
6. Disco Dream — Mean Machine — Sugar Hill 504
7. Rock The World — Weeks & Co. — Chaz Ro CHDS 2519
8. Give It To Me — Congress — Prelude 509
9. Let's Dance — West Street Mob — Sugar Hill 115
10. First True Love Affair — Jimmy Ross — Quality/RFQ ORF 002
11. 'I'm Hot' — Hupendahl — K.W. — Said 13
12. This Must Be Heaven — Jerry Garry — Cher 2002
13. Wordy Rapphodding — Tom Club — Sire 49817
14. Zulu — Quick — Pavilion 429 02433
15. Let's Stroll A Dance Again — Bohannon — Phase 1 NW 02449

Top Breakout

Call Me — Sky — Salsoul 356
Break Me — Bobby Brown — JB 561

Doin' It — Underground — Sam 12341
In Lust — The Dance — Statik U. 712 (import)
Kilimanjaro — Letta Mbulu — MJU 101
Strut Your Stuff — Live — TSB 2006
If You Want My Loving — Evelyn King — RCA 131

TINA'S GANG — After seeing Turner perform recently, Rod Stewart asked her to join him on his upcoming "Night Live," where they dyed at "Hot Legs." Pictured are (l-r): Bruce Jenner, Alan Car, Turner, Stewart and Richard Price, president, Plantagenet.

TOSH SPARKS MONTEAL RIOT — Peter Tosh's appearance at Montreal's Theatre St. Denis on Oct. 13 turned into what an observer could only describe as "ugly," when hundreds of non-ticket-holding Rastafarians who had been milling around outside the theatre, including Tosh himself, were turned away. The Montreal police had to be called in to deal with the seething masses and both ends of the street running by the venue were cordoned off, but not before a number of violent incidents had occurred. Security guards released deadeyes in response to the pressing crowds.

FLEXI-ROCK HITS AMERICA — Following in the successful footsteps of Britain's Flexi-Pop magazine, which offers a free flexi-disc insert each month, Trouser Press Magazine and Epic Records have embarked upon a joint promotion through which an Epic artist will be featured on a collector's item flexi-disc, to be obtained only by subscribing to the magazine. Trouser Press publisher Ira Robbins says he hopes the promotion will induce readers to subscribe, while enabling Epic to expose new bands who are being overlooked by radio. The first of these promotions will feature two tracks by Orchestral Manoeuvres in the Dark, including one from the band's forthcoming LP "Architecture & Morality," whose release the flexi is expected to precede by nearly a month. Copies of the magazine, which will mail at the end of November, are being sent free to stations and publications on Epic publicly's AOR and college lists to start the buzz going on the project.

TIRED OF SUSHI? TRY AMBIENCE — As a producer, Craig Leon has worked with artists as interesting and musically diverse as the Ramones, Rodney Crowell, The Records, Sir Douglas Quintet, Moon Martin and Willie "Boom Boom" Alexander. He's also produced albums and/or soundtracks in Europe. But until just recently he never released a record of his own music. Leon told Cash Box that his current Takoma/Crysalis album, "Normos," a collection of ambient synthesizer pieces, came about quite by accident. After having visited in Toronto the following two days.

WHEN YA COMIN' BACK? — During a recent New York visit, Capitol recording group Red Rider discussed its latest album, "As Far As Sam," at an interview with NBC's Source network. The album has reportedly received a good deal of airplay and the group has opened shows for The Kinks and Beach Boys. Pictured after the interview was (l-r): Doreen D'O'Sullivan, east coast press/publicity manager, Capitol; Tom Cochran of Red Rider; Dan Formento, short-form programming director, The Source; and Jeff Jones of Red Rider.

EAST COASTINGS

TOO ROLLING STONED — The speculation as to what New York area venues the Rolf-
ing Stones would be playing on their current tour ended for the most part last week when dates were announced for the Byrne Arena in New Jersey's Meadowlands Nov. 5-7 and Madison Square Garden Nov. 12-14. Tickets had reportedly been handled by a mail-in lottery announced last Tuesday and closed Wednesday at midnight. However, the Stones are expected to do a single show at a smaller New York venue as well, although an infor-
med source says that plans for that show will not be announced until the start of the tour. He also said that the same source also speculates that Jann Wenner and Tina Turner may be the opening acts for the NY-area shows. Meantime, Stones Keith Richards and Ronnie Wood were reportedly seen digging Tom Verlaine's excellent show at the Rib last week.

HJS HIKE HURTS — Curt Schieber, co-owner of School Kids music store in State University in Columbus, said there is a similar kind of in- tense price competitiveness locally in Columbus, but that the "raised list prices have been causing the kids to turn their noses up and walk out of the store. With the general downturn in the economy, records are pricing themselves out of the market-place. They've become a little less of a necessary purchase and more of a luxury item."

Joe Deese, manager of Record Bar near the University of North Carolina in Chapel Hill, perceived a major change in student interest in records now play a far less important role. "I don't think today's college students feel the same way about music as they did five or six years ago," he said. "At that time, the Greek system was almost dead on campus. Now it's incredibly pop-
ular. The shift is toward conservatism and away from music as an essential part of people's lives. The 'up' factor this September has been almost entirely due to the Rolling Stones. Even the most preppie looking coeds are still coming in to buy that record. They're not hot right now, and any op-
tions I've got is due to them singlehand-
dedly."

Elsewhere, however, retailers seem to feel that the college buyer is a very involved, active customer, with a wider range of tastes than the non-student population. Many retailers cited heavy student trade in new wave, jazz, imports and, on some cam-
puses, classical music. Many have tailored their stores to meet these demands. One manager, whose store is part of a major chain and, therefore, must buy through the chain's wholesale, complained that business suffered because what is generally kept in stock for the other non-
campus stores often does not match the product their customers demand.

College Radio Helps

Campus retailers were nearly un-
animous in their praise for college radio, and in their belief that it helps sell records.

(continued on page 37)
JAZZ TOP 30 ALBUMS

1. BREAKIN' AWAY
   Artist: Art Pepper
   Label: Verve/CBS
   Weeks on Chart: 10

2. SIGN OF THE TIMES
   Artist: Bob James
   Label: Tappan Zee/CBS
   Weeks on Chart: 2

3. LOVE BYRD
   Artist: Herbie Hancock
   Label: Columbia
   Weeks on Chart: 3

4. FREETIME
   Artist: Spyro Gyra
   Label: MCA
   Weeks on Chart: 4

5. SOLID GROUND
   Artist: Lee Morgan
   Label: Blue Note
   Weeks on Chart: 8

6. THE MAN WITH THE HORN
   Artist: Miles Davis
   Label: Columbia
   Weeks on Chart: 14

7. STANDING TALL
   Artist: Al Cohn
   Label: Capitol
   Weeks on Chart: 15

8. AS FALLS WICHITA, SO FALLS WICHITA FALLS
   Artist: Pat Metheny
   Label: Columbia
   Weeks on Chart: 17

9. MAGIC WINDOWS
   Artist: Free
   Label: Columbia
   Weeks on Chart: 19

10. REFLECTIONS
    Artist: Gil Scott-Heron
    Label: Arista
    Weeks on Chart: 21

11. "RIT"
    Artist: Wilberforce
    Label: Elektra
    Weeks on Chart: 26

12. TENDER TOGETHERNESS
    Artist: Stanley Turrentine
    Label: Imperial
    Weeks on Chart: 30

13. THE CLARKE/DUKE PROJECT
    Artist: Stanley Clarke
    Label: CBS
    Weeks on Chart: 33

14. APPLE JUICE
    Artist: Tom Scott
    Label: Columbia
    Weeks on Chart: 34

15. PIECES OF A DREAM
    Artist: Art Pepper
    Label: Verve/CBS
    Weeks on Chart: 24

16. VOYEUR
    Artist: David Sanborn
    Label: Warner Bros
    Weeks on Chart: 28

17. ENDLESS FLIGHT
    Artist: Herbie Franklin
    Label: Columbia
    Weeks on Chart: 1

18. CLEAN SWEEP
    Artist: Bobby Groom
    Label: A&M
    Weeks on Chart: 11

19. ORANGE EXPRESS
    Artist: J. J. Johnson
    Label: Columbia
    Weeks on Chart: 15

20. LIVE IN JAPAN
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 13

21. LA LEYENDA DE LA HORA
    Artist: Herbie Hancock
    Label: Columbia
    Weeks on Chart: 21

22. BLUE TATTOO
    Artist: Art Blakey & the Jazz Messengers
    Label: Columbia
    Weeks on Chart: 14

23. MAGIC MAN
    Artist: Fascination
    Label: A&M
    Weeks on Chart: 17

24. FUSE 1
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 20

25. BLYTHE SPIRIT
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 26

26. HUSH
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 10

27. WORD OF MOUTH
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 28

28. CENTER OF THE WORLD
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 2

29. WINelight
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 26

30. SWITCHING GEAR
    Artist: Art Blakey
    Label: Columbia
    Weeks on Chart: 16

ALBUM PICKS

AUTUMN IN NEW YORK — Charles Lloyd — Destiny DLA-10003 — Producer: Charles Lloyd — List: 8.96

STOCKHOLM SESSIONS — Eric Dolphy — Inner City IC 3007 — Producer: Enja — List: 7.98


BLUES IN ORBIT — The Gil Evans Orchestra — Inner City IC 3004 — Producer: Sam Gordone — List: 7.98

RURAL JAZZ? — With a varying degree of naughtiness, any New Yorker will tell you that regardless of your field, you haven't made it until you've conquered The Big Apple. Regional ego aside ("locally-centric"?), there seems to be some truth to this as concerns jazz musicians, with New York universally recognized as the jazz capital of the world. Yet there are exceptions, and one such is pianist John Coates, Jr. A native of Trenton, N.J., Coates now resides in the city where he grew up, the latter's concession to the traditional urban influences is evidenced in the chunky, gospel bounce that permeates his playing. "I can't remember ever not playing the piano," recalled Coates. "My initial influences were Art Tatum, Teddy Wilson and my father. Then there came a point where I began to get into other types of music: folk, gospel, classical, even some of the rock things that were happening in the '60s. When I used to go out on tour in the South, we would seek out remote churches just to go hear the music, and my isolation from the New York scene has had many good effects. I tend to look upon my style as almost a 'rural jazz.' New York is so highly competitive, and sometimes that produces a lot of jealousy. That would have bothered me. instead, Coates has made the Deer Head Inn his home base, the relaxed atmosphere being suitable for his temperament. "I never would have thought I could play one place for so long," he said. "But a combination of factors, like the owner, the patrons, the piano and the acoustics make it very comfortable." Despite the exclusion, Coates hasn't found himself at a loss for musicians to play with. Area residents like Christopher Woodds and Bob Goodwin have dropped by the Inn to play with Coates, and crowds have continued to grow and grow, allowing the pianist to have his cake and eat it too. "There've been more and more requests to go out on the road," he said. "It's nice to know that you don't have to sell yourself in order to reach people. But I still plan to keep the Deer Head Inn as my jazz home." Coates will finish his run at Bradley's this Sunday night.

BOHEMIA AFTER DARK — Soho's music scene is getting a considerable lift from Stivlerne, a new club located at 225 West Broadway. The club has been featuring a wide range of artists, including a poetically smattering of jazzes. Among current performers were Al Grey, Ricky Ford, Jay Clayton and Harold Marnen. Outward visions, a not-for-profit corporation for the advancement of new music, kicked-off its 1981-82 series of special productions on Oct. 16 with "Brass at the Prom," performed by the New York Piano and Trumpet Quintet on Oct. 15th. Alto saxophonist Jemel Moondoc brings his line front to the Second Street Music School (on 11th Street) Oct. 24. Pianist Phineas Newborn made a rare N.Y. appearance last weekend at Sweet Basil's (108 W. 58th St. Vache's), and new meaning to the phrase "blowing session" Nov. 6 when they headline a benefit concert for the New York Experimental Glass Workshop at 124 Mulberry St. The $10 admission fee is tax deductible. Halloween jollies will include Sun Ra at the Public Theater on Oct. 31.
Inaugural Harvest Jam Outdoor Festival attracts 30,000 Country Music Fans

by Tom Roland

BRENTWOOD, Ala. -- Some 30,000 people gathered at the airport east of Brentwood in lower Alabama for Harvest Jam '81, an outdoor festival conceived by William Lee Golden, owner and managing director of Headliners for the event, held Oct. 10, included the Oak Ridge Boys, the Charlie Daniels Band, Alabama, Sylvia and Delbert McClinton.

At prestimeter, although all ticket outlets had not reported, officials for the event stated that the festival had grossed $272,128, with approximately 30,000 in attendance. Brentwood, Golden's hometown, and East Brentwood boast a combined population of 10,000.

Golden developed the idea because he "wanted to put something back into the town" and show appreciation to his hometown family and friends. Because of the overwhelming response, he has appointed Little Rock attorney Bill Carter as chairman of a steering committee to work on the Harvest Jam '82. "As someone told me Sunday," said Golden, "we should preserve the jam, so I think we will at this point."

Golden is determined to keep the Harvest Jam in Brentwood. "People were saying that it's wonderful here and that it should stay here," he quipped. "There was such a magic about the day and such a feeling that people had, that we have to keep this thing here."

The record for an outdoor country event of this magnitude, barring fairs, was set in 1980 when 33,000 people converged on Atlanta Stadium for a festival featuring Willie Nelson, Merle Haggard, Emmylou Harris and Alabama. Although the Harvest Jam was definitely successful for all parties concerned, some difficulties arose because of the venue. Traffic was jammed-for-miles on the inad- equate access roads and inadequate parking site. Although sound was improved as the nine-hour festival progressed, much was lost in the wide-open air parks, and the fringe of the crowd were plagued with low quality and low volume much of the show.

Power Shortage

Power for the Oak Ridge Boys' lighting system vanished at a couple of points in their set; as Joe Bonsall, one of the band's four vocalists, said, "We've got all the juice in town right here." Security was also a major problem as audio and print media found difficulty at the outset obtaining entrance to backstage areas designated as press areas. By show's end, even regular ticket holders had access to limited areas, causing great deal of chaos.

Air transportation cut Sylvia's performance to a credible three-song set. Her Harris & Alabama, one of the first groups to become popular, was the last to arrive on site. After being unable to leave for a show in Atlanta later in the evening.

The Harvest Jam gave audience to Clear Creek of Canada and the Boys Band, a new group which will be signed as the event's headliners. The Boys Band, a pop group featuring Rusty Golden, William Lee Golden's son, will be recording as Caribou Ranch in Colorado with producer Peter Grant.

EVEryBODY LOVES HIm—Newly

signed Motown recording artist Joe Feleci will perform the new single "Everybody Loves Me," and the tune "Ain't That Peculiar," from his debut self-titled Motown LP (produced by Berry Gordy, J.R."

Tidbits

- We were privy to an advance listen on the new David Bowie/Queen collaborative single, "Under Pressure," and it's everything one could possibly hope for. It is a joint effort between the two superstars. Bowie shines as his usual strange surrealist puppeteer, while Queen are their usual fantastic selves.

- The press were treated to two weeks of "Eighties Soulful Blues," a collection of performances by Tierra, which drew 10,000 people. Helen Ready, who corralled 6,000, Jamie James And The Kingbees, The L.A. Philharmonic, and blues great Big Walter Horton.

Points West

Still ROLLING AFTER ALL THESE YEARS — In case you haven't looked in your Webster's Dictionary lately, the definition for "rollin' in" is The Rolling Stones. And, seemingly, rolling in just seems to be the band's game, longer to the essence of the 1950s rhythm and blues than The Stones. And after almost 20 years of existence, the group should get a bit of a head start. After all, they have been around long enough to start lamination the clubs around town. Personally, we held our breath for Mick Jagger and the boys to show at the Country Club in Reseda after George Thorogood's gig there the previous Saturday (The本土 Rolling Stone circus came to L.A. for the first time in three years for two shows at the L.A. Coliseum last week, the town seemed to buzz with an excitement that one doesn't find in rock anymore. Talk of a small club gig simmered for weeks, with the Boys and their friends possibly playing right in the middle of the clubs around town. Personally, we held our breath for Mick Jagger and the boys to show recently, and we were again on a mission to see the Boys in action. Thorogood and the Boys, who played at the L.A. Coliseum, shows, and Thorogood has made fast friends with The Stones, playing on 11 of their U.S. dates. But 45 minutes after a pretty rollicking rock 'n' roll essence set, we were informed to go home as The Stones had gone to Nevada to do a double show. They were back in town the very next day, we were once again given a lesson in why The Stones are still referred to as the world's greatest rock band. The group's set and energy probably weren't any different in A. L.

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The Pretenders have had a lot of success lately, picking up someWarehouse consensus, some, if not all, of the Stones' recent success is that the group can openly demonstrate their Cassettes. This was indeed the case for the Stones, as they easily demonstrated their legendary garage-rock roots with a set that included "Under Pressure," their biggest hit yet, and also included "Ain't That Peculiar." The Pretenders have had a lot of recent success lately, picking up some of the Stones' recent success is that the group can openly demonstrate their Cassettes. This was indeed the case for the Stones, as they easily demonstrated their legendary garage-rock roots with a set that included "Under Pressure," their biggest hit yet, and also included "Ain't That Peculiar."
Gimbel Sets Midwest Video Conference For New HQ

by Michael Glynn

LOS ANGELES — Among the first events being tentatively scheduled for Sorum and Video World is a four-day video conference in National Harbor, Md., from Oct. 18-21. Claimed to receive $50,000 in production aid, the conference will be a new program under the latter's A&H Video Sales Representatives banner at the company's headquarters in Niles, III. a midwest video conference to address the issue of video rentals, according to associate publisher and division president/president's chairman Noel Gimbel. Gimbel announced Sound/Video's acquisition of New York based, Line-up Video, a new video sales representative business under the latter's A&H Video Sales Representatives banner at the company's headquarters official unveiling two weeks ago.

"What the arrangement amounts to is that Sound/Video Unlimited acquired all of the distribution activities of A&H Sales, while, in return, Arthur (Morowitz) receives a percentage of stock in my company and retains all retail activities," Gimbel said last week. Morowitz own's the five-store Video snack chain in New York, that state's last pure video retailer.

The merger between Morowitz and Gimbel, however, does not represent the first time the two had worked together; they previously launched a joint video distribution operation in South Florida. However, the move does not mean that the companies have lost all foothold in the important New York market.

He had previously opened branches in New York, as well as working through his Mile Hi One Store operation in Denver.

Gimbel added that, as a result of the move, he is free to pursue his own time and money to acquiring programming, such as The Story Of O, an adult-oriented movie title which was previously part of the Allied Artists catalog. Morowitz purchased the rights to the title for its distribution through his first program under the new agreement.

At this point, however, there are no plans for a new video sales representative business for Morowitz-acquired production distribution, which will be chosen on a market-by-market basis.

Gimbel noted that the opening party for the new video sales representative business will be held with a $100,000 sound and lighting system, conference and seminar areas and a split-level stage for musical/video presentations, which will be produced by some companies and customers that are being planned.

"The facility is also very display-oriented," said Gimbel, pointing out that there will be a sizeable product display area, a high tech. "a little bit of Hollywood,"

"But, I think they key thing to remember is that Sound/Video Unlimited, which is called its rental programming operations, has a new name change (it was formerly officially known as Sound Unlimited) and the changes to the name are going to be very committed to the record industry."

In relation to the video conference. Gimbel stated that the Midwest Video Conference is planned for "the end of October or the beginning of November."

"We have been waiting for Magnetic Video to make an announcement of its rental program, so we can discuss that, the Warner Home Video program and others," he said. "The purpose of the meeting is to inform accounts of the various programs. This why the companies are doing it (rental tours). I hope that it will give a better look at what I think they should do."

WHY Clarifies Rental Policy Revisions

by Michael Glynn

LOS ANGELES — Under new "revisions" in the Warner Home Video Rental program, announced this week to retailers at the West Coast Video Dealers Association (Cash Box, Oct. 17), master licensees of WHV product will be able to continue selling the eight channels that have no minimum loan plan, and any chain that has multiple locations can elect to have any or all stores operating a different plan.

"There was some misunderstanding among the (executives) of those channels which could have multiple outlets that the entire chain had to operate the plan," WHV senior vice president of marketing Leon Knize said last week. "We wanted to make clear that any part, or all, of a chain can go on the plan and that the company does not have to accept the program for its entire chain."

Russ Bach, senior vice president of marketing development for WECA Corp., said that, when WHV and RCA began a roll-out in a specific territory, "then we could no longer purchase stock from us. However, video dealers can continue to buy existing stock from distributors who do have WHV product and sell it." He added that WHV and WECA expect due to the limited channels "that the plan should not have a negative impact on the video dealers, however, are MFS Releases Two

LOS ANGELES — The Moody Blues' "Days Of Future Passed" and Al Stewart's "Time Passages" will be released on 8-track tape, in a master edition format this month by Mobile Fidelity Sound Lab.

"Days Of Future Passed," originally released on Deram, was certified gold by the Recording Industry Assn. of America (RIA) on Oct. 2, 1970, and "Time Passages," released by Arista, was certified platinum on March 16, 1979.
DIGITAL UNVEILS HOME MUSIC STORE — Bill von Meister, president of the Digital Music Company, discusses the transmission and reception system for Digital's new Home Music Store with digital Markham, vice president, video index, A.C. Nielsen Co. The Home Music Store, the first digital audio service for cable TV subscribers, will bow in select markets in the spring of 1982.

Digital Music Company Bows First Home MusicTaping Link

(continued from page 51)

on Saturday, and the store is wall-to-wall kids. I'd buy a lot more records if I could sit in my air, I've gained some experience, we're going to know that if you sell 1,100 copies on our network in Normis, N.J., the label is going to sell 12,700 pieces in the stores.

As far as artist, publisher and AFM fees, von Meister reports that the company is more than the retailer makes any statement.

“Instead, Digital’s deal will be the label pays the royalties as “they’ve always done it’s really allowed us to give the publishers or artists what they should have to wait six months to get paid.”

At present, Digital has negotiated agreements in principle with several record companies, including one major. Von Meister would not disclose the names of the companies due to the fact that those agreements have not been finalized.

“Sensitive issue”

While quick to point out that he sees the Home Music Store market as supplemental rather than competitive to record retailers, von Meister conceded that retail acceptance of the idea is “sensitive issue.” Digital will undertake two programs to help resistence by retailers.

“We would like to invite them to participate in the Home Music Store in two major ways,” stated von Meister. “As you know, retailers are limited in the amount of stock they can carry. We have access to complete catalogs. There’s no reason why together we couldn’t do a custom taping service where a customer comes in to the store, orders something from our guide, and the retailer tapes it and sells it to him. The retailer gets the blank tape sale, and he gets a sale on a title he’d never carry in his store. The retailer can put a stack of our decoders in his store, and he gets a substantial rate reduction because he’s brought in the customer.

“In addition, we’d like retailers to sign up Home Music Store customers,” he said. “Why would he want to do that? Because we will pay him a piece of the customer tapes for the next three years. We know how much we want to pay, and he can sell the customer tapes now and get the money net per piece in the store. Plus he’ll probably get the blank tape sales.

Despite these inducements, von Meister doesn’t expect retailers to welcome the Home Music Store for open arms. “This represents a very major change,” he said, “and retailers are obviously not overjoyed.

(Single Cut of the Week)

WAITING FOR A GIRL LIKE YOU • FOREIGNER • ATLANTIC 3868

SINGLES BREAKOUTS

PHYSICAL • OLIVIA • MCA-MCA-51182 —51182

THE OLD SONGS • BARRY MANILOW • ARISTA AS 6533

EVERY LITTLE THING SHE DOES IS MAGIC • THE POLICE • A&M-2371

YOUNG TURKS • ROD STEWART • WARNER BROS. WBS-4984
Breaking out of: P.B. One Stop — St. Louis, Chair — Buffalo, Record Theatre — Cleveland, Alta, Phoenix — Columbus, Radio Doctors — Milwaukee.

LET’S GROOVE EARTH • DARE • ARC/COLUMBIA-18-02536

FAST MOVING MIDLINES

A/C • DC • Let There Be Rock • Atco SD 36151
ADAM AND THE ANTS • Kings Of The Wild Frontier • Epic NJE 37033
BEATLES • Rock ’N Roll Vol. II • Capitol SN 11021
BEATLES • Ring ’N Roll Vol. II • Capitol SN 11021
B & S • Party Mix • Warner Bros. Mini 3596
TOMMY BOLIN • Teaser • Nemperor/CBS PZ 37354
DEVO • O. Are We Not Men? A. We Are Devo • Warner Bros. BSX 3299
THE DOORS • Elektra EKS 74007
DAN FOGELBERG • Souvenirs • Full Moon/CBS SE 33137
DAN FOGELBERG • Save It For Me • Atlantic P.B. One Stop
BILLY IDOL • Don’t Stop • Chrysalis CEP 4000
BILLY JOEL • Piano Man • Columbia PC 35544
CAROLE KING • Tapestry • Columbia PC 34946
TOM PETTY & THE HEARTBREAKERS • MCA SR 52006
PRETENDERS • Extended Play • Sire Mini 3583
SHOOTING STAR • Hang On For Your Life • Virgin/Epic NFR 37407
VARIOUS ARTISTS • Exposed/A Cheap Peep At Today’s Provocative New Rock • Columbia XZ 37124
WHO • Love At First Sight • MCA 3023


TOP SELLING ACCESSORIES

Alsip 3 Cassette Head Cleaner 70300
Bowers Anti-Stat LP Inner Sleeve
Discwasher D-4 Fluid Re-Fill 11/2 Oz.
Eveready Alkaline D-Cell Battery 2/Card
Le-Bo Outer LP Protective Cover
Maxell UDCL C-90
Maxell UDCL C-90
Maxell LN C-90
Memorex MRKX C-90 2/Bag
Memorex Cassette Head Cleaner 0300
Recoat Record Guard Anti-Stat LP Inner Sleeve
Savoy Cassette Carrying Case 2130
TDX SA C-90
TDX DC-90 2/Bag
TDX Video Cassette VHS T-120
TDX Cassette Head Cleaner HC-01B


**EXCLUDES: T-Shirts & Paraphernalia**

Heavy Sales

Cash Box/October 24, 1981
THE WALKING BREAKOUTS OF THE WEEK

TORCH • CARLY SIMON • WARNER BROS. BSK 3592
MERCHANDISING AIDS: 1x1 Flats, Poster.

ALABAMA MELODY — Members of RCA recording group Alabama visited the Melody Shop in Tyler, Texas during a recent promotional tour. Pictured are (l-r): Kathy Aldridge, Melody Shop; Randy Owen of the group; Cherry Ball, Melody Shop; Jeff Cook of the group; Marion Aldridge and Alicia Hanson, Melody Shop; Tedd Geffen of the group, and Wayne Edward, Southeast promotion manager, RCA.

WHAT'S IN-STORE

GATHERS NO MOSS — Every time the Rolling Stones put out a new album, "Hot Rocks" climbs back onto the charts," says David Town, national promotion director for London Records. True to form, the LP has been riding the coattails of "Tattoo You" and climbing the Cash Box charts. Now, with the group on a national tour, London has unleashed a concerted national campaign in support of the 17 Rolling Stones albums in its catalog. "Our branches are setting up promotions and displays ahead of local tour dates," says Town, who adds that much of the push comes from tying in retailers with radio. "A lot of stations have been featuring special 'sacks,' space programs, posters, 'write-ins,'" says David Kragskow, London's regional promotion manager for the Midwest. "We've tried to tie retailers to on-air giveaways, and it's been very effective for heightening interest." Among its successes, London counts promotions for Strawberries in Boston, Lieberman accounts in Kansas and Radio Doctor in Milwaukee. In the Milwaukee promotion, Radio Doctor and station WOFM parlayed the catalog drive into a major promotion by giving away a diamond "hot rock." For in-store displays, London is making numerous merchandising aids available through the PolyGram branch offices, including streamers, trim fronts, a new poster and several vintage Stones posters. Incidentally, of the 17 London LPs, the top sellers are "Hot Rocks," "Let It Bleed," "Beggars' Banquet," "Get Yer Ya Ya Out," "High Tides/Green Grass," "Through The Past Darkly" and "More Hot Rocks."

GUARANTEED PIZZA — The stores in the Glendale, Calif.-based Licorice Pizza chain have come up with a promotional gimmick that really puts a crimp in the argument that home taping is seriously damaging to record sales. It's a contest that's perfectly timed on the heels of the Rick Zeff tells us that the chain has been running "guaranteed sales" that allow customers a chance to win home album by new and developing artists on a trial basis. "When either the labels or ourselves come across an act we think is special," says Zeff, "we advertise the LP at a sale price and allow people to buy the album on a trial basis. If they don't like it, they can bring it back within a few days and get their money back." Among the artists singled out by Licorice Pizza have been Nile Lopgren, Noivo Com, Miles Davis, Silver Condor, Robert Gordon and the first Elvis Costello album. To promote the sales, the chain employs radio and print ads, bag stuffers, in-store displays and heavy in-store play. The response? "Super," says Zeff. "We get very few returns, and in some cases, our radio ads have resulted in an album being added to a station's rotation." Incidentally, the chain will soon unveil stores number 30 and 31 at Chula Vista in San Diego and the Sherman Oaks Gallery in Bakersfield.

CHRISTMAS SWEETS — CBS Records will be the featured label for Chu-Reps' year-end releases. The mini-LP/bagged chewing gum collection will again feature a detachable "Chu-Buk" coupon, good for one dollar of the series' spotlighted album this year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by Billy Joel, James Taylor, Teddy Pendergrass, Crystal Gayle, Lou Rawls and Deniece Williams, Janis Ian, Kenny Loggins, Carly and Lucy Simon, Dr. John (doing "Splish Splash," which alone is enough to get us interested), and Bruce Springsteen and the E Street Band (the sought-after "Santa Claus Is Coming To Town"). The extensive merchandising campaign will find oversized "Buk" coupon, good for one dollar of the series' spotlighted album this year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by Billy Joel, James Taylor, Teddy Pendergrass, Crystal Gayle, Lou Rawls and Deniece Williams, Janis Ian, Kenny Loggins, Carly and Lucy Simon, Dr. John (doing "Splish Splash," which alone is enough to get us interested), and Bruce Springsteen and the E Street Band (the sought-after "Santa Claus Is Coming To Town"). The extensive merchandising campaign will find oversized "Buk" coupon, good for one dollar of the series' spotlighted album this year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by Billy Joel, James Taylor, Teddy Pendergrass, Crystal Gayle, Lou Rawls and Deniece Williams, Janis Ian, Kenny Loggins, Carly and Lucy Simon, Dr. John (doing "Splish Splash," which alone is enough to get us interested), and Bruce Springsteen and the E Street Band (the sought-after "Santa Claus Is Coming To Town"). The extensive merchandising campaign will find oversized "Buk" coupon, good for one dollar of the series' spotlighted album this year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by Billy Joel, James Taylor, Teddy Pendergrass, Crystal Gayle, Lou Rawls and Deniece Williams, Janis Ian, Kenny Loggins, Carly and Lucy Simon, Dr. John (doing "Splish Splash," which alone is enough to get us interested), and Bruce Springsteen and the E Street Band (the sought-after "Santa Claus Is Coming To Town"). The extensive merchandising campaign will find oversized "Buk" coupon, good for one dollar of the series' spotlighted album this year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by Billy Joel, James Taylor, Teddy Pendergrass, Crystal Gayle, Lou Rawls and Deniece Williams, Janis Ian, Kenny Loggins, Carly and Lucy Simon, Dr. John (doing "Splish Splash," which alone is enough to get us interested), and Bruce Springsteen and the E Street Band (the sought-after "Santa Claus Is Coming To Town"). The extensive merchandising campaign will find oversized "Buk" coupon, good for one dollar of the series' spotlighted album this year, that album is "In Harmony 2," the follow-up to "In Harmony" which won last year's Grammy for "Best Recording for Children." The LP will feature previously unreleased recordings by Billy Joel, James Taylor, Teddy Pendergrass, Crystal Gayle, Lou Rawls and Deniece Williams, Janis Ian, Kenny Loggins, Carly and Lucy Simon, Dr. John (doing "Splish Splas..."
AIR PLAY

TRENDY DATA — A recent Arbitron study shows a 6.8% increase in FM listenership over last year, and that the Dallas/Ft. Worth and Washington D.C. markets retained the FM leadership for the last year as well. The Arbitron's respective FM frequencies declined somewhat. In addition, a recent Broadcast Magazine poll showed that 29% of the top 506 U.S. stations are located on the FM band.

STATION TO STATION — The Rick Dees comedy show debuted on WLTH/Gary, Ind. Campbell in musical long and McCormick, Creative Services,.. Almost running commercial p.m. Ragtime anniversary FM Seattle. King's director, Switched daytime programming. and Del Rey, Calif. 90291, or NSP. recent installed director, Switched the 10th anniversary. Off Westwood One's Armed Forces Network, for three years. is spent time Interviewing members of 300 Del Rey, Calif. 90291, or NSP. recent installed director, Switched the 10th anniversary. Off Westwood One's Armed Forces Network, for three years. is spent time Interviewing members of 300 Del Rey, Calif. 90291, or NSP. recent installed director, Switched the 10th anniversary. Off Westwood One's Armed Forces Network, for three years.

A CAKE WALK? — Columbia recording group Journey opened its recent U.S. tour in Portland, Me., where it was presented a platinum cake. Pictured at the cutting are (l-r): Debbie Gould, regional album promotion manager; Epic, Jay Cain, Journey; Tom Lanzlott, local promotion manager; Columbia, David Cole, ME WQJ; Sandy Einstein, roid manager/publicist, Journey; Jose Diaz, MD, WBLF-FM; Danny Schuster, PD. WLYT-FM; Ross Valory, Journey; and Lennie Collins, promotion manager; Epic Portrait/CBS Associated Labels.

First College Radio Convention Will Focus On Station-Label Relations

by Larry Riggs

NEW YORK — College radio station managers, college radio's viability for record promotion, station-record company relationships and the college radio jockeys in the 1980s and artist development in the college market are the issues to be addressed at the college radio convention held Oct. 24 at the Sheraton Hotel. Each of these topics will be addressed at six separate panel discussions, according to Rick Frank, director of promotions of College Media Journal (CMJ), the sponsor of the convention.

"The reason we're sponsoring the convention this year is that the National Student Broadcasters (NSB), who usually hold convention in the fall in Boston, decided not to this year," he said. "We expect an attendance of between 350 and 500.

The first panel, focusing on managing a college radio station, will be staffed by Norm Prussin, general manager of WUSB, the station of S.U.N.Y. at Stony Brook, New York; Jeff Tellis, president of the Inter-collegiate Broadcast System; and Vincent Montecino, general manager of the New York University University's outlet. "The primary thing to remember is that now as we're entering the 1980s, college radio stations are becoming more important for three reasons," said Prussin. "Since it's the last area on the radio dial where you get new and creative programming, it's important to come across as professionals. Second, with the Federal Communications Commission (FCC) taking less of an interest in college stations nowadays, it is important for station management to take stock of their legal responsibilities; and third, students who want to go on can get a great deal of professional experience at a college station. The panel will discuss the advantages and pitfalls of managing a college radio outlet.

Programming Panel

College radio programming will be taken up by the next panel, which includes Rocki Schulte, associate promotion director; Warner Bros.; Jim Camerson, news director; NBA's Source; and Mike Dugan, program director. WNYU, the college's student run network, will leave the station due to lack of funds. The average length should be five minutes," said Cameron. "The average length should be five minutes," said Cameron. "The average length should be five minutes," said Cameron. "The...
1 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDs: None: HOTS: WROQ, KSDJ, KOME, WWWM, WRGW, KSDJ, KBPI, KZAM, KZEL, KMGN, WNSP, WYSP.
SALES: Moderate in all regions; strongest in West.

2 QUARTERFLASH • GEFFEN
ADDs: WGRQ, WYSP, WABX, KEZB, KGRQ, KMGN, WWWM, WWWM, KZAM, KZEL, WNSP, WGRQ.
SALES: Moderate in all regions; strongest in West.

3 ROSSINGTON COLLINS • THIS IS THE WAY • MCA
ADDs: None: HOTS: WGRQ, WYSP, WLSI, WGRQ, WLSI, WGRQ, WYSP, WLSI, WGRQ, WYSP.
SALES: Moderate in all regions; strongest in South.

4 BILL SIEGEL • THE SILVER BULLET BAND • NINTH
ADDs: None: HOTS: WROQ, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM.
SALES: Moderate in all regions; strongest in West.

5 BILLY JOEL • SONGS IN THE ATTIC • COLUMBIA
ADDs: None: HOTS: WGRQ, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM.
SALES: Moderate in all regions; strongest in West.

6 LITTLE RIVER BAND • TIME EXPOSURE • CAPITOL
ADDs: None: HOTS: WGRQ, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM.
SALES: Moderate in all regions; strongest in South.

7 NINS LOFRENN • NIGHT FALLS AWAY • BACKSTREET/MCA
ADDs: None: HOTS: KZAM, KEZY, KZAM, KEZY, KZAM, KEZY, KZAM, KEZY.
SALES: Moderate in all regions; strongest in West.

8 STEVIE NICKS • BELLA DONNA • MODERN ATLANTIC
ADDs: None: HOTS: KEZY, WWWM, KEZY, WWWM, KEZY, WWWM, KEZY, WWWM.
SALES: Moderate in all regions; strongest in West.

9 GENESIS • ABACAB • ATLANTIC
ADDs: None: HOTS: KZAM, KEZY, WWWM, KEZY, WWWM, KEZY, WWWM, KEZY.
SALES: Moderate in all regions; strongest in West.

10 TRUMP • ALLIED FORCES • RCA
ADDs: None: HOTS: WGRQ, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM, WWWM.
SALES: Moderate in all regions; strongest in West.

11 27 TOP • EL LOCO • WARNER BROS
ADDs: None: HOTS: KEZY, WWWM, KEZY, KEZY, WWWM, KEZY, KEZY, KEZY.
SALES: Moderate in all regions; strongest in West.

12 ATLAS RHYTHM SECTION • QUINNELL • COLUMBIA
ADDs: None: HOTS: KEZY, KEZY, KEZY, KEZY, KEZY, KEZY, KEZY, KEZY.
SALES: Moderate in all regions; strongest in West.
CASH SMASH

31 WATING FOR A GIRL LIKE YOU
FOREIGNER

32 \(\text{MORE THAN THAT)}\)
THE HARD ON EARTH. WIND AND FIRE

33 \(\text{SAINTS AND SINNERS)\)
EVERYTHING AT THE BAY. SINER

34 \(\text{BESIDE YOUR LOVE (SOMETHING)\)
TO \(\text{ABOUT YOUR LOVE)\)
THE ATLANTA RHYTHM SECTION

BRING THE TALENTS OF DICK CLARK TO YOUR STATION

THE Nation PRESENTED HEARD ON A WEEKLY
## Top 100 Singles

**October 24, 1981**

### Last Week This Week

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>This Week</th>
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### Hit Bound

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<td><strong>Cool Love</strong></td>
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<td><strong>Mistaken Identity</strong></td>
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<td><strong>I Wouldn't Have Missed It For The World</strong></td>
<td>Ronnie Milsap</td>
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<td><strong>Casting In The Air</strong></td>
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<td><strong>Bein' Here With You Tonight</strong></td>
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<td><strong>Really Wanna Know You</strong></td>
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<td><strong>Controversy</strong></td>
<td>Prince</td>
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<td><strong>I Heard It Through The Grapevine</strong></td>
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<td><strong>Let's Dance (Make Your Body Move)</strong></td>
<td>West Street Mob</td>
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<td><strong>The Breakup Song (They Don't Write 'Em)</strong></td>
<td>GREG KIMN BAND</td>
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</table>

### Looking Ahead

**Pay The Devil (Ooo Baby Boo)** | The Knack | **The Cowboy And The Lady** | John Denver | **Sweet Merilee** | DonnEris |

**CASH SMASH**—denotes significant sales activity. **PRIME MOVER**—denotes significant radio activity. **HIT BOUND**—denotes immediate radio acceptance.
Bookers Say Ailments Accompany Rapid Growth Of Country Music

by Jennifer Bobehler

NASHVILLE — The keynote words at last week's Talent Buyer's Seminar here were change and growth. With more than 500 talent buyers, producers, promoters and artist managers in attendance, an increase of 38% over last year's registration figures, key executives within the business discussed the ailments and growing pains currently afflicting country concerts, such as high prices for booking the acts, the impending threat of mass cable television and the lack of good management within the business.

The panelists, lined up for the six 90-minute panel discussions, also spoke of country music's resilience and ability to attract the "preferred customer," as well as the increased attendance realized when country acts are booked. Country music has reached a very precarious point, many panelists observed. With the right promotion, it can continue to be a viable and profitable force in live concerts.

"Country music is changing," offered seminar panelist Len Ellis of station WLJE-WAKE/Valparaiso, Ind. "The acts are getting smarter and more sophisticated. The houses are getting bigger and smarter. Even the audiences are getting smarter and demanding more in a performance."

Artist Brenda Lee offered much the same thoughts and cautioned that the artists must present top notch shows to lure the concertgoer out of an environment "where in the comfort of their own homes, a person can turn to 60 TV stations, with some of it box office entertainment. We must figure out a way to survive."

Profit Margin Down

Keeping up with the rapid rise in the popularity of the country music idiom and the resulting growing pains was one of the primary concerns of the country music talent buyer. Even though many bookers reported increased attendance for country music shows, the profit margins are down because the cost of buying a country act has also increased.

Maynard Potter, general manager of the Mid-State Fair of San Luis Obispo County, Calif., attributed much of his increased attendance (up from 38,000 in 1968 to 272,000 last year) to his heavy booking of big name country music talent. But, according to Larry Bonoff of Warwick Theaters, the "fun of booking country music acts is gone. Business is better but the act costs are up 300%. The acts are drawing 20-30% more (continued on page 28)

BMI Issues Citations of Achievements
To Honor Writers', Publishers' Efforts

NASHVILLE — At the Broadcast Music, Inc. (BMI) Awards banquet Oct. 13, 101 writers, and 70 publishers of 91 songs were presented BMI Citations of Achievement in recognition of popularity in the country music field as measured by broadcast performance for the period of April 1, 1980 to March 31, 1981. Presenting the awards at the banquet were BMI president Edward M. Cramer and Frances Preston, president of BMI's Nashville office.

Winners of the 12th annual Robert J. Burton Award were writer Dolly Parton and publishers Fox Fanfare Music, Inc. and Velvet Apple Music for the song "9 to 5." The leading country writer award winner was Snuff Garrett with six citations. Curly Putman, Eddie Rabbitt and Even Stevens took four citations each; while Bobby Braddock, Stetson Dent, Vys Fleming, Larry Gatlin, David Malloy, Bob McDavid, Dennis Morgan, Sonny Throckmorton and Rafe Van Hoy were awarded three citations each.

Continuing with writer awards, Milton Brown, Cliff Croftood, Mac Davis, John Durrill, Gary Gentry, Jerry Hayes, Roger Murrah, Willie Nelson, Roy Orbison, Don Pfrimmer, Chick Ralines, Johnny Slate and Hank Williams took two each. Ted Publishing, Inc. was the leading publisher award winner with 10 citations, followed by the Welk Music Group with nine; Unichappell Music/Rhino Music, Inc. with seven; Peso Music with six; and Acuff-Rose Publications, Inc./Fred Rose Music, Inc., Algie Music Corp., Brarpatch Music/Debakey Music, and Tommy Tucker Tamerlane Pub. Corp. with four each.

Winners of three citations each were Bar Cee Music, Duchess Music Corp., House of Gold Music, Inc. and Larry Gatlin Music. Taking two citations each were Blackwood Music, Inc., Combine Music Corp., Hiram Miller, Happy Sack Publications, Inc., David Malloy, Bob McDill, Dennis Morgan, Sonny Throckmorton and Rafe Van Hoy were awarded three citations each. (continued on page 28)

ASCAP Presents Annual Awards To
Recognize Top 91 Songs Of The Year.

NASHVILLE — More than 700 music executives attended the American Society of Composers, Authors and Publishers (ASCAP) awards banquet Oct. 14 in the Maxwell House Hotel Grand Ballroom here, where 91 songs, including 26 #1s were honored. ASCAP president Hal David and southern regional executive director Connie Bradley present the plaques honoring the writers and publishers whose 91 songs were ASCAP’s Top 20 and most performed songs during 1980.

During the ceremonies, new ASCAP managing director Gloria Messinger made a special presentation honoring nine standards that were included among the most performed songs. These were "Always," "Kaw-Liga," "MacArthur Park," "Misty," "No One Will Ever Know," "Orange Blossom Special," "Over The Rainbow," "Secret Love" and "Wichita Lineman."

Randy Goodrum and Bob Morrison shared honors as ASCAP's Country Songwriter of the Year. Both songwriters received six individual awards. Country Publisher of the Year went to Chappell Music Company/Intersong Music (the PolyGram Publishing Companies) with 10 individual ASCAP awards.

Several songwriters received multiple awards during the evening. These included David M. Bellamy, Charles Frank Black, Roy M. Bourke, Larry Collins, Rodney J. Crowell, Bobby Fischer, Jerry Foster, Deborah Kay Hupp, Richard C. Leigh, Sam Luther, Brent L. Maher, Bill Rice, Lionel B. Richie, Jr., Larry Rogers, Fred Rose, Jeff Silbar, Sonny Throckmorton, Jimmy L. Webb, Johnny A. Wilson and Johnny MacRae.


Mandrell Repeats As
'Entertainer Of Year' (continued on page 8)

Year and Instrumental Group of the Year.

By winning the Vocal Group honors, Alabama put a dent in the Statler Brothers' domination of the category. The Statlers have virtually owned the Vocal Group honors, having won every year but one since 1972.

"Elvira" Honored

MCA recording group Oak Ridge Boys took Single of the Year with "Elvira," which topped both the country and pop charts this year; while MCA recording artist Don Williams won Album of the Year for "I Believe In You.

MCA's hot streak in the awards (a total of (continued on page 28)
Believe It or Not Department — Did you know that George Jones never won a Country Music Assn. (CMA) Award until last year, when he swept the show with two awards, plus helping songwriters Curly Putman and Bob Stamey. The success of the covered little ditties thanks to his rendering of “He Stopped Loving Her Today.” That is hard to believe considering the time he’s been in the business and the size of his contingent of fans. Another interesting point, he and Tammy Wynette never won Vocal Duets of the Year. This little oversight could have something to do with the fact that the category was not added until 1970, when Porter Wagoner and Dolly Parton became the first to receive the award. Jones had never received a gold album before this year either. “I Am What I Am” was certified gold earlier this year. Congratulations to Jones for winning Male Vocalist of the Year last week.

And speaking of the awards show … all in all we have to give it an “A”. It was obviously produced and the selection was most suitable and entertaining. Barbara Mandrell and Mac Davis did excellent jobs as co-hosts. And the tribute to Jerry Lee Lewis by his cousin Mickey Gilley and buddy Ronnie Milsap was most appropriate. “The Killer’s” appearance just made that much better. The honky tonk scene that featured Bobby Bare, Johnne Lee, the Bellamy Brothers, Joe Stampley, Lacy J. Dalton, Razzy Bailey and Merle Haggard was a creative way to give a number of artists and their songs exposure. In his black leather jacket, we must admit we thought Merle Haggard might really be Elvis Costello debuting his Billy Sherrill-produced album. The Oak Ridge Boys introducing the Female Vocalist of the Year nominees by putting them to the tune of their big hit “Elvira” was also a dash of creativity thrown in. But one of the best parts of the show came when the Entertainer of the Year nominees introduced each other via pre-taped segments and explained why the other guy should be Entertainer of the Year.

And now for the bad news … like we said, we give the awards program itself an “A”. As for the post-awards activities, back to the drawing board. The Grand Ole Opry House, the site of the awards show, is about one mile from the Opryland Hotel, the site of the post-awards activities. Imagine taking 45 minutes to drive one mile just to enjoy a little post awards fun. And then once you reach the fabled Opryland Hotel, having to park almost a mile from it and take a shuttle bus to the doors of the Grand Ballroom. Not a pretty sight. Granted this was the first year they have held the post-awards party at the hotel (in years past it has been in a giant tent on the grounds of Opryland, a mere walk from the Opry House). Perhaps the logistics can be worked out by next year.

More Awards News — You didn’t see this presentation on the CBS television special, but it is an important award nonetheless. Chicago Tribune columnist Jack Hurst was the first recipient of the CMA Journalist Award, introduced by the CMA to honor journalists who have made extraordinary contributions in promoting and supporting country music. The award was presented to Hurst by CMA president Randy Rice. Hurst’s column appears in over 30 major newspapers throughout the United States. An interesting aside, Hurst was the unanimous choice as the award’s first recipient.

Thanksgiving Day in Montego Bay — For all of you who want to spend your Thanksgiving holiday sunning on the tropical sands of Montego Bay, get your registration forms back to the Nashville chapter of NARAS, the organization sponsoring the upcoming fund raising jaunt. Open to everyone, the expedition departs Nashville Nov. 26 for the exotic location and returns Nov. 29. The cost, which includes round trip air fare and accommodations, is $545. You’ll be staying at the Holiday Inn Resort, a short shuttle ride from the airport and the center of town. For more information contact Brenda Watson at Enzo Travel Agency at (615) 373-2901 or the Nashville Chapter of NARAS.

Banderia News — A couple of weeks ago, we told our readers that Lore would be leaving MCA group Bandiera. Since then we’ve received an update on the group’s activities. The members will be going back into the studio in November and will most likely emerge with a more country flavored sound. There will still be that solid Bandiera flavor that the group’s following is come to expect, but with a new edge. The group line-up is Paul Uhrig, Dale Jackson, Tom Jones, Harry Robinson and Eric Butler.

Horizon Award — Just about a year ago, Terri Gibbs caught the CMA Awards while sitting in her living room. This year, she was on the stage accepting the association’s newest award, the Horizon, which is presented to a new artist. We congratulate Gibbs on her tremendous strides and many accomplishments this year and wish her continued success, as we do all the CMA Award winners, nominees and next year hopefuls.

Jennifer Bohler

**Imperial Palace Hosts "Country Top 20" —** Several noted country artists spent time in the Imperial Palace Hotel in Las Vegas taping a segment of Country Top 20 a syndicated television show produced by Bob Banner and Assoc. The program, which features a monthly countdown of the nation’s top 20 country singles, reaches over 200 markets. Pictured at the taping are (-r-) Joe Stampley, Sylvia, Roger Miller, Charley McClain, John Conlee, Steve Wariner and Johnny Lee.
1981 Country Music Association Awards

The Best in Country!

SINGLE OF THE YEAR
"Elvira" The Oak Ridge Boys (87)

ENTERTAINER OF THE YEAR
Barbara Mandrell (87)

VOCAL GROUP OF THE YEAR
Alabama (87)

MALE VOCALIST OF THE YEAR
George Jones (87)

INSTRUMENTAL GROUP OF THE YEAR
Alabama (87)

FEMALE VOCALIST OF THE YEAR
Barbara Mandrell (87)

INSTRUMENTALIST OF THE YEAR
Chet Atkins (87)

VOCAL DUO OF THE YEAR
David Frizzell and Shelly West (87)

THE HORIZON AWARD
Terri Gibbs (87)

SONG OF THE YEAR
"He Stopped Loving Her Today" Bobby Braddock/Carlton Fisk (87)

BMI

The country music the country hears most!
ACAPSL presents Annual Awards To
Recognize the Top 91 Songs of The Year

(Bill Lylyer RCA PB 12352)


Bill Lylyer's down home vocals and the hot guitar licks make this single for his RCA sure a safe add at radio. His vocal style and good music sense place him in the same school that graduated Guy Clark and Rodney Crowell with the highest honors.

GARY GOODNIGHT (Door Knob DK81-166)
Losin' Myself In You (2:48) (Chip 'N Dale Music, Inc.) - ASCAP (L. Schollhammer) (Producer: G. Kennedy)

This single has one of those hooks that sticks in the listener's mind long after the record is through. The gospel-tongued backing vocals and hand claps are the perfect foil to Goodnight's even vocals. Look for it to pop up on radio add lists.

JIM REEVES and PATSY CLINE (RCA PB-12348)
Have You Ever Been Lonely (Have You Ever Been Blue) (2:59) (Sharpio/Bernstein & Co., Inc.) - ASCAP (P. Dorfes, G. Brown) (Producer: O. Bradley)

GUY CLARK (Warner Brothers WBS 4958)
She's Crazy For Leaves (2:37) (Cowbell Music, Inc./Coolwell Music/Granite Music Corp. - ASCAP) (G. Clark, R. Crowell) (Producer: R. Crowell)

BOBBY BARE (Columbia 18-02577)

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CHRIS WALLACE (Main Street A950)
Don't Let The Stars Get In Your Eyes (1:58) (Four Star Music - BMI (S. Willitt, C. Pryor, B. Trammel) (Producer: not listed)

REX ALLEN, Jr. (Warner Bros. WB59844)
Arizona (3:05) (Boxer Music - BMI (R. Allen, Jr.) (Producers: R. Allen, Jr., C. Allen)

CONWAY TWITTY (MCA MCA-51199)

ALL DEAD NECKIN' Love Make'N (9:40) (Warner-Tamerlan Music Co. - BMI) (T. Seals, M. Barnes) (Producers: C. Twitty, R. Chancery)

WAYNE KEMP (Mercury 57006)

MARTY ROBBINS (Columbia 18-02575)

TRENDING UP In My Heart (3:16) (Trio-Cromwell Music, Inc. - BMI) (H. (V. Horton) (Producers: M. Robbins, E. Fox)

BILLY BERRING (Blossom Gap BGR0014)

JASON HAWKINS (Fox Fire 145)
I Will (3:10) (Middle Forty Music - BMI (B. St. James) (Producer: J. Powell)

T.C. CONDRAD (Mariner MR 8102)

PAUL HOBBS (50 States FS-87)


ALBUM REVIEWS

DESAPARE DESMOS - Eddy Raven - Elektra SE-545

Eddy Raven's debut album for Elektra/Alyx should be considered one of the best releases of the year. A commen- dable songwriter as well as a singer of deserve the release of an album that will be met with favorably not only from his country contemporaries, but from the A/C and pop markets as well. "Who Do You Know In California" is a top choice; "You're Too Much For Me" and "She's Playing Hard To Forget."

BILL LYLWER (RCA PB 12352)


Bill Lylyer's down home vocals and the hot guitar licks make this single for his RCA sure a safe add at radio. His vocal style and good music sense place him in the same school that graduated Guy Clark and Rodney Crowell with the highest honors.

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CMA HONORS DJs OF THE YEAR — The Country Music Assn. (CMA) recognized country radio disc jockeys in a special segment of the CMA Awards show Oct. 12, singing out the top jock in each of the three market sizes, and bestowing the “D.J. of the Year” with their titles of “D.J. of the Year.” The accolades this year fell upon Jacki West, WGTO/Cypress Gardens; Tim Wilson, WAXX/Eau Claire, and Lynn Waggoner, KEOB/Oklahoma City, each of whom survived the competition of their peers through hearings and selection by an anonymous panel of judges of broadcasting industry leaders. Cash Box salutes the Disc Jockeys of the Year and the other jocks who were nominated for their contribution to country music and country radio, the fastest growing format today. This year’s award winners are: Dandelion, WIOV/Ephrata, Pa.; Billy Dilworth, WLET/Tacoma, Ga.; Jay Larry James, KHUT/Hutchinson, Kan.; and Tom Reeder, WKWC/Winneton, Vic. Medium Market — Sam Faulk, WLW/Montgomery, Ala.; Buddy Raye, WWVA/Wheeling, W. Va.; Smokey Gold, WSM/Grand Ole Opry, Nashville, Tenn.; and Don Walton, KFDI/Wichita, Large Market — Bob Hooper, WESC/Greenville, S.C.; Sammy Jackson, KLC/Hollywood, Calif.; Chuck Morgan, WSM/Nashville; Chris Taylor, KYYN/Omaha; and John Trimble, WRVA/Richmond, Va. PERSONALITY PROFILE — Troy Wayne began a broadcasting career working in television in Wichita, then San Antonio from 1970-1971. Wayne learned of a part-time radio position with country-formatted KPEP/San Antonio, got his FCC license and began doing the weekends in early 1972. That same year, however, KIFT-FM/Wichita became a full time station, and Wayne packed up and headed back home to become the first all-night jock at KICT. Two years later Wayne was offered the music director position with country-A/C-formatted KJLS-FM/Hayes, Kan., a position he held for three years. In 1977 he moved to Tulsa where he later took over as the full-time disc jockey with KOLD-TV, while holding down a part-time air shift with KIRX. Three years later, Wayne was offered a position with KFRR/Salina, Kan. by a former fellow jockey, Abram Burnett, who had become program director for the Salina country station. In July, 1980, Wayne became the music director for KFRR.

WMC APPOINTS SALES MANAGER — Dean Osmundson, general manager of WMC/Memphis, has announced the appointment of Larry Rouse to the position of general sales manager. Rouse replaces a position as a regional selling partner with a new rep firm in New York. After graduating from the University of North Carolina, Rouse spent 11 years working his way up the sales ladder with WBT-WBCY/Charlotte. Prior to his recent move to Memphis, Rouse was the general sales manager with KCNR-KPAM/Portland.

OCTOBER PROMOTIONS, FESTIVITIES UNDERWAY — Longneck Radio, of KILT-Houston, is currently planning a family event for country music fans throughout southern Texas. On Sunday, Oct. 25, KILT will sponsor the first annual “Free Day In The Country,” an afternoon of country music from Simington Rodeo grounds. The noon-to-10 p.m. event will feature such national recording artists as RCA’s Dean Dillon, Mercury’s Dickie Lee and MCA’s Gene Watson. Houstonian entertainment will include the KILT Longneck Band, 40 Miles of Bad Road, Kelly Chapin, Texas Thunder, Bill Nash and from Detroit, Megan. The annual event will be free of charge for KILT listeners.

WKSW/Cleveland held its first Old World Oktoberfest at Glastonbury Amusement Park. The weekend-long celebration was emceed by WKSW air personalities and featured local Cleveland area acts, including Johnny Lambert And The Full House, The Whiskey River Band and Stone Creations.

WCDS AFFILIATES WITH NBC — Meredith K. Woodyard, director, affiliate relations, NBC Radio Network has announced that WCDS/Glasgow, Ky. has affiliated with the network. The 5,000 watt station is the first country-formatted radio station in the state.


NASHVILLE — Over 500 industry executives were on hand for the 17th annual Country Music Awards presentation by SESAC at the Woodmont Country Club here Oct. 15. Awards were presented to artists, writers, publishers, and industry leaders at the event which marked SESAC’s 50th anniversary as a performing rights organization. Under the theme “SESAC Goes Gold,” the organization presented the first Vista award to MCA recording artist George Strait in recognition of his impact on the contemporary music horizon during the past year. Along with Strait, Frank Dycus, author of five songs on the Strait album, “Strait Country,” Blake Mevis, producer, and Everett Zimm, president of Golden Opportunity Music publishing house, were recognized for their roles in the development of Strait’s career.

Other winners of SESAC awards included: Jo Walker-Meador, executive director, Country Music Assn. (CMA) (Ambassador of Country Music); Some Ladies Don’t Love Cowboys” by Frank Dycus and Raquel Squires (Most Recorded Country Song); Steve McCorvey (Most Promising Country Music Writer of the Year); “Getting Over You” by Alabama (Best LP Cut); Ed Penney (Producer of the Year); “Looking For Love” by Johnny Lee (Best Country Album); “Do You Love As Good As You Look” by the Bellamy Brothers (Country Single of the Year); “Somebody’s Gonna Get It” by Alabama (Best LP Cut) and “You’re My Best Friend” by Mac Davis (Best Single).

Most Active Country Single
1. BET YOUR HEART ON ME — JOHNNY LEW — FULL MOON/ASYLUM — 62 REPORTS
2. IF I NEED YOU — EMMILY LOU HARRIS AND DON WILLIAMS — WARNER BROS. — 62 REPORTS
3. STILL DON’T TIME — GEORGE JONES — EPIC — 61 REPORTS
4. THE WOMAN IN MY MIND — CRYSTAL GAYLE — COLUMBIA — 60 REPORTS
5. YOU’RE MY FAVORITE STAR — THE BELLAMY BROTHERS — WARNER/CURB — 37 REPORTS
6. WHAT ARE WE DOING LORD — LARRY GATLIN AND THE GATLIN BROTHERS — COLUMBIA — 35 REPORTS
7. MY FAVORITE MEMORY — MERLE HAGGARD — EPIC — 35 REPORTS
8. FOURTEEN CARAT MIND — GENE WATSON — MCA — 47 REPORTS
9. YOU MAY SEE ME WALKIN’ — RICKY SCAGGS — EPIC — 45 REPORTS
10. HEART ON THE MEND — SYLVIA — RCA — 44 REPORTS

SSESAC Holds Its 17th Annual Awards Dinner At the Woodmont

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NSAI Honors Two

NASHVILLE — Bobby Braddock and the late Ray Whitey were inducted into the Nashville Songwriters Assn. International (NSAI) Hall of Fame at the organization’s 12th annual ceremony at the Hyatt Regency Oct. 11. Hall of Famer Curley Putman presented Braddock his award (the two co-wrote “He Stopped Loving Her Today”) and Pee Wee King, also a member of the hall, of Fame, gave Whitey’s award to his widow, Mrs. Kay Whitley.

In addition to Putman and King, other Hall of Famers presented included Floyd Tilman, Cindy Walker, Zeke Clements, Felic and Boudeaux Bryant, Jack Clement, Harlan Howard, Marjory Wilkin, John D. Loudermilk, Merle Haggard, Joe Allison, Hank Snow and Ben Peters.

NSAI president Randy Goodrum hailed the hall of Famers members as the “one percent” of one percent of writers who bend the rules.

Dorothy Poit Thorson, the association’s membership coordinator, was honored with the President’s Award.
BMI Issues Citations Of Achievement To Singer, Publisher Efforts

(continued from p. 26)
Garrett/Larry Herdell - Bar Cell Music/Peso
COUNTRY AND THE COUNTRY Band

(continued from p. 26)

28

Bookers Report ‘Growing Pains’

(continued from page 22)

than this time a short while ago, but the profit margins for the promoter are far worse.”

Pottor cautioned that the acts should not take country music buyers for granted. “With the hidden costs of ushers, sound and light personnel, stage rental, food, electricians, talent agents and management, there are a lot of acts at $5-

000 that are overpriced.”

Seminar speakers Mortimer F. Fein-

berg, co-founder and chairman of BPS Psy-

chological Assoc., Inc., a New York-based executive counseling firm, outlined the economical sins of promoters that affect future spending and entertainment habits of Americans. He highlighted the ever-growing generation of older people as a new musical market. He also labeled cable television and technological innovations in home entertainment as a potential threat to live concerts.

One of the most well-attended panels of the seminar featured panelists Chet Atkinn,

Bob Bybee, John Ray Davis, Tom Y. Hall, Danny Davis, Charlie Daniels and moderator Jimmy Bowen, vice president and general manager of Elektra/Asylum, Nashville. Panelists reflected on the present and future of country music. Bare summed up the current state of country specifically as “grassroots-oriented,” general when he said, “It’s hard work for everybody. If an artist does have a great song, the work has to be done to promote it. The days of laying back and doing nothing are over. We must all work our asses off.”

During the talent buyers seminar, a diverse roster of 11 country music artists performed in two showcases. The first showcase featured Ricky Skaggs, Eddy Irenen, the Miners Five and a surprise visit by Larry Gatlin. The second show featured Sylvia, Terri Gibbs, Boxcar Willie, Leon Everette, Helen Cornelius, the Wright Brothers and the Steppe Brothers.

NARM Intensifies Ad Campaign Push

(continued from p. 6)

lightly.

It’s not something that NARM is propos-

ing for itself; we don’t sell records and tapes” Cohen added. “We are the conduit between our members and the manufac-

turers. We are out there, and the consum-

er has been telling us for years. The key word here is ‘capitalism,’ — we must capitalize on this opportunity.”

Cohen said a formal presentation of the proposal would again be made at this week’s NARM Rockers Meeting in Scottsdale, Ariz. (see separate story). In the weeks following the Rockers Meeting, Cohen will embark on a nationwide round of one-on-one-appointments, as well as educational activities to try and get firm commitments to the program.

“We’re pretty much on schedule,” Cohen explained. “The only delay has been that the Rockers Meeting, I had hoped to have a progress report ready for the members. However, this is a very im-

portant project, and I don’t want to rush anyone into a premature commitment.

This is a landmark proposal that re-

quires the attention of everyone,” Cohen added. “No one intends for the manufacturers to absorb the costs of this program. However, this is a vital project, and we don’t want to rush anyone into a premature commitment.

Benatar Backstage — Following her concert at the Byrne Arena, Chrissi-

s recording artist Pat Benatar, was present at Day 2 of DIR Broadcasting’s first annual “Talk to us about it” tour. The talk show, held at the Dirks of DIR Broadcasting to discuss plans for tapping a future Benatar concert for radio. The Borders Area event had over 50 national and local like venues.

BENATAR BACKSTAGE — Following her concert at the Byrne Arena, Chrissi-

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Mandrell Repeats As Top Entertainer At 15th CMA Show

(continued from page 22)

with Terri Gibbs winning the CMA’s inaugural Horizon Award, designed to recognize "extraordinary career development of new country artists in the categories of solo artist, duos and/or groups, and emerging artists.”

Warner Bros. recording duo Shelley Workman and Randy Wolfe won their first CMA award, for Duo of the Year on the strength of their hit single “You’re The Reason God Made Oklahoma,” and Chet Atkins took In-strumentalist of the Year, his fourth CMA award.

In addition to the awards, the late Vernon Dalhart and Grand Ole Opry announcer Grant Turner were inducted into the Country Music Hall of Fame. Dalhart cut country music’s first million-seller 75 years ago, and Turner has long been familiar to millions as the voice of the Opry.

Another tribute that highlighted the evening was the presentation to Mickey Gilley and Ronnie Milsap honoring Jerry Lee Lewis, who is still convalescing from a recent illness.

The tribute reached a peak when Gilley, Lewis’ cousin, and Milsap, a longtime friend, were covering Lewis on stage for a brief moment.

More Performances

Show Biz Week and Casablanca recording artist Mac Davis also performed during the evening, as did such country music luminaries as Merle Haggard, Guy Clark, Dolly Parton, Oak Ridge Boys, Bobby Bare, Bellamy Brothers, Johnny Lee, Joe Stampley and Emmylou Harris.

The 90-minute television special, broad-

cast by CBS, was produced by Robert Precht and directed by Wallace Miller. Tony Jordan was associate producer, and Irving Waugh served as executive producer for the CMA. The musical director was Bill Walker, the writers were Donald Epstein and Marty Ragaway.

Sam Goody Case Moves Toward Appeals Court

(continued from page 6)

dismissed the prosecution with providing the impetus for the Post article.

This case has denied any connection with the article.

This week’s activities, along with an earlier refusal by the Federal Court to hear a motion to dismiss the appeals, clear the way for the Appeals Court to hear both the government’s motion to appeal Judge Piatt’s overturning of the guilty verdicts against Goody and Stolten and ordering of a new trial, and the defense’s motion to dismiss the government’s appeal.

The appellate hearing is set for the week of Nov. 26, with the defense’s final brief setting forth its position due Nov. 13.

Asked about the contents of the govern-

ment’s brief, which was filed Oct. 14, but was still being formally printed at press time, John H. Jacobs, U.S. Government prosecutor, said he did not care to comment on the matter until copies of the brief were available.

Goody, Inc. and Stolten were both found guilty on April 9 of copyright infringement and illegal transportation of Stolen Property (ITSP), but challenges were later set aside and a new trial ordered by Judge Piatt, who felt the jury might have been prejudiced against the defendants. This testimony was given by FBI agent Richard Ferri, which was subsequently recanted.

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>TOP 75 ALBUMS</th>
<th>Weeks on Chart</th>
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<td><strong>10</strong></td>
<td><strong>10/17</strong></td>
<td><strong>10/2001</strong></td>
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**THE RHYTHM SECTION**

**THE SCULPTING OF ROCKIE** — The term "new and developing" artist certainly applies to recording artist Rockie Robbins, who over the course of three A&M LPs has shown considerable growth — artistically and vocally. He broke on the scene with a self-titled LP two years ago that established him as a first-rate balladeer. His sophomore effort, "You And Me," solidified this identity with the title track becoming a major R&B chart item and also showing a strong pop presence. His current album, "I Believe In Love," is not only a major step toward diversifying his music identity but also serves as vehicle for more personal expression.

Commenting on the latest LP, which is #40 on the Cash Box Black Contemporary albums chart, Robbins said, "It's natural progression, whenever you start to get accepted more audience-wise and through a critical acclaim, that you feel like the effect and the record starting to express that you've outgrown the album. We stressed that the album was more than the result of contract obligations and session musicians getting together to fill a date. "The music reflects much of my personality and my music identity," he said, adding, "I have lots of moods, lots of emotions and different approaches to things I do in life, and that's reflected on the album." Robbins said he waited six months before "I Believe In Love" LP producers, Skip Scarborough and Jerry Peters, were available for the production because "I was trying to find some producers who could find a little bit more in me than the balladier. "He recalled that the "Act Of Love" was composed by Peters, Scarborough and himself. "There were three people with three different directions, and we came together not only make music, but also to make music -- less of an important�they were ideal musical pessimists, among them Patrice Rushen, Freddie Washington, Paulinho DaCosta, Jim Gilstrap, Al McClain, Al McKay, Harvey Mason and Oscar Bresharat. "The music they played was a direct reflection of them, and it inspired me to really show what I was coming from," he added. This was a diverse mix of contemporary music, from the straight pop of the title track (which is the next single from the album), to the hazy feel of "My Old Friend." From soul balladeer to pop artist, Robbins is showing that new and developing is not an outdated term.

**TRUE CONTROVERSY** — Already the subject of controversy over his last Warner Bros. album, "Dirtty Mind," Prince has arrived at the thick of another sods wipe. The R&B rock prodigy opened the recent Rolling Stones show in Los Angeles' Coliseum, where he received a less than warm greeting. During the Friday night show, the 93,000 plus crowd of angiophiles boomed for him during the height of his, 20-minute set. He finally left the stage after repeatedly being called "nigger" and "taggot." The crowd of Stone Heads were even more brutal during the Sunday performance, where Prince was pelted with debris during his set. It would be easy to draw an obvious conclusion from the incident without the benefit of any corroborative sources. An incident that might buttress this argument.

**ALL THAT JAZZ** — Due from small indie label Clean Cuts is Cedar Walton's self-titled LP, featuring drummer Billy Higgins and bassist Tony Dumas. . . . Ross Carter's virtuosity as a bassist will be evident on his upcoming Milestone LP, "Super Strings," which employs a full string section for the compositions. In addition to the strings, Carter is joined by drummer Jack Odjohnett, percussionist Ralph MacDonald, guitarist John Tropea and pianist Kenny Barron. . . . How does East W. Wolly recently joined the National Assn. of Broadcasters (NAB) as director of employment services replacing Yolanda Tisdale who resigned. Wolly was most recently coordinator of membership and information services for the National Assn. of Black-Owned Broadcasters (NABOB). In SEARCH OF — Currently in search of distribution for its LP, "The Other Side Of Us" by the group High Five is Titlewave Productions. High Five is comprised of some artists shooting each other's cow, and they are due to do more then their truck-cut. But Robbins said the band was more than the result of contract obligations and session musicians having to come together to fill a date. The music reflects much of my personality and my music identity, he said, adding, I have lots of moods, lots of emotions and different approaches to things I do in life, and that's reflected on the album. Robbins said he waited six months before "I Believe In Love" LP producers, Skip Scarborough and Jerry Peters, were available for the production because I was trying to find some producers who could find a little bit more in me than the balladier. He recalled that the "Act Of Love" was composed by Peters, Scarborough and himself. There were three people with three different directions, and we came together not only make music, but also to make music -- less of an important...they were ideal musical pessimists, among them Patrice Rushen, Freddie Washington, Paulinho DaCosta, Jim Gilstrap, Al McClain, Al McKay, Harvey Mason and Oscar Bresharat. The music they played was a direct reflection of them, and it inspired me to really show what I was coming from, he added. This was a diverse mix of contemporary music, from the straight pop of the title track (which is the next single from the album), to the hazy feel of "My Old Friend." From soul balladeer to pop artist, Robbins is showing that new and developing is not an outdated term.
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<thead>
<tr>
<th>Week</th>
<th>10/17 Chart</th>
<th>10/17 Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>NEVER TOO MUCH (Luther Vandross (Epic 14-24026))</td>
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<tr>
<td>2</td>
<td>WHEN SHE WAS MY GIRL (ASCAP)</td>
<td>11</td>
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<tr>
<td>3</td>
<td>ENDLESS LOVE (Diana Ross and Lionel Richie (Motown M 15195))</td>
<td>16</td>
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<td>4</td>
<td>I HEARD IT THROUGH THE GRAPEVINE (Par-Ta-Boo Records Inc. WB 4796)</td>
<td>10</td>
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<tr>
<td>5</td>
<td>SUPER FREAK (PART 1) (Atlantic swimsuit edition)</td>
<td>13</td>
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<tr>
<td>6</td>
<td>WE'RE IN THIS LOVE TOGETHER (Warner Bros Records WB 4958)</td>
<td>15</td>
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<tr>
<td>7</td>
<td>SHE'S A BAD MAMA JAMA (She's built, she's stacked)</td>
<td>19</td>
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<td>8</td>
<td>LOVE THE ONE YOU'RE WITH (Aretha Franklin and George Benson (MCA MCA 824))</td>
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<td>9</td>
<td>GET THE TIME (Warner Bros WB 4974)</td>
<td>11</td>
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<td>10</td>
<td>SILLY DEE (Dee Dee Williams (ARC/Africa 19-02460))</td>
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<tr>
<td>11</td>
<td>SNAP SHOT (Clayton Jones featuring Fimas Ingram (ARC/Africa 19-02470))</td>
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<tr>
<td>12</td>
<td>13</td>
<td>I CAN'T LIVE WITHOUT YOUR LOVE (ASCAP)</td>
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<td>13</td>
<td>BEFORE I LET GO (Bo Diddley and Frenchy Beverley (Capital-P-A 5031))</td>
<td>16</td>
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<td>14</td>
<td>LOVE HAS COME (Bobby Blue Bland and 11th Street N.Y.C. (Capitol-P-A 12629))</td>
<td>19</td>
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<tr>
<td>15</td>
<td>LET'S GROOVE (Earth, Wind &amp; Fire (ARC/Africa 19-02563))</td>
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<td>16</td>
<td>CONTROVERSY (Prince (Warner Bros WB 4890))</td>
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<td>17</td>
<td>18</td>
<td>ON THE BEAT (The B.B.G. Band (Capital-P-A 9933))</td>
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<tr>
<td>19</td>
<td>20</td>
<td>THIS KIND OF LOVIN' (EMI America-YB 1234))</td>
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<tr>
<td>21</td>
<td>I'LL DO ANYTHING FOR YOU (Trammps featuring Eddie Brigode (ABC 445-5))</td>
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<td>22</td>
<td>23</td>
<td>STAY AWAKE (Gladys Knight and The Pips (Capital-P-A 12639))</td>
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<td>24</td>
<td>25</td>
<td>JUST BE MY BABY (Freddy Washington and Warren Bros WB 49474)</td>
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<td>26</td>
<td>NO (Commodores (Motown M 1379))</td>
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<td>27</td>
<td>PULL FANCY DANCER-PULL (PART 2)</td>
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<td>28</td>
<td>LET'S MAKE DANCE YOUR BODY MOVE (WB 19-02525)</td>
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<tr>
<td>29</td>
<td>SWEAT (TILL YOU GET WET) (Atlantic swimsuit edition)</td>
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<td>30</td>
<td>INSIDE YOU (PART 1) (The Isley Brothers-NBC CBS 25526)</td>
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<td>31</td>
<td>YOU LOVE ME? (Patti Austin (Warner Bros WB 49534))</td>
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<tr>
<td>32</td>
<td>SHE DON'T LET NOBODY (BUT ME) (Curtis Mayfield)</td>
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<tr>
<td>33</td>
<td>34</td>
<td>TAKE ME TO HEAVEN (Melba Moore (EMI America-A 8032))</td>
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**ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)**

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<th>Week</th>
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<tbody>
<tr>
<td>1</td>
<td>GOODBYE HILL. HIM. HELLO YOU (Betty Wright (R-K 49251))</td>
<td>73</td>
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<tr>
<td>2</td>
<td>BABY DON'T TOUCH ME (Doobie Brothers ASCAP)</td>
<td>76</td>
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<td>3</td>
<td>I'M SO GLAD I'M STANDING HERE TODAY (Joe Cocker (MCA MCA 1177))</td>
<td>77</td>
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<tr>
<td>4</td>
<td>REGGA ON BROADWAY (Warner Bros Records Warner Bros WB 4959)</td>
<td>74</td>
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<tr>
<td>5</td>
<td>MUST BE MAGIC (Atlantic swimsuit edition)</td>
<td>80</td>
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<tr>
<td>6</td>
<td>SWEETER AS THE DAYS GO BY (Warner Bros Records Warner Bros WB 4959)</td>
<td>59</td>
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<tr>
<td>7</td>
<td>ALL I WANT (Twentywive in Lenny White (COLUMBIA 17-0265))</td>
<td>84</td>
<td></td>
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<tr>
<td>8</td>
<td>DON'T HOLD ON TO ME (R-E-V-O-L-U-T-I-O-N (RCA PB 12323))</td>
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<tr>
<td>9</td>
<td>LA METE LOSSE YU (The Pointer Sisters (Warner Bros Records Warner Bros WB 4959))</td>
<td>82</td>
<td></td>
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<tr>
<td>10</td>
<td>FUNKY SENSATION (You'reagina (P.O./At Home) ASCAP)</td>
<td>67</td>
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<td>11</td>
<td>12</td>
<td>LIKE (Evan Nesbit (COLUMBIA 17-0265))</td>
<td>85</td>
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<td>12</td>
<td>WANT TO (Clayton Jones featuring Fimas Ingram (ARC/Africa 19-02460))</td>
<td>20</td>
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<td>13</td>
<td>14</td>
<td>DAY (Warner Bros Records Warner Bros WB 4959)</td>
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<td>14</td>
<td>15</td>
<td>GEORGE DAVIS (Columbia ASCAP)</td>
<td>83</td>
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<td>15</td>
<td>16</td>
<td>IT'S YOUR NIGHT (A.K. Stevens (Warner Bros WB 4933))</td>
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<td>16</td>
<td>17</td>
<td>TRUE LOVE AFFAIR (Motown M 1922)</td>
<td>70</td>
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<td>17</td>
<td>18</td>
<td>WANTED YOU (Atlantic swimsuit edition)</td>
<td>71</td>
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<td>18</td>
<td>19</td>
<td>NIGHTLIFE (EMI America-YB 1234))</td>
<td>82</td>
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<td>19</td>
<td>20</td>
<td>I WILL FIGHT (Curtis Mayfield)</td>
<td>93</td>
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<td>20</td>
<td>21</td>
<td>GROOVE YOUR WAY (Warner Bros Records Warner Bros WB 4959)</td>
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<td>21</td>
<td>22</td>
<td>FUNKY SENSATION (You'reagina (P.O./At Home) ASCAP)</td>
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<td>22</td>
<td>23</td>
<td>DANCE AGAIN (Warner Bros Records Warner Bros WB 4959)</td>
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<td>23</td>
<td>24</td>
<td>BB располагался на южной стороной (WB/Word/Good Records WB 17-0265)</td>
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<td>24</td>
<td>25</td>
<td>THE CRUSADERS (Warner Bros Records Warner Bros WB 4959)</td>
<td>84</td>
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<td>25</td>
<td>26</td>
<td>THE LA METE LOSSE YU (The Pointer Sisters (Warner Bros Records Warner Bros WB 4959))</td>
<td>82</td>
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<td>26</td>
<td>27</td>
<td>LITTLE Bit OF JAZZ (Emperors of Dance ASCAP)</td>
<td>78</td>
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<td>27</td>
<td>28</td>
<td>BLUE JEANS (EMI America-YB 1234))</td>
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<td>29</td>
<td>WARM WEATHER (EMI America-YB 1234))</td>
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<td>29</td>
<td>30</td>
<td>MEAN IT TO ME (EMI America-YB 1234))</td>
<td>52</td>
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<td>31</td>
<td>32</td>
<td>JULU (EMI America-YB 1234))</td>
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V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — EBERONE WEBB
HOTS: 11-1, WD, 7-9, 15-10, 7-9, 5-10, 11-9, 7-8, 8-10, 8-7, 8-9, 7-10, 10-8, 9-7, 11-10, 10-9, 10-7, 9-8, 10-11, 8-9, 9-10.

WDBD — BLACK CONTEMPORARY — TYRONE
WGPR — FM — WILDLAND — #1 — HOTS: 8-4, 12-2, 4-12, 2-11, 11-10, 6-10, 10-6, 10-12, 12-2, 8-4, 4-12, 10-6, 6-10.

WRLD — BLACK CONTEMPORARY — ROSS
HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WMAL — BLACK CONTEMPORARY — HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WNUV — BLACK CONTEMPORARY — HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WJZJ — BLACK CONTEMPORARY — TYRONE
WGPR — FM — WILDLAND — #1 — HOTS: 8-4, 12-2, 4-12, 2-11, 11-10, 6-10, 10-6, 10-12, 12-2, 8-4, 4-12, 10-6, 6-10.

WTRU — BLACK CONTEMPORARY — ROSS
HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WVIR — BLACK CONTEMPORARY — HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WVLQ — BLACK CONTEMPORARY — HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WXRT — BLACK CONTEMPORARY — HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WXXM — BLACK CONTEMPORARY — HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

WZTC — BLACK CONTEMPORARY — ROSS
HOTS: 11-5, 9-6, 6-8, 8-6, 6-9, 8-5, 5-9.

BLACK CONTEMPORARY MOST ADDED SINGLES
1. WHY DO WOOLS FALL IN LOVE? — DIANA ROSS — RCA
2. STAIRWAY TO HEAVEN — LED ZEPPELIN — RT
3. WE AND THE MACHINE — THE SPINNERS — ATLANTIC
4. GET READY — MARY J. BLIGE — RT
5. FEEL LIKE MAKIN' LOVE — BOBBY BROWN — MOTOWN

BLACK CONTEMPORARY MOST ADDED ALBUMS
1. INSIDE YOU — THE ISLEY BROTHERS — T-NECK/CBS
2. COMING UP — HERBIE HANCOCK — Warner Bros.
3. SOMETHING SPECIAL — KOOL & THE GANG — DE-LITE/POLYGRAM
4. AMERICA — BOBBY VEE — SUN/Capitol
5. SMOOTH SAILING — HERBIE HANCOCK — Warner Bros.

UP AND COMING
LOVETINE — TAVARES — Capitol

RATED X — INNOVATIVE MAN'S BOARD — BOARDWALK
I'M JUST TOO SHY — JERMAINE JACKSON — MOTOWN

STATION BRAKE — CAPTAIN SKY — WMOT
ITALIAN BESTSELLERS

ITALY

1. The Rolling Stones - "The Rolling Stones" (CBS/Sony)
2. Plastic Bertrand - "Bou Mbanda" (Atlantic)
3. Eros Ramazzotti - "L'Ultimo Amore" (Atlantic)
4. Umberto Tozzi - "Ciao" (EMI)
5. Mina - "La Bella Mente" (EMI)

UNITED KINGDOM

1. Pink Floyd - "The Dark Side of the Moon" (EMI)
2. The Beatles - "Beatles for Sale" (Parlophone)
3. Led Zeppelin - "Led Zeppelin II" (Atlantic)
4. The Who - "Who Are You" (Columbia)
5. Elton John - "Goodbye Yellow Brick Road" (Polydor)
Stenn Voices Its Opposition To Danielson Bill

CHICAGO — Officers of Seeburg, the phonograph division of Stern Electronics, Inc., recently met with members of the subcommittee on courts, civil liberty, and the administration of justice of the U.S. House of Representatives, to advocate the defeat of legislation that would substantially increase the copyright royalties paid by jukebox operators. Lawrence Siegel, president of Seeburg, said at the meeting, which were held Sept. 30 and Oct. 1, "We (continued on page 34)

Insurance Information Available At Expo ’81

CHICAGO — A representative of the AMOA Group Insurance Trust will be on hand at the 1981 AMOA convention, to assist operators and visitors with insurance inquiries in the areas of life insurance, medical insurance, and malpractice insurance. The representatives will be able to provide to those who have completed and submitted the data forms distributed recently by AMOA.

This special service will be available in the registration area near the main entrance of the exhibit hall at the Hilton Hotel, from Oct. 29 to 31, during the hours Expo ’81 is in progress.

Midway’s Progress In Focus During Bally’s 50th Anniversary Meeting

CHICAGO — The afternoon session of the recent held Bally/Midway distributors meeting at the Hamilton Hotel in Itasca (Cash Box, Oct. 17), featured Midway Manufacturing Company and was conducted by vice president of marketing. Over 100 distributor representatives were present at the three-day event, which was commemorated Bally’s 50th anniversary.

During the Midway segment on Sept. 11, Jarocki introduced a new game that will be added to the audience who are connected with Midway and called upon company president Dave Marofskie to start the meeting. According to Jarocki, the company’s representatives told them for their support which enabled Midway to achieve another record breaking year. Marofskie reviewed the company’s sales history and the games that have made it the number one producer in the industry. He discussed Midway’s pioneering efforts in copyright infringement action and promised a continued and committed support of its products.

In addition, Marofskie highlighted the increased production facilities, the institution and continuation of multiple line capability, plus the promotion of dealers and distributors. He also emphasized the new awareness of Midway and its games in the consumer market. "Some people might think that we are the number one company in the industry, so we tried harder," Marofskie said. "Now we’re number one and we still try harder.

Larry Berke, director of sales, addressed the assembled distributors, reviewing the highlights of Midway games through years." They were featured in a video presentation, starting with Midway’s first video game called “Wheels” to “Sea War”, which is one of the company’s best sellers, to “Space Invaders,” the game that changed the industry concept, through "Gort!," The Wizard of Wor" and the current best seller, "Mac-Par." Joan Mon, manager of trademark licensing at Midway, reported the company’s new efforts in licensing Midway’s trademarks to manufacturers of many consumer products including pajamas, towels, jewelry, novelty pieces and a wide range of other products. She reviewed some of the arrangements with companies such as Cooleto, Whiz Kids and Factors, plus many others.

(The most recent suit filed by Stern in federal court in Brooklyn, N.Y. involved a video game designated as “Air Shuttle.” Stern advised that U.S. District Judge Eugene Nickerson ordered the impounding of “Air Shuttle” from a game room that was operated by the erstwhile Distributors, Inc. of Rhode Island at the Sands Hotel in Atlantic City, N.J. Judge Nickerson held that the “Air Shuttle” game was an infringement of Stern’s copyright on “Scramble,” according to Stern. The “Air Shuttle” games have been placed in federal custody in Brooklyn.

A company spokesman said Stern will continue to pursue vigorously all infringers of its copyrighted video games, and seizures of bootleg games, in addition to other penalties under the copyright laws, should be expected.

Game Plan Releases ‘Enigma II’ Video Under License With Zilloc Of England

CHICAGO — Darrell McCollough, president of Game Plan, Inc. and Norman Parker, managing director of Zilloc Electronics, Ltd., of Staffordshire, England, recently concluded arrangements awarding Game Plan sole rights to manufacture and distribute the video game “Enigma II” in the North American market.

The theme of Enigma II centers on a realistic space trip where the player has to pilot three to six ships that must get to the mother ship at the top of the screen for refueling, despite confrontations along the way with monsters, little bugs and big bugs working to defeat the ship. Unlike other games, the ships have to keep moving toward the refueling area or risk being sunk. The player never knows, however, when or where the monsters are going to attack.

The object of the game is to get all the ships that the player starts with to the mother ship for refueling. The skill factor comes with the player’s ability to dodge the destructive elements which are constantly attacking since there is no way to refuel while maneuvering.

The game is set on a 19-inch color upper monitor that gives straight up visibility. Sound is provided on the stereo speakers and there are a number of adjustable operator features in the game such as one or two coins, one or two players, 3, 4, 5 or 6 space ships, 3 levels and a speed up lock level. There is also a bonus set up for an 1,000 point score.

Designed by Zilloc Electronics, Enigma II has been extensively field tested in the United States, according to Game Plan. Full production of the new model has been scheduled at the Game Plan facilities in Addison, Ill.

Further information and a full color brochure are available by contacting Ken Anderson, Director of Marketing, Game Plan Inc., 1515 W. Fullerton, Addison, Ill. 60101.

‘Enigma II’

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN (EPIC) AMERICA-P.4903
2. OH NO COMMODORES (Motown M.12379)
3. PHYSICAL OLVIA NEWTON-JOHNN (Columbia MC-51832)
4. WORKING IN THE COAL MINE DEVO (Full Moon AEMylum-E.47204)
5. HE’S A LIAR SEE GEE’S (RCA/Rock/Grn R.1466)
6. WHY DO FOOLS FALL IN LOVE? DANY REED (RCA RB.12349)
7. LET’S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02576)
8. YOU SAVED MY SOUL BURTON CUMMINGS (Atlantic 14-02499)
9. I’M GONNA DIG GONE, GONE, GONE (Chess) CLINT WATKINS (RCA 18-02526)
10. I WANT YOU, I NEED YOU CHRISTIAN (RCA/PB 1804)

THE TOP NEW COUNTRY SINGLES

1. MY FAVORITE MEMORY MEL RAGGARD (Epic 14-03046)
2. BET YOUR HEART ON ME JOHNNY LEE (Full Moon AEMylum-E.47215)
3. YOU MAY SEE ME WALKING RICKY SKAGGS (Epic 14-02989)
4. CHEATIN’ IS STILL ON MY MIND CRISTY LANE (Liberty-P.4-A.1432)
5. ALL ROADS LEAD TO YOU STEVE WARNER (RCA-PB 18043)
6. WHAT ARE WE DOIN’ IDIOTS LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02525)
7. YOU’RE MY FAVORITE STAR BELLAMY BROTHERS (Warner Bros.-WSS 18951)
8. THE WOMAN OF MY LIFE JAMES CHANCEY (Columbia 18-02523)
9. MOUNTAIN DEW WILLIE NELSON (RCA-PB 18024-A)
10. WHO DO YOU KNOW IN CALIFORNIA EDYVAN EVANS (Epic E-47216)

THE TOP NEW B/C SINGLES

1. TAKE MY HEART KOL & THE GANG (De-Lite/Polk/Grn DE 815)
2. CONTROVERSY PRINCE (Warner Bros.-WSS 90005)
3. IT SHOWS IN THE EYES ASHFOORD & SIMPSON (Warner Bros.-WSS 90005)
4. INSIDE YOU (PART 1) THE ISLEY BROTHERS (1-Nea CBS/SST 25-02351)
5. LET’S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02576)
6. LOVE DON’T LOVE NOBODY JEAN CARN (TCOP/CBS/SST 25-02501)
7. TAKE MY LOVE MELBA MOORE (EMI-America-E.4898)
8. BLUE JEANS & CRUTCHES MONIKA MILLIK (RCA-PB 13235)
9. NOITIN’ BUT A FOOL NATALIE COLE (Capitol-P.5-A.5057)
10. GOODBYE HIM, HELLO YOU BETTY WRIGHT (Epic 4-90521)

THE TOP NEW A/C SINGLES

1. JUST ONE ONCE QUINCY JONES FEATURES JAMES INGRAM (A&M 2507)
2. IT’S ALL I CAME DO ANN MURRAY (Capitol-P.5-A.5057)
3. ALIEN ATLANTA RHYTHM SECTION (Columbia 18-02471)
4. IN YOUR LETTER RED SLEEP WAGON (Epic-E-402485)
5. (WANT YOU) BACK IN MY LIFE AGAIN CARPENTERS (A&M 25370)

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www.americanradiohistory.com
Stern Opposes Danielson Bill

(continued from page 39)

tried to explain to the subcommittee members that this legislation would be very harmful to jukebox operators because phonographs are not very profitable and copyright royalties have already been heavily increased."

The Danielson Bill (HR 1805) is favored by record companies and performers and strongly opposed by jukebox operators and manufacturers. Some months back a revised Danielson Bill was reintroduced in the House with 27 sponsors. This bill calls for a compulsory license for the public performance of records and specifies that one half of the royalties collected be distributed to copyright owners with the rest to be distributed to performers. The bill also means that the current $8 copyright royalty fee would be increased by $1 per jukebox and subsequently increased in accordance with the COT royalty increases that go into effect in 1982.

Financial Burden

As Siegel pointed out, operators must pay for the records they put on their jukeboxes and should not be accessed any other fee increases that would add to their already considerable financial burden. The subcommittee was scheduled to decide whether to report the bill on Oct. 14 and the issue appeared very close, at Siegel noted. He urged that all jukebox manufacturers, distributors, suppliers and operators write the following subcommittee members to express opposition to H. R. 1805:

The Honorable
Robert W. Kastenmeier, chairman
Subcommittee on Courts, Civil Liberties, and Administration of Justice
2137 Rayburn House Office Bldg.
Washington, D.C. 20515
(D-Wisconsin)

The Honorable
Tom Railsback
U.S. House of Representatives
2104 Rayburn House Office Bldg.
Washington, D.C. 20515
(R-Texas)

The Honorable
M. Caldwell Butler
U.S. House of Representatives
2330 Rayburn House Office Bldg.
Washington, D.C. 20515
(R-Virginia)

The Honorable
Jack Brooks
U.S. House of Representatives
123 Cannon House Office Bldg.
Washington, D.C. 20515
(R-Michigan)

Dynamo And Anheuser-Busch Will Sponsor National 8-Ball Pool League

GRAND PRAIRIE, TX — Dynamo Corporation, a manufacturer of co-in-operated pool tables and foosball tables, announced that the company has entered into an agreement with Anheuser-Busch, Inc. to co-sponsor a national pool league.

Sanctioned by the American Poolplayers Assn. (APA), the Busch Pool League will feature team play (five members to a team) competition in a unique handicap version of 8-ball. The handicap system allows all players, new or seasoned veterans, to play against each other. Winning teams qualify for annual, higher level tournaments on both the local and regional levels, with winners traveling to the National Championship in St. Louis to compete for more than $33,000 in cash and prizes.

Dynamo’s “Big D” co-in-operated pool table was selected by Anheuser-Busch and the APA as the official league and tournament table for the competition.

“We are very enthusiastic about participating in this exciting program with Anheuser-Busch and the APA,” said Bill Rickett, president of Dynamo. “We feel that this program offers a unique opportunity for everyone in the coin-operated amuse-

ment industry, operators and locations alike, to benefit from the popularity of pool through increased revenues from pool tables, as well as other amusement games and jukeboxes. The weekly matches provide the players with an opportunity to enjoy their favorite sport.”

Players interested in participating in the Busch Pool League may contact the American Poolplayers Assn. at (314) 726-1505 or their local Anheuser-Busch wholesaler.

Captain Video’s Holds ‘Scramble’ Tournament

CHICAGO — Captain Video’s Game Center, located at 10860 Pico Boulevard in Los Angeles, conducted a week-long “Scramble Tournament” which ended on Aug. 15 with an awards presentation conducted by super hero Captain Video.

Marantz Releases New Coin-Op Piano

CHICAGO — Marantz Piano Company, Inc. of Morganton, N.C., is currently marketing a coin-operated Marantz reproducing piano that employs a hidden computer to recreate a "live" piano performance the instant a quarter is inserted. The unit is geared to such locations as restaurants, hotels, clubs and arcades. Unlike old-fashioned players, which use paper rolls, the Marantz piano utilizes long-play digital tapes for easy operation and maintenance. When the playback mechanism is not in use, the piano functions normally.

Each eight-track tape plays approximately 65 selections, a total of about three hours of music before the tape automatically repeats. A variety of ragtime tapes are now available with selections by Scott Joplin, Eubie Blake, Fats Waller, James P. Johnson and other favorites. The piano comes equipped with a switch that will interrupt the regular music program to play a specific requested song such as "Happy Birthday," "The Anniversary Waltz" or "Auld Lang Syne." Custom tapes for this unit are available.

The model features a unique plexiglass front which enables patrons to watch the inner and outer movements of the piano keyboard and computerized mechanism. Musical selections are listed numerically on an attractive display card and a lighted numeral on the piano lets listeners know what song is being played.

Further information on the price and availability of the Marantz reproducing piano may be obtained by contacting Marantz Piano Company, Inc., P.O. Box 460, Morganton, N.C. 28655 or phoning the toll free number 800-436-7023.
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Midway’s Progress In Focus During Bally’s 50th Anniversary Meeting

(continued from page 23)

The Como Inn here saw a big turnout of operators on Oct. 6 for the product showing co-sponsored by World Wide Dist. and Taito America. Event spotlighted the current “Qix” video game in both upright and cocktail table models and, while there was an abundance of cocktails and hors d’oeuvres served, the waiting line to play “Qix” equaled the one at the bar. In addition, there were models displayed of the upcoming Taito “Lock ’n Chase,” which is about to be sample shipped. Luminaries from both firms were on hand to welcome everyone and a great time was had by all.

ATLAS MUSIC CO., president Ed Gensburg, and company execs Sam Gersh, Mac Briar and Jack Moyle were on hand at the recently held Rowe meeting in Atlanta, to view the factory’s new phonino line — which is quite impressive, as Gersh was quick to point out. The models are “Blue Magic” and “Gold Magic,” attractively designed and enhanced by flickering lights that can be controlled according to the music and atmosphere of the location, Sam added. Needless to say, Atlas is looking forward to another good year in music sales. Sam noted that a large part of the meeting was devoted to Rowe’s series of bill changers. The $5 changer, particularly, has become an important factor in the arcade business.

THE NEW MIDWAY “Galaga” video game, introduced by the factory at the recent Bally-Midway distrists meeting, will be officially unveiled for the trade at AMOA Expo, as we learned from marketing vice president Stan Jarocki. The game’s an excellent follow-up to “Galaxian,” with a highly sophisticated format — and distras are very interested about it. “Pac-Man,” meanwhile, is still in production — still in great demand and still sought after by the media. Latest exposure was scheduled by P.M. Magazine TV” for Oct. 13 airing. The show’s host spent some time at Midway recently to gather material for the “Pac-Man” segment. Looks like this guy’s passing “Space Invaders” in mass media exposure.

DATELINE EL CAJON, CA — home of Cinematronics, Inc. where a new video game is about to be debuted — “Solar Quest,” by name. Marketing chief David Stroud says that sample shipments are in progress and the new model will be shown at AMOTA, in booths 59-61 and 78-80. Cinematronics invites one and all attending Expo to stop in and visit . . . New addition to the company staff is Mike Pugliese, director of market research. His duties at Cinematronics will also include advertising.

COIN MACHINE

GOLDEN DEFENDER — Executives, employees and factory personnel at Williams Electronics, Inc. recently celebrated the production of the company’s 50,000th “Defender” video game at it’s headquarters. Initially introduced at the 1980 AMOA convention, after nearly a year in release, “Defender” is still in full production at the factory, and, going strong. A specially designed gold Defender video game commemorated the auspicious occasion and was judged by Midway distributor Ron Darlington of Chicago, Illinois as the best decorated golden Defender in the country.

Midway’s service manager Andy Ducy focused his remarks on his department’s growth and expansion, the many seminars that were conducted as a joint effort by Bally and Midway, and the seminars in the planning stage. He also discussed a new Universal Testing device that will soon be made available. He extended an invitation to the distributors to visit the Midway service desk at the upcoming AMOA convention for a presentation of this new equipment.

At this juncture in the meeting a costumed group of performers dressed as the Pac-Man and monsters came through the audience accompanied by Pac-Man music to the delight of everyone in attendance.

Just prior to the conclusion of the meeting, a new Midway video game was introduced, which will be exhibited at the AMOA show.

Exciting Animation In Nintendo’s New ‘Donkey Kong’ Video Game

CHICAGO — Nintendo’s latest electronic video game, “Donkey Kong,” offers fun and challenge in a play theme that is a complete departure from the space adventure games that have populated the video market. A best seller in Japan, Donkey Kong is proving to be extremely popular with men, women and children of all ages in the United States as well. The exciting full-color animation of the game as well as the crazy sound effects and funny looking characters always seem to attract crowds of onlookers whenever it is being played.

The game is loosely based on the theme of “King Kong” and has Donkey Kong climbing to the top of a building structure carrying a pretty girl in his arms and being chased by a little man who is trying to rescue her. As the little man climbs to the top he must avoid the barrage of obstacles that come his way, in the form of fireballs, attack vessels and exploding barrels being thrown at him by Donkey Kong. To add to the amusing action on the screen, Donkey Kong runs back and forth, beating his chest with joy, especially when he is able to hit the little man with one of his barrels.

As the little man is bombarded with obstacles in rapid-fire succession, he must escape and jump over them or avoiding them off with a hammer he finds on the structure. Extra bonus points are awarded for direct hits with the hammer. Additionally, the faster the little man gets to the top, the higher the score.

Impounded by U.S. Marshals To confirm the consumer awareness factor, a video presentation of “Midway in the News” was shown, highlighting print media coverage as well as TV exposure from NBC, CBS and ABC.

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DATELINE EL CAJON, CA — home of Cinematronics, Inc. where a new video game is about to be debuted — “Solar Quest,” by name. Marketing chief David Stroud says that sample shipments are in progress and the new model will be shown at AMOTA, in booths 59-61 and 78-80. Cinematronics invites one and all attending Expo to stop in and visit . . . New addition to the company staff is Mike Pugliese, director of market research. His duties at Cinematronics will also include advertising.

Donkey Kong has four different play boards with varying degrees of difficulty. One or two persons can play and each gets three little men per game; however, the operator can adjust this number up to six men per player. Also operator adjustable is the option to award an extra man at any of the following point levels: 7,000, 10,000, 15,000 or 20,000. Coinage is adjustable from 25 cents to $1.25.

The game is available in three models: upright, cocktail and cabinet.

Bally's 50th Anniversary Meeting

The Como Inn here saw a big turnout of operators on Oct. 6 for the product showing co-sponsored by World Wide Dist. and Taito America. Event spotlighted the current “Qix” video game in both upright and cocktail table models and, while there was an abundance of cocktails and hors d’oeuvres served, the waiting line to play “Qix” equaled the one at the bar. In addition, there were models displayed of the upcoming Taito “Lock ’n Chase,” which is about to be sample shipped. Luminaries from both firms were on hand to welcome everyone and a great time was had by all.

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1981

INTERNATIONAL EXPOSITION OF GAMES, MUSIC AND ALLIED PRODUCTS

AMUSEMENT OPERATORS ASSOCIATION

AMOA INTERNATIONAL TRADE SHOW FOR COIN-OPERATED GAMES, MUSIC AND ALLIED PRODUCTS

THE CONRAD HILTON HOTEL • CHICAGO, ILLINOIS

THURSDAY, FRIDAY, SATURDAY - OCTOBER 29-30-31

AMOA’s International Trade Show for Coin-Operated Games, Music and Allied Products

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WCI Posts Record Quarter Results

(continued from page 6)

come for the quarter was $58,584,000, up 84% from last year's figure of $31,900,000. Earnings per share of 91 cents increased 63% over the comparable fourth quarter figure of 55 cents, reported last year.

For the nine-month period ended Sept. 30, earnings per share of WCI were $2.39, up 48% over the same period last year. Earnings for the first nine months of the current fiscal year rose to $150,656,000, up 83% from last year's $292,499,000. Revenues were $2,150,667,000 up from $1,404,618,000. These nine month figures all exceeded WCI's results for the full year 1980.

Warner-Amex, WCI's joint venture cable operation, which includes WCI TV, was repor-
ted to be continuing as basic subscriber growth.

Sesac Hosts 17th Awards Dinner

(continued from page 27)

the affair was hosted by Sesac ex-
ecutives A.H. Prager, chairman; and C. Diane Petty, vice president and director of country music. Other Sesac officials in at-

tendance included Jim Black, Vincent Cani-
dora and Charles Scully, vice presidents; James Shoemack, director of business, Elaine Guber, director of promotional ac-
tivities; Rosalie Ianaceano, affiliation; and Betty Swink and Shearie Durrett, Nashville office coordinators.

Digital Music Co Bows Home Service

In spite of the financial success, WCI has been struggling to compete with the major broadcast networks. The company has been forced to reduce its workforce and close some of its studios.

Sesac Hosts 17th Awards Dinner

(continued from page 24)

(thanks to Michael Glynn)

"If it wasn't so emotional, I would feel these inducements are enough of a pot-
sweetener because the retailer is going to be very happy with the traffic gener-
tory and shelf space, and in many cases make sales on product which he's never seen before."

While the Home Music Store will have a strong commitment to deep catalog, no decision has been made as to whether and how many time allotments for specific titles. "We'll be featuring about 400 titles per month for recording, and since we have approximately 1,600 hours of air time, that's roughly four exposures per title. In fact, ti-
tles will really be aired 24 times."

Since the recording quality will be high, Digital will apply what it calls Signature In-
tegration Technology (SNiT) to every record made as a guide for mastering and post-technique. As an album is taped on a sub-
scriber's recording unit, an individual and

Stern Bows 'Moon War' (continued from page 24)

installable signature is simultaneously in-
herent. This technology ensures the use of special playback equipment, and any pirated reproductions can be traced to the original source. The sign will not be erased without erasing the recording.

The Home Music Store will be test marketed in New York, Va., Philadelphia, Miami, San Diego, Calif., Tulsa, Okla., and either Long Island or Northern New Jersey beginning in the spring of 1982. Each region will be han-
dled by a separate cable company. "We want to get the best cross-section of the public's reaction to the service," said von Meister. Any reactions will be fed directly to their markets. Beyond the initial marketing of the Home Music Store, von Meister added that the company hopes to be in 15-20 markets by the end of '82, and 75-100 by the end of '83.

TWO VIEWS

(continued from page 15)

sight. Tapes are detectable, through the use of special playback equipment, and any pirated reproductions can be traced to the original source. The sign will not be erased without erasing the recording.

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College Area Retailers Report Back To School Business Up

(continued from page 12)

make us a lot of money, but attracted a lot of customers. Durco also supplies the campus station with ads and help to put on an import show in exchange for advertising time.

Special Discount
Spec's in Garden City is offering a discount to students, with a student discount savings card, which was instituted this year, and with a concert ticket sales department.

While nearly all the retailers surveyed agreed that the combination of strong sales and advertising was effective, one retailer who said he had to cut back to get customers into the shop, said "Bar" Deese said the local college station's format was "extremely, snobbishly promote records. We have student interest decreased sales." Nevertheless, if records remain affordable to the student, it is very likely that the labels will continue to look more toward the colleges when trying to break new artists. As Plastic Fantastic's Castlemain put it, "Any band that receives minimum of airplay on local FM and gets college play as well creates a buzz on the street that we can feel."

First College Radio Music Fan Fair
(continued from page 18)

album promotion director, Chrysalis; Peter Gordon, president, Thirsty Ear Prods.; Bill Botwin, partner of Side One marketing, and Peter Leak, owner of the CBS College radio station discount record company, said Botwin, "We really believe college radio is good for artists with a different form of music than mainstream American rock," said Botwin. "We like to develop artists on 250 stations and 200 college and 50 more of the progressive American rock." 

Final Panel
The final panel addresses college radio station-record company relationships. It will be composed of John Montgomery, president of MSI Records; Mike Bone, vice president of AOR promotion, Anita; Mike Sylva, northeast college promotion manager, A&M; and Scott, president of Jem; Larry Braverman, national college promotion director, Columbia; and Deanne McGillicuddy, Sonny Hauer, director of college promotion, Atlantic; Debbie Cataponetta, promotion manager, DGC; and Cindy Redmund, assistant manager/buyer, college promotions involving Russ Mason's "Pep Reel" on Nemperor was arranged in connection with the CBS College Department. Although there has been increased interest in campus sales at many labels, retailers are taking the reaction of dorminate college departments, including those of A&R and Warner Bros., and the exmogeneous CBS and RCI, many of the retailers surveyed said the notice of the departments was rarely, if ever, seen. Lief, owner of Spec's Records near the University of Miami (Fla.) campus, said that although she felt labels "underrate the effectiveness" of college radio, "college departments are not really effective," though she couldn't pinpoint their shortcomings.

College campuses while many labels are courted by the labels as breeding grounds for sales, the college radio field is one of the surveyed who said the long run high cost of records may affect the label's ability to market these acts on campus. Although Penn is an affluent school and a lot of the students have extra spending money, they seem to be spending more on established artists instead of taking chances on new artists," he said. Since most students start off the year with more spending cash than they have later on, most of the_surveys spoke of the necessity of getting students into the stores early in the year. Bill Kover, manager of Benatar's at Firehouse, in Gainesville, mentioned savingcoop advertising money from the spring and spending it on the store's fall music campaigns. Others staged various promotions with the college community during the early part of fall.

"We were very busy in early September but it's already started to slack off," said School Kids of Ann Arbor's Mike Lang, who is both the owner of the Columbus music promotion with a local bank whereby all new student accounts received a coupon good for a discount at the store. "We've been doing the same thing," said School Kids of Ann Arbor's Mike Lang, who is both the owner.

Durco Records in Bloomington, Ind., has been sponsoring street dances on the University of Illinois campus, visiting local bands, and took a dollar off all merchandise during the first week of school, a sale that store buyer Tom Donahue said "didn't

make us a lot of money, but attracted a lot of customers. Durco also supplies the campus station with ads and help to put on an import show in exchange for advertising time. Special Discount
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