Little River Band
THE STEVE MILLER BAND

Circle of Love

The new album features the single
"HEART LIKE A WHEEL" (A3048)

Produced by Steve Miller

Marketing Memo: Extensive national and regional print ads, national radio and television spot buys, multiple point-of-purchase merchandisers. For further information, contact your local Capitol representative.
EDITORIAL That Time Of Year

With the release of the latest retail sales survey by the National Assn. of Recording Merchanisders (NARM), it becomes increasingly clear that these last weeks of 1981 must be approached with careful planning. The NARM survey showed that retail this year is having trouble keeping up with inflation — so what is traditionally the biggest sales period of the year must not be bungled if 1981 is to be profitable.

At this point, there is an abundance of top quality product out on the streets — from studio LPs to the expected “greatest hits” packages, there is something for every taste. And while label programs for retail aren’t what they used to be, they are still better than last year.

This — fair or not — places the burden on retail. If the public is to be enticed into the stores, retail must push the product aggressively. As disposable income continues to decrease, competition for the consumer’s dollar during the holiday season will be especially fierce — all the more reason for retailers to be on their toes.

Label programs, NARM’s “Gift of Music” merchandising push and anything else available should be used to its maximum effect during the holiday season. Everyone realizes that times are hard now — what is needed is creative thinking to bring this holiday season (and 1981) home.

NEWS HIGHLIGHTS

- 70th AES sees proliferation of new digital products (page 5).
- NARM survey reveals record sales up slightly in first nine months of 1981 (page 5).
- Performing rights societies opposed to jockeybox operators’ proposal for exemption from royalty fees (page 5).
- “Comin’ In And Out Of Your Life” by Barbra Streisand and Steve Carlisle’s “WKRPI In Cincinnati” (new and developing artist) are the top Cash Box Singles Picks (page 11).
- “Living Eyes” by the Bee Gees and Ozzy Osbourne’s “Diary Of A Madman” (new and developing artist) are the top Cash Box Album Picks (page 13).

TOP POP DEBUTS

SINGLES

60 I CAN’T GO FOR THAT (NO CAN DO) — Daryl Hall & John Oates — RCA

RAISE! — Earth, Wind & Fire — ARC/Columbia

ALBUMS

11 RAISE! — Earth, Wind & Fire — ARC/Columbia

POP SINGLE

PRIVATE EYES — Daryl Hall & John Oates — RCA

NEVER TOO MUCH — Luther Vandross — Epic

COUNTRY SINGLE

WISH YOU WERE HERE — Barbara Mandrell — MCA

JAZZ

BREAKIN’ AWAY — Al Jarreau — Warner Bros.

NUMBER ONES

B/C SINGLE

NEVER TOO MUCH — Luther Vandross — Epic

COUNTRY ALBUM

LIVE — Barbara Mandrell — MCA

GOSPEL

THE LORD WILL MAKE A WAY — Al Green — Myrrh
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<tr>
<th>Title</th>
<th>Week(s) On Chart</th>
<th>Weeks On Chart</th>
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<tr>
<td>1. Private Eyes</td>
<td>11/17</td>
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<td>2. Arthur's Theme (Best That You Can Do)</td>
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<td>3. Endless Love</td>
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<td>4. Start Me Up</td>
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<td>6. Physical</td>
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<td>7. The Night Owls</td>
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<td>8. Tryin' To Live My Life</td>
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<td>9. Don't Stop Believin'</td>
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<td>10. No Reply At All</td>
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<td>11. Leather and Lace</td>
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<td>12. She's A Bad Mama (Jama)</td>
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<td>13. Every Little Thing She Does Is Magic</td>
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<td>14. Heart &amp; A Wheel</td>
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<td>15. Have I Ever Done Everything For You</td>
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<td>16. Peaceful Easy Feeling</td>
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<td>17. Hold On (Love)</td>
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<td>18. I Really Mean It</td>
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<td>19. Let's Grove</td>
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<td>20. Sittin' On The Dock Of The Bay (Part II)</td>
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CASH BOX NEWS

Digital Is 'ByWord' Of 70th AES
As New Products Proliferate
by Michael Glynn

NEW YORK — As expected, digital was the byword for the 70th Audio Engineering Society (AES) Convention at the Waldorf Astoria Hotel and Casino, Oct. 30-Nov. 2. More than 6,500 participants over the course of the convention’s four-day run viewed the latest in digital multi-channel recorders, editing equipment, computerized cassette systems displayed by some of the 187 professional exhibitors spread out through the hotel’s vast floor space. At least one of the 10 technical paper sessions and one of the 10 workshops at the AES was devoted entirely to digital recording, while several other paper sessions and workshops touched on digital topics relating to signal processing, tape matching, maintenance and general studio technology, among other things.

Sony Corp. introduced its new DDU-1500 digital delay line at the AES convention and took orders on its $150,000 PCM-3324 multi-track digital recorder, which is available for delivery in the first quarter of 1982. According to Sony general manager Nick Morris the new delay line features three units that will be available in a single- or two-configuration. The DDU-1500 delay line offers “true digital delay,” Morris pointed out, as well as plug-in delay compensation features. Sales samples will be available for dealers shortly.

Norris pointed out that Sony’s editors, 12-15 of which are already out in the field, “allow the artist, producer or studio technician complete control of their sound space,” as opposed to editing centers where time must be booked in advance.

“I think a big problem with centers is that the engineer, producer or artist cannot be involved in the edit but can’t always be due to time constraints,” stated Morris.

ASCAP, BMI, SESAC Oppose
Move To Drop Jukebox Fees
by Marc Cetner

LOS ANGELES — The performing rights societies — ASCAP, BMI and SESAC — feel that the Amusement and Music Operators Association’s (AMOA) move to introduce a bill into congress that calls for the repeal of section 116 of the Copyright Act is unjustified. The societies maintain that the current rates established by the Copyright Royalty Tribunal (CRT) are more than fair given today’s inflationary marketplace, the fact that foregone royalties receive far more from jukebox operators than those in the U.S. and the concept that musical artists should be compensated for their work like in other industries.

The AMOA, on the other hand, maintains that the current fees imposed upon jukebox operators in section 116 is prohibitively oppressive. In a statement accompanying a draft bill, the AMOA urged the enactment of Congress to the Copyright Act to repeal the jukebox royalty fee and replace it by an exemption of jukebox play of music. The AMOA believes that adoption of this bill is necessary “to protect the jukebox industry from complete destruction.”

However, the performing rights societies argue that the current CRT ruling, which has fixed a phased-in rate of $1.25 per jukebox for 1982 and 1983 and $350 for 1984 through 1986, is more than fair to jukebox operators and music rights owners.

“Before 1978, writers and publishers had never been paid by jukeboxes,” said ASCAP president Hal David. “Congress came to the rescue and producers said that situation was unfair. In our opinion, the CRT raised the ton to $8 fee mandated by Congress in a very fair manner.”

David continued by saying that as a point of information, the U.S. is among the last countries to legally compensate jukebox operators for their usage of jukebox performances. He added that in terms of other countries, the U.S. is far down the list in its licensing efforts in this area.

“We say they should pay for music in the same way they pay for all costs like electricity and records,” said BMI general counsel Edward Chapin. “We should be getting full value for our product like other businesses. And we think the current rate for operators is more than fair to them considering today’s marketplace.”

However, in the statement that supported its proposal for repeal of section 116, the AMOA countered Chapin’s fair market value statement by saying that the royalty fees increases that are being imposed upon jukebox operators will cause many jukeboxes to be removed from service and many operators to be forced out of business.

The AMOA went on to say that the performing rights societies and CRT should take the current depressed state of the jukebox industry into consideration. The association said “the economic health of the jukebox business was due to two basic causes: 1) the operator’s inability to increase

RUSHING BACK TO POLYGRAM — In one of his first significant actions since taking office as president/chief operating officer at PolyGram, Guenter Henssler announced the resignment of Long to a long-term, worldwide (outside of Canada and Japan) contract. Pictured seated at the signing are (l-r): Jim Solet, national radio department manager, PolyGram; Ray Daniels, rush's manager; Henssler, Eileen Garrish, vice president, legal affairs, PolyGram; and Chip Taylor, vice president, A&R, PolyGram. Pictured standing at the signing are (l-r): Barry Schwartz, president, Jim Hensler; John Kraus, president, Dan wings; international director, PolyGram; and Harry Lusk, vice president, marketing, PolyGram.

NARM Retail Survey Reveals Sales Revenues Up '81
By Richard Imamura

LOS ANGELES — Sales revenues increased slightly in the first nine months of the year, according to an informal survey conducted by the National Assn. of Recording Merchandisers (NARM). Figures from 15 NARM member companies representing nearly 1,000 retail outlets across the country showed total sales volume of $112 billion for the same period last year, with a mathematically adjusted real growth of four percent.

Total sales revenues for the 969 stores owned by the 15 participating chains totaled $35.1 million, up from $33.4 million for the 954 stores the chains had at this time last year. Adjusting for the disparity in the number of stores from year-to-year, 1981 sales revenues for only those stores operating in both this year and last reached $31.9 million, compared to 1980's $30.34 million.

Commenting on the survey, Joe Cohen, NARM executive vice president, said, "the sample selection utilized in capturing this data was not scientifically conceived, nor was it selected randomly. It may not be totally representative of all retailing elemts and trends, since the majority of the responding companies represent the largest retail chains in the country. The retailers included in the survey were simply chosen because of their representation on the NARM Retailers Advisory Committee. Notwithstanding this qualification, as a group, these 969 stores seem to confirm many of the projections that have preceded this release. In the future, additional retailers will be added, and information like sales by configuration will augment the scope of the survey."

The NARM survey, which was debated at its Retailer Advisory Committee meeting in September (Cash Box, Sept. 19), was compiled from monthly figures submitted by Music Plus, Harmony House Musician Group, Camelot Music, Record Bar, Licorice Pizza, Erye Enterprises, Everybody's Record Co., DanJay Music, Turtles Records and Tapes, Hastings Books & Records, Flip Side, Harmony Hut and Tower.

Year-to-date highlights of the NARM survey revealed that the monthly average number of stores for the same period last year has climbed to 971 this year from 905 in 1980, an increase of seven percent. Average monthly sales per store for the year reached $40,211, up eight percent from $37,245 last year, with the mathematically adjusted average per store totaling $34,304.

Third quarter highlights reflected much the same pattern established for the year.

(continued on page 34)
Sony Asks For Rehearing On Betamax Videotaping Ruling
by Michael Glynn

LOS ANGELES — Another legal development arose in the long and controversial Betamax case when Sony Corp. of America filed a petition with the Ninth U.S. Circuit Court of Appeals requesting a rehearing on its Oct. 19, 1979 decision declaring home videotaping of television programs illegal. The petition for rehearing, which had been expected (Cash Box, Nov. 7), was filed on the grounds that “determinative points of fact and law have been overlooked and misapplied” by the court, according to the manufacturer.

CBS Forms New Company To Unify Publishing Efforts

NEW YORK — In an effort to unify its worldwide publishing activities under one management team and banner, CBS/ Records Group has formed CBS Songs. Michael Stewart, who has been president of Apical-Blackwood Music since 1980, was named president of CBS Songs and will report directly to Dick Ascher, CBS vice president and chief operating officer, CBS/Records Group.

In announcing the formation of CBS Songs, Ascher stated, “The consolidation of CBS Records music publishing interests throughout the world reinforces our commitment to developing CBS as one of the international leaders in music publishing. We are pleased to have Mike Stewart and his team of experienced publishing executives lead this new operation.”

Under the new structure, CBS Songs’ U.S. operations will continue to be represented by April Music (ASCAP) and Blackwood Music (BMI) and will report to Mike Ascher, vice president and general manager, CBS Songs-U.S. CBS Songs offices in the U.K., Australia and Canada, as well as the regional offices in Europe and Latin America, will report to Harvey Shapiro, vice president, CBS Songs International. Later summarized in the fall of Los Angeles and maintains offices in New York.

This week, representatives from CBS Songs offices around the world are convening in Nashville for the operation’s first worldwide convention. The convention was authorized by Ascher and attended by representatives from the 40 countries covered by the new CBS Songs organization.

Capitol Announces Support of NARM ‘Gift Giving’ Push

LOS ANGELES — Capitol/EMI America/Liberty Records recently joined five other record companies in announcing its support of the National Assn. of Recording Merchandisers (NARM) “Give the Gift of Music” generic media campaign.

According to a statement released by Capitol’s vice president of marketing, Dennis White, the details of which the company will participate in the NARM program are to be disclosed later.

During the recent NARM Rackjobbers Conference held Oct. 22-24 in Scottsdale, Ariz., Boardwalk Records, WEA Corp., Warner Bros., Elektra/Asylum and Atlantic pledged official support of the NARM campaign. The Ramones also have thrown its official support behind the “Give the Gift of Music” campaign.

The labels’ endorsements amount to a pledge to support the $2.4 million campaign aimed at providing the same gift giving potential for prerecorded music that is enjoyed by other industries, such as greeting cards and flowers.

Capitol has been behind the Give the Gift of Music campaign since its inception, said Joe Cohen, vice president of NARM, “in both advertising and in-store displays, the potential of such a campaign and what they have been instrumental in getting us to where we are with the institutional campaign.”

“THe deviation has obviously paid off,” said Kenny Rogers was the $1 Gift Of Music award winner last year,” he concluded.

PolyGram Denies Charges in The Gap Band Suit

by Michael Martinez

LOS ANGELES — In a statement from recently appointed president and chief operating officer Guenter Hanster, PolyGram Records strongly denied all allegations in a $23 million suit brought against the label by Mercury/PolyGram recording act The Gap Band. The statement also said that the label plans to “take appropriate action to protect all of our rights.”

The Gap Band suit was filed in October in Los Angeles Superior Court and charged breach of contract, interference with contract and prospective economic advantage and failure to execute the agreement fairly to the label and faith breach. The dispute arose over The Gap Band’s contention that PolyGram “willfully failed and refused to pay increased royalties under their contract which was signed Oct. 24.

KIPNER SIGNS WITH CBS SONGS — Composer Stephen Kipner recently inked a co-publishing agreement with CBS Songs for his Stephen A. Kipner Music. Kipner recently co-wrote two songs on Olivia Newton-John’s “Physical” LP, including the title track. Pictured at the signing are (l-r): Michael Stewart, president, CBS Songs: Denny Danté, vice president, CBS Songs; Roger Davies, Kipner’s manager, and (seated) Kipner.

ROASTED! — Motown executive Dick Sherwin (c) was recently the subject of a roast Oct. 20 in Beverly Hills to benefit the American Cancer Society. Only children struck with cancer. Pictured at the roast are Al Dino (l) of N&K Investments and Betsy Whorl, Ross Fund president.

INT’L INTERFERENCE, AM SPACING TOP REGION 2 AGENDA
by Larry Rigggs
NEW YORK — The United States priorities at the Region Two international radio conference which begins this week in Rio de Janeiro are maintaining 10 kHz spacing on the AM band throughout the region and adopting a 50% interference curb, which is a standard of regulating nighttime radio interference, according to Gary Stanford, engineering assistant to Federal Communications Commission (FCC) member Mimi Dawson. Cuban interference of south Florida radio stations will also be addressed at the convention.

At the last Region 2 conference in 1980, the FCC-sponsored proposal to reduce AM band spacing from 10 kHz to 9 kHz was defeated, due in part to the lobbying efforts of the National Assn. of Broadcasters (NAB), which opposed the move.

The FCC, under the chairmanship of former commissioner Charles Ferris, favored the nine kHz proposal because it would add a significant number of stations to the AM band across the nation. Such an influx of new stations, said FCC officials, would facilitate the trend to increased competition of broadcast outlets and aid daytimers wanting to expand to full service.

(continued on page 8)

While Capitol recording group The Little River Band was one of the first Australian aggregations to become an established international attraction, it remains somewhat of a faceless superstar act. And although the members’ names and faces are hard to remember, their music is unforgettable. Beginning with 1976’s “It’s A Long Way There,” continuing through gems like “Reminiscing” and “Lonesome Loser” and today’s hit, “Night Owl,” LRB has left a string of Top 40 singles that are the perfect mix of pop and rock.

Although the sextet has carried home gold and platinum albums and singles from around the world, the band’s new album, ‘The Exposure,’ stands out as perhaps its greatest work. Recorded at AIR Studios on the island of Montserrat in the British West Indies during the Spring of 1981, the album represents LRB’s first effort under the direction of legendary Beatles producer George Martin.

The first single from “Time Exposure,” a dramatic pop rocker called “Night Owl,” is currently occupying the #7 position on the Cash Box Regional charts. And although it’s still no. 1, it not only reflects the band has moved on from the electronic sounds of their early albums released on Atlantic/EMI and Elektra/Asylum.

Former lead singer Glenn Schorrock in 1975, the band was an assemblage of noted Aussie musicians. Original members Schorrock (lead vocals), Beab Birtles (guitar/vocals), Graham Goble (guitar/vocals) and Derek Pellicci (drums/percussion), while the band has been on bassist Wayne Neilson, lead guitarist Steve Houdsen and a touring pianist for the 1981 edition of LRB.

And while the troupe of proud Aussies has made several tours of U.S. and opened up the American market for such other Oz exports as AC/DC, Air Supply, Angel City, Icehouse and Cold Chisel, it still remains that faceless, yet top flight, pop band.

“We’re not trendsetters, but we don’t follow trends, and I think a large proportion of the recording public is like that as well,” said leader Schorrock, on the band’s recent U.S. tour. “They find music that they like and stick with it. Fads come and go, but they’re really not important musically to us. They only say things socially. As long as it’s played well and sounds good, that’s all we’re worried about.”

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APRIL BLACKWOOD HAS A NEW WORLDWIDE LOOK...

CBS SONGS

...THE MUSIC PUBLISHING COMPANY

ARGENTINA (MELOGRAF S.R.L.), AUSTRALIA (APRIL MUSIC PTY LTD.), BRAZIL (ELAM), BELGIUM (APRIL MUSIC BELGIUM/N.V.), COLOMBIA (DISCOS CBS, S.A.), COSTA RICA (MUNDO MUSICAL S.A.), CANADA (APRIL MUSIC LTD., BLACKWOOD MUSIC LTD.), FRANCE (EDITIONS APRIL MUSIC), GREECE (BLACKWOOD MUSIC PUBLISHING), GERMANY (APRIL MUSIKVERLAG GMBH), ISRAEL (APRIL MUSIC LIMITED), ITALY (EDIZIONI APRIL MUSIC), JAPAN (APRIL MUSIC INC.), MEXICO (MUNDO MUSICAL S.A.), THE NETHERLANDS (APRIL MUSIC HOLLAND B.V.), SOUTH AFRICA (APRIL MUSIC PUBLISHING LTD.), SPAIN (APRIL MUSIC S.R.L.), SCANDINAVIA (APRIL MUSIC AB), UNITED KINGDOM (APRIL MUSIC LIMITED), U.S. (APRIL MUSIC INC., BLACKWOOD MUSIC INC., BLACKWOOD PRODUCTIONS) AND VENEZUELA (DISCOS CBS S.A.).

© 1981 CBS INC.
Yellowjackets, James Blood Ulmer

It isn’t every musician whose first major recording is presaged by the type of rave reviews accorded James Blood Ulmer. But the South Carolina native, whose relaxed manner belies both a most musical approach and a solid presence more suited to carrying a football than a guitar, makes it plain that all the critical hubbub hasn’t affected him a whit. “When I make a record,” he says, “I just do what I want.”

As his new Columbia album, “Free Lanc- ing,” shows, what the guitarist wants is a music that affects both the mind and the body. Towards that end, Ulmer has the chops and a style to suggest and im- provision that he terms “harmolodic, diatonic funk.” While the music relies a great deal on concepts. Noted by Ulmer during his years of studying and playing with jazz saxophonist Ornette Coleman, it also showcases the gritty, down-home funky blues the guitarist has played since he left home as a teenager.

Born in St. Mathews, S.C., Ulmer began his musical career at the age of seven as a singer with a gospel group, but didn’t really start his guitar odyssey until he began play- ing with dance bands in Pittsburg at the age of 17. Establishing himself as a highly competent journeyman, Ulmer’s first road trip was with Lou Donaldson and the Swing Kings, a trip that dropped him off in Columbus, Ohio. It was there that the guitarist formed his first band. Blood and the Bloombrothers, which worked as a house band for a local club.

The 60s found Ulmer working with several organists, including George Hard- man and Hank Marr. Settling in Detroit for the latter part of the decade, Ulmer taught at the Metropolitan Art Complex and con- tinued to work with his own bands until he moved to New York in 1971. Arriving in Gotham, Ulmer played with drummer Rashied Ali and began studying with Coleman, appearing with him for the first time in 1973.

Coleman’s theory of harmolodics, a radical departure from standard methods of composition, gives him a symphony of sounds that he says is “a very personal style.” The guitarist has such a unique vocabulary that he’s a vocal stylist. “I ain’t no singer,” he says. “I was just trying to find a meaningful string of notes that I could actually sing, I don’t play guitar.”

Despite such a wry assessment of his vocal abilities, guitar enthusiasts un- doubtedly find a measure of comfort in it, since his playing is so unique. “I’ve been playing a long time,” he says, “and when a critic opens up on my influences, all the guitar players I used to admire are dead. I used to like Wes (Montgomery), and I used to use that as a starting point. If you’re going to play those songs, you’re going to have to sound another way. After 65, it was time for me to do my own thing. I knew I had to really start finding out where my music was, and I’ve been working on that ever since.”

The GANG’S BACK AT HANDSHAKE — Handshake Records has packed the Gang’s Back single, “Hot Fun,” which has just been released. Pictured standing following the recording of the album, The Alexander, president of Handshake, and Fresno Cruz, Arturo Aldiana and Robert Ramirez of the group. Pictured seated are (l-r): Joe Isgro, president, ICE International Pros.; and Richard Cruz and Richard Gonzalez of the group.
THE TAPE
PEOPLE BUY
EVEN WHEN THEY
DON'T HAVE
ANY MONEY.

In a soft economy, people look harder at the things they buy. Experience has shown that consumers are even willing to pay a little more for quality instead of spending less. For less.

Sales of blank audio cassettes are a perfect case in point. For the past 3 years, premium cassette sales grew twice as fast as the industry as a whole, bringing in a whopping $400 million in 1980.

As you might imagine, Maxell makes up a big part of this picture, with more than an 80% increase in sales over the last 3 years. And projected sales for 1981 indicate people will be putting even more of their money into premium cassettes like Maxell.

Keep your customers satisfied. Stock the tape they can't afford not to buy.
Stack Named To Senior VP Post For Sony Video

NEW YORK — J. Philip Stack has been named to the post of senior vice president, Sony Video Products. In his new capacity, Stack will oversee the sales, service and merchandising divisions of Sony's video communications division and the company's audio division, as well as special projects.

A 22-year veteran of the video industry, Stack most recently served as vice president of Sony's video communications division. He began his career as an engineer with General Electric, shifting to the area of sales management, where he was involved in planning, developing and managing national video dealer sales and distribution management positions at Conrac Corp. and Magnavox/North American Philips followed his tenure at GE.

Stack joined Sony Corp. of America in 1977 as assistant vice president and sales manager, moving up to the position of vice president in 1978. Sony Video Products is a division of Sony Corp. of America.

Vestron Announces New Distributors

CHICAGO — Vestron Records recently entered into distribution pacts in five regions. Major Video Co. handles the New York, Los Angeles and Chicago territories; York and Boston markets; Schwartz Brothers will handle the Baltimore, Washington areas and the MJS Entertainment Service product in the Atlanta region; All South will handle New Orleans and Kansas City, and VCI will be Vestron's distribution arm in Shreveport.

Kotecki Named CBS Marketing, Development VP

NEW YORK — John Kotecki has been appointed vice president, marketing, business development, CBS Records. He will report to Paul Smith, senior vice president and general manager, marketing, CBS Records.

Kotecki will research and evaluate all cross-merchandising clients and proposals and direct all account participation in CBS's cross-merchandising effort. He will also evaluate and recommend new business opportunities in marketing such as broadcast packages and mail order product.

Kotecki joined CBS in 1966 as Detroit branch manager and became New York branch manager in 1975. In 1977, he was appointed vice president, national accounts and was named vice president, CBS Records Distribution, Eastern Division in 1980. Prior to joining CBS, he was general manager, Music Video Corp.

'Tribute' Draws 2,000 Participants

Goody Offices Moved

NEW YORK — Sam Goody, Inc., the 31-store New York-based retail chain, has relocated its offices. The company's executive offices are now at 96 Executive Ave, New York N.Y. 10020. In December, all operations will be moved to new headquarters in Stamford, Conn.

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MSP Records Formed

NEW YORK — MSP Records has been formed by Bob Bishop of Mascara Snake Prods., 1478 Crafton Blvd., Pittsburgh, Pa. 15205. The telephone number is (412) 921-1119.

THE WHO GETS PLATINUM

LOS ANGELES — The Who's debut Warner Bros LP, 'Face Dances,' was recently certified platinum by the RIAA.

For The Record

In the Oct. 31 issue of Cash Box, it was incorrectly stated that Park Place Records vice president Barry Yearwood was formerly affiliated with the Magnet Booking Agency. Yearwood was affiliated with the Norby Walters Agency, not Magnet.

EXECUTIVES ON THE MOVE

Gleicher

Gibb

Schwimmer

Sussmann

Gibb To Sparrow — Sparrow Records has announced the appointment of Jacque Gibb to coordinator of radio promotion. She came to Sparrow from a recent stint as radio personality and broadcast executive for Los Angeles' KBRT.

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RICHARD "DIMPLES" FIELDS (Boardwalk N67-11-131)
"Dimples" goes back to his roots on the third single from his debut LP for an updated Smokey Robinson and The Miracles sound.

RENAISSANCE (R.S. IR-9504)
Electro Sensation (3:32) (Illegal Music Ltd./Illegal Songs, Inc. — BMI) (Dundord, Middleton, Thacker) (Producers: Renaissance)
Prog rock unit Renaissance is hardly a new band, with a career that has spanned more than a decade. However, trimmed down to a three-piece, the band obtained guitarist Michael Finn, bassist Jon Camp and vocalist Annie Haslam remaining, the trio is reborn with a light, sweet and classically-influenced cut.

BRUCE COCKBURN (Millennium JH-11820)
Radio Shoes (3:26) (Golden Mountain Music — P.R.O. Canada) (B. Cockburn) (Producer: B. Cockburn)
After some 12 albums, Canadian Bruce Cockburn remains a largely undiscovered artist here in the U.S. More’s the pity, since this multi-talented performer is stretching out into new areas with his music. Here, he weaves a thoroughly jazzy instrumental, fusing acoustic guitar and piano with a strong rhythm.

BARBRA STREISAND (Columbia 18-02621)

THE MOODY BLUES (Threshold/PolyGram TR 603)
Taming Of The Turn (4:15) (MCA Music, a division of MCA Inc.—ASCAP) (J. Lodge) (Producer: P. Williams)

AL JARREAU (Warner Bros. WBS 49842)

KISS (Casablanca/PolyGram 7234)

DONALD FAGEN (Full Moon/Asylum E-47244)
True Companion (2:57) (Freejunket Music-ASCAP) (D. Fagen) (Producers: D. Fagen, E. Scheiner)

STEVE CARLISLE (Sweet City/MCA MCA-51205)
With TV series theme songs enjoying a renaissance in popularity, it comes as no surprise that Ohio-based Sweet City would release the lightweight pop theme from WKRP. The only surprise is that it took so long.

STEVE HACKETT (Epic 14-02609)
Hope I Don’t Wake (3:30) (Chappell Music-Ascap) (S. Hackett) (Producers: S. Hackett, J. Acoc, N. Magnus)
From a stunning a cappella opening, with excellent multi-tracked harmonies, the ex-guitarist for Genesis wheels into a light ‘n’ lively pop-love song, mixing in a bit of folk but eschewing the progressive rock of his former band completely. Sprightly enough for Top 40, easy enough for A/C.

DURAN DURAN (Harvest A-5070)
Girls On Film (3:30) (Tittec Music Ltd.) (Taylor, Taylor, Taylor, Leone, Rhodes) (Producer: C. Thurstom)
Unlike some of its New Romantic contemporaries, Duran Duran doesn’t pass its music off as anything but an entertaining combination of high tech synthesizers, choppy rock guitar chording and an R&B-influenced rhythm section. On "Girls," the synthesis works on an art yet instantly catchy level, owing to the danceable hook.

DEF LEPPARD (Mercury/PolyGram 76127)
Bringer On The Heartbreak (3:20) (Zomba Enterprises, Inc. — BMI) (Clark, Willis, Elliott) (Producer: R.J. "Mutt" Lange)
Producer Robert John "Mutt" Lange has smoothed out the rough edges for heavy metal kids Def Leppard without losing the band’s bite, just as he did for AC/DC. On this track from "High N’ Dry," Lange mixes the vocal chorus into a formidable wall, enveloping it in the downbeat rhythm and crashing guitar refrain.

ANEA (Handshake WS9 02571)
A left field U.S. pick, this combination of big beat Eurodisco (or is it Eurodance now?) and westernized Japanese musical motifs is the unlikely work of a Scottish doctor’s wife and singer of traditional Gaelic folk songs. Even stranger is the fact that it went to #1 in the U.K. and Top Five in Benelux countries.

ART GARTHUNKEL (Columbia 18-02627)
Bright Eyes (3:53) (Blackwood Music, Inc. — BMI) (M. Batt) (Producer: M. Batt)
Previously released as a single from "Watership Down," Garfunkel re-recorded this lovely track (which was a hit in Europe) for "Scissors Cut" with a dreamy acoustic guitar and string backing gently supporting the rich, harmony-laden chorus. An A/C pop must.

VANGLES (Polydor PD 2183)
Tittles (3:15) (Spheric B.V./WB Music Corp.-ASCAP) (Vangles) (Producer: Vangles)
The theme song from the brilliant motion picture Charlies Of Fire could be the instrumental sleeper of the year. Not since Michael Oldfield’s "Tubular Bells" has there been such a memorable synthesizer work. L.T.D. (ASM 2322)
The title of L.T.D.’s first single from the "Love Magic" LP may be a bit misleading, it’s a hot dancer with an earthy R&B vocal groove to match the sharp instrumental snap. In fact, it’s reminiscent of James Brown in many ways with a polished production.

ELVIS COSTELLO & THE ATTRACTIONS (Columbia 18-02629)
A Good Year For The Roses (3:05) (Jerry Chestnut Music/J. Chestnut) (Producer: B. Sherrill) From Costello’s album of country covers, "Almost Blue," one would be hard pressed to tell that this is the old George Jones song, so distinctive is the Costello sound. Billy Sherrill’s mainstream country production is a bit at odds with Costello’s vocal style.

THE KINKS (Arista AS 0649)
Ah, the classic Kinks cut from "Give The People What They Want." Ray Davies puts the schtick aside for one of his most sincerely touching and uplifting pop songs since "Misfits."
United States: Country With A Major Market Emphasis

by Larry Riggs

NEW YORK -- In keeping with the current boom of satellite radio networks, United States, a joint venture of two former Wall Street firms, Mutual Broadcasting System executive and pop music personality Dick Clark, recently broke ground on a national country music network and radio syndication service. The syndication arm makes its air debut Dec. 1 under the name United Stations. Over 100 stations have reportedly signed up for this show.

The other program is the four-hour-long Rock, Roll And Remember. Produced on the West Coast, the show features the music of and interviews with rock artists from every phase of rock history. "It'll be stars from the '50s, '60s, '70s and '80s from the ever-expiring history of rock 'n' roll," says Clark.

Still more shows are planned for the future, according to Verbit. One reason with the syndication arm, says Ed Salamon, PD of United Stations and one of the WTN veterans, "is that it assures us a cash flow so we can stay in business forever."

The network won't hit the airwaves until sometime next spring, according to Verbit, but it's been in the works for a while. "We're going to do something single's promo" three hours, in the words of one head of a singles promotion firm, "the kind of country music to its clients stations 24 hours a day, seven days a week for $1,000 per month and two commercial minutes. And we can make it stop whenever you want, break away for 16 minutes of content an hour," says Salamon. "If they don't have anything in there, we will play a record so that the listener will hear an extended music sweep."

The kind of music we will be playing is going to be rather similar to the kind of music we played on WHN -- the biggest country hits," adds Salamon. "We're also going to give some opportunities especially in the evening hours -- to debuting the music of up-and-coming country artists."

Salamon adds that network's playlists will be revised nationally, using call-outs, retail sales reports, and other methods about which he declined to elaborate.

One thing United Stations won't do is dayparting. "I never was a big person for dayparting," says Salamon, "there's some basic thing is so homogeneous that you don't have that kind of problem as you would with a Top 40 format."

To preserve local flavor for the shows United Stations is downplaying its role over the airways. "Wherever the listener tunes into a station that's part of the network won't really realize it doesn't happen in the city of its origin," says Clark. "We're going to be very sincere in our announcements and listeners will hear them saying the local call letters."

The name United Stations was chosen over the air. That is because United Stations will send insurable cue tones to local stations that will trigger the cart machines that they put commercials and call letter identifications on.

At the same time, a subscriber station will be able to reduce its on-air staff. "There's no need for local air talent at the.

Subcommittee Shelves Broadcast Deregulation

NEW YORK -- In an apparent reaction to the recent breakthrough in cable/multiplex and other parts of the Communications Act (Cash Box, Nov. 7), the House Telecommunications Subcommittee last week issued a 700-page report outlining its intentions regarding the deregulation of the broadcasting industry.

First, the committee will not even consider addressing the Communications Act directly until 1983, at which time it will deal with common carrier legislation.

Although a similar bill has already passed the Senate, the House Committee on Commerce, Consumer and Monetary Affairs, Rep. Tom Wirth (D-Colo.) said his committee is going to spend the next few months drafting its own. The report also concluded that radio is not a public utility and that its deregulation is not being considered in major markets.

Neither the National Assn. of Broadcasters nor the National Assn. of Broadcasters Assn. (NABA) took kindly to this. "We differ with them on the amount of and the type of deregulation," said the association's president, Nick Freide, NABA vice president of operations. "People can receive many other radio signals at home." Sean Sheehan, NAB's head of public affairs, had not seen the report but he said it's "not a good sign" for the association and that they're "repeating the fairness doctrine."

The report would also reassert the association's position that they plan any lobbying of individual committee members.

EAST COASTINGS

Frankly, My Dear... Frank Zappa pulls over a gift from a female admirer during his recent Palladium Halloween show, when this letter to the airwaves from the above mentioned lady was broadcast over both MTV and the Starfacet Radio Network.

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ON THE WAY TO THE SKY — Neil Diamond

Producer: Neil Diamond - Columbia TC 37528

The grand old man of adult pop has finally come forth with something equal to his early 70s works like “Stones” and “Maggie McGuiere With On The Way To The Sky.” His deep, gristy vocals are both emotional and inspired on mid-tempo gems like “Fear Of The Dark” and “Right By You.” The album’s first single, “Yesterday’s Song,” is leaping up the Cash Box Top Pop Singles chart like wildfire, and any number of songs from “The Drifter” to the title track could follow suit. People are looking for a strong follow-up to The Jazz Singer, and this album is everything they could hope for and more.

THE GEORGE BENSON COLLECTION — George Benson

Producer: Warner Bros. 2HW 3577 - Various - List: 15.98 - Bar Coded

This two-record best-of package by California’s seminal pop harmony band is important because it’s the first time that songs from the post “Sunny” period have been released in this form. “Sunny” and “Holland” were perhaps the band’s most poetic and progressive periods, and many of those brilliant tracks have been preserved here. Classics like “Disney Girls,” “Surf’s Up,” “California” “Sage,” and “Cool” “Cool” “Water” abound on this beautifully packaged LP.

FULL CIRCLE — Rupert Holmes

Producer: Elektra SE-560 - Rupert Holmes - List: 8.98

The cover of Rupert Holmes’ debut for Elektra looks more like a Ha Loans novel than it’s a perfect metaphor for his music. Holmes is a pro at writing pop music soap operas. Songs like “Loved By The One You Love” and “Perfect” are right in the Barry Manilow vein, but Holmes will truly come out in “Full Circle” and “One Born Every Minute.” Made-to-order A/C pop from one of the greatest of the genre.

STILL THE SAME OLD ME — George Jones

Producer: Epic FE 37106 - George Jones - Epic - List: None - Bar Coded

He’s the country music prototype, the born-again favorite among fans and peers alike. George Jones’ career has been underscored with controversy, comeback and long-time coming awards. But through it all, he’s remained true to the unique style that has made him one of America’s favorite country singers. They couldn’t have picked a more descriptive or appropriate album title — this album is George Jones through and through.

REACTOR — Neil Young and Crazy Horse

Producer: Warner Bros. HS 2304 - Neil Young and Crazy Horse - List: 8.98 - Bar Coded

This erratic and eccentric California-based folk rocker has developed a pattern over the past several years — one great album usually follows a tepid release. Last year’s lackluster “Hawks And Doves” was a low water mark for Young, but her and going strong with Crazy Horse on Reactor. Young and his band have rarely played so cohesively in the studio. That famed fuzzy tone guitar sound is played with a fury that hasn’t been heard since “Everybody Knows This Is Nowhere.”

DIARY OF A MADMAN — Ozzy Osbourne

Producer: Max Norman, Ozzy Osbourne and Randy Rhoads - List: None - Bar Coded

The former Black Sabbath lead singer came back in a big way with last year’s heavy metal fest, “Blizzard Of Ozz.” Songs like “Crazy Train” and “I Don’t Know” pushed the screaming banshee of a vocalist to near platinum status. Now, he has returned with more head ringing voyages into the macabre. Lead guitarist Randy Rhoads has turned into one heck of a riff rocker, and the brutal rhythm section of Rudy Sarzo and Tommy Aldridge literally steamrolls the listener.

YOU COULD HAVE BEEN WITH ME — Sheena Easton

Producer: Christopher Neil - List: 8.98 - Bar Coded

This Scottish lass turned heads earlier this year with the hits “Morning Train (9 to 5)” and the theme for Your Eyes Only. And on her second effort, she makes her bid to become the next Streisand. She has a full-bodied, soaring vocal style that recalls Barbra, but she is a first rate producer giver her a truly 80s adult pop style. Fans of both Streisand and Kim Carnes should find something to like in this astonishing new soundtrack.

CAMERA CAMERA — Renaissance

Producer: Renaissance - Illegal SP 70019 - List: 8.98

In the past few months, I.R.S. has proven that it is more than a fun little new wave label that carries bands with names that end in “ingo” and “odo.” First, The Go-Go’s proved to be a viable Top 40 entity, and now the company has put out an LP by British classical rock veterans Renaissance. However the threesome has truly blossomed into an 80s progressive rock band on “Camera Camera, favoring interesting new pop rhythms, hauntingly good vocals and lots of synth effects Sophisto Style.

WELCOME HOME — Dobie Gray

Producer: Dobie Gray, Bud Reneau and Wray Chafin - List: 8.98

Mr. “Drift Away” comes back with an ever so soulful adult pop album that is ripe with probing and beautifully orchestrated ballads. “Autumn” is a building R&B ballad almost in the Nat King Cole tradition but shouldn’t go overlooked by A/C and pop programmers. But other songs featuring insightful lyrics like “Decorate The Night” and “May I Spend Every Year With You” make this a classic seasonal album.

MADNESS 7 — Madness

Producer: Stiff Records SEEZ 39 - Clive Langer and Alan Winstanley - List: 8.98

These British nutty boys look like an answer to the Dead End Kids, and they are every bit as entertaining. The band has a more light hearted approach to blue beat-based rock than politically minded contemporaries like The Specials or English Beat. The seven-piece borrows as much from British musical humor as it does from new rock-flavored reggae as the appeal of the band is their zestfulness. A champion live act that really hasn’t been given a fair shake in America.
Ex-Presley Doctor Acquited On Illegal Prescriptions Case

By Jennifer Bohler

MEMPHIS — Dr. George Nichopoulos was acquitted Nov. 4 on all 11 criminal counts of prescribing addictive drugs to Elvis Presley, Jerry Lee Lewis and seven other patients. The verdict was reached following two months of testimony by a jury of six men and six women.

The verdict culminated a trial that began Sept. 12, when 307 potential jurors were screened. 27 witnesses. Defense attorney James F. Neal, former Watergate prosecutor, built his case around proof that Nichopoulos had prescribed the controlled substances, hoping of eventually weaving his drug-addicted patients from the dependence on drugs. Neal contended that Nichopoulos, by making these people dependent on him for the drugs, they would not go to the streets for them, was trying to eventually break them of the habit.

To support his argument, Neal called Dr. H. Tom Tenlant, a drug researcher who testified that Nichopoulos may have been providing the best medical treatment he could by maintaining these patients on drugs while attempting to control and reduce their intake. Other witnesses testified that, whenever possible, Nichopoulos substituted harmless placebos for the legal drugs.

19,000 Doses

Prosecuting attorneys Jim Wilson and John F. Riggs of the Attorney General's office contended that Nichopoulos was a physician with an almost total disregard for standards of medical practice. Defense attorney Neal said that he prescribed more than 19,000 doses of narcotics, sedatives and stimulants to Presley during the last 31 months of his life. Presley was found dead in his Memphis home, Graceland, Aug. 16, 1977 at the age of 42. The official cause of death was listed as heart problems, but since the airing of a special investigative report on the ABC-TV news program 20/20, speculation has abound that the cause of death was related to Presley's drug intake. It has been suggested that a secret autopsy report that has never been released to the public lists the cause of death as polypharmacy, or the interaction of drugs.

Nichopoulos, who faced up to 110 years in prison if convicted, will be sentenced on Jan. 3. His direct read by Shelby County Criminal Court Judge Bernie Wenman. "He's pretty shook up right now," said Neal. "It has been a very trying case.

Longtime Associate

Nichopoulos, 54, had been associated with Presley from the late '60s until he left. Presley's death four years ago. It began when the white-haired doctor became Presley's part-time physician, and later, his full-time doctor. Presley was seen frequently on the road with the entertainer. He served as a pallbearer at Presley's funeral.

Nichopoulos had faced similar charges before the Tennessee Board of Medical Examiners. The board dismissed the malpractice and negligence allegations against the doctor, but suspended his medical license for three months and placed him on three years probation.

Nichopoulos, who is of Greek descent, received much support from former patients and members of the Greek community, who raised enough money to guarantee Neal a $150,000 fee for defending the doctor.

If the jury is granted, the controversy surrounding Presley's association with his manager, Col. Tom Parker, and record company, RCA, will continue here until the case is over (see Sep. 15, 1986).

CRT OKs Plan

(discussed on page 5)

Three groups, there are automatic increases established for three periods, beginning Jan. 1, 1983. At that date, the mechanical rate would go up to 4.25 cents a song or .8 cents a minute of playing time. At that rate, the fee would go up to 4.5 cents a song and/or .85 cents a minute, and on Jan. 1, 1986, the fee would reach five cents a song and 1.1 cents a minute.

The 1976 Copyright Law requires the CRT to initiate hearings to consider the rate increases for three periods. The next decision. This will probably commence in 1986.

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Cash Box/November 14, 1981

1 BREAKIN' AWAY
AL JOURNELL (Warner Bros. BSK 3576) 11/7 17

2 SOLID GROUND
ROY BOOKER/ROYAL AL (CBS 30163) 11/7 8

3 STANDING TALL
CRUSADERS (MCA 524) 11/7 7

4 SIGN OF THE TIMES
ROB JAMES (TaoZen Zee/CBS FC 37495) 11/7 6

5 LOVE BYRD
DONALD BYRD & 125TH STREET
N.Y.C (Elektra 56-531) 11/7 5

6 FREETIME
ELIPIDIS VYRA (MCA 2528) 11/7 4

7 THE MAN WITH THE HORN
MILES DAVIS (Columbia FC 36780) 11/7 3

8 MAGIC WINDOWS
HERBIE HANCOCK
(Columbia FC 37387) 11/7 2

9 THE DUDE
QUOY JONES & M&M SP-2731 (TaoZen Warrner Bros. OWS 3591) 11/7 1

10 CRAZY FOR YOU
EARL CLYDE (Warner Bros. BSK 3546) 11/7 10

11 PIECES OF A DREAM
(Elektra EE-350) 11/7 15

12 EVERY HOME SHOULD HAVE ONE
TATSU AUSTIN (Oweland Warner Bros. OWS 3591) 11/7 12

13 REFLECTIONS
GIL SCOTT-HERON
(Atlantic Al 9566) 11/7 9

14 ENDLESS FLIGHT
RODNEY FRANKLIN
(Columbia FC 37354) 11/7 14

15 AS FALLS WICHITA, SO FALLS WICHITA FALLS
J DAVIS MOWRY & LYLE MAY
(EMI-11160) 11/7 15

JAZZ TOP 30 ALBUMS

16 TENDER TOGETHERNESS
A-MAKLE TURNTINE
(Elektra 56-534) 11/7 1

17 PRIT
LEE RITENOUR
(Elektra EE-331) 11/7 17

18 ANTHOLOGY
GREG WASHINGTON, JR
(Motorw BSK-8162) 11/7 19

19 APPLE JUICE
SULIMAN, ART FARMER,
Boland's arrangements
Columbia FC 37419) 11/7 19

20 LA LEYENDA DE LA HORA
(THE LEGEND OF THE HOUR)
MOSIY TNYER
(Columbia FC 37375) 11/7 20

21 ORANGE EXPRESS
SAINT WATAWARE
(Columbia FC 37433) 11/7 21

22 THE CLARKE/DUKE
PROJECT
STANLEY CLARK/GORDON DUKE
(Elektra EE-391) 11/7 21

23 MISTRAL
KODIE RUBAR
(Ledbery 17-1110) 11/7 23

24 MORNING SUN
PHILIPPE MOLINOS
(Pauly 7107) 11/7 25

25 YELLOWJACKETS
(Warner Bros. BSK 3537) 11/7 26

26 MAGIC MAN
(Warner Bros. BSK-3728) 11/7 26

27 MONDO MANDO
DAVID GRISMAN
(Warner Bros. BSK 3618) 11/7 28

28 BLYTHE SPIRIT
ARTY GUSTAFSON
(Columbia FC 37427) 11/7 29

29 VOYEUR
DOUG TANTIN
(Warner Bros. BSK 3546) 11/7 31

30 LIVE IN JAPAN
NOAH DEP MURPHY & GRILL
ASIA/ARISTA 5656) 11/7 32

Cash Box photo by Mora Del Gioco

JAZZ ALBUM PICKS

NOVEMBER GIRL — Carmen McRae and the Kenny Clarke/Francy Boland Big Band — Jazz Man JAZ 5004 — Producer: Gilg Camp — List: 7.98

The pairing of perennial favorite McRae and the much overlooked Clarke/Boland big band is a natural. Pianist/leader Boland's arrangements are fluid and driving; McRae's front work spirited. The presence of veterans Benny Bailey, Idrees Sulieman, Art Farmer, Nat Peck, Billy Mitchell, Ronnie Scott and Sahib Shihab in the horn sections assure this an even-keeled, smooth sail through both familiar and new waters.

GOD REST YE MERRY JAZZMEN — Various Artists — Columbia FC 37551 — Producer: Jim Fishel — List: None — Bar Coded

While last year's "Jingle Bell Jazz" collection was a reissue of some goodies from the vaults, this year's LP represents all previously unreleased tracks. It also serves nicely as a showcase for some of Columbia's jazz artists since it's a uniformly superior compendium. Particularly noteworthy are tracks by Wynton and Branford Marsalis and one by saxophonist Arthur Blythe, finally sounding as relaxed on record as he does in a club.

ERIC'S ALLEY — Eric Schneider — Gatemouth 1005 — Producer: David Fehmel — List: 8.98

It's to saxophonist Schneider's credit that this collection, mostly standards, didn't turn into a leisurely amble down memory lane. But the rhythm section of pianist Barry Harris, drummer Mil Lewis and bassist Kelly Silv ne falters, and Schneider again acquits himself as an accomplished saxophone stylist.


Where does ECM chief Eicher keep getting these guitarists from? You'd think a label sporting the likes of John Abercrombie, Pat Metheny and Bill Connors would be content to rest on its laurels, but guess again. South African Ellosoon is an original, blending classical, jazz and folk forms into a broad, colorful montage of sounds. Able assistance from percussionist Collin Walcott makes this a must for guitar fans.

JAZZ \& JAZZ ALBUM PICKS

Goin' public — "Music should show you the unboundedness of the whole omniverse," composer Sun Ra once told us. "The main thing is how to take forms of music they've got on his planet and convey something that has nothing to do with people at all — to take these instruments and this music that only has 12 notes to work with and express the omniverse. That's really the job." Those words recently came back to us as we were preparing to help Sun Ra and his Omniverse Jet Set Arkestra at the New Shakespeare Festival's Public Theater Jazz Program. While the composer, who freely admits that he was not born on this planet, is well known for his iconoclastic views on music and its role in civilization, some of his ideas are not as far-fetched as one might suppose.

One of those precepts, that music has the power to turn things around, here, is one that is shared by most music lovers, and, fortunately for the New York concertgoers of the Public Theater's "New Jazz" program, coordinator Nancy Weiss. Like the Ra, Weiss has gone to great pains to demonstrate the possibilities of creative music, and week after week, she and Public Theater producer Joseph Papp offer the finest in creative music at the Theater's new jazz concert series. Much of the work comes from trying to present consistently adventurous, quality programs, for which Weiss says there's no real rule of thumb. "It's important to remember that any art form goes through its changes," she told us. "I feel that at the moment, there's no one thing that represents the jazz avant garde. As an entity, it just doesn't exist. If you want the program to be a success, you've got to keep up and a broader scope is necessary."

Since Weiss joined the program, that broader scope has included drum ensembles, choral groups, the Art Ensemble of Chicago, a reunion of the Revolutionary Ensemble, Ornette Coleman and Prime Time (a booking coup that sold out for all four shows despite being in competition with the opening nights of the Kool Festival), and a father-and-son collaboration between Chico and Van Freeman that resulted in a Columbia recording session. For the future, Weiss has booked tenor saxophonist Joe Henderson ("because I absolutely dig him and most clubs can't afford to bring him to New York with his sextet"), poet Jayne Cortez, trumpeter Jon Hassell and pianist Blue Gene Tyrrell, all departures from the Theater's normal fare. "You always have to have chances," said Weiss. "Diversity can be a good move, but this is the only on-going concert series for jazz in New York. Plus we draw a jazz audience, and unless you offer that diversity on a regular basis, finding a new audience every week can be problematic. We have in terms of grant funding is a drop in the bucket, so I look to break even with every show. But sometimes if you feel a show is important you have to do it, even if you know it's going to cost you." Aside from pleasing the program's audience, Weiss hopes the series will continue to act as a catalyst to other sections of the jazz community. "If the program could feed into the industry in more substantial ways, it would be a little nicer," she said. "One-shot concerts are fine, but if the shows could radiate out into other things, it would be that much better."

Attack of the monk men — His retirement notwithstanding, the music of pianist Thelonious Monk is alive and well. However, Monk's inactivity has severely curtailed the chances for hearing a program of his music performed live. That situation is rectified when Soundscapes' who play the Monk been selected to perform the unison's Columbia University's Wollman Auditorium. Sharing a rotating piano chair were Muhal Richard Abrams, Barry Harris, Mal Waldron and Anthony Davis, with the rest of the band consisting of drummer Ben Riley and Ed Blackwell, saxophonists Charlie Rouse and Steve Lacy, trumpeter Don Cherry, trombonists Roswell Rudd and bassist Richard Davis. Aside from several hours of superb music, concertgoers were also treated to a Monk discography, courtesy of jazz scholar Dan Morgenstern and the Avis car rental company. Happily, the music was preserved for broadcast on NPR's Jazz Alive series and will have its premiere this month on WCR's 90-hour Steve Lacy festival.

fred goodman
**MERCHANDISING**

**SINGLE BREAKOUT OF THE WEEK**

**TROUBLE** • LINDSEY BUCKINGHAM • ASYLUM E-47223

Breaking out of: Cavages — Buffalo, Rhody Records — Rhode Island, Camelot — National, National Record Mart — Pittsburg, Pittsburgh, Lieberman — Kansas City, Record Theatre — Cleveland, City One Stop — Los Angeles, Tower — Sacramento, Port O' Call — Nashville, Peachies — Columbus

**SINGLES BREAKOUTS**

**HEART LIKE A WHEEL** • THE STEVE MILLER BAND • CAPITOL P-5068


**HARDEN MY HEART** • QUARTERFLASH • GEFFEN GEF 49824

Breaking out of: Record Theatre — Cleveland, Lieberman — Kansas City, City One Stop — Los Angeles, National Record Mart — Pittsburg, Pittsburgh, Camelot — National, Rhody Records — Rhode Island, Poplar Tunes — Memphis, Handleman — Atlanta, Charts — Phoenix, Cavages — Buffalo

**DON'T STOP BELIEVIN'** • JOURNEY • COLUMBIA 18-25267

Breaking out of: P.B. One Stop — St. Louis, Lieberman — Portland, Record Theatre — Cleveland, Lieberman — Kansas City, City One Stop — Los Angeles, Central One Stop — Connecticut, Vibrations — Miami, Record Theatre — Cleveland, Rhody Records — Rhode Island

**TURN YOUR LOVE AROUND** • GEORGE BENSON • WARNER BROS. WBS 49845

Breaking out of: Harmony Martin — Detroit, P.B. One Stop — St. Louis, Disc Records — Dallas, Musicland — St. Louis, King Karol — New York, National Record Mart — Pittsburg, Poplar Tunes — Memphis, Lieberman — Portland, City One Stop — Los Angeles, Central One Stop — Connecticut, Vibrations — Miami, Record Theatre — Cleveland, Rhody Records — Rhode Island

**YESTERDAY'S SONGS** • NEIL DIAMOND • COLUMBIA 18-25604

Breaking out of: Karma Records — Indianapolis, Pickwick — Midwest, Tape City — New Orleans, Harmony Martin — Detroit, National, Record Theatre — Cleveland, Lieberman — Kansas City, P.B. One Stop — St. Louis

**UNDER PRESSURE** • QUEEN AND DAVID BOWIE • ELEKTRA E-47235


**RECORD BAR REWARDED** — Carol Hensel (c), whose "Exercise And Dance Program" LP on vintage recently went gold, presented a special commemorative plaque to Record Bar president Barrie Bergman (r) at the retail chain's annual convention. The plaque commemorates Record Bar's "outstanding support" of the LP. Also pictured is Record Bar purchasing vice president Benno.

**MCA Bows TV Ad Campaign For Star Acts, Catalog**

**LOS ANGELES** — With an eye on increasing public awareness of its midline and Platinum Plus budget lines and gaining wider market exposure for its top selling artists, MCA Records and MCA Distributing, Inc. have bowed a major three-part television advertising program for the fourth quarter.

John Burns, vice president of branch operations for the distributing company, outlined the strategy as a "targeted" advertising effort for "maximizing exposure" of the company's midline and platinum product lines.

A similarly structured approach was being taken with the "Dinah Shore Show," "The Johnny Mathis Show," "The Mike Douglas Show," and "The Don Rickles Show," as well as other television programs of the top selling artists in MCA's catalog.

The shows, according to Burns, will be "targeted" to the specific audience of each artist, with the emphasis on "maximizing exposure" for each artist's music.

Burns, who is in charge of MCA's television promotion, said that the strategy is being implemented to "target" the specific audience of each artist, with the emphasis on "maximizing exposure" for each artist's music.

**A&M Mounts Major Black Music Push On Four Albums**

**LOS ANGELES** — In a move aimed at involving black music retailers in a dozen major markets, A&M Records is bowing a black music campaign set to run through November.

The campaign is to include new albums by Booker T. & Johnny Guitar Watson, LTD and Rodie Robbins.

According to Jheryl Busby, vice president of black music promotion, the campaign will include extensive ads, artist appearances and incentives programs.

Busby added that the program "strengthens the relationship between black small retailers and radio, the dealers will support it with in-store play and displays, which in turn will promote radio.

In addition to providing high visibility for the four albums, Busby said, "it also gives an incentive to our merchandisers and branch managers.

The LPs featured in the campaign include Booker T.'s "I Want You," Robbins' "Believe In Love," LTD's "Love Magic" and Watson's "What's That Time It Is.

Cities included in the program are Houston, New Orleans, Atlanta, Charlotte, Chicago, Detroit, Cleveland, Philadelphia, Washington, D.C., Baltimore, Los Angeles and San Francisco.

**RCA Hikes 45s**

**The TV ad campaign featuring Mandrell and the Oak Ridge Boys will also be tied with local retail in each market where the TV ad airs. However, the ad, which features The Oaks' "Fancy Free," the album containing the crossover hit "Elvira," and "Barbara Mandrell Live," will also include a mail order opportunity.

The Oak Ridge Boys/Mandrell TV ad campaign was held back until Mandrell's television series started its new season.

"We hoped to capitalize on the public recognition of an artist like Mandrell," said Burns.

He said that each of the campaigns might be backed with print and radio buys where it is deemed viable. He said that MCA has waged similar campaigns in a limited number of markets, with "no review of a test market." He said that MCA has waged similar campaigns in a limited number of markets, with "no review of a test market."

"We envision using this marketing tool for years to come," Burns added.

He also pointed out that Mandrell would particularly make the public more aware of the "Superstars at Super Savings" series as we use it in conjunction with local accounts. If you've got the right ads, this type of marketing can go a long way."

(continued on page 28)
ATTENTION SPECIALTY RETAILERS — While everybody else is concentrating on pushing out hit product, many specialty retailers spend a good chunk of their time at Christmas wondering what they’re going to do to capitalize on the season. We recently cornered Debbie Morgan, manager of New York’s J&R Music World’s Jazz Mart, one of the most successful specialty shops we know, and asked her what she was going to do for the holiday. “This Christmas will be very important for us because we just moved our location, and we’re trying to expand our clientele,” she said. Aside from using a Gift Giving Catalog as a bag-stuffer in all of the J&R stores and buying print advertising, the store has hammered out a unique deal with public radio station WBGO in Newark, which allows more hours to jazz than any other area station. Through the deal, J&R acts as sponsor for several of WBGO’s shows. “At first, we weren’t sure if it was doing anything,” said Morgan, “but now we’re getting some very positive response. People tell us they’re glad to see us sponsoring public radio, and it’s working in terms of reaching our audience.” The store also advertises on commercial station WJNJ, but Morgan is quick to point out that WBGO gives J&R “a strong draw we can’t get from any other area.” Once the customers are in the store, Morgan contends with the plethora of ads for specialty and small-label lines by grouping a label’s catalog together and trying to draw attention to it as an entity. “Instead of giving titles limited space in a bin, we like to display as much as we can in wall racks. By concentrating on an entire line, you can draw a lot more attention to it.”

STARK FACTS — Stark Records and Tapes just completed a “The Price Is Right” promotion in all of its 121 Camelot and three Grapevine stores in conjunction with WEA. According to competitive store’s figures, the sales behind the product were up 25% on one product, with 80% of the titles being drawn from third and fourth quarter releases. “The sale was in recognition of Stark’s 25th anniversary,” said Mayfield, “so to commemorate it, we reduced our prices on the featured titles by 25%.” Among the 25 acts featured in the sale were the Rolling Stones, the Pretenders, A&M, while pleased with the results, DS & DC also included several WEA midline cassettes, which were sold priced down to $4.99 or three-for-$12. To support the push, the company and WEA made the largest radio buy in the company’s history, booking $200,000 worth of placards and a $25 WEA gift certificate in each store. Recent Camelot in-stores have included Sun recording artist Orion at the Jefferson Mall in Louisville, Ky., Sugar Hill hibber Mike at the Merchant’s Mall in North Carolina as part of his national tour. The store erected an outdoor booth at the festival for the occasion and sold about 1,000 copies of Cross’ LP; and the ever-popular Boxcar Willie at the Westmoreland Mall in Richmond, Va. The cabala’s classical club recently played a memorable drive in conjunction with the Nashville Symphony Orchestra. Three area stores each gave away a $100 classical shopping spree. Camelot store #132 opens this week at the Carolina Mall in Concord, N.C. Congrats to manager Van Fletcher.

FOR QUICK COVERAGE — Send items and photos to What’s In-Store. Cash Box, 1775 Broadway, N.Y. N.Y. 10019.
United Stations: Country With A Major Market Emphasis

(continued from page 12)

New York: Mel Karmazin is leaving his post as vice president and general manager of WNJE-FM/New York to assume the presidency of Infinity Radio, the parent company of AOR stations WBCN/Boston and WYSP/Philadelphia, urban contemporary WKDU/New York, Spanish-language WJIT/New York and A/C outlet KOME/San Jose.

Karmazin has worked for Metromedia for the last 11 years, serving in his current post for the last six. Previously, he served as general sales manager for MOR-formatted WNJE-AM. He began his career there as local sales manager and account executive in 1970. Before that, he was retail sales manager of WCBS/New York. Karmazin’s appointment comes just as Infinity Broadcasting received Federal Communications Commission approval to acquire WKDU, WYSP and WJIT.

I’ve known Jerry Currus and Mike Weiner since they were at Metromedia,” said Karmazin. “They wanted somebody to come in and handle their radio division. That’s not to say that I was unhappy at WNJE. I’ve been very happy.”

Karmazin will report to both Carrus and Weiner, president and chairman of the board, respectively, of Infinity Broadcast-

Hensel Named BMI Broadcast Relations VP

NEW YORK — Len Hensel has been named to the newly-created post of vice president, broadcast relations, at Broadcast Music, Inc. (BMI). Hensel, who has been director, broadcast relations, had absolutely no interest at all in this venture until Dick became personally involved,” said Ver-

Billy Joel, one of the world’s best-selling artists, will have his debut LP released. “It’s a picture here with KACL/Los Angeles DJ Sammy Jackson, who is holding a copy of the album, “Wanna Be A Star.” The first 30-minute feature includes 25 minutes of commentary on the music and life of a Miltoneme recording artist, leaving each station five minutes to use for its own marketing strategy. The first feature profiles Chilliwack and its new album, “Wanna Be A Star.” The features are available gratis from Millennium Records.

Syndication Indications — A three-hour John Lennon retrospective, including an interview with Ringo Starr and an update from last year’s show, is being offered to stations for cash by the Creative Factor of Los Angeles. Because of the show’s timelessness, finished versions won’t be ready until early January. For more information, call (213) 278-4930. DIR Broadcasting plans to run a national radio over the Thanksgiving weekend to benefit the Teen Market Foundation. Featured performers include Tom Petty, Pat Benatar, Santana and Meat Loaf to play on the ABC network. It also plans to deliver speeches on behalf of the foundation, which is dedicated to leukemia and other childhood diseases, and benefitenci- soid radio personality Dr. Demento, in conjunction with Songwriters Rights Association and Services of L.A., has launched a novelty song contest. Songwriters are encouraged to submit songs with bizarre, topical or funny lyrics. The good ones will be selected by the winners, the top 11 of whom get their songs on a special compilation album that will air on over 100 stations, in addi-

Long Time, No See — First American recording artist Michael Parks, formerly the star of TV’s Then Came Bronson, is now being interviewed for the first time. He had his debut LP released. “I’s a picture here with KACL/Los Angeles DJ Sammy Jackson, who is holding a copy of the album, “Wanna Be A Star.” The first 30-minute feature includes 25 minutes of commentary on the music and life of a Miltoneme recording artist, leaving each station five minutes to use for its own marketing strategy. The first feature profiles Chilliwack and its new album, “Wanna Be A Star.” The features are available gratis from Millennium Records.

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United Stations: Country With A Major Market Emphasis

(continued from page 12)

time we have the network programming on,” says Salamon. United Stations is going to be hiring five full-time air personalities and fill-in jocks sometime in the near future. “They will be from major markets because what we are providing is a major market service,” says Salamon.

Retain Local Flavor

What Salamon recommends is that local stations do their own morning drive shows and local news. “We suggest that stations do a minute of local news at the top of the hour when it makes sense for them economically as well as locally,” he says. We’re also recommending that stations in medium or major markets will probably want to do a morning show live and break away from us for that amount of time.” Salamon adds that United Stations is “flexible enough to let a station do as much localization as it feels is necessary.

Other United Stations services include news, promotion, consulting and programming features. The web is currently negotiating with several networks for news service. “We’re ready to do it ourselves, but we’re open to doing it the best way possible,” said Verbitsky. “However, the company we choose will have to make our news show a separate entity. They can’t just use one of their services.

United Stations also advise station owners on sales and sales promotion. “There are an awful lot of non-broadcasting businesses, especially in the small and medium markets,” says Verbitsky. “Our goal is to make the stations profitable, so we’ll be consulting them totally on sales and sales promotion and spots.” One example is a customized call letter identification spot recently completed. “Through the use of Dick’s facilities in Los Angeles, we canUSTL=make these commercials,” he adds. Verbitsky adds that the firm will also provide the stations with the right personnel and the necessary ingredients for a local campaign.

Top ‘Guest DJs’

“One of the programming strokes we offer is something Ed created years ago called the ‘guest DJ’,” adds Verbitsky. “Sooner or later, all country artists come through New York to do their business dealings, and we can get them on the network just as we did earlier.” He adds that “it’s a great advertising stroke to have a name country artist come on the air and do live commercials.”

For this project the venture originated earlier this year when Dick approached Verbitsky over dinner. Clark said he felt a need existed for full-service radio networks. “Nobody was providing a service I knew about 35 years ago when I was a child,” Clark says. “I saw all these different ways for distributing television and asked myself, ‘Why aren’t the networks doing this for radio?’

Verbitsky says he was skeptical when he first heard this idea. “The American Satellite Company had absolutely no interest at all in this venture until Dick became personally involved,” said Ver-

Billy Joel, one of the world’s best-selling artists, will have his debut LP released. “I’s a picture here with KACL/Los Angeles DJ Sammy Jackson, who is holding a copy of the album, “Wanna Be A Star.” The first 30-minute feature includes 25 minutes of commentary on the music and life of a Miltoneme recording artist, leaving each station five minutes to use for its own marketing strategy. The first feature profiles Chilliwack and its new album, “Wanna Be A Star.” The features are available gratis from Millennium Records.

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## #1 MOST ADDED

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<th>Position</th>
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<th>Label</th>
<th>LP Chart Position</th>
<th>Sales</th>
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<tr>
<td>1</td>
<td>Rod Stewart - Tonight I'm Yours</td>
<td>Warner Bros.</td>
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<td>The J. Geils Band - Freeze-Frame</td>
<td>EMI America</td>
<td>Columbia</td>
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<td>Pretenders - Pretenders II</td>
<td>Sire</td>
<td>Atlantic</td>
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<td>The Steve Miller Band - Circle Of Love</td>
<td>Capitol</td>
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<td>Loverboy - Go</td>
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<tr>
<td>Ozzy Osbourne - Diary Of A Madman</td>
<td>Jet/Atlantic</td>
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<tr>
<td>Bob Seger &amp; The Silver Bullet Band - Nighttime</td>
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<td>Triumph - Allied Forces</td>
<td>RCA</td>
<td>Capitol</td>
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<td>Neil Young - Crazy Horse</td>
<td>Reprise</td>
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<td>Good in all regions.</td>
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UNITED STATES

Web To Aim For
Majors Markets

(continued from page 18)

they own or rent receiving equipment, although the network can help them find suppliers, according to Verbitsky.

The firm’s syndication service may also be distributed via satellite eventually. “In two or three years, if not sooner, every other radio station will have a satellite dish tuned in somewhere,” commented Newhall Flanary of United Stations. “Eventually our syndication services will be delivered via satellite.” Verbitsky adds that “satellite distribution will make life easier for us because we'll be flexible enough so that an advertiser can change his copy every day.”

In the meantime, the two shows will be pressed onto discs and delivered to the stations. They will be available on a barter basis to stations in Arbitron-rated markets, according to Verbitsky. Stations will only be able to use them on weekends and within certain markets, he said. “They can’t bury the shows,” says Salamon. “We give them a notarized affidavit.” Both the shows will feature interviews with stars each week to talk about their music.

Verbitsky says that the United Stations plans to make more shows for syndication. “I think our next syndication effort will be more conducive to both country and pop stations,” he says. “I know that’s a wild one.”

United Stations is located in New York, Frank Murphy, the marketing director, is still working out of a suburb of Washington D.C., but is expected to relocate in the next few months.

Verbitsky, Clark and Salamon are all optimistic about their network’s future. “I think we can take country music national by the end of the ‘80s,” says Verbitsky. “It’s a format with a consistent history of performance,” adds Salamon. “Nashville music is a lot more popular than some of the so-called contemporary formats.”

Cashes To Chair
Benefit Fest For
Kidney Foundation


Dubbed the Country Music Radiothon in 1981, its first year of the program, the event was aired by more than 180 country sta-
tions in the United States and Canada in March, raising more than $800,000 for the NKF.

“We were extremely pleased with the results of the first radiothon,” commented Oliver Porter, the Foundation’s chairman. “Not only did we raise vitally needed funds to support the many programs of the Found-
dation, but of equal importance was the fact that we were able to reach millions of Americans with information about the problem of kidney disease. Our affiliates report that the radiothon was the most effec-
tive public education tool they have ever had.”

Porter was also pleased by the aid lent to the NKF by the country music community. “We felt the country music community would respond to our efforts and were tremendously gratified when we did just that,” he said. “We are greatly indebted to the 52 country music celebrities who donated their time to appear on the national show, and to the Country Music Assn. for its support.”

“The tickets are looking forward to an even bigger and better Festival in 1982 and are extremely happy Johnny and June have agreed to co-chair the event.”

Producers Butler and Kilroy Join Tree International Staff

By Jennifer Bohler

NASHVILLE — Producers Larry Butler and Eddie Kilroy have joined the staff of Tree International, a move that takes the company, known primarily as a publishing and recording company, into the major music complex. The next logical step — the formation of a record company — was confirmed by Butler and is now in the planning stages.

Butler enters the firm as a senior vice president, while Kilroy, who was formerly executive vice president of Playbou Records and vice president of MCA Records, comes to Tree as vice president of the newly reactivated Dial Records. Both Butler and Kilroy joined Tree International in May 1982.

“I’m pleased with the news that Tree has hired Butler and Kilroy,” said David Packard, president of Tree International, and says his association with Tree — one of the largest publishing companies in the country, boasting some 37,500 songs and nearly 100 staff writers — will not interfere with his producing songs affiliated with other publishers.

"I believe in cutting hit records, I don’t care where the song comes from,” Butler maintains.

The fact that Tree now has top producers will most likely entice even more songwriters to a company known for sign-
ing the best new talent, and thus potentially increasing Tree’s reach even further in the market.

"Though no one is naming any figures, sources within the industry suggest Tree paid big salaries to lure two successful producers from their independent status. These same sources, however, indicate the move will most likely prove highly lucrative for Tree.”

Film Premiere Set To Raise Funds for CMF

NASHVILLE — Nashville will be the site of the world premiere of hot Peter Bogdanovich’s latest film, They All Laughed on Nov. 18. The film stars Audrey Hepburn, Ben Gazzara, John Ritter and Dorothy Stratten, the former Playboy Playmate who was slain by her estranged husband last year. The showing will double as a benefit for the Country Music Foundation (CMF).

Although the movie is set entirely in New York, it does have a Nashville connection via the soundtrack, which features such artists as Roy Acuff, Johnny Cash, Waylon Jennings and Rodney Crowell. "I think it is important that because of the country music tie, he felt the CMF would be the perfect organization to benefit from the premiere,” said Bill Ivy, CMF director.

Bogdanovich, who has taken distribution of the film into his own hands, will host a private reception following the premiere at the CMF office, which will be attended by Ritter (son of the late Tex Ritter) and other members of the cast.

Presley Lawsuit
Deadline Extended; RCA Files Action

by Jennifer Bohler

NASHVILLE — In two separate but related court cases, the controversy surrounding the late Elvis Presley’s dealings with his manager, Col. Thomas A. Parker, and his record label, RCA Records, continued at a fast pace last week. First, Shelby County Probate Court Judge Joseph Evans extend-
ed an Oct. 28 deadline to Nov. 10 for the Presley estate to file its response to Col. Parker; then RCA filed a suit for declaratory action in the U.S. district court of New York Oct. 27. The suit seeks to determine who has the right to royalties from Presley’s recordings.

Both court cases are a direct result of a July 31, 1981, report filed by Memphis attorney Blanchard E. Tual, court appointed guar-
tor of Elvis’ 13-year-old daughter Lisa Marie (Cash Box, Aug. 29). In the report, Tual charged Parker of, among other things, working with RCA to defraud Presley and his estate.

According to Tual’s report, “Elvis was in the 50% income tax bracket on earned in-
come and the buy-out was taxed at or-
dinary income tax rates with no capital gains tax benefits,” which resulted in the enter
tainer paying half of the $2.5 million he earned from the deal in taxes.

Tual charged that such a deal was “illogical” and obviously not in the singer’s best interest.

Following Tual’s report, Elvis issued an order to Presley’s estate Aug. 14 to cease payments to Parker and file a suit against the manager for an unspecified amount of money. On Aug. 15, Parker issued his own statement, denying accusations made against himself and RCA. Presley’s label from 1956 until his death in 1977.

This latest extension to Nov. 10 for the estate to file its suit was granted at the same time Evans approved the employment of the New York law firm of Parker and Her-

tert to serve as lead counsel for the estate.

In the same order, the court approved the hiring of Roberts and Holland, a tax law firm also located in New York. The company will provide an independent tax appraisal of the estate “for the purpose of rendering a tax consultation report,” to the tax impact of certain disputes and/or claims on behalf of the estate,” according to the petition.

The Internal Revenue Service claims the estate owes $14 million in back taxes (Cash Box, Aug. 29). No hearing date has been set for the case.

RCA’s suit states it will be ready to pay $304,708 in royalties Nov. 30, according to its 1973 contract with Presley, whereby one half would be paid to the singer and one-
half to All Star Shows, Parker’smanage-

ment firm. “But because of Evans Aug. ruling, payments will be held until the questions surrounding Presley’s contracts with Parker and RCA are resolved.”

KUDOS — The Atlanta Songwriters Assn. recently honored MCA artist Terri Gibbs for her songwriting. Gibbs is best known for her classic hit “If He Ain’t Got You.” Pictured are (l-r): Zell Miller, Georgia Lt. Governor; Gibbs; and Ed Penny, Gibbs’ manager and record producer.
### TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Weeks On</th>
<th>Chart 11/7</th>
<th>Chart 11/7</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>LIVE</td>
<td><strong>BARBRA STREISAND (MCA-5243)</strong></td>
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<td><strong>2</strong></td>
<td>FANCY FREE</td>
<td><strong>OAK RIDGE BOYS (MCA-5208)</strong></td>
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<td><strong>3</strong></td>
<td>FEELS SO RIGHT</td>
<td><strong>ALABAMA (RCA AYL-1-2392)</strong></td>
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<td><strong>4</strong></td>
<td>THERE'S NO GETTIN' OVER ME</td>
<td><strong>RÓRRIE MILLER (RCA AYL-1-4062)</strong></td>
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<tr>
<td><strong>5</strong></td>
<td>ESPECIALLY FOR YOU</td>
<td><strong>DON WILLIAMS (MCA-5210)</strong></td>
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<td><strong>6</strong></td>
<td>THE PRESSURE IS ON</td>
<td><strong>HANK WILLIAMS, JR. (Elektra/Curb SM-503)</strong></td>
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<td><strong>7</strong></td>
<td>STEP BY STEP</td>
<td><strong>ROYAL RABBIT, (Liberty SE-557)</strong></td>
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<td><strong>8</strong></td>
<td>BET YOUR HEART ON ME</td>
<td><strong>JOHNNY LEE (Full Moon/Assum SM-541)</strong></td>
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<td><strong>9</strong></td>
<td>SHARE YOUR LOVE</td>
<td><strong>KENNY ROGERS (Liberty/DO-1105)</strong></td>
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<td><strong>10</strong></td>
<td>GOOD TIME LOVIN' MAN</td>
<td><strong>RONNIE MCDOWELL (Epic FE-37509)</strong></td>
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<tr>
<td><strong>11</strong></td>
<td>HOLLYWOOD, TENNESSEE</td>
<td><strong>CRYSTAL SYLVESTER (Capitol JC-3745)</strong></td>
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<td><strong>12</strong></td>
<td>I AM WHAT I AM</td>
<td><strong>GEORGE JONES (Epic FE-36886)</strong></td>
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<tr>
<td><strong>13</strong></td>
<td>WILLIE NELSON'S GREATEST HITS (AND WILLIE NELSON)</td>
<td><strong>TAMARAH, (Columbia SM-5240)</strong></td>
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<tr>
<td><strong>14</strong></td>
<td>SEVEN YEAR ACRE</td>
<td><strong>ROZANNE CASH (Columbia SM-5865)</strong></td>
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<td><strong>15</strong></td>
<td>JUICE</td>
<td><strong>JUICE NEWTON (Capitol ST-12136)</strong></td>
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<tr>
<td><strong>16</strong></td>
<td>KENNY ROGERS' GREATEST HITS</td>
<td><strong>KENNY ROGERS (Liberty/DO-1072)</strong></td>
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<tr>
<td><strong>17</strong></td>
<td>NOT GUILTY</td>
<td><strong>LARRY AND THE GATLIN BROTHERS BAND (Columbia JC-3746)</strong></td>
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<tr>
<td><strong>18</strong></td>
<td>GREATEST HITS</td>
<td><strong>DON ELIOT (RCA AYL-1-1419)</strong></td>
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<td><strong>19</strong></td>
<td>SURROUND ME WITH LOVE</td>
<td><strong>LARRY MCGOWN (Epic FE-27-1358)</strong></td>
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<td><strong>20</strong></td>
<td>STRAIT COUNTRY</td>
<td><strong>GEORGE STRAIT (MCA-5248)</strong></td>
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<td><strong>21</strong></td>
<td>TAKIN' IT EASY</td>
<td><strong>LADY J. DALTON (Columbia JC-3737)</strong></td>
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<td><strong>22</strong></td>
<td>GREATEST HITS</td>
<td><strong>RORY GALLAGHER (Liberty SM-5046)</strong></td>
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<td><strong>23</strong></td>
<td>MR. T</td>
<td><strong>COUNTRY TWITTY (MCA-5504)</strong></td>
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<td><strong>24</strong></td>
<td>MY HOME'S IN ALABAMA</td>
<td><strong>ALABAMA (RCA AYL-1-2394)</strong></td>
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<td><strong>25</strong></td>
<td>I LOVE 'EM ALL</td>
<td><strong>T.M. LANDER (Warner Bros. BSK-3528)</strong></td>
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<td><strong>26</strong></td>
<td>RONNIE'S FRIENDS</td>
<td><strong>HANK WILLIAMS, JR. (Columbia JC-3530)</strong></td>
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<td><strong>27</strong></td>
<td>TOWN &amp; COUNTRY</td>
<td><strong>RAY PRICE (Shenandoah DL-5003)</strong></td>
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<td><strong>28</strong></td>
<td>I'M COUNTRYFIED</td>
<td><strong>MEL MCDANIEL (Capitol ST-12141)</strong></td>
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<td><strong>29</strong></td>
<td>YOU DON'T KNOW ME</td>
<td><strong>MICKEY GILLEY (Epic FE-37516)</strong></td>
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<td><strong>30</strong></td>
<td>BIG CITY</td>
<td><strong>MERLE HAGGARD (Capitol JC-37583)</strong></td>
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<td><strong>31</strong></td>
<td>GREATEST HITS</td>
<td><strong>T.G. SHEPS (MCA AYL-1-3732)</strong></td>
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<td><strong>32</strong></td>
<td>I'M A LADY</td>
<td><strong>T.R. GIFTS (MCA-5250)</strong></td>
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<td><strong>33</strong></td>
<td>URBAN CHIMPUNK</td>
<td><strong>THE CHIMPUNKS (MCA AYL-1-4027)</strong></td>
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<td><strong>34</strong></td>
<td>YEARS AGO</td>
<td><strong>STEVE BRISTERS Brothers (Mercury/Polystar SM-1-6002)</strong></td>
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<td><strong>35</strong></td>
<td>RAINBOW STEW/LIVE AT ANAHIME STADIUM</td>
<td><strong>JIMMY PAGE (MCA-5216)</strong></td>
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<tr>
<td><strong>36</strong></td>
<td>SOME DAYS ARE DIAMONDS</td>
<td><strong>JOHN DENVER (RCA AYL-1-4055)</strong></td>
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<td><strong>37</strong></td>
<td>HORIZON</td>
<td><strong>LORD REID (Elektra BE-276)</strong></td>
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<td><strong>38</strong></td>
<td>WITH LOVE</td>
<td><strong>DANNY GRACE (MCA-5213)</strong></td>
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<td><strong>39</strong></td>
<td>MIDNIGHT CRAZY</td>
<td><strong>JACKIE DAVIS &amp; The Jett Girls (RCA AIL-1-3708)</strong></td>
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<tr>
<td><strong>40</strong></td>
<td>MAKIN' FRIENDS</td>
<td><strong>RASZY WAILEY (RCA AYL-1-4026)</strong></td>
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**NASHVILLE RHYTHM SECTION**

A New Silver Bear Release From Koala Record Company.

**Producer** Wes Sanborn

**Engineer** Bernie Vaughn

**Recording Studio** Koala Recording Studio

**Distributed By** Koala Record Company

**Marketing By** Ken Woods

3600 Hillshor Road

G-13

Nashville, TN 37215
The #1 entertainer in the world has the #1 single and the #1 album in the country.

THE BARBARA MANDRELL CATALOG OF HITS

LOVE IS FAIR MCA-536
JUST FOR THE RECORD MCA-565
BEST OF BARBARA AV-119
UPS & DOWNS OF LOVE MCA-678
LOVERS, FRIENDS AND STRANGERS MCA-673
THIS IS BARBARA MANDRELL MCA-672
MOODS AV-1888
MIDNIGHT ANGEL MCA-641
THE COUNTRY COLUMN

A DAY IN THE LIFE — Soap opera star Wayne Massey, who portrays singer Johnny Drummond in the ABC-TV soap One Life To Live, was in Nashville recently cutting vocal tracks for an upcoming MCA album release. Larry Butler, who just signed an agreement with Tree International (see separate story), produced the sessions, with engineer Bill Sherrill. A couple of weeks ago, Bill Anderson, along with his band the Po Folks, was featured in several episodes of the soap. Minnie Pearl also made a special cameo appearance in a segment that covered the grand opening of the fictitious city’s big country music club. Of course, character Drummond had his chance to perform also. Viewers can keep the two personalities straight and realize that Massey is really a singer, perhaps he can cash in in a big way on the album through the TV exposure.

AND THEN THERE WERE NONE — It’s amazing how many “superstars” tend to develop amnesia over the years and forget just who it was that put them where they are — the fans. The following is a conversation recently overheard backstage prior to a major entertainer’s concert in Anytown, USA. Publicity person: “I was just informed that a local radio station ran a contest, and the two winners get to come backstage and meet my client (a rising entertainer only too happy to oblige). Superstar’s road manager, spoken with obvious disgust: “Contest winners? You know how we feel about contest winners.”

We certainly hope this is not typical among country entertainers, for they have long been known as people who treat their fans with respect and deserved appreciation. Part of country’s success is the loyalty of its fans. But how can a fan be loyal to someone who exudes an indifferent, or worse still, hostile attitude.

THE EXIT DOOR — RCA artist Racy Bailey has exited Top Billin in Nashville and is negotiating with other, unnamed booking agents.

WELCOME HOME — Robox artist Dobie Gray could rightfully complain of writer’s cramp and sore vocal chords if he so chooses. The Nashville-based artist recently completed personally autographing more than 350 copies of his new album, “Welcome Home,” which will be sent to major Top 40 and A/C stations. He also cut more than 350 personal IDs for each of these stations.

IN PRODUCTION — The Deklay Corp. of Bloomfield, Conn. is producing the Phil Baugh Pedal, a unit invented by its namesake that raises the pitch of each string on a guitar while the instrument is being played. The prototype of the pedal, which Baugh has been working on for over 20 years, will be completed in December. The target for cutting the pedal on the market is February 1982.

MAGIC LOGIC — Steve Wariner, who has a penchant for magic, often performing tricks during his concert, has been brushing up a bit with his L.A.-based coach, Ray Uribe, who joined Wariner in Las Vegas when the latter was taping additional segments of Country Top 20.

COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

TENNESSEE EXPRESS (RCA PB-12362)
Little Things (2:35) (United Music Corp. — BMI) (B. Goldsboro) (Producer: N. Wilson)
This Bobby Goldsboro tune is given fresh treatment by the four-member Tennessee Express. Female vocalist Joy Gardner and Buckie Foster take the lead vocals. Ronnie Drake adds a nice touch with his deep bass vocals and Al Henson rounds out the four part harmony. A good drive time record.

RONNIE ROGERS (Liesongs LS 45094)
Gonna Take My Angel Out Tonight (3:50) (Starr John/Sugar Plum/New Keys — BMI) (R. Rogers) (Producer: T. West)
There’s a new “Rogers” in country — Ronnie Rogers. His debut release for Lifesong — an easy flowing, well-produced number — indicates a healthy future in the industry for the artist. An excellent choice for juke-box operators.

HITS OUT OF THE BOX

DON WILLIAMS (MCA-51207)
Lord, I Hope This Day Is Good (3:58) (Sabal Music, Inc. — ASCAP) (D. Hanner) (Producers: D. Williams, G. Fundis)

T.G. SHEPPARD (Warner/Curb WBS-49858)

REBA MCENTIRE (Mercury 75062)

FEATURE PICKS

TOM JONES (Mercury 76125)

THE CORBIN/HANNER BAND (Alfa ALF-7010)
Oklahoma Crude (3:28) (Sabal Music, Inc. — ASCAP) (B. Corbin) (Producer: T. West)

BILLY SWAN (Epic 14-02601)
Stuck Right In The Middle Of Your Love (2:29) (Southern Nights Music — ASCAP) (B. Morrison, J. MacRae) (Producer: L. Rogers)

MIKE CAMPBELL (Columbia 18-08262)

ROB PARSONS (MCA-51202)

JOE WATERS (New Colony NC-6812)
Some Day My Ship’s Comin’ In (3:18) (Lantern Light Music — BMI) (J. Waters) (Producer: J. Waters)

DIANE PFEIFFER (Capitol P-A-5060)
Play Something We Could Love To (3:46) (Strawberry Patch Music — ASCAP) (D. Pfeiffer) (Producer: L. Butler)

JERRY ABBOTT (Dallas Star DSR102581)
One Night Stanley (3:09) (Valance Ent. — BMI) (J. Abbott, C. Stewart) (Producer: D. Coffey)

JERRY LEE BRILEY (Paid P-141)
Let Your Fingers Do The Walkin’ (2:30) (Front Runner/Iron Blossom/Calente — ASCAP) (J.L. Briley) (Producers: S. Rosenberg, P. Briley)

ALBUM REVIEWS


Four of the 10 numbers on this album were previously included in Conley’s “Blue Pearl” release on the Sunbird label. Although none of the new tunes are as engaging as “Fire And Smoke” or “Silent Treatment,” Conley’s distinctive nasal tenor is entrenched further in the country vein via his poignant and introspective lyrics. Best cuts include “Your Love Is Just For Strangers (I Suppose)” and “Like Cinderella.”
Citation of Achievement


Most performed song — “9 to 5” by Dolly Parton


The country music the country hears most!
MOST ADDDED COUNTRY SINGLES

1. BLAZE OF GLORY - KENNY ROGERS - LIBERTY - 49 ADDS
2. MIDNIGHT RODEO - LEON EVERETTE - RCA - 33 ADDS
3. WATCHIN' GIRLS GO BY - RONNIE MILSAP - CASABLANCA - 30 ADDS
4. I JUST CAME HOME TO COUNT THE MEMORIES - JOHN ANDERSON - WARNER BROS. - 26 ADDS
5. LONELINESS NIGHTS - MICKEY GILLEY - EPIC - 24 ADDS
6. PREACHING UP A STORM - MEL MCDANIEL - CAPITOL - 21 ADDS
7. HEARTACHE OF A FOOL - WILLIE NELSON - COLUMBIA - 21 ADDS
8. HAVE YOU EVER BEEN LONELY (YOU HAVE EVER BEEN BLUE) - JIM REEVES AND PATSY CLINE - RCA - 21 ADDS
9. THE EVERLY BROTHERS - JOHN RICH - RCA - 20 ADDS
10. DIAMONDS IN THE STARS - RAY PRICE - DIMENSIONS - 17 ADDS

MOST ACTIVE COUNTRY SINGLES

1. LOVE IN THE FIRST DEGREE - ALABAMA - RCA - 81 REPORTS
2. I WOULDN'T HAVE MISSED IT FOR THE WORLD - RONNIE MILSAP - RCA - 54 REPORTS
3. Rodeo Neckin' Love Makin' Night - CONWAY TWITTY - RCA - 51 REPORTS
4. HEADED FOR A HEARTACHE - GARY MORRIS - WARNER BROS. - 49 REPORTS
5. YEARS AGO - THE STATLER BROTHERS - MERCURY - 47 REPORTS
6. RODEO ROMEO - MOE BANDY - COLUMBIA - 46 REPORTS
7. YOU'RE MY BESTEST FRIEND - MAC DAVIS - CASABLANCA - 46 REPORTS
8. YOU ARE MY FAVORITE STAR - BELLMAY BROTHERS - WARNER/CURB - 43 REPORTS
9. THE WOMAN IN ME - CRISTAL GAYLE - COLUMBIA - 40 REPORTS
10. TELL ME WHY - EARL THOMAS CONLEY - RCA - 30 REPORTS

Watermark Sets Country Profile Series For 1982

LOS ANGELES — Radio syndicator Watermark has begun releasing a one-hour profile series on country music personalities, set for release during the first half of 1982. "Established as a major force in the Country Music industry, the series will spotlight the career stories of a number of prominent country performers and offer a behind-the-scenes look at the industry," Watermark president Hugh Cherry has been quoted as saying.

Disgruntled Jock Seizes Station;
Later Named MD

NASHVILLE — In the aftermath of a stunt pulled by WUSW/Lebanon, Tenn. radio personality Captain Midnight, in which he locked himself in the station's control room to protest an ad for the Georgia College, the former owned oriented direction of country radio, WUSW program director John Nichols has named Captain Midnight to the music director post.

Nichols said he decided, “If (Captain Midnight) wanted input and knows the Nashville music scene,” he should be given the opportunity to prove himself, although he “decided” on music selection still rests with Nichols. “So far, though,” Nichols continued, “he hasn’t picked anything I object to.”

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Taping Session

The taping of a demo program for the new Watermark program The Heroes of Country Music was recently completed at WDBO/Dubuque, Iowa. Pictured after the session are (l-r): Tom Rounds, president, Watermark; Johnny Cash; and writer Hugh Cherry.

THE COUNTRY MIKE

AGENDA SET FOR COUNTRY RADIO SEMINAR — In a recent meeting of the agenda committee of the Organization of Country Radio Broadcasters, in Nashville, a tentative schedule of topics and speakers was arranged for the 13th annual Country Radio Seminar. The 82 Seminar will be geared toward a broad, diverse group of country broadcasters in regions across the country, the committee chair, WGN Tampa Bob English, “The seminar has a dedication to addressing the needs of small and medium market broadcasters, as well as major market stations. In order to help accomplish this goal, we’ve selected high-profile industry executives to speak on the seminar’s topics to involve every participant and moved the seminar to the Opryland Hotel to provide top-notch facilities and services.”

THE FAR WEST

RCA DIAMONDS PREACHING I HAVE BEEN LONELY (HAVE YOU EVER BEEN BLUE) - JIM REEVES AND PATSY CLINE - RCA - 21 ADDS

THE FIRST DEGREE - ALABAMA - RCA - 81 REPORTS

THE STARS OF THE WEST GAZETTE - BOBBY MARTIN - RCA - 20 ADDS

THE HEROES OF COUNTRY MUSIC — In the aftermath of a stunt pulled by WUSW/Lebanon, Tenn. radio personality Captain Midnight, in which he locked himself in the station’s control room to protest an ad for the Georgia College, the former owned oriented direction of country radio, WUSW program director John Nichols has named Captain Midnight to the music director post.

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TOP 20 ALBUMS

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<th>Spiritual</th>
<th>Inspirational</th>
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**Spiritual**

1. THE LORD WILL MAKE A WAY (Isaiah 45:18) (Myrrh MSB 6922) - 1
2. THE AWAKENING (Salvation MSB 6620) - 2
3. IS MY LIVING IN VAIN (Myrrh MSB 6858) - 3
4. TRUE VICTORY (Myrrh MSB 6685) - 4
5. PRESENTING THE WINANS (LGI 5792) - 5
6. CLOUD BURST (Homeward Bound 7247) - 6
7. MIRACLES FROM CALIFORNIA COMMUNITY CHOIR (Savoy 7050) - 8
8. 20TH ANNIVERSARY ALBUM (James Cleveland & Dr. Charles Hodge (Savoy 5050) - 10
9. SONGMAKER (Pat Boone, Lamb & Lion LL108) - 11
10. THE MEMORIES OF JOY (Savoy 7059) - 12

**Inspirational**

1. PRIORITY (Imperial 1018) - 1
2. AMAZING GRACE (Myrrh MSB 6957) - 1
3. AMY GRANT IN CONCERT (Myrrh MSB 6668) - 3
4. FORGIVEN (New Birth/Philips New Ps 10204) - 4
5. MUSIC MACHINE (Candle (Browning) BWK 2012) - 5
6. BULLFROGS AND TOAD CHORUS (Candle (Browning) BWK 2012) - 6
7. MY FATHER'S EYES (Myrrh MSB 6625) - 7
8. PRAYER SONGS FOR AMERICA (Myrrh MSB 6645) - 8
9. HEED THE CALL (Isaiah (Darbying) BST 4011) - 9
10. 110 BEST OF B.J. THOMAS (Myrrh/Word 3983) - 10
11. 100,000 IN YOUR HOUSE (Myrrh MSB 6653) - 11
12. SONGS OF THE OLD SOUTH (Sparrow SPS 1055) - 12
13. TRAVELER (Don Francisco New Ps 1036) - 13
14. BEST OF B.J. THOMAS (Myrrh Music/Myrrh MSB 6553) - 14
15. SHOT OF LOVE (B.B. King & T.C. Simms) - 15
16. PRAISE IV (Various Artists) (Warner 6683) - 16
17. REJOICE (Here's The Story) (Sparrow 1080) - 17
18. JONI'S SONG (Joni Ericksen) (Word MSB 8685) - 18
19. ONE MORE SONG FOR YOU 6662) - 19
20. KIDS PRAISE (Various Artists (Warner 6683) - 20

GOSPEL BOARD AT ZONDERVAN — Members of the board of directors and officers of the Gospel Music Association (GMA) had the opportunity to tour the Zondervans facilities when they got together during their quarterly board meeting in Grand Rapids, Mich. Pictured are (l-r): Peter Klaas, Zondervan; Frances Preston, president, GMA; Dan Butler, executive director, GMA; and Dan Johnson, Word Records.

GOSPEL NEWS

CHANGES AT F.C.C.M. — Paul K. Logsdon, has been named to head the Fellowship of Contemporary Christian Ministries (F.C.C.M.), serving in the position of national coordinator. Logsdon is the owner of Logsdon Assoc., booking agency for the band GLAD Logsdon has also been a member of F.C.C.M. since its inception. He worked for five years in radio and concert promotions before getting into management and booking of contemporary Christian music groups. The F.C.C.M. was formerly headed by Frank Edmondson, who served as executive director in the full-time position. The title has been changed to national coordinator and some of the responsibilities have been delegated to the regional representatives.

The F.C.C.M. is a national organization serving as a clearinghouse for information and communication. It is geared toward contemporary ministries. Membership is comprised of promoters, promoters, publishers, broadcasters, record companies and artists. There are currently approximately 300 members, ranging from amateur musicians to professional performers and highly respected leaders in Christian work.

ARCHERS ON THE TUBE — MCA recording group The Archers were featured on a recent Mike Douglas TV show performing "Runnin' Too Long" and the title tune from its current album, "Spreadin' Like Wildfire." The show, which features a new format and title, Mike Douglas Entertainment Hour was aired in live major markets on Oct. 29. The Archers — Steve, Janice and Tim — are noted for the pop appeal of the contemporary gospel sound.

DR. DAN RUPPLE OF CHAPLAIN'S — Dobson titles. Getting his start in music, B.J. Thomas was on hand for the groundbreaking ceremonies for a $3 million chapel at Baptist College of Charleston Oct. 27. As part of the proceedings, Thomas was honored with a Doctorate of Humanities degree from the college in recognition of his accomplishments in the field of religious music.

PROMOTION AT WORD — Dan Johnson, vice president of marketing and promotion for Word Records, has announced that Dan Wickling, formerly national director of radio promotion, has been appointed to the new post of regional promotion representative.

L.D. DOBSON'S BOOKS — Dobson of the president, is a practical non-stop touring, doing cameo roles in his popular "Focus on the Family" series. Earlier this year, Dobson produced his own book, "Spreadin' Like Wildfire." The show, which features a new format and title, Mike Douglas Entertainment Hour was aired in live major markets on Oct. 29. The Archers — Steve, Janice and Tim — are noted for the pop appeal of the contemporary gospel sound.

WORD FILM SERIES — Word marketing executives recently announced that approximately 100,000 people each week are watching "Dr. James C. Dobson's Focus On The Family," a film series produced by Word.

The seven-film series advocates a return to traditional values and firm discipline in the home. An estimated 10 million people have seen the programs since their release in 1979, creating a wave that could rival the earlier, less traditional influence of Dr. Benjamin Spock.

Dr. Dobson has expanded his ministry substantially since the publication of the films, increasing daily radio broadcasts from 20 stations to 170. The film series has also revived interest in several of Dr. Dobson's books on child care and the family. Earlier this year, four out of the ten best-selling hardcover books and three out of 10 softcover books on the Christian Booksellers Assn. list were Dobson titles. His first book, "Dare to Discipline," sold more than 1,000,000 copies, and was selected in 72 as one of 60 titles to be publicly bound and placed in the White House library. Word's film series contain no acting or staging, with the films aimed almost entirely of Dobson lecturing, with audience reaction. Religion in the films is understated, seeking to cross denominational lines.

AIR FREIGHT TRIVIA — Isaac Air Freight is a Christian based comedy troupe comprised of Dave Toole and Dan Rupple. Getting its start in Southern California, the group has released "D.SK. Thee" album. For those who want a taste of the group, Air Freight is producing two videos each week and doing cameo roles with guests, in addition to handling all the writing and producing of the shows, which will be made up primarily of singing and interviews, with linking comedy skits, achieving an all-inclusive Christian balance.

Isaac Air Freight has released four albums on the Marantha label: "Fun In the Sun," "In The Air, On The Air," "Foolish Guys To Confound The Wise" and the newest release "Sneezo Ya Looze."
SUCCESS IN ITALY — CGD-MM recording artist Gianni Togni was recently presented with a special award from his label and recording studio for sales of his latest LP, "Le Mie Strade." Togni also presented his new single, "Vivi," at the recent World Popular Song Conference in Philadelphia. Togni is managed by national manager, CGD-MM, Gianni Dallo, national A&R manager, CGD-MM, Togni, Alfredo Cerruti, senior product manager, national A&R & GM, and Guillaume Berthinini, executive director, Idea Recording Studios (where "Le Mie Strade" was recorded).

British Industry Mobilizes In Effort To Stamp Anti-Home Taping Laws

LONDON — In hopes of rallying public support and influencing the government to legislate a surtax on blank videotape, the British music industry has launched a major campaign against home taping.

The drive is being led by the British Phonographic Industry (BPI), the Musicians Union, the Mechanical Copyright Protection Society (MCPS) and The Mechanical Rights Society (MPS). The campaign also has the support of associated organizations such as the Assn. of Professional Recording Studios, as well as several members of Parliament.

The publicity push got under way two weeks ago with national newspaper ads that carried the messages that "home taping is wiping out music" and that the practice could lead to the demise of the British recording industry.

Elton John, Vladimir Ashkenazy, Sir Georg Solti, Cliff Richard and Gary Numan were among the artists who endorsed the ads with written signatures.

At a press conference here on Oct. 28, BPI chairman Chris Wright addressed a crowd of industry executives, artists and journalists and proclaimed, "Home taping is killing music — and it's illegal."

The slogan will be used in all the out publicity campaign for a tape tax that will be promoted via album jackets, T-shirts, but- tors, newspapers and periodicals.

Wright maintained that recording work the last few years had been severely hit by the盗版 trade, and that the efforts of musicians' creativity and labor. He emphasized the urgent need for a tax — its size to be determined by an independent body, and its distribution to be handled by one of the existing collection agencies.

However, the current government administration is not as supportive of the surtax as the music industry, believing that the idea would be difficult to administer and would penalize some sectors of the public.

The government called for public debate on the proposal in a "green paper" discussion topic that was issued earlier in the year.

The industry claims home taping is an ongoing problem and asks the tax to compensate copyright holders for losses, which it has been accordingly expressed each year.

Currently, only Austria levies a special compensation tax on blank tape, although legislation is pending in Norway, Sweden, and Hungary.

Labels Boycotting Disc Rental Shops Raided

YOKO — In the continuing fight over the issue of rental record shops, investigators for the government's Fair Trade Commission searched the northern branches of the major labels in mid-October to find if they had suspended shipments to suspect rental shops.

The investigation of the Warner Pioneer, CBS/Sony, Toshiba/EMI, Nippon Columbia and Victor Musical Industries branches stemmed from charges that the labels had withheld shipments to suspect rental shops in Sendai Miyagi prefecture. Such a suspension of shipments would be in violation of the country's anti-trust laws.

No concrete actions followed the raid.

Record rental shops, which now number from 600-800 in Japan, have come under fire from both the Japanese Phonograph Record Assn. (JIPRA) and the AARDJ, the retail trade association, for their alleged encouragement of home taping. Both the JIPRA and AARDJ have committed to a legal fight against the rental shops (Cash Box, Sept. 5).

INTERNATIONAL DATEDLINE

Argentina

BUENOS AIRES — Diego Verardo, who was commercial director of CBS, is no longer associated with the company. He has not reported further activities, except for a long holiday, but will probably remain in the industry.

Verardo engaged its annual convention in Piramara, a summer resort about 300 miles from Buenos Aires. The gathering featured sales and promotion talks, followed by various film clips, and the unveiling of the year-end product, which is considered extremely interesting and include the launch of a "greatest hits" album by Queen, one of the top-sellers of the year. The event was marked by Luis Aguado, managing director of the company.

Intruder topcop Ruben统一 art has great hopes about the sales potential of "Elite," a compilation album featuring top name artists — Abba, Kenny Rogers and Barry Strelsand. It will be part of a worldwide campaign against astra. The LP will receive extensive promotion on television and will be released in mid-November.

Tomodisc promo manager Julio Garcia sends word about the success of the limited edition by Manolo Otero, released last month and getting action in several parts of the world. The label has reissued "Maxi Corazon," a compilation LP with "Les Pachis, Regazoli, Pompis and Nino.

PolyGram now assured of success, his company will start distributing small indi labels as part of its expansion plans, which included moving to new facilities. He has also been marketing "dancing brelettes" with brisk sales, and is releasing 20 titles this month.

PolyGram is releasing the new album by The Bee Gees and the latest effort by Genesis, both aimed at the teen crowd and with Wall of Sound production. Folk music crowd there is a duet Los Visconti, who have recently returned from Columbia, where they started a new "miguel simmphoniof.

Brazil

RIO DE JANEIRO — Rick Wakeman and John Denver were both visitors to Brazil during September, and both took time off in Rio de Janeiro to talk with Cash Box about their visits . . . . .

Wakeman was in Brazil to promote an album of the same name, which the new album had been selling in Europe, and said he will be watching for the same success in the U.S. When asked why he decided to leave A&M and move to Charisma, he said, "The split with A&M was totally amicable. It was just that the time had come when we were all bored with each other, perhaps stale is a better word."

The band was formed in 1967, and the group is composed of Rick Wakeman, Clive Burr and Dave Holland.

The band is currently touring Brazil and will perform in the U.S. next month.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. Frente A Frente — Jeanette — RCA
2. Los Olhos de Baile Davis — Kim Carnes — EMI
3. Audios Holland — Frankie Smith — CBS
4. En Ruta De Huerto — Barrabas — Disques
5. Procurando Olvidarte — Mikelalo — Polydor
6. Arriba Las Manos — Giselle — Micromonz
7. Big Chief — Max — Polygram
8. Todo Taco Del Amor — Air Supply — Microfon
9. Alegre No Me Amara Jarama — Amanda Miguel — CBS

TOP TEN LPs
1. En Tranquilo — Joan Manuel Serrat — Arista
2. Esencia Romantica — Los Panchos/M. Serra Lima — CBS
3. Dinamita — Various Artists — K-7
5. Injection and the Bitter Products of Lust — John Lydon — Virgin
7. Cuentos de Adentro — Kingston Trio — CBS
8. Los Exitos Del Amor — various artists — Micromonz
9. Nostalgia, Ya Izumi — CBS
10. Time — Electric Light Orchestra — CBS

Japan

TOP TEN 45s
1. Ginchagrin/Nari Saringen — Masahiko Kondo — RVC
2. Kavachi — Shiro Matsumura — CBS/Sony
3. High School Lullaby — Iron Man Trio — For A
4. Kintaro No Shi — Venus — CBS/Sony
5. Fushuko — Chiharu Matsuyama — News
6. Michiko Hitozumi — Jol Tamasho — Toshiba/EMI
7. Hanfuyou — Sumiko Ito — Japan
8. Sayonara My Love — Toshinobu Kuroda — Phonogram
9. Kanashimi 2 Young — Toshinobu Kawanishi — Toshiba

TOP TEN LPs
1. Tsukasa — Tsukasa Ito — Japan
2. Follow Me — Iruka — Crown
3. Latin Melodious — Mc Toruka
5. Songs In the Attic — Billy Joe Royal — Toshiba/EMI
6. Manofren — Mauryu Nishio — CBS
7. Never Over — Kiyoshi Ono — Toshiba/EMI
8. Bye Bye — Go Nagaihuku — Toshiba/EMI
9. 365 Days, Live Al Korakuen — Alice — Polydor
10. Stereo Tallyzukku — Southern All Stars — Victor

Cash Box of Japan

United Kingdom

TOP TEN 45s
1. Happy Birthday — Altered Images — Epic
2. The Muffs — Set — Talk Talk
3. Every Little Thing She Does Is Magic — The Police — A&M
4. Detective — Slade — Atlantic
5. O Superman — Laurie Anderson — Warner Bros
6. Good Times — Francois — PolyGram
7. Love Will Find a Way — F-Trait
8. I Want To Be Me — Squeeze — A&M
9. When She Was My Girl — The Four Tops — Casablanca
10. Open Your Heart — Madonna — Virgin

TOP TEN LPs
1. Dare — Human League — Virgin
2. Every Little Thing She Does Is Magic — The Police — A&M
3. Set — Talk Talk
4. Shalamar — Saturday Night Fever — F-Trait
5. Bill Bailey, Won't You Please Come Home — F-Trait
6. Seduced And Abandoned — Eels Coates — F-Trait
7. Gosh It's Bad Manners — Bad Manners — Magnat

Melody Maker
THE RHYTHM SECTION

GOSPEL HOMAGE — "God Is Love" will be the title of a benefit concert in honor of Rev. James Cleveland, an event that should buttress the contention that gospel music has played a major role in the development of all black music and that the genre is perhaps enjoying its greatest market success ever. Set for Nov. 21 at the Shrine Auditorium in Los Angeles, the concert will feature artists from all areas of music, including Aretha Franklin, Barry, and Gladene White, Steaphanie Mills, Marilyn McCoo, Billy Davis, Jr., the 5-piece Love Unlimited Orchestra, the 75-member Southern California Community Choir and actor Brock Peters. The beneficiary of proceeds from the concert will be the Gospel Music Workshop of America, the 14-year-old organization, co-founded by Cleveland, that has conducted annual seminars on various aspects of the gospel music industry. Commenting as chairman of the "God Is Love" committee, White said, "All of the people who have gathered for this event — whether they represent rhythm and blues, jazz, blues or pop — would not exist without gospel music. The gospel music that our forefathers sang in the slave quarters was the root of it all." A Chicago native, Cleveland was honored earlier this year with a star on the Hollywood Walk of Fame, marking the first time a male gospel performer ever received such accolades. The concert took place in the 14th annual Gospel Music Workshop Convention, held in Los Angeles last August. Cleveland's achievements in gospel music include 12 gold and platinum albums and two Grammys. He is credited with more than 350 compositions and has served as consultant for the Emmy winning TV mini-series "Pilgrimage," the films "Pipe Dreams," The Blues Brothers, "The Idolmaker" and The Tragedy of Jim Jones. Barry White's Love Unlimited Orchestra will back each artist scheduled to appear during the concert, which will feature both secular and religious music.

HOT OFF THE PRESSES — Destiny Records, that fledging record label headed by veteran Arnie Ornies and promoted by industry stalwart Bunky Sheppard, recently began work on an album by Joel Peskin, which will feature the vocals of heavy shouter Merry Clayton, who will do all leads. The album is due in January. The late Helen Humes' "Taint Nobody's Bizness If I Do" is due from Contemporary Records. Other projects of note from the label include an album by saxophonist Chico Freeman, who has been playing around with Jack DeJohnette. Young trumpet sensation Wynton Marsalis, bassist Cecil McBee, pianist Dennis Moorman, drummer Ronnie Burrage and singer Bobby Hutcherson will take part in the vinyl session being tracked at Ocean Way recording studios in Los Angeles. Speaking of Hutcherson, the vibraphonist and also preparing an LP for Contemporary Records, he has recently named a project, joined recently named a project, joined and will work directly with the station program director Lawrence Harrison. Another project, "The Gang," will be produced by A&M's Harold Reid. The six-piece outfit has been on the road opening shows for G.G., Shalamar and Airwaves — John E. Ostrin was recently named president of Broadcast Capital Fund, Inc. (BROADCAP), the private non-profit venture capital company established by the National Assn. of Broadcasters. His appointment becomes effective Nov. 16. Chris Turner recently resigned as program director at WAK-Winston-Salem and has returned to WQG assuming similar duties. Charles Harrison was recently named music director of WLVE. "Levi Who Loves You?" Booker was recently named the new music director at KLH/Los Angeles, coming to the post from the position of director of singles. Steve Turner recently resigned as program director at WAK-Winston-Salem and has returned to WQG assuming similar duties. Charles Harrison was recently named music director of WLVE. "Levi Who Loves You?" Booker was recently named the new music director at KLH/Los Angeles, coming to the post from the position of director of singles. Steve Turner recently resigned as program director at WAK-Winston-Salem and has returned to WQG assuming similar duties.

HOT CROSSOVER VINYL — Kudos must go to Earth, Wind and Fire and the staffs at Argo/Columbia for taking the group's LP, "Raise," to #11 in its first week on the Cash Box Top 200 Albums chart. Other R&B crossover hits on the Cash Box Top 200 Albums chart include the Bar Kays' Mercury/GrammyLP, "Richter's" (#138 bullet), and "Face To Face" by Arista group QG (#162 bullet), and "The Poet" by Beverly Glen recording artist Bobby Womack (#161 bullet).

JOHNNY AND SHUGGIE — Coming back to recording after lengthy sabbaticals are Johnny Otis, the legendary blues/rocker, and his son, Shuggie, who 10 years ago scored critical acclaim with a trio of self-produced LPs on Epic. Titled "The New Johnny Otis Show," the LP was recorded last April at the Sage and Sound Studios in Los Angeles, with the mix-down happening at Steelye Studi and George Perry. The LP will feature the classic compositions of the elder Otis, such as "So Fine" and "Every Beat Of My Heart," two songs made famous by the Diablos and Gladys Knight and the Pips. The LP features new talent discovered by the self-taught producer: label founder Johnny Otis, including singers Charles Williams and Linda Dorsey performing songs penned by David Proggen Son Schou. His most famous song to date is "Strawberry Letter 23," made famous by the Brothers Johnson in the mid-70s, will wield his mean guitar on the project. Joining, drumming Earl Palmer, bassist Edgar Willis and tenorist Pia Johnson.

Michael Martinez
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Sony Asks For Rehearing On Betamax Videotaping Ruling
(continued from page 6)
the court's decision would establish a precedent threatening the legality and viability of the home videocassette recorder industry, the filing would be made by the EIA/CEG as a trade group representing 16 of the nation's leading videocassette recorder manufacturers.

The EIA/CEG additionally stated in its filing that the three-judge panel of the Ninth U.S. Circuit Court, headed by James F. Kornoghi, "ignored the importance of fact and law in its analysis and conclusion that home taping is not 'fair use'" and ignored the benefit to copyright holders of VCR use.

"Sure, there may be a little personal RCA Hikes 45s
(continued from page 16)
the higher prices. RCA, the last major company to put pressure on everybody to go up by overpricing the singles of all labels to meet the higher price of one," he said.

Undoubtedly noted that dealers might eventually begin to buy fewer singles titles, preferring to buy smaller quantities of hit singles.

He added that the new artist would really be hurt if such a pattern did emerge.

PolyGram Records, in efforts to preserve the company's market share as well as its market penetration, recently announced plans to back an A-side single with a medley of tunes culled from the same album. The first artist with whom PolyGram tried the experiment was Martin Briley.

PolyGram management reasoned that the Bi-side medley concept would provide the singles buyer with greater value for the money.

Bad Timing
Joe Breskie, vice president of purchasing for the 165-store Camelot Music chain, summarized the situation by saying that the new price increase could affect bookkeeping when he said, "This price increase comes at a bad time. We're sort of set in our ways this time of the year (the holiday/Christmas sales season)."

Other retailers praised the RCA price hike, noting that the increase would allow both manufacturers and dealers an opportunity to recoup greater profits from sale of singles.

"It's a good move," said Russ Solomon, head of the 30-store Tower chain, adding, "especially if the effect of the whole thing is the manufacturer making a profit on singles."

"The effect could also mean that retailers may realize more dollars from singles sales," he continued. He also contended that unit sales from singles would not significantly drop on titles that are hits. "It will sell if it's popular," Solomon said. "If it isn't, people don't want it, it's not gonna sell anyway."

Noting surprise at the RCA move, Lou Mankin, senior publicist for the Elektra/Asylum Records, said that his field staff's survey of retailers on the hiring of singles sales personnel indicated widespread dissatisfaction from the retail community.

Maglis, who said that E/A was not at this time making a decision on the price increase, explained that most of the negatives have come from the one-stop level, while some retailers noted that they could brighten their profit picture with a singles price increase.

Digital Is Byword Of 70th AES
As New Products Proliferate
(continued from page 5)
library going on but not much because most surveys show that 70-90% of home taping is done for time shifting and not creative purposes," EIA/CEG's recommendation that "the court should defer to Congress on this matter." He added that the EIA/CEG's feeling that "the court should defer to Congress on this matter.

Wayman pointed out that Congress will defer to Congress and put itself on hold if it doesn't want to meet and reverse its decision," noted Wayman. "At the same time, we in the music industry, the House of Representatives and the Senate are hearing from the people who would be hurt by any overpricing of single recordings."

Wayman explained that hearings before the full Senate Judiciary Committee to review proposed legislation, such as Sen. DeConcini's amendment (S 1758) to ban the importation of all sound recordings in mid-Month. However, the legal process is still expected to drag on quite a bit as the full Senate panel receives the appeal and then discards it, setting the decision stand, or circuits, of the Ninth Circuit throughout six western states.

Wayman said that "the plain fact is that doesn't preclude it from going to the Supreme Court," said Wayman. "And if it does go up to the Supreme Court, it could take months just for them to decide whether to hear the case or not. The Supreme Court hears an average of 150 out of 5,000 cases that come before it each year."

Wayman said that he "will still push for royalty legislation," but at the same point, that has not happened. Stephen Kroft, attorney for MCA/Universal and Disney, said, "If that happens, I'm sure it will be all over the place."

He added that, at this point, "we're still reviewing the situation."

However, Walt Disney Prods., in an effort to avoid public scrutiny, is considering last week saying that the company "has no intention in this or any other litigation of taking a position that will interfere with the practice (of home videotaping)," despite the fact that a private individual is named in the suit.

"Walt Disney Prods., welcomes and will support appropriate and meaningful legislation to eliminate any liability for individual videotaping copyrighted television programming for personal use or their home TV sets, as long as safeguards are also provided to prohibit misuse or reproduction of creative product," read the statement. "We have come to realize that the interests of all concerned can be better accommodated by the passage of new laws. We feel there is compelling justification for legislation to ensure that specific limits be placed on the dissemination and distribution of copyrighted videotape materials beyond use in the home.

Disney spokesman did add that the company will continue litigation, however, "until an acceptable solution can be reached."

AGAC Workshops Set
For Nashville Nov. 17-19
NASHVILLE — The American Guild of Authors and Composers (AGAC) will hold a workshop and convention in Nashville here Nov. 17-19. The workshops will be free form in nature and designed to give public information to the writing community in AGAC, which could result in the opening of a branch here.

The first of five workshops will begin at 11 a.m. Nov. 17 at the Musician's Union Hall.

Digital Is Byword Of 70th AES
As New Products Proliferate
(continued from page 5)
"We have been talking with Steve Wonder, who is highly interested," said Morris. "He's been a pioneer in the digital audio world and understands quite familiar with Sony's digital products."

Hitachi premiered its new PCM-V300, a new proprietary audio/video recorder, integrating videocassette recorder and a PCM (Pulse Code Modulated) digital audio disc system unit. According to Hitachi representatives at AES, newly developed PCM processor LSIs and ICs made it possi-
The 1981 AMOA International Exposition concluded another highly successful run at Chicago's Conrad Hilton Hotel—to the tune of unprecedented attendance (bordering 11,000 by Saturday morning) and a product lineup unequalled at any previous convention, in terms of innovation and technological advancement. The amusement machine manufacturers are to be commended for presenting such a super array of equipment that should serve to further embellish the current crop and continue the momentum. Expo '81 saw video games galore, in all configurations and themes, with the non-combat, cute type models sharing this year's spotlight with the traditional fast-paced action games and a resurgence of driving games.

Renewed interest in pins was observed at the major pin manufacturer exhibits. Paul Gerni, trick and fancy shot pool champ, really packed 'em in at the Valley exhibit where he demonstrated his expertise at various intervals during the convention. Bally's 50th anniversary was highlighted at the Bally exhibit with a special display of three golden anniversary games, "Elektra", "Pac Man", and "Super Bonus Slot" showcased on a platform in the midst of the factory's lineup (continued on page 47).
AMOA Expo '81

VIEW FROM THE FLOOR — This year's AMOA Expo was the largest in the show's history, with 370 exhibit booths occupying more than 100,000 square feet at the Conrad Hilton. Pictured are (l-r): Frank Balloz, Alarri; George Albert, Cash Box president and publisher; Fred Gerson, Alarri; Tom Campbell, Stern; Camille Compas, Cash Box Chicago bureau chief; Peer Von Orsten, Bent Davidson and Russ Strahan; Loewen America; Jack Mittle, Taito America; and Albert.

PROMINENT FACES — The registration list for the 1981 AMOA Expo reads like a who's who of the pinball machine business. Prominent manufacturers, distributors and, of course, operators were on hand for this year's show. Pictured are (l-r): Al, Leah and Ira Bettelman, C.A. Robinson & Co.; Albert; Adria and Sandy Stroll and Ron Crouse; Sonny Silverstein; SICO West; Albert; Al Miniaci, Paramount Music; Dan Brown, SICO West; Arthur Fein, Wainwright Group; Albert; David Rosen, Sega Enterprises; Ivan Rothstein and Ed Miller; Centuri; and Albert.

FROM TOP TO BOTTOM — From the Penthouse Suite to the subterranean exhibit hall, the Conrad Hilton belonged to AMOA. A recent luncheon in the Conrad Hilton belonged to "Our Prominent Manufacturers, Distributors and Operators," according to AMOA. The annual AMOA Expo, which we're sharing with you from page 29, and other major announcements, will be featured in an interview with the Chicago Sun-Times. "With the introduction of the microprocessor, which allows much more interesting and skillful and strategic type games, the customer profile changed dramatically. No longer is the teenager seen as the only customer, but the 20- to 35-year-old as well."

Major Industry PR Campaign Is Announced At AMOA Expo

(continued from page 29)

Copyright Act which would exempt operators from paying copyright royalty fees for performance of musical works (records) on coin-operated jukeboxes. Congress initially set a copyright royalty of $8 per jukebox per year in section 116 of the Copyright Revision Act of 1976. The Copyright Royalty Tribunal has decreed in that fee to $25 Jan. 1, 1982, $50 Jan. 1, 1984, and an undetermined amount to be indexed to the Consumer Price Index beginning Jan. 1, 1987.

Jukebox Plight According to AMOA, repeal of section 116 is "urgently needed to save the industry." Citing recent industry data indicating that, while coin-operated amusement games have continued to increase in popularity and numbers, the number of jukeboxes has been steadily declining, AMOA said in a statement that "it is obvious that the royalty fee increases that are being imposed on jukebox operators will cause many jukeboxes to be taken out of operation and many jukebox operators to be forced out of business."

The statement went on to say that increased royalty fees also will have a negative impact on jukebox manufacturers and distributors, location owners and record manufacturers and distributors.

According to AMOA, "Enactment by Congress of an amendment to the Copyright Act to repeal the jukebox royalty fee and replace it by an exemption of jukebox-play of music is urgently needed to save the jukebox industry from complete destruction." To this end, the association has prepared a draft bill to amend title 17 of the United States Code. The draft bill reads as follows:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, "Section 1. Section 116 of the copyright law, title 17, section 116 of the United States Code, is amended by deleting the said section in its entirety, including all rules of the Copyright Royalty Tribunal relating thereto, and by substituting in lieu thereof the following: "'s 116. Exemption for coin-operated machines. The public performance of a musical work by or upon a coin-operated machine by any means including a phonorecord is not an infringement of copyright.'"

Record-Setting Show The 1981 AMOA Expo, held Oct. 29 to 31 at the Conrad Hilton hotel, was the association's most successful on many levels. With the official tally still to come, registration at press time was 10,917, which shattered the previous record of 7,400 set last year, and exhibit space was sold out earlier than at any time in the show's history. The number of companies exhibiting increased to 331 from 129 in 1980. This year there were 370 exhibit booths, compared to 359 a year ago.

Expo '81 showcased the greatest variety of amusement games ever, as manufacturers sent all out to attract a wider player base. "Ten years ago, the profile of a typical player—customer was 11-14 years old," said David Rosen, chairman of Sega Enterprises, in an interview with the Chicago Sun-Times. "With the introduction of the microprocessor, which allows much more interesting and skillful and strategic type games, the customer profile changed dramatically. No longer is the teenager seen as the only customer, but the 20- to 35-year-old as well."

Video Highlights Such games as Williams' "Mike Trax," Sega-Gremlin's "Frogger," Taito America's "Lock 'N' Chase," Stern's "Turtles," Exidy's "Mouse Trap," Nintendo's "Donkey Kong" and Universal's "Snap Jack" featured lighted gameplay themes similar to Midway's fabulously successful "Pac-Man," which remains in the industry credit for attracting the "casual" player (businessmen and women). But the factories did not ignore their bread and butter, the experienced player who will spend hours playing a machine and who demands challenging games that take time to master. Atari's "Tempest," Williams' "Star Castle," Sega-Gremlin's "Eliminator" and Centuri's "Challenger," among others, should provide plenty of excitement for hard core video enthusiasts. As far as pinball games, Williams' "Solar..."
AMOA EXPO '81

Major Industry PR Campaign Is Announced At AMOA Expo

Another highlight of the convention was the introduction of officers for the coming year, Leoma Ballard of West Virginia made history by becoming the first woman president of AMOA.

Sigma Licenses 'Spiders' Video In U.S. Market

TOKYO — T. Hagiwara, executive vice president of Sigma Enterprises, Inc. of Tokyo, announced that distribution of the firm's recently developed video game, "Spiders", has been assigned to Venture Line, Inc. (Arizona). Under the arrangement, Venture Line will handle exclusive distribution of the licensed game in the U.S. and Canada, excluding the six New England states of Maine, Connecticut, New Hampshire, Rhode Island, Vermont and Massachusetts, according to Hagiwara. He also advised that Jatre USA in California will be authorized to market "Spiders" through its sales network, in cooperation with Venture Line.

Sigma recently completed copyright registration of "Spiders" in the U.S. and will exercise its proprietary rights on models marketed here.

JUKEBOXES AND SUCH — In addition to the latest video and pinball games, a full line of jukeboxes and pool tables was on display at Expo '81. Shown are (l-r): Jack Moyle, Rowe; John Smith, Jarecki; Campbell; Pete Furjanic, Universal; Darrell McCollough, Gottlieb; Ken Goldner, Wurlitzer; Jerry Marcu', Seeburg; Bill Findlay, Rock-Ola; and Empire Distributing president Jerry Marcus.

MORE DISPLAYS — This year 131 companies were represented on the exhibit floor at the Conrad Hilton, a slight increase over the 129 firms that participated in last year's show. Shown are (l-r): Mark Struhs, Dynamo, Tom Gilchrist, Gilchrist Vending of Canada; Brian McAdams and Ken Anderson, Game Plan; Albert; Darrell McCollough, Game Plan; Gottlieb's special booth for its new "Black Hole" pinball. Exidy president Pete Kaufman; Universal U.S.A. executives Dave Goldner, Mac Sugita and Mark McClesky; Albert; and Joe Forjanic, Universal.

ANOTHER VIEW — The world's biggest array of coin-operated amusement devices and allied products was on display during Expo '81. This year's show was housed in four separate exhibit halls at the Conrad Hilton. Shown are (l-r): Wendell McAdams and Ken outgoing AMOA president Norman Pink with the Osaks and their manager: Ed Smith and C.B. Ross, Wurlitzer; Jerry Gordon, Larry Dolan and Nate Dolan, Continental Divide Distributing; and Albert.

OTHER HIGHLIGHTS — While Leoma Ballard was being introduced as the first woman president of AMOA, Jukebox Award winners the Oak Ridge Boys were secretly making plans for a surprise appearance at the annual AMOA banquet. Pictured are (l-r): Ballard;
INDUSTRY NEWS

Ops Tighten Belts
As RCA Hikes 45s Wholesale Price
by Marc Cetner

LOS ANGELES — The nation's music operators and one-stops are extremely dissatisfied with RCA's recent announcement of an approximate 18% increase on wholesale single prices. The price hike, which went into effect Oct. 1, took many operators by surprise and represents the latest in a series of increases that have rocked the record business.

With the price of jukeboxes escalating everyday, the new 4 cent per song mechanical fee and a copyright royalty fee that will ascend from $8 to $25 as of Jan. 1, 1982, operators view the singles hike as another threat to the already slumping jukebox market.

Operators have said they will react to the wholesale increase in a number of ways, including eliminating marginal locations, cutting back singles buy-in programs and a general tightening of the belt. But the vast majority of the operators polled in a CQ Business poll agree that RCA's move was detrimental to the industry.

Endangered Industry

"There's a tremendous amount of pressure on the music operators," said Don Van Brackel of A. Van Brackel & Sons in Defiance, Ohio. "With juke machine operators currently raising the price of machines and the upcoming $25 copyright fee, unless something turns the tide, there'll be no jukebox business by 1990."

Van Brackel went on to say that the singles hike was "another straw to weigh down the wagon" and that people couldn't go on depressing the market and expect to remain a viable industry.

Gus Tartol, president of Singer One-Stop in Chicago, and Ronnie Ricklin, vice president of City One-Stop in Los Angeles, were more concerned with the issue at hand. "RCA is usually a company that makes a decision with the operator's welfare in mind, but this time it seems that they didn't," said Tartol. "I think operators are going to lay-off buying RCA records at the new price."

City One-Stop's Ricklin maintained that RCA is usually the last company to make a pricing decision and that its first attempt at initiating a change was a mistake. He added that he thought RCA would end up rescinding the new pricing policy.

As far as future purchases of RCA singles, Ricklin, who usually buys singles a 1,000 at a time when they go on the charts, will only buy a 100 at a time until they reach the Top 50.

"Draw The Line"

"I'm just not going to be interested if I'm out of one or two of singles of marginal rock records, and I'm not going to be giving store reports anymore," insisted Ricklin. "We went through two price changes last year and a third is insane, so I've decided to draw the line."

Other operators, including Wayne Hesch of A&H Entertainers in Chicago, will adapt a much more cautious buying policy when it comes to RCA singles in the future.

"RCA is strong in country so we probably won't cut back much there, but as far as pop is concerned we're going to sit back and wait until we think a single is going to sell," said Hesch. "That's really going to hit the mainstream because that's a huge area." Hesch added that the company would be using its library more and recycling some of its older records to substitute for the cutting back of RCA product.

INTERNATIONAL GATHERING — For the second time this year, representatives from prominent video game manufacturing firms gathered in Tokyo, Japan to discuss problems of mutual concern. Pictured above are representatives of the 32 firms that participated in the meeting.

2nd Int'l Video Game Manufacturer Conference Tackles Copyright Problem

TOKYO — The technology and demand for coin-operated video games far outweighs legal protection currently available in the courts against unlawful infringement of the game.

This was the main topic of discussion at the second International Conference of Video Game Manufacturers, held Oct. 5 at the Hotel Okura here. Representatives from 32 companies from the United States, Europe and Japan attended the conference and they concluded that while the "idea" of the game is not protectable under existing copyright laws, the "expression" of the game on the screen with distinct sounds is protectable.

The conference, sponsored by the Japan Amusement Machinery Manufacturers Assn., was chaired by Masaya Nakamura of Namco Limited and co-chaired by Michael Koen of Taito Corp. and David Rosen of Sega Enterprises, Inc.

Guest Speakers

The conference featured three guest speakers: Charles Paul, vice president of Horus, Inc., and Sidney Katz, also of Horus, who both work with international copyright laws, and Professor Teruo Dori from the law department of Waseda University in Japan.

Paul said the fight against copyright infringers must originate from the industry's top management, as was the case in the motion picture industry a few years back. While noting that the market is ripe for copiers, he said that 1982 will be an important year in the amusement game industry's fight to protect its copyrights.

Following to the courts, Paul pointed out that judges must now "cross uncharted waters" and wade through complex technological verbiage in order to make a decision in copyright infringement cases. Only when the games become a part of everyday life and are recognized in the mainstream of commerce, will the courts be able to take a firm stand on the protectable rights of the manufacturer.

According to Paul, Katz suggested a triple-prong attack against copiers in the U.S. and Canada: 1) Encourage U.S. Customs to detain and seize any copied games and circuit boards, 2) Urge the U.S. Trade Commission to invoke exclusion orders against imported copies, and 3) Vigorously pursue legal action in the court against infringers.

Professor Dori stressed that the courts in the U.S. and Japan have yet to define whether an audiovisual game is copyrightable entity like a literary work. According to Professor Dori, the computer program is a copyrightable work because the courts have ruled that the final product is in the program. He added that the hardware cannot be copyrighted but the final ROM program can be, since it is the means by which the copier reproduces the game.

Professor Dori concluded that the music or sound, the game and the ROM should be protected in the same way as a motion picture.

PERSONALITY PROFILE

Walt Maner: Guiding Light Behind MOM

LOS ANGELES — Ideally, a state association is designed to protect and serve an area's operations by providing them with a unified legislative voice and a collective environment in which members can exchange business ideas, share advice and gain feedback on the latest industry trends. And while many states are equipped with such operator associations, usually the most effective and smoothly functioning are those that can rely on an executive director and full time office.

The Music Operators of Michigan (MOM) has become one of the largest (110 members) and successful state associations — not only because of its hard working chief, Walt Maner, and accessible business office in Lansing, but also because it has the added luxury of being a division of the Michigan Tobacco and Candy Assn. (MTCA). The larger group keeps the state association adequately funded and gives it even greater strength as a politically body.

Since its formation in 1974, MOM, through the support of the MTCA, has accomplished much. Although the operators' two most major feats — helping pass legislation that permitted amusement games in taverns, thus opening up 800 new locations and the de-criminalization of free plays — are

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA 45-12349)
2. TUNE UP/ROBERTA FLACK (Warner Bros. WBS 49843)
3. TROUBLE LINDSEY BUCKINGHAM (Asylum-E 47203)
4. HARDEN MY HEART QUARTERFLASH (Geffen GEN 4694)
5. YESTERDAY'S SONGS NEL DIAMOND (Columbia-13064)
6. HOOKED ON CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-35054)
7. THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol-P 5046)
8. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA-123061)
9. COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia-180261)
10. LIVING EYES BEE GEES (RSO/Polystar PB-1687)

TOP NEW COUNTRY SINGLES

1. BET YOUR HEART ON ME JOHNNY LEE (Epic E-47215)
2. CHEATIN' IS STILL ON MY MIND CRISTY LANE (E-1432)
3. YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner Bros-CBS 46155)
4. ALL ROADS LEAD TO YOU STEVE WARNER (RCA-CBS 12077)
5. THE WOMAN IN ME CRYSTAL GAYLE (Columbia 130263)
6. MOUNTAIN DEW WILLIE NELSON (RCA-CBS 13026-A)
7. WHO DO YOU KNOW IN CALIFORNIA EDY VANCE (Atlantic-12348)
8. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA-PB-13284)
9. RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCV-1119)
10. SLIP AWAY MEL STREET & SANDY POWELL (Epic-EP/Polystar 7786)

TOP NEW B/C SINGLES

1. LET'S GROOVE EARTH, WIND & FIRE (ABC/Columbia 12053)
2. INSIDE YOU (PART I) THE ISLEY BROTHERS (T-Neck/CBS 25525)
3. WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA-12349)
4. BLUE JEANS CHOCOLATE MILK (RCA-PB-13039)
5. TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)
6. HANG ON IN THERE HAROLD MEVIN AND THE BLUE NOTES (MCA-1190)
7. SAVING THE LOVE OF PUSSY WITH CHARLA KHAN (MCA-13050)
8. LTD LET THE FEELING FLOWPEABO (MCA-1190)
9. DON'T HIDE YOUR LOVE EVELYN KING (RCA-PB-12322)
10. I WANT YOU BOOKERT (JEM-12774)

TOP NEW A/C SINGLES

1. THE OLD SONGS BARRY MANILOW (Arista AS-362)
2. WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic-3686)
3. YOU SAVED MY SOUL BURTON CHWEDYK (Columbia-12304)
4. CASTLES IN THE AIR DON MCLEAN (Millennium/RCA YB-11819)
5. I SURRENDER ARLAN DAY (Fiesta/CBS 255-02482)
**INDUSTRY NEWS**

**AROUND THE ROUTE**

(continued from page 37)

of show products.

Understand there were a couple of TV camera crews shooting footage at the Bally and Midway exhibits, and probably at other exhibits as well, since we heard that the show did give some television coverage out.

It was difficult to get a close-up view of any of the equipment in the Williams exhibit, the place was jampacked every day. The factory showed its current pins and videos along with the unique “Hyperball”, which is neither a pin nor a video but an “amusement game” in a pin cabinet. In addition to the red hot “Black Hole” pin that was constantly in play by conventioners (and dramatically displayed in the exhibit) Gottlieb featured “Haunted House”, its new triple level entry, along with a “pin video” game. One of the exhibits offered T-shirts especially inscribed with such video celebrities as “Pac Man” and “Defender”...

Showgoers saw a 240-selection jukebox with Loewe, and the real thing at the outstanding Seeburg “video music enter,” as company president Larry Siegel describes its unique new jukebox which is equipped with a 19” TV color screen, in the Stern/Seeburg exhibit...and in the Midway service booth there was the “Pac Man” rock, provided by game fan Steve Kasan of Apollo, Penn...who displayed this perfect replica of Pac-Man in an assortment of rocks he was gathering for his garden. The Pac-Man phenomenon continues!...It would take pages to name all of the new products premiered at this spectacular convention but Cash Box will be covering many of these fine machines in subsequent editions (“Challenger,” “Centaur,” “Grand Champion,” “Tempes,” “Mouse Trap,” “Turbo,” “Snap Jack,” “Galaga,” “Solar Quest” — the list goes on and on.)

Aside from the exhibit floor, which is “where it’s at,” this year’s convention offered one of the best seminar lineups ever — and at the various meetings Cash Box attended it was obvious that Expo ’81 will mark the beginning of a period of unity among all levels of the industry, working individually and in union through the national, state and local trade organizations to combat game infringement, restrictive legislation and other adversities in a united front.

Incidentally, among the best kept secrets at this year’s show was the surprise appearance at the Jukebox Awards ceremony of the Oak Ridge Boys. AMOA’s executive vice president Leo Drotre received a call on Friday tentatively reserving a table at the banquet for the “possible” arrival of the Oak Ridge Boys, winners of the top J.B. award for their “Elvira” single; and by that night their appearance was confirmed.

When they arrived in the Grand Ballroom the place went up for grabs — and in accepting the award they graciously thanked the jukebox operators and AMOA, acknowledging this as one of their most “prestigious.”

**NEW HEADQUARTERS — Taito America’s new corporate headquarters in Elk Grove Village, Ill. is a 60,000 square foot facility housing a modern factory and full administrative offices.**

**Walt Maner: Guiding Light Behind Michigan State Group**

(continued from page 40)

in the past, MOM is working harder than ever to serve the operator.

Organize Operators

Executive director Maner feels that MOM’s role with the operator has become of increasing importance with the adverse legislation that has cropped up in the industry over the past several months.

“It’s difficult for operators to band together and fight local ordinances without the umbrella of an association,” explains Maner. “In many cases we have gone in and helped organize operators and put them in touch with attorneys and councilmen. In many cases we’ve been right with a group of operators when they are discussing problems with the city officials. MOM has been instrumental in helping fight local ordinances — usually of the increased fee or location restriction variety — in some cities, such as Flint and Detroit, it has helped form local operator groups.

Yet another MOM triumph occurred last year when the association overcame a proposed law that would have classified amusement games as a service industry and would impose a sales tax on the machines.

In addition to its staunch operator support, other MOM services include a blue cross plan covering workman’s compensation, property and liability insurance, a political action committee and a quarterly newsletter. An annual MOM convention and a bi-annual board of directors meeting are also part of the group’s yearly agenda.

One of the key elements behind MOM’s effectiveness as an association is the 37-year-old Maner.

A former advertising executive for the Chicago Sun Times and The Lansing State Journal, Maner was a relative newcomer to the coin machine industry when he formed MOM in 1974.

“I came to MOM primarily because I was interested in association work — the running of conventions, political lobbying, etc.,” says Maner.

Communication The Key

Maner believes that one of the key reasons for the success of his association is “communication.” He maintains that MOM constantly lets members know what’s developing on the legislative front and trend-wise through the full time office and newsletter. And letting members and potential members know of MOM’s projects and accomplishments also helps in recruiting.

“There’s a great attrition rate in association business,” explains Maner, “members are constantly leaving the business. So, when we send people their bill at the end of the year, we include a letter explaining all our benefits and...”

(continued on page 42)

**Ops Tighten Belts As RCA Hikes 45 Wholesale Price**

(continued from page 49)

While the majority of operators surveyed felt that RCA’s new pricing policy further darkened an already gloomy market picture, Anthony Storino of S&S Amusement of Toms River, N.J., was more optimistic than most of his colleagues.

“A lot of my business is rural and they like country music, a lot of my business is black and they like R&B,” said Storino. “These people are always going to need music. And I just don’t think that the jukebox business is going to die.”

He continued by saying that he was dealing with price increase by phasing out the unprofitable locations on his route and that he was about to up a weekly location service charge of $5 to $8. “People have to adjust and make do,” added Storino.

Joe Silla, of Silla Music in Oakland, Calif., was completely taken by surprise by the increase and hadn’t heard from his RCA representative when he was surveyed. But his comments pretty much exemplified the general feeling of most music operators.

“Licensing fees and spiraling labor costs already have us on the run and this increase, plus the big one in January, could be detrimental to the industry,” stated Silla. “There’ll be a general belt tightening, but these are big obstacles and unless something is done by the industry as a whole, the jukebox business could be headed for the skids.”

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**Cash Box November 14, 1981**

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**U.S. Amusements, Inc.**

2 W. Northfield Rd. Livingston, N.J. 07039

**Cocktails and Uprights**

Crazy Cimbers

Mexico: G.P.

Amar Ollier

Eagle

Scramblers

Arco Fighter

Mall Command

Pin-Man

Vendore

Hunter

Brother

Aeroid Deluxe

Galaxian

Route 10

Defenders

U.S. War

Celt

Wizard of War

Moon Crisis

Skeeball

Super Cobra

Barracuda

Vanguard

STS

Space Odyssey

Space Funk

Omega Race

Grapnapes

Phoenix
Walt Maner: Guiding Light Behind Michigan State Group

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mention our accomplishments for the year. We also keep track of the new operators and are constantly sending out mailing lists."

Maner maintains that "communication" within an operator's community would also help alleviate the anti-coin legislation that is currently plaguing the industry. He believes that the coin industry still suffers a negative image in many communities, and that it was public relations and good citizenship for ops to donate machines to charity, put up games for fund raising events and to become active in community organizations.

"MOM encourages its members to contribute to charities," says Maner. "Operators need that friend when ordinances problems crop up, and you'd be surprised at how many councilmen have absolutely no idea about the nature of the coin business."

Location Conscious

He went on to say that operators must be conscious of what's going on at their locality, and how the councilman down to the office and become visible among local politicians," says Maner. "Operators should be ready to react to these days." he said, "they might be better off pulling machines in some instances. People have to realize that to act on a problem is not after the ordinance has been introduced."

Maner added that associations are there to protect the very livelihood of the operator. "Groups like MOM can offer the ops resources, a yearly convention, support on legislative problems and sound business advice — we're there to help the coin industry."

Walt Maner

Chief Counsel — Michigan State Group
1. **Save time and money**
   Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.
   Air and accommodation rates: special prices with up to 40% off standard rates.

2. **Video tunes into music**
   We've heard your artists - now let's see them!
   Top-quality video equipment available to MIDEM participants:
   - Video and television screens installed on all stands;
   - TV projectors and videorooms in the Palais des Festivals for non-stop screening of productions.

3. **Display of the latest technology**
   On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.

4. **Consolidate today and prepare for tomorrow: round tables**
   A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists,... to debate current problems and to redefine the future of your profession.

5. **Star-studded galas and concerts**
   - Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981".
   - "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.

6. **Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM**
   A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.

7. **Data bank of catalogues available on a country-by-country basis**

8. **International information and contacts center**

9. **International legal center, advice on audio and video rights**

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

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