Con Funk Shun's new album continues their hot roll with funky new tunes that are a sure bet to hit the top of the charts.

"7" featuring "Bad Lady,"
EDITORIAL A Much Needed Forum

With the announcement last week that the video industry was forming its own Video Software Dealers Assn., it looks as though the first concrete step towards remedying the confusion and chaos that currently reigns has been taken. At a most critical time in its development, the video industry sorely needs a regular forum and organization to smooth out the many problems that stubbornly stand in the way of mass public acceptance of the product.

While the initial dilemma of Beta vs. VHS formats still lingers, far more serious problems concerning the rental vs. sales debate and the recent Betamax copyright suit confront video software dealers. In addition, the confused mass of videocassette configurations and such pose more problems just beyond the horizon.

In order to move to the next level of public acceptance, the video industry needs to establish some standards to sort out the chaotic picture presented to the public. If the consumer is going to have to choose between a myriad of formats and configurations, buy a number of machines to play the seemingly endless variety of titles, then fill out reams of paperwork just to rent or buy a movie, the industry could get stuck with a very unfavorable public image.

If the public cannot get the product it wants, it will soon lose interest altogether, and all of the work to date will have been wasted. If it is truly up to confronting and solving the existing problems, the Video Software Dealers Assn. will have the chance of all to make this work.

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NEWS HIGHLIGHTS

- Rental versus sales, cable role highlight ITA seminar (page 5).
- Label holiday co-op support emphasizes midlunes and TV advertising (page 5).
- Goody defense brief charges government misconduct (page 5).
- Video Software Dealers Assn. set (page 5).
- The Rolling Stones’ “Waiting On A Friend” and “Don’t Stop Me Now” by The Rossington Collins Band (new and developing artist) are the top Cash Box Singles Picks (page 15).
- Barbra Streisand’s “Memories” and “Watch Out” by Brandi Wells (new and developing artist) are the top Cash Box Album Picks (page 16).

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TOP POP DEBUTS

SINGLES ALBUMS

1. You Could Have Been With Me - Sheena Easton - EMI America

POP SINGLE

Physical

Olivia Newton-John

MCA

B/C SINGLE

Let’s Groove

Earth, Wind & Fire

ARC/Columbia

COUNTRY SINGLE

My Favorite Memory

Merle Haggard

Epic

JAZZ

Breakin’ Away

Al Jarreau

Warner Bros.

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POP ALBUM

4 Foreigner

Atlantic

B/C ALBUM

Raise

Earth Wind & Fire

ARC/Columbia

COUNTRY ALBUM

Feels So Right

Alabama

RCA

GOSPEL

The Lord Will Make a Way

Al Green

Mythry

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www.americanradiohistory.com
Cash Box News

Price Re-Signs with RCA — RCA Records announced that Charley Pride has re-signed a long-term recording agreement with the label. Pride, one of country music’s most successful performers, has been with RCA since 1965. The announcement comes as RCA’s New York office are in the process of launching a comprehensive,$12 million advertising campaign.

Label Holiday Co-op Support Emphasizes Midlines, TV Ads

by Marc Cetner

LOS ANGELES — Spiraling inflation and media rates, plus a general coming to terms with the harsh expenditure lessons learned over the past few years, have given label/retailer co-op advertising programs a different look for this year’s holiday season. Contrasting with the past, when labels were more interested in getting a piece of the pie, retail co-op programs are finely tuned to be more effective and closely scrutinizing where their dollars are spent.

As an example, new co-op policies find labels today more closely associated with retailers. “Everyone is feeling the heat,” said a spokesman for WEA. “Retailers used to get everything from the labels. Co-op advertising was unheard of, and an account paying for his own advertising was unthinkable.”

But, the spokesman went on to say, those were yesterday’s realities and today, a number of variables determine how much co-op ad support a retailer receives. “It’s an account by account thing,” he said. “In each case, the label decides on a million variables and conditions, and that’s the reason why they may feel a pinch or a boom from year to year.”

Media Mix Changes

The spokesman continued by saying that the promotional direction and concentration of the media mix has changed from year to year, and that primetime has taken a backseat to broadcast media in the evolution of the co-op ad campaign.

He added that the ‘78 co-op campaign catalog has taken a higher profile of late in advertising, and that fact is evident in many of the label co-op ad campaigns for the holidays.

Rental vs. Sales, Cable Role Highlight ITA Video Confab

Rental Plan Announced By Magnetic Video

by Dave Schulp

NEW YORK — A six-month lease/rental-only “window” on selected new titles will be among the major features of Magnetic Video’s rental program to be announced at the company’s annual fall seminar early this month. The program is expected to be effective in time for the holidays.

According to Roberts, the company decided on the six-month rental-only period “because we wanted to reduce the paperwork for the retailers and keep the administration as simple as possible.” Titles chosen for the program will generally be drawn from the most popular and relatively current motion picture product available to Magnetic Video for release to the home market.

Set to bow Jan. 1, the plan will initially feature eight new titles, including History of the World, Part I; Dr. No; The Great Muppet Caper; Caveman, Eyewitness, La Cage Aux Folies II, Chu Chu & The Philly Flash and NEW YORK — In a brief submitted last week to the U.S. Court of Appeals for the Second Circuit here, the defense in the Sam Goody tape counterfeiting case defended Federal District Court Judge Thomas C. Platt’s call for a new trial and accused the government of a “laxness of pattern of prosecutorial overreaching and misconduct in its handling of the case.”

The government was cited by the defense for “obtaining a statement surreptitiously and unethically from Goody vice president Sam Stolten; misuse of the grand jury’s power to obtain a witness’ statement and non-compliance with the rules of procedure relating to the use of a grand jury.”

The defense also said that the videotape and software retailers have to be equitably treated.

Goody Defense Brief Charges Gov’t Misconduct

by Dave Schulp

The defense said that the videotape and software retailers have to be equitably treated.

Video Software Dealers Assn. Set

by Michael Glyn

LOS ANGELES — Affirming the statement made in August by National Assn. of Recording Merchandisers (NARM) Retailers’ convention keynote Arthur Morowitz that pre-recorded video dealers “need a body of their own,” representatives of 15 leading U.S. video dealers formed the Video Software Dealers Assn. (VSDA) Nov. 16. The independent trade group was created during a gathering at the Century Plaza Hotel, Los Angeles.

Here is a sampling of some of the major problems facing the video industry:

“Rent/Fair Share For All Concerned.”

“Retail Co-op advertising...must pay for prerecorded videocassettes and...fact that retailers must maintain a decent profit margin...”

Predicted video sales in 1981 are up over last year, according to this data.

A Taste Of Gold — Capitol recording artists Hazel Payne and Janice Marie Johnson, collectively known as Taste Of Honey, were recently honored by label executives and the gold certification of their latest single, “Sukiyaki.”

The song is being promoted on college radio stations.

Capitol Records, in conjunction with A&R, black music Capitol; Don Zimmermann, president, Capitol Records Group; and Walter Lee, vice president, sales. Capitol. Pictured kneeling are (l-r): Steve Buckley, manager, A&R, black music Capitol; and Dennis White, vice president, marketing, Capitol.

(A continuation of page 12)

(A continuation of page 12)

(A continuation of page 10)

(A continuation of page 35)
Labels Seek Further Gains In Growing Cassette Market

by Fred Goodman

NEW YORK — Characterizing prerecorded cassettes, the editors of the American Broadcasting Assn. (NRBA) observed that the cassette industry, which had been doing so well until the late 1970s, was not as strong in 1980 as it had been earlier. "We’ve certainly noticed the switch to cassette sales," said Dick Wietsma, executive director of product for Warner Bros. "At first, it was a gain against 8-tracks, but now, cassettes are gaining more rapidly than 8-tracks and falling off. Overall, tapes are also becoming a larger percentage of the business. For us, tapes now represent somewhere around 32-34% of our total business, and for a certain amount of our tapes, it approaches the 50% mark."

While those ratios appear to hold for labels and across the board, the interpretation of those figures varies greatly. "We don’t read it that way," said Harry Loss, senior vice president of marketing for PolyGram when questioned on cassettes cutting into the LP market. "The ratio of cassettes to LP’s is reversed itself, but the overall ratio of tapes to LP’s remains about the same. However," he added, "lately that switch is accelerating. It’s becoming very apparent to us that the 8-track is on its last leg."

Whether or not the 8-track is finished, cassettes have certainly become the dominant tape configuration. "A couple of years ago," said PolyGram’s Louis "Lou" Wietsma, managing director, "we were putting out new models and trying to build the consumer. They told us that cassette players in autos were outselling 8-track players by a margin of 10 to one. That’s about the time that we distributed this acceleration to.

Part of the reason labels are unable to agree on where the new cassette sales are coming from is the recent proliferation of the Walkman and other portable cassette players. Because it is new, it is difficult to perceive if money now being spent by the consumer on pre-recorded cassettes for Walkmans would have been spent on records for the home. "I think the Walkman has really been the catalyst for increased cassette sales," said Michael Martinovich, vice president of the music business at CBS Records. "As Walkman has done is provide the consumer with leisure time away from home.

10kHz Standard For AM Spacing Is Adopted At Annual Region 2 Meeting

NEW YORK — The Region Two international radio conference, currently in progress in Rio de Janeiro, got off to a fast start in its first three days when the proposal for 10 kHz spacing on the AM band was adopted for the region. The move was supported by the U.S.

The U.S. reversed its position from the last Region Two conference in 1980. It then wanted to establish a nine kHz spacing standard on grounds that it would allow 12 more frequencies on the AM dial, opening room for 600-1,400 stations nationwide. Region Two includes all of North, Central and South America. Both Region One (Europe and Africa) and Region Three (Asia and the Pacific Islands) have nine kHz spacing.

Both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) supported 10 kHz, as did Canada and Argentina. "We’re really pleased about this," said Roy Wilcox, NAB director of special L P projects. "It’s been one of our prime efforts for the last year and a half," Wilcox remarked that the NAB “sort of helped lead the way in this. We spent hundreds of thousands of dollars on studies to show the Federal Communications Commission (FCC) that the benefits of nine kHz spacing were not there.”

Lisa Freide, vice president of operations of the NRBA, echoed Wilcox’s sentiments. "We were the first organization to come out against nine kHz, and it took an awful lot of work to get the U.S. to change its position.

Cuban Interference

The remainder of the conference may not produce clear results as quickly. According to Gary Stanford,m engineering assistant to FCC commissioner Mimi Dawson, the agenda now consists of individual countries attempting to solve conflicts arising from overlapping radio signals and other incompatibilities. Chief among American concerns is a dispute with Cuba over AM station signal interference and the latter’s plan to build 180 high-powered AM radio stations. Even though the two countries have no diplomatic relations, Stanford said, "I anticipate a direct one-on-one relationship between the U.S. and Cuban diplomats.

Cuban radio interference has recently become something of an emotional issue among South Florida broadcasters. In September of ’80, the Cuban government

Cash Box Canada Moves

OTTAWA — Cash Box has moved its Canadian offices. Canadian Editor Kirk LaPointe has relocated in Ottawa, where he will continue to cover the music industry based in Toronto and Montreal. LaPointe can be reached at (613) 235-7743, or by writing to Cash Box, 420 Gloucester St., #107, Ottawa, Ontario, K1R 7T7.

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TV BEE GEES — RSO/PolyGram recording group the Bee Gees recently taped an appearance on the Phil Donahue television show. The Bee Gees, who have released "Living Eyes," their first album of original music in more than two years, talked about their personal and professional lives and performed many of their old and new songs on the show.

Canadian Budget May Hurt Small Business, Artists

Kirk LaPointe

OTTAWA — The music industry, like many others in Canada, was forced to bite the bullet Nov. 12. The federal budget, presented once every year to stimulate the economy and redirect the government’s revenue strategy, granted the beleaguered music business nothing with which it could heal its wounds.

With many companies predicting poor third and fourth quarter sales, plus the elimination through the budget of many tax loopholes through which some smaller businesses eked out meager profits, at this time next year there may be fewer firms in the already-troubled Canadian recording industry.

Besides the corporate pinch, the budget was bad news for consumers. While federal Finance Minister Allan MacEachen was able to boast to consumers that the budget might reduce or in some cases eliminate federal taxes in the coming year, he couldn’t promise that the music business would not suffer.

Milsap’s Record Company

In 1973, following one album release on Warner Bros., Milsap hooked up with producer Tom Collins and RCA Records and was introduced to the country charts via two Top 10 records. That introduction blossomed into a fruitful relationship, as a string of #1 records followed, beginning with “Pure Love” in 1974. In 1977, two notable events happened to Milsap: he was named Entertainer of the Year by the Country Music Assn., and his single, “It Was Almost Like A Song,” crossed the thread-like borders that separate country from pop and introduced the piano player to an even broader audience. Big hits like “Smoky Mountain Rain” and “What A Difference You’ve Made In My Life” helped further the cause by entering the pop charts.

Yet, almost as if it has come full circle, from being accepted as an R&B singer to a major country entertainer to the consuming performer. His personal influences are many and diverse, and it shows in his music. His penchant for perfection has also extended to the technical side of his vocation, as he co-produced the latest album with Collins and also contributed to the engineering of the album.

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Peter Pan
The Wonderful World of Nursery Rhymes
The Wonderful World of Mother Goose

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Record Distribution, Inc.
**NEW FACES TO WATCH**

**Sneaker**

One listen to either the self-titled debut album from the New York, NY-based band Sneaker or their follow-up, "Just The Two Of Us" single, is enough to see that the act has a lot going for it. With a sound that stands somewhere between Kiss and Nirvana, this band has been able to balance being substance with danceability, earning themselves a devoted following. The act is definitely influenced by what's out and popular today, but ultimately we play what we like to hear.

**West Street Mob**

"I feel like I've now done just about everything in the film business," says founder and the band's manager Weiss. The group's vocalist is the 18-year-old Joey Robinson, Jr., who produces, writes for and sings with Sugar Hill recording group the West Street Mob, which has already sold over half a million records and is currently at its 15th week on the Cash Box B/C charts, say sources that West Street Mob is more than just a vanity affair.

According to Robinson, who still holds the post of national promotion director and produces other acts for Sugar Hill, he put the group together because "I saw my friends making it really big — touring coliseums and selling millions of records — and figured I'd like to try it just one time." He added that the "West Street Mob" name comes from the street on which Sugar Hill's office/studio is located around the nucleus of himself, singer Sabrina Gillison, drummers Steve Amundo and Moondog, keyboardist/guitarist Gary Henry, and backup musicians and vocalists so that the stage line-up clocks in at a mob-sized 12 performers.

Despite, or perhaps because of, his position at Sugar Hill, West Street Mob is now making its move into performance with more than a little skepticism at the label. "Nobody believed I could do it except Milton Maloney, the executive vice president here. He used to come into the studio after work and offer us encouragement. We've been fighting for the project for a long time," Robinson says. Robinson actually began working on the West Street Mob LP last January, but claimed that the sessions had to be worked around other projects he was involved with, including new LP's for the Sugar Hill Gang, Sequence and Jackson 5. "It's been a tremendous effort to put together," Robinson explains, "even to the point that we have planned 25-28 hour work days" he had in the course of recording the album.

Robinson describes the album's seven tracks as a testament to the West Street Mob's versatility, stating that the group went out of its way to give each track a separate identity, rather than have the entire LP sound like "Let's Dance." In fact, he says, the problem now is choosing a "24-hour work day" which has a different favorite track." One style left untouched by the Mob, however, is the rap-style sound that has been a major trend this summer with releases by Sugar Hill acts Robinson has had a hand in producing. "The group has such talented people that I don't know how to choose," he said.

Thus far, Robinson says, he has been able to hold on to his double role as both manager and record producer, but he realizes that if the West Street Mob continues to take off as it has so far, there will come a time when he'll have to choose between the two roles, according to which he will choose. "It feels great to be doing it on stage," Robinson says. "The only problem is that I have to go to the studio and write music, and I recently finished doing some dates with Cameo and is set to go on the road again soon with the Commodores.

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**Film And Stage Roles For Rock Artists: Bust Or Mist?**

by Dave Schulps

NEW YORK — As rock music-based performers continue to receive more and more attention from film and theatrical casting directors — barely a week went by this past summer without news that some rock personality was considering, accepting or starting a role in a film or play — industry executives, management and artists themselves are increasingly facing with career decisions regarding these areas.

A Cash Box survey of industry figures involved in rock and roll phenom music industry revealed that while expansion into these media offers some obvious advantages, for many artists it may not turn out to be a big rock move.

Although rock music has always had its connections with the film world, the number and type of parts available to rock performers has seemingly increased as video and rock have become more interconnected. And while rock music became a Broadway staple with 1969's Hair, the success of David Bowie and Brian Jonestown in non-rock roles on Broadway has made the theatrical world aware that rock names sell tickets. Rowan Tischler, head of casting for the New York Public Theater, which was responsible for the Ronstadt/Rex Smith version of The Pirates Of Penzance, told Cash Box that rock performers bring people into the theater, but called their presence a "wonderful rejuvenation for Broadway." Tischler said her organization is in the process of contacting other rock names for different projects.

Some skepticism exists in the music industry, however, as to whether these artistic parts benefit musicians as much as they do the theatrical and film producers. Martin Bard, president of artist development for A&M Records, said he suspected that "Broadway and Hollywood are desperate to increase their penetration into the youth market and are looking to musicians as a way to do it." As a result, "too many record artists are turning into bad actors." 

**Image Problems**

Kirkup said he felt that artist development and management people should make sure that only artists that are capable of handling parts well take them. He added that if a film or Broadway role can also be "the wrong kind of exposure" for an artist, if you play a certain role, it can blow the image an artist may have spent 10 years trying to create on stage." He also stated that "Hollywood tends to cannibalize rock music."

In a recent interview, Peter Frampton admitted that his appearance in the dis-
Magnetic Video Bows 6-Month Vidocassette Rental Program

(continued from page 5)

Fishtail of Dollars. The company intends to add such top-grossing theatrical releases as Rocky, For Your Eyes Only, Return of the Pink Panther, From Russia With Love and more than eight other titles to the plan before quarter's end.

Those titles, as well as subsequent releases falling under the program, will be classified into two price categories, with “A” titles carrying a $125 per month price and “B” titles going for about $45. Following the six-month rental period, dealers will have the option of extending the rental period, placing the title on sale or withdrawing it for future re-introduction.

Used Cassette Sales

“After six months, if we should decide to take the tape out of the rental mode and place it on sale, Magnetic Video will arrange for the videocassette to the distributor for under $30,” stated Magnetic Video’s Dreyer. “This cassette will carry a serial number and some kind of identification that it is a used cassette. The distributor and retailer will set the price for the consumer. New goods will be put on sale at our regular list price.

In addition to the serial number code, a specially designed package has been developed for the rental video product. Both of these features were designed not only to help in the marketing of the rental product, but to help prevent against bootlegging and piracy.

“We intend to step up our policing action after the initial six month period has been initiated,” stated Magnetic Video’s Dreyer.

Costs of rentals to retailer lessees will include a mandatory $50 per cassette security bond, which is refundable at the end of the rental period.

Twentieth’s Roberts pointed out that the program has been offered to Magnetic Video in order to bolster the company’s four-year-old network of distributors, with some 41 already signed up to participate in the program. Under the terms of the agreement, Twentieth’s Roberts said, the lessees who will re-rent video product to dealers.

RIAA Picks O’Shea, Chooses Award Logo

NEW YORK — Bud O’Shea, group vice president, home video, 20th Century-Fox/communications, was elected to the Recording Industry Assn. of America (RIAA) video council, which adopted a new logo for its gold and platinum video awards at its last meeting in Los Angeles. The design was created by Richard Smith, manager of graphic arts, RCA Selectavision video division.

Before joining 20th Century-Fox last summer, O’Shea worked for MCA Records, where he had founded its home entertainment division. He most recently helped distribute MCA videodiscs and videocassettes at MCA Home Video Corp.

The award is a plaque with a gold or platinum border that incorporates the recording industry’s logo — the gold and red eye of a long-time entertainment executive.

The RIAA has certified 33 video gold and 45,300 units of retail sales and five videos platinum for 50,000 units of retail sales.

For The Record

Due to a printing error, two bullets were omitted from page 6’s “The Motels” and “The GREEK THEATRE, L.A.” articles. These have been corrected as follows:

To the band’s credit, it has not abandoned its own style to jump on any trend; rather, it has sought to develop and extend the parameters of conventional rock ‘n roll to arrive at a unique sound.

The GREEK THEATRE, L.A. — The Motels are one of the few bands to have survived from the 1978-1979 Chinatown club scene, when the wave that started at Madame Wong’s and the Hong Kong Cafe was still considered new. No small accomplishment, for since that period surf punks, new romantics, rockabilly quiff heads and R&B revivalists have all taken a turn in the L.A. sun, making The Motels’ music look fairly mainstream by comparison.

José Feliciano

ROXY, L.A. — José Feliciano’s return to active music entertainment reached a high point during his recent show at L.A.’s Roxy, where he thrilled an audience of old and new fans with music from his just-released Motown debut LP, plus many of his songs of the past.

It was an unabashed performance, a show where Feliciano fashioned a four-piece outfit, refusing to hide behind the band and performing with openness.

The top end of the show featured the singer/guitarist/songwriter performing songs from the new album, including “Everybody Loves Me,” the first single from the LP. He followed with songs from his illustrious past, including “Light My Fire.”

Feliciano is famous for his TV series “Chico and the Man.”

What came as a surprise to some during the set was Feliciano’s tribute to Motown’s greatest hits with his rendition of Marvin Gaye’s “Ain’t That Peculiar,” the Miracles’ “Second That Emotion,” and Michael Jackson’s “I Wanna Be Where You Are.”

But his guitar work also showed imagination, as he borrowed the power chords of Jimi Hendrix’s “Foxy Lady” to slide into a mellow, acoustic number.

Feliciano went on to show that he has lost none of his considerable talent over the years — offering an impressive display on the acoustic guitar and singing in a mellow, mature voice that seems to get even better as time goes on.

All in all, it was a stirring return to the stage and recording scene for Feliciano. To accommodate its own unique version of the late-60s and early-70s, Feliciano demonstrated that truly good music is always no matter what year it is.
Yamamoto Named Warner Pioneer Managing Director

NEW YORK — Tokugen Yamamoto has been appointed co-managing director and a member of the board of directors of Warner-Pioneer Group, a joint venture of the two companies. Yamamoto will assume the duties of Keith Bruce, who has been promoted to vice president-Warner-Pioneer.

Bruce will remain at the vice president level in Tokyo for several months until Yamamoto’s transition is complete. He will then relocate to Los Angeles to assume a newly created post within WEA International.

Yamamoto, who comes to Warner-Pioneer from a 25-year career with RCA, started with that company’s engineering laboratories in Tokyo in 1956. His career evolved through purchasing, business activities, liaison work with electronic companies and extensive travel throughout the region on behalf of RCA Records International, for whom he established licenc- ing in several territories. Most recently, Yamamoto directed both hardware and label development, Asia Pacific, RCA Records and he also holds the title of chairman of the Asia Pacific, RCA Records Board of Directors, and represents that region on the IFPI board.

Commenting on the recent appointment, Richard M. Eberts, group vice president, marketing, said: “Keith has provided distinguished service to WEA International in the six years he has spent in Tokyo. The move to Los Angeles is a natural move for Keith and promises new and more extensive responsibilities in our Los Angeles office. I take great pride in welcoming Tokugen Yamamoto to Warner-Pioneer. I am sure that his vast experience in the software industry will be of inestimable value, not only in the expansion of our record business, but also in assisting us to meet the technological challenges presented by the developing video and digital audio disc industries.”

Wages Increased Funds Cut Back
In AFM Label Pact

NEW YORK — According to a new labor contract agreement between the Federation of Music Industry and The American Federation of Musicians (AFM), session payments will be upset over the next two years, but obliga- tions to the Social Security Fund from Musical Performance Trust Funds will be sharply reduced.

The pact calls for a boost in session wages of 8% in the first year, and another 7%, cumulative in the second. The 8% rise in wages will bring the price for a standard three hour commercial session to just over $158 the first year, and to almost $170 in the second year.

Tough Bargaining
The most heated bargaining during the three weeks of deliberation, which ended Nov. 22, was on the question of whether to have all freelance musicians and sound technicians cover all categories of work, or break down negotiations to cut back or eliminate future payments to the funds that accrue approx- imately $20 million annually to the AFM and MPTF from freelance musicians via a royalty on record and tape sales. The cut in fund payments is said to be substantial because sources close to the debaters.

The settlement now is before the union membership for ratification.

Sound Of NY Packs
With Stratford Dist.

NEW YORK — Sound of New York Records and Phoen Entertainment Corp. have signed a distribution agreement with Music Distributors, Inc. The record company’s next release is scheduled to be “Jammyn” by the Flaaas. For further information, call Florence Antholz at (212) 234-1300.

CBS Steps Up CX Licensing, Jamieson Named As Coordinator

NEW YORK — With the appointment of CBS Record Group marketing and opera- tions vice president Bob Jamieson as project coordinator and the announcement of a new licensing agreement with WEA International for the “CX” on-disc program, CBC has launched a series of major new disc records by name artists.

The “CX” process has also been enhanced by the news that Nakamichi, AP- M, Rega, Ruhrer, Phonocraft and Backes & Muller have been licensed to manufacture discreet and/or integrated hardware, bringing the total number of CX hardware suppliers up to 15.

As project coordinator, Jamieson will work closely with the CBS Technology Center, CBS Recording Studios and the Col- umbia, Epic/Portrait/CBS Associated labels and Masterworks A&R departments in coordinating the flow of CX-encoded material and the signing of new hardware and software licensees. He will also serve as liaison with recording studios, engineers, producers, artists and hardware manufacturers who will be a part of the CX program.

CBS Records is gearing up for a sizeable release schedule for July, including such major classic releases as the Paganini “Violin Concerto”, Chopin’s “Four Ballads”, Scarlatti’s “Sonatas”, Debussy’s “Images”, Schubert’s “A-major” and many others.

New video applications of CX include the introduction of Universal Pioneer’s laser optical disc system, “CD-ROM”, and player in- terfacing circuitry. Universal Pioneer plans to release a number of CX-encoded videodiscs in the near future. The company joins RCA Selecta- Vision, which will adopt CX in upcoming CED-format video-disc players and software, and MCM/CBS Home Video, which will encode its videodisc releases with CX.

Video Trade Group Bows
(continued from page 5)
diffuse now that you have anyone from camera stores, to audiostreamers, to video stores, electronic hardware stores, to pure video dealers and God knows who else selling and renting. As a result, he added that dealers feel they “should have a little bit of say in their own destiny” and a unified interest group apart from any other organization would most readily be able to voice the needs “of all those involved.”

Craig Fife, president of the five- store Video of Texas chain and one of the dealer representatives in attendance at the group’s meeting, indicated that the success of any new trade organization is tied to its ability to assess the needs of its membership. Towards this end, both Craig Fife and Jim Tople of ASLA has already set about listing priority areas or problems for the group to address.

On another front, one priority now will be to gather and analyze information from VD-3 software dealers all over the country in the coming weeks to determine how up to date and accurate picture of the market,” said Gimbel. “On the area of ren- tals, however, we have found that manufacturers and suppliers have based their programs on a totally distorted picture of the market.”

CBS/Record Group Marketing Manager C.E. Knute Knick’s market study, for example, in my opinion is total rubbish and yet that’s supposedly

EXECUTIVES ON THE MOVE

K-Tel Announces Appointments — K-tel International, Inc.’s board of directors has ap- pointed three new officers. David Gatin, previously vice president and general manager - U.S.A., was appointed senior vice president and general manager - U.S.A. He also serves as a director of K-tel International, Inc, Charles Carlson, a mem- ber of K-tel’s U.S. team for 7 years, was appointed vice-president - finance (America). Formerly he was U.S. financial controller, Tom Armour, vice-president - special pro- jects, resigned K-tel in 1974. He will also represent K-tel in potential investments and non- music acquisitions.

Johnson Promoted At First American — First American Records has announced the appointment of Tanya Johnson to vice president/special products for First American Records Inc. Prior to joining First American, she was a media buyer for the broadcast division of the GRT Corporation, Pittsburgh, Pennsylvania. She montage Records has announced the appointment of Barbara Firstman to director of sales and marketing. She was formerly national sales coordinator for Boardwalk Records and served as an independent marketing consul-

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L.T.D. LOVE MAGIC.

There's magic in the airwaves. The new L.T.D. album is here and it's beautiful. The first single "Kickin' Back" has the sound of L.T.D. back on the nation's airwaves and has people all over America kickin' up their heels. One listen to the new album and you'll know what Love Magic is all about.

L.T.D.

Something New
LOVE MAGIC

On A&M Records and Tapes.

Includes new single "Kickin' Back."

Produced and arranged by Michael Stokes and L.T.D.
Management: Jerry Heller/Lyle K. Baker Management

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Label Holiday Co-op Support Emphasizes Midlunes, TV Ads

(continued from page 5)

more billing, but we are more than pleased with label participation and anticipate a healthy Christmas.

More TV Ads

Weidling explains that Hastings has received approximately 10-15% more co-op support in 1981 over 1980. "To me, this is a convincing indication of the concentration of the money will go to television advertising. The big amounts of money are going to those markets for specific promotions, such as Capitol's Beatles push and MCA's midline promotion," says Weidling. "Labels are scrutinizing proposals and changing them around a little bit more than they have in the past. They're pre-planning more and being more intelligent overall in how they are spending money.

Weidling's and Martin's encouraging statements are tempered somewhat by the case of a Detroit mass murderer and the New York City-based King Karol chain.

"Co-op ad support is down 25% from last year," says Karol, "for the simple reason that times are tough. Businessmen and you have to run like a son of a bitch just to keep your head above water. There's no money to spend. He insists that his stores are going to approach Christmas aggressively and that he has hired an in-store decorator to do an attractive in-store and window displays to draw customer attention.

Ira Heilcher of Greater American Music in Minneapolis also feels that holiday co-op ad support isn't keeping pace with soaring media rates. "I don't think a lot of the labels are spending enough, there's an increased cost of media," says Heilcher, "and that's a problem. A thousand dollars in July looks like a lot of money, but when and when labels don't recognize that, you can lose column inches and the frequency of broadcast.

Radio Too Cluttered

Heilcher also says that he is hoping to use more television spots with his co-op ad money this year, and that he believes everyone and their brother is on radio these days. A few well-placed television spots are more effective because there is not as much clutter on TV as there is on radio.

Another commodity that Heilcher will push this year is Christmas. He maintains that the lower cost goods are a significant revenue in record pricing, and people can no longer look at the midline as a promotional item. To him, the $5.98 disc is as much a staple of the music industry as the paperback is to the book industry.

The $5.98 is also going to be a major part of Los Angeles-based Music Plus' promotions this year. The company's advertising director, Alan Schwartz, says that they usually run with a 12-page tabloid-sized hit parade annually, a form of entertainment in the major Southern California newspapers in mid-December. However, since midlines are so significant, Music Plus is going to be advertising an all-shopping guide around Thanksgiving dedicated to the $5.98.

Schwartz is pleased with co-op support this year because he feels Music Plus' affiliate, City One Stop, has finally been recognized as significant by the manufacturers.

"In the past, one-stops received very little. Now, however, the one-stops are realizing that the $5.98 disc is really 50% of the strategy. They are now finally recognizing that the $5.98 disc is as much a staple of the music industry as the paperback is to the book industry."

Another man who has had his opinion confirmed is Steve Stephens, Half Willer, features Carla Bley, John Gilmore, Chris Stein, Debbie Harry and others performing some of the music Rota wrote for Fellini soundtracks. Boston-based Eat Records also brought its show to town last week via a beer 'n' chill blast at the Sundown Saloon. The occasion was a showcase for its forthcoming record, "The Wild Rodeo."

RETURN OF AN IDOL — Those who attended Max's Kansas City last Saturday night got a rare treat when Billy Idol and his new band debuted unannounced after the conclusion of the regularly scheduled show there. Idol, who had been sitting in the audience watching the show, made his way backstage after the last act had been played and the curtain re-opened to reveal Billy and his new band. Steve Stephens, guitar; Phil Fell, bass; and Steve Missal, drums. The band opened with "Ready, Steady, Go," an old Turin tradition that has returned to them from his current Chrysalis LP. The closer, appropriately, was Idol's dance chartmaker "Dancing With Myself." Prior to this appearance, Idol and band had been rehearsing in the studio, with an eye toward eventual live dates.

SOUXXIES PACK SEEP — Meanwhile, at the Peppermint Lounge, fans of Souxside & the Banshees and Lydia Lunch were queued outside for the bands' award ceremony, which was to start showing last week. The trouble was, the place was already packed, and by 12:30, the fire department was there to make sure that no one else was going to be admitted. Among those trapped outside were Souxside & the Banshees themselves, a situation that was fortunately remedied eventually. Nevertheless, the group was forced to wait until at least some of the crowd inside the hall had left before they were allowed to go on at 2:15 a.m. The Banshees would like to apologize to their fans for the wait, the crowd and for the fact that ticket prices were a couple of bucks higher than they'd expected them to be.

LES IS MORE — The New York Chapter of NARAS and Gibson guitars are hosting a tribute to guitar innovator Les Ford at RCA Recording Studios Nov. 24. The multi-media tribute will be co-hosted by Ford, who will introduce the event with a taped interview. A plaque will be presented with the NARAS Governor's Award, a plaque given to honor outstanding contributions and achievements in the world of music. The tribute to the man who has been called "The Thomas Edison of the Music Industry" for his many inventions, which include the electric guitar, has been postponed several times. The show, which will take place in the studio, with an audience of克tive music fans, will be an international one. Les Ford, Mike Mandy, and other friends will be present. The show will follow soon. Country music fans may be interested in hearing the Chieftains' version of "Cotton-Eyed Joe," just released as a single by Shanachie. It seems the traditional American cowboy ditty has undergone a 16th century Irish air called "Mountaintop." The Chieftains recently completed scoring a six-hour TV mini-series called "The French, due in fall '82."

ANOTHER BUNCH OF STIFFS — Stiff America has signed Fingerpint and Girl's School. Fingerpint's "The Beat Noir" LP is due before the New Year, while a January release is expected for Girl's School's album, based on the band's appearance at New York's Bush Tetra's long-awaited debut, produced by The Clash's Topper Headon; "Juke Box Dury's," a compilation of Ian Dury singles. B-sides and album tracks from the Stiffs, and a new one by Tenpole Tudor, which is scheduled to do a mid-afternoon 翻唱 for the kiddies at the Irving Plaza here sometime after the New Year. The group will record its next studio LP in Los Angeles sometime next spring, after its "Take It or Leave It" film, which opens here in January, has taken America by storm.

Dave Schupps
The World Popular Song Festival in Tokyo ’81 climaxed Nov. 1 with Osvaldo Rodríguez of Cuba claiming the International Grand Prix with “Digamos Que Mas De” (Never Mind) which he sang and composed. Aladdin took home the Japanese Grand Prix with their rousing “The Incredible Rock’n’Roller” written by lead vocalist Shigeo Takahara. A Most Outstanding Performance Award was presented to María Del Sol from Mexico for “You’ve Gotta Have Someone”, composed and arranged by Tino Geiser which also won a special Kawakami Award. The other Most Outstanding Performance Award went to Udo Jürgens of Austria who composed and sung “Leave A Little Love”, also an Outstanding Song Award winner. Best Song Awards included the U.S. entry “Music Power”, written by Freddie Perren and performed by Peaches & Herb; “Another Night” from the U.K., composed by Andy Hill and Nichola Martin and sung by Bucks Fizz, “Vivi” composed and presented by Gianni Togni of Italy and “Happiness” sung by Nadda Vivakarn and written by ten-years old Indhuon S’Karamonda of Thailand. Outstanding Song presentations went to Dutch composers Martin Duijs and Piet Souer for “Too Young To Know” sung by Anisa Meyer, French entry “Sentimentale” performed by Marie Myriam and written by Jean Claude Capelle & Jerome Desjardins; and Japanese entry “I Love You Forever” written by Akihiko Fukumura and done by his group Sunky. This year’s staging represented Yamaha’s most spectacular yet, transforming the massive Budokan into the ruins of ancient Greece, complete with marble columns and starlight, plus a special revolving stage. The 60-piece Yamaha Pops Orchestra literally outdid themselves with the added power of a new 6-way P.A. system, assembled exclusively for the cavernous Budokan. Details for Festival ’82 will be announced in the near future.

For further information:
FESTIVAL COMMITTEE ’81
YAMAHA MUSIC FOUNDATION
3-24-22, Shinsagayu, Meguroku, Tokyo, Japan
Phone: Tokyo (03) 719-3101
CABLE: WORLDFESTIVAL TOKYO
TELEX: 2456871 YAMAHA J
Film And Stage Roles For Rock Artists: Must Or Bust?

(continued from page 8)

however, Arma Andon, vice president of artist development, Columbia Records, shared RCA's Wardell's view that the exposure gained via film and Broadway appearances generated additional interest in the artist at radio. "In Rex Smith's case, he became a national celebrity through his role in Pirates of Penzance. Because of that association, the job of interesting radio programmers in his music becomes easier. They know who he is." Andon said he felt that "the success of the record still depends on the quality of what comes out of the recording process itself." Andon also minimized the risks an artist takes in moving from film to the stage. "There's a risk of setting yourself up for a higher profile than you may desire, but don't think the public's head is into films enough anymore that a bad film appearance can hurt record sales. Barbra Streisand's last film was pulled, but I didn't see it hurting her recording career."

There may, however, be negative effects due to an association with a particular film. Although the soundtrack of the film Kanada was a big seller, Al DeMarino, vice president, artist development, Epic Records, remarked that he had heard that Jeff Lynne of the Electric Light Orchestra, whose music was prominently featured in the film, "felt that the film may have hurt the group's credibility. It was not his level of bit." DeMarino said that he felt that a credibility factor to be taken into account when an artist chooses to participate in a film is whether or not AOR programmers are committed to the idea of a rock 'n' roll lifestyle, and there is a certain danger of their cooling to an act once they feel the commitment is less than 100%.

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CARLY SIMON (Warner Bros. WB 49860)

Hurt (3:21) (Miller Music Corp.-ASCAP) (J. Crane, A. Jacobs) (Producer: M. Mainieri)

With David Sanborn’s wailing sax setting the bluesy, downbeat tone, Simon plunges into a cover of a torch era standard and adds a percussive vocal stamp on the rendition. Mainieri gives it a slick, mellow jazz feel for A/C.

BEVERLY WRIGHT (Jamex/Columbia)

For the Sake Of The Children (3:03) (Jamez Music/A-jagbe Music-BMI) (L. Wright) (Producer: J. Florez, D. Casher)

A poignant country/pop song about d-i-v-o-r-c-e. A song in which龙泉云, with a jumping drum back-up and strings. It’s a strong woman’s song, the type you’d watch a Loretta Lynn or a Tammy Wynette covering.

RITA COOLIDGE (A&M 2385)

Whisin’ And Hopin’ (2:35) (Jac Music/Blue Seas Music Inc.-ASCAP) (H. David, B. Bacharach) (Producer: A. Gold)

A reggae version of the Dusty Springfield hit by Rita Coolidge. Sure enough, that’s what it is, and while it’s not exactly what you might call “roots,” Coolidge and producer Andrew Gold get a pleasant enough groove going here. For pop, A/C.

BILL WITHERS (Columbia 18-02651)

U.S.A. (4:06) (Beaulieu Music Corp.-ASCAP) (B. Withers) (Producer: B. Withers)

A topical little ditty by the voice behind “Just The Two Of Us,” it’s a sparsely produced get well card to the U.S. A rag with unusual kazoos, banjo and Dixieland horn instrumentation, as well as children’s voices in the chorus, it could be a left field novelty.

CURTIS MAYFIELD (Boardwalk/BMG 7111-132)


In his inimitable talley, Mayfield saturates the high living Hollywood lifestyle, drugs and all, on this track from the “Love Is The Place.” LP. Mayfield not so subtly mocks the high strutting, appearance-is-everything attitude with a slow, funky beat.

"D" TRAIN (Prolude PRL 8043-A)


Already causing a stir at clubs in the northeast, this heavily synthesized R&B dancier has as prophetic a beat and as deep a bottom as you’re likely to hear.

STANLEY TURRENTINE (Electra E-47245)


Nicely arranged, but a fairly predictable instrumental version of the Earth, Wind & Fire hit with, interestingly enough, that band’s Larry Dunn producing. Turrentine’s sax is as mellow as ever, with soft female background vocal support.

MIKE & BRENDA SUTTON (SAM B-5023)

We’ll Make It (3:59) (Colgems Music Inc./Mibro Music Inc.-ASCAP/ M & B Sutton) (Producers: M. & B. Sutton)

The Suttons immediately remind one of Ashford & Simpson. Formerly Motown staff writers, their tune, "Shake It Up Tonight," was a hit for Cheryl Lynn. Now, they’ve parlayed their gospel roots into an energy-packed R&B hit here waiting to be discovered.

EDWIN HAWKINS (Leeon LN 3001)


Renowned gospel singer Hawkins delivers the PolyGram gospel arm’s debut release, and it’s a slickly produced and performed MOR/R&B work with sparkling acoustic piano and heavenly female backing vocals.

MARIANNE FAITHFULL (Island IS 49873)


A ferociously individual performer and artist, Faithfull is a convincing singer, if nothing else, who always draws attention to her lyrics, as she does on this reggae tinged song of love and freedom from the “Dangerous Acquaintances” LP.

DAVE STEWART and BARBARA GASKIN (Platinum PR-4)


Already a #1 U.K. hit and a top selling import here in the U.S. as a result of new rock club and radio play, this progressive pop cover of Leslie Gore’s hit is so delightfully eccentric that it shouldn’t fail to hit as a domestic release. A synthesizer tour de force, it’s unconventional but melodic.

LAMONT DOZIER (M&M M-5002)


When last we heard from the prolific Motown hit writer and singer, he had cut an album for Columbia called “Working On You.” Now, on this M&M label debut, he has created a frothy, funkin’ brew with a potent rhythm punch and cracklin’ synthesizer. A B/C, dance killer.

TIM GOODMAN (Columbia/Feyline 18-02620)


Slick, seductive and simple pop/rock from Denver to L.A. transplant Goodman, this cut is very much in the vein of the Michael Stanley Band’s music with the midwestern references. The teen image will undoubtedly appeal to Top 40 audiences, as will the snappy Double Brothers-styled rhythm and production.

JO JO ZEP & THE FALCONS (Columbia 18-02664)


A lead singer for the Johnny Average Band, Wills turned a few heads with her Deborah Hayrants vocals on “Oh-Ch-Ch-Cherrie,” a chart success earlier this year and promising debut. On this Phil Spector-styled girls tune, a more pop-A/C-oriented Wills emerges, although equally as evocative.

NIKKI WILLIS (Bearsville BSS 49868)

Some Guys Have All The Luck (3:33) (KEC Music Inc./April Music-ASCAP) (J. Fortang) (Producer: J. Holbrook)

As lead singer for the Johnny Average Band, Wills turned a few heads with her Deborah Hayrants vocals on “Oh-Ch-Ch-Cherrie,” a chart success earlier this year and promising debut. On this Phil Spector-styled girls tune, a more pop-A/C-oriented Wills emerges, although equally as evocative.

VERNON BURCH (SRI SRI-A00109)

Do It To Me (4:24) (Sand B Music, admin. by Bayard Publishing-BMI) (V. Burch) (Producer: V. Burch)

A former member of the Bar-Kays and a seasoned solo artist, Burch should soon be expanding his horizon following with this cleanly produced sophisto-funk. Jazzy muted electronic piano work provides a contrast to the razor-edged rhythm groove and bright horn blasts behind the commanding vocal mix.

IRON CITY HOUSECROCKERS (MCA-51219)

Friday Night (3:52) (Cleveland International Music/Brick Alley Music-ASCAP) (J. Grushke) (Producer: S. Croppie)

Like Graham Parker and The Rumour, Pittsburgh’s Iron City Boys create snapping, sizzling bits of expert pub rock, unlike Parker, through the band’s songs invariably deal with physical and emotional release. Here, they manage to make the workingman’s escape, an oft used theme, sound urgent again.

THE ROLLING STONES (Rolling Stones F 21004)


DAN FOGELBERG (Full Moon/Epic 1-02647)

Leader Of The Band (4:15) (Hickory Grove Music, admin. by April Music, Inc.-ASCAP) (D. Fogleberg) (Producers: D. Fogleberg, M. Lewis)

LITTLE RIVER BAND (Capitol A-5057)

Take It Easy On Me (3:45) (Colgems-EMI Music, Inc.-ASCAP) (G. Goble) (Producer: none listed)

ASHFORD & SIMPSON (Warner Bros. WB 49869)

REVIEWs

HITS OUT OF THE BOX

MEMORIES — Barbra Streisand — Columbia TC 37678 — Producers: Various — List: None — Bar Coded

Looking back on the songs on this album of mostly old but somewhat new material, one can't help but think about how Barbra has always surrounded herself with the finest writers, arrangers and producers in the business. But it is that dynamic, soaring voice that has truly made her what she is. And that fact is evident from 1974's "The Way We Were" on down through her latest disc, "Memories." She is quite simply one of the most enigmatic singers in popular sound, and this package illustrates that wonderfully.

MUSIC FROM THE ELDER — Kiss — Casablanca NBLP 7261 — Producer: Bob Ezrin — List: 8.98

After a long layoff and then last year's disappointingly "Unmasked," Kiss needed a major work to keep its presence in the pop marketplace. Fortunately, the four-piece in the macabre make-up has delivered a stunning myth-oriented concept album that rivals anything Rush or Ozzy Osbourne has come up with lately. The production of Bob Ezrin, the lyric input of New York neighbor Lou Reed and the band's inventive metal madness make "Music For The Elder" a must for its teen legions. Heavy metal music with a theme somewhere between mythology and Marvel Comics is what this LP is all about.

SHE SHOT ME DOWN — Frank Sinatra — Reprise FS 2305 — Producer: Don Costa — List: 8.98 — Bar Coded

This album of self-titled "saloon songs" by Sinatra features Old Blue Eyes at his most reflective. He indeed sounds like the warrior who fought the good fight and now looks back with life as a smile as he doth that bourbon. He still has that style and phrasing that thrilled a million bobby soxers, but his vocals have a world weariness that comes from a man who has seen and done it all in song.

GREAT HITS VOLUME ONE — Elvis Presley — RCA AHLL-2347 — Producer: Joe Deary — List: 8.98 — Bar Coded

Presley fans will be tickled pink to learn there is yet another album on the market featuring 10 of idol's most accessible songs, featuring four previously unreleased live versions of some choice Elvis fare, including "Steamroller Blues" and "What'd I Say." On this release, Presley is backed by some of the finest vocalists in the business, including the Jordans, J. D. Sumner and the Stamps, the Imperials and the Sweet Inspirations.

ALL SPORTS BAND — Radio Records RR 19321 — Producer: Joey Carbone and Richie Zito — List: 8.98

The cover of their debut LP suggests that All The Sports Band might be a G-rated version of The Village People, but it just isn't so. The band possesses an engaging pop soul sound that is more reminiscent of bands like Toto and The Babys than the noted disco/flash. Many of the songs have an athletic theme that works well with the band's motif. Pop programmers should go the whole nine yards for this band.

THE BEST OF THE ALLMAN BROTHERS BAND — Polydor PD-1-6339 — Producers: Various — List: 5.98

The collection begins to focus on in the seminal Southern band's contribution to rock 'n roll. While hot jams like "Little Martha" and "Statesboro Blues" are preserved here, classics like "In Memory Of Elizabeth Reed" and "Whipping Post" are missing. This could and should have been a specially priced double LP as the Macon-based blues/rock band's body of work is too weighty for this well chosen, but incomplete single disc collection.


This LP is the soundtrack to the Australian film that centers on an ugly incident during The Boer War in South Africa. The movie has been well-received throughout the U.S., and the soundtrack is equally as stunning as the picture, which focuses on the deterioration of the British Empire. Featuring torchy ballads and stirring marches from an era in which Queen Victoria's troops still ruled the world, the score is a sure nominee come Oscar time.

FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic SD 11111 — Producer: Robert John "Mutt" Lange — List: 8.98

Heavy metal's problem child became the best selling act in the world last year with the combined sales of "Back In Black" and the release of "Dirty Deeds Done Dirt Cheap." The four-piece comes screeching back with another bazooka blast of an album in "For Those About To Rock We Salute You." This band is reminiscent of the lad who not only won't turn the stereo down, but isn't content until he feeds granite hard rock through Marshall stacks. The hooks in this band's music are in Angus Young's bludgeon-like riffs and no teenage boy or girl is safe from this group's special brand of mayhem.

NEW AND DEVELOPING ARTISTS

WATCH OUT — Brandi Wells — WMOT FW37668 — Producers: Bill Neale and Nick Martinelli — List: 8.98

This veteran of the Philly R&B circuit has a startling vocal range that is somewhat akin to the late Minnie Riperton. Producers Bill Neale and Nick Martinelli, and a hot studio crew featuring Thom Bell and Dexter Wansel, help power Wells through a set of smooth as butter soul/R&B tunes on her debut LP for WMOT. "Watch Out" and "What Goes Around Comes Around" will please the dance crowd, but probing ballads like "I Love You" are Wells' forte.

DESIGNER MUSIC — Lips Inc. — Casablanca NBLP 7762 — Producer: Steven Greenberg — List: 8.98

Lips Inc. arrived in 1980 with its automated disco classic "Funky Town," and the Minneapolis band, led by Steven Greenberg and vocalist Cynthia Johnson, is back with more kinetic dance music on "Designer Music." The band's last LP, "Pucker Up," was a little lackluster, but Greenberg has found some wild new sounds and his music is a sort of scientific mixture of disco, Debussey and Devo. Best cuts are "Everybody Knows" and the title.

BELIVERS — Don McLean — Millenium BXL-1-7762 — Producer: Larry Butler — List: 8.98 — Bar Coded

After a time, Don McLean came roaring back last year with his sensitive reading of Roy Orbison's classic "Crying." On "Belivers" he's enlisted the production talents of Nashville producer Larry Butler and such hot sessioners as Hargun "Pig" Robbins. McLean has always had a folksy sensibility, but he can also fare well in the rock and country genres and he proves the fact admirably on "Belivers." His pure, lifting voice sounds best on "Castles In The Air."


Con Hunley's country/town style is refined even further with this album release, 10 songs that allow the singer to fully demonstrate his vocal talents. As a producer, Tom Collins gives Hunley the same injection of easy listening that helped move Ronnie Milsap and Barbara Mandrell into mainstream music. Particularly keep an eye on "Tryin' To Love Two" and the title track.

HITS OUT OF THE BOX


Mr. Magic became the superstar with the sax with last year's platinum selling "Winelight" album and the smash single "Just The Two Of Us." And while he doesn't have Bill Withers alongside him this Grover has more of that light, sax-filled urban jazz sound that is so easy on the ears late at night or early in the morning.

GREATEST HITS VOLUME ONE — Elvis Presley — RCA AHLL-2347 — Producer: Joe Deary — List: 8.98 — Bar Coded

Floyd fans will do well to check the back of this album out thoroughly before buying, as the artsy graphics suggest that it is a new LP from oldest Pink. In reality, it's a nicely packed greatest hits album that features such AOR favorites as "One Of These Days" from 1971's "Meddle" LP and "Another Brick In The Wall Part 2." This is a great collection for novice Floyd fans.

DORIN McLEAN


The Allman Brothers Band has always been re-writing their own book since 1970, when they came out of Macon, Ga., with "At Fillmore East." They are a band that has moved on from the blues/rock roots and now are comfortably seated in the mainstream. This new LP is a further step in that direction, and the CD format makes the listening experience even more enjoyable.
JAZZ ALBUM PICKS


This is an interesting departure for the band, with saxophonist/flutist Tabackin penning all compositions. Although he is featured on all tracks as a soloist, Tabackin directs rather than derails the band's movement, and the arrangements of Toshiko Akinyoshi keep the horn voicings constantly near the fore. All tracks are solo-based, and Tabackin's dedication to his love for his mentors, Ben Webster and Don Byas, are something special.

XANADU IN AFRICA — Al Cohn, Billy Mitchell, Dolo Coker, Leroy Vinegar and Frank Butler — Xanadu 180 — Producer: Don Schlitten — List: 8.99

A fine two-tenor team of Mitchell and Cohn wind their way through five fine standards. You couldn't possibly expect a band like this to sound bad, but they don't. "All of Nothing At All" is the uptempo vehicle, while the remainder suggest an after-hours ambiance. Recorded live in Senegal, it is probably the first live jazz record recorded by an American group in Africa.


Guitarist extraordinare McLaughlin has once again assembled a unique unit on this, his debut for Warner Bros. Relying exclusively on acoustic guitars while his band comprises a mixture of acoustic and electric instruments, the group manages to establish a sound and fusion charged with electricity, but devoid of heavy-handedness.

EPISTEME — Anthony Davis — Gramavision GR8101 — Producer: Jonathan F.P. Rose — List: 8.98

Repeating figures and droves lay the foundation for these excerpts from an extended composition. Davis is one of the avant garde's most respected pianists, and he greatly enhances his status as a composer with this release. Splendid assistance is provided by conductor Mark Helias and musicians Paul Wadud, Rick Rozie, Sheum Guibbory, George Lewis, Dwight Andrews, Jay Hoggard, Warren Smith and Pheroen Aikatl. Outstanding and challenging.
LABELS SEEK FURTHER GAINS IN GROWING CASSETTE MARKET

FEELING NO PAIN — While in town to promote her new album, "Torches," and the single "Hollywood Star," recording artist Carly Simon stopped in at the Licorice Pizza in Hollywood to chat with store personnel. Pictured are (l-r): Jeanne Petrovich, store manager, Licorice Pizza; Mike Smith, special project coordinator, WEA; Simon, Rick Rieger, field sales manager, WEA, and Dave Anderson and Chris Maggi, Licorice Pizza.

Labels Seek Further Gains
In Growing Cassette Market

Feeling no pain, labels are seeking to capitalize on the continued growth of the cassette market. This is a time when companies can maximize their profit margins as they account for a larger portion of the profits of the successful albums. This growth is also occurring as the industry is adapting to the changing marketplace and is looking for new ways to compete.

Retailers are also charging more for cassette tapes, as they are seeking to recover more of their production costs. This is particularly true for independent labels, who are often struggling to stay afloat in the competitive market. The increase in prices has led to a backlash from some consumers, who are concerned about the high cost of cassettes.

Manufacturers are also facing increased competition, as new technologies such as digital audio and streaming services continue to gain popularity. This has led to a need for manufacturers to be more innovative in their product offerings, in order to remain competitive.

Advertising Critical

While most in the industry believe that the cassette market is growing, there are some who are concerned about the long-term viability of the format. Many believe that digital audio will eventually replace cassettes, as it offers greater convenience and flexibility.

Despite these concerns, there are still many who see the cassette market as a viable and profitable segment of the industry. This is particularly true for independent labels, who are able to offer unique and innovative products that attract a dedicated fan base.

The challenge for labels and retailers is to find ways to tap into this growing market, while also ensuring that they are able to respond to the changing needs of consumers. This will require a continued focus on innovation and customer service, as well as a commitment to maintaining high standards of quality and integrity.

Cash Box/November 28, 1981
IT'S A GHOULISH BUSINESS — Capital Records marked Halloween in the Washington, D.C., area with a couple of promotions for Warner Master's playpens and four radio stations, in an attempt to drum up around-town accounts. The merchandising manias were armed with buttons, candy and bumper stickers in trick or treat bags for each employee. Pictured speculating on whether the record business has gone to pot are: Ron Daniels, manager, Springfield Mall Harmony Hall, "Down to the Bone" Ghoul (aka Roderick Thomas, Capitol sales rep), Larry Swigert, assistant manager, and Freddie Fiend (aka Billy Baker, Capitol sales rep).

WHAT'S IN-STORE

THE LONG ARM OF NARM — An in-depth questionnaire has been sent to more than 50 independent distributing companies by the National Assn. of Recording Merchandisers (NARM) as the first step in its plan to promote the role played by indie distributors in the record business. Financial information on sales volume, net worth, value of inventory and projected value, as well as general data on personnel, warehouse, branch and vertical operations is being sought in order to gain an industry overview. Questionnaires will be given to an independent accounting firm, and all individual information will be kept confidential. Aside from its use as a lever with manufacturers, NARM president John Marmaduke suggested that the information will eventually prove helpful to indie distributors as "a yardstick by which an individual distributor can compare his own business operation to the industry average." An in-depth report will be made to all companies participating in the survey. Any inquiries should be directed to the NARM office at (609) 795-5555. The first of this year's 11 NARM "Gift of Music" parties for institutionalized children and teenagers kicks off next week in Philadelphia. More than 3,500 albums have been contributed for the parties by AA/Wonderland, A&M, Atlantic, Capitol, CBS, Disneyland, Elektra, K-Tel, Motown, PolyGram, Sesame Street and Warner Bros. Records. Other manufacturers included: AGI, which has contributed thousands of Chop Bops, Reliance Paper, which has contributed gift wrapping paper; and BSR (USA), which has contributed gift bags. As a reminder, NARM and radio and television personality has been lined up in each city. Merchandisers coordinating the parties in their area are: Serv Rite, Philadelphia; Good Vibrations, Boston; Crazy Eddie, New York; Music Palace, Chicago; Record Reef, Bar, Atlanta and Durham; Western Merchandisers, Houston and Dallas; and DanJay Music, Denver. Member companies wishing to join in the festivities should contact either their local coordinator or Stan Silverman at NARM.

WARNER'S CHRISTMAS OFFENSIVE — Nov. 27 is traditionally considered the start of the Christmas merchandising season, and Warner Bros. Records is kicking things off with a bang. Recent releases by Rod Stewart, Steve Martin and Frank Sinatra are being quoted in the media and promoted in local events. Following TV appearances (Stewart on Dec. 19, and TV specials for Martin and Sinatra on Nov. 25 and 22, respectively) merchandising materials include singles boxes, 3x1 posters, generic album box, foreign boxes and more. The album slicks for Sinatra are available for the contest. But Warner's coup de grace will be an extensive TV advertising campaign for guitarist/singer George Benson in support of his new "George Benson Collection." Ads are slated to run Nov. 19-25 and Dec. 6-20, with many taggging local retailers. Approximately 3,000 postcards have been sent to retailers alerting them to the TV campaign, which Warner Bros. projects will be viewed by 80% of the U.S. population at least five times. Additional Benson in-store ads include 3x3 and 2x2 posters, 1x1 album fronts, streamers, "As Advertised on TV" header cards and generic album box browser boxes with the NARM "Gift of Music" and Warner Bros. logos. … In another Warner promotion note, Alan Peper, national director of product marketing for WEA, reports that "Big for Xmas" award has been presented recently at the NARM convention. Charlotte sales manager Roger Helms and Cleveland sales manager Fred Katz and their respective crews for producing regional breakouts for The Time.

PHILLY'S NEW HIT WAX — Narvie Wright, former Northeast head of marketing and merchandising for WEA, and Sonny Giddings, proprietor of Sonny's Record Room in Philadelphia, have gotten together to form Tri-Music Enterprises, Inc. The company is a specialty in direct-to-distributor, at-home promotions for the Warner Bros., Warner-Goldenood and Warner-Mercury labels. Other marketing and other marketing markets. Bowing Oct. 1 with a circulation of 32,000, the sheet is distributed free to record stores, newstands, clubs and lounges, and features regional top 20 singles and album charts for both R&B and pop. In addition, top 10 disco disc and jazz LP charts are included, as are new album and single release breakouts and a concert guide. The Tip sheet is supported by label ads, and Helen Giddings tells us that while the advertising response has been good, so far it's all come from local people and reps whom they've dealt with for years, and are "professional." The sheet was introduced, "Everyone agrees. This is also the type of inexpensive, high profile tool the labels can use in an often underworked market like Philly, and hopefully they'll pick up the ball. It's a great way to get on the streets.

Fred Goodman

Cash Box/November 28, 1981
Radio Syndicators, Networks Announce Holiday Features
by Larry Riggins

NEW YORK—With the holiday season just around the corner, most of the radio syndicators have lined up their special broadcasts. The offerings range from 12-hour shows for each of the 12 days of Christmas, to a string of Christmas stories with traditional, rock and country Christmas music to special year-end news broadcasts and top song countdowns.

Rock fans can begin listening to the Source Dec. 15 when the web kicks off its special holiday countdown of the year's best rock concerts and some new live acts as well. The Source will also feature a two-hour rebroadcast of a Steve Winwood show on Dec. 21, an encore of a one-hour Outlaws show the next day, followed by an encore of REO Speedwagon’s concert Dec. 22. Features a two-hour special, “Christmas in the Rock Capital,” will be followed by a Joe Walsh encore performance and a two-hour rebroadcast of the Stone Temple Pilots show Dec. 23. The last three shows will include live Dave Mason and Split Enz concerts and a rebroadcast of a Steve Nicks show.

From Dec. 14-20, the Continuous History of Rock and Roll will roll from Rolling Stone Productions through a series of 75 two-hour broadcasts that will feature outtakes from Rolling Stone’s King Biscuit Flower Hour concert special, “White Christmas.” From Dec. 14-20, the continuous countdowns of the year’s best concert shows hosted by Eddie Arnold and Brenda Lee will broadcast at the discretion of each client station.

Drake-Chenault’s Country Christmas show, now in 80 markets, will be a 12-hour rebroadcast of country Christmas songs hosted by Andy Williams and Brenda Lee. Broadcast times are at the discretion of each client station. The show also features interviews with top country artists, such as John Conlee, Jerry Reed and Barbara Mandrell.

Country artist Anne Murray will be the only guest on a Dec. 13 broadcast on the ABC Radio Network, with back-to-back rebroadcasts by Narrods Productions. The two-hour show includes an exclusive interview and songs from her latest album. “Step by Step: Wishes album.” Narrods’ only other holiday broadcast will be a two-hour variety Christmas show hosted by Anne Murray and Andy Williams. It will feature celebrities like Johnny Mathis, Perry Como and Natalie Cole, who will talk about what Christmas means to them. The two-hour special will air Dec. 18 on 250 affiliates of the ABC Network.

The Body Electric—The newly formed radio division of General Electric Broadcasting Co. (GEB) recently entered into a two-year research agreement with Richard A. Foreman, Jr., president, radio, GEB; and Richard A. Foreman.

Franklin, will be played alongside contemporary music to demonstrate their influence. Dr. Dockery Jr., president of Los Angeles-based company Syndicate, is producing a set of contemporary music for release in February. “His feeling is that we’ve seen the history of rock ‘n’ roll, but we’ve never seen a comprehensive history of black music,” a company spokesman said of Dockery, who is the music of major black artists ranging from Le’Kia Joplin to Chuck Berry and Aretha Franklin.

THE REGION TWO MEETING (continued from page 6)

put a station on the air at the same frequency as mine,” said Harold Frank, vice president and general manager of WINZ/Miami. “It wiped out our signal in Miami and South Broward.”

Frank, also Cuban interference committee chairman of the Florida Broadcasters Association, is particularly critical of Cuban leader Fidel Castro’s intention to build 180 high-powered AM stations on his island. “He does need a 500 kilowatt station on his island, he doesn’t need 180 stations,” continued Frank. “I think the intent of Castro is clearly evident—he wants to build a giant propaganda machine.” Frank, nevertheless, said he would support the U.S. government’s proposed “Radio Mandarin” station that will broadcast to Cuba, “only if they can make a deal.”

In hopes of Dennis Williams, chairman of the FCC Region Two advisory committee in Washington D.C. “I don’t know that we will resolve the conference, but I hope at least a mechanism for that can be formulated there,” said Williams. The Region Two meeting will close Dec. 18.

SATELIGHT—ABC Radio Networks signed a letter of intent with RCA Americom to develop a digital-satellite transmission system. The system, which ostensibly will be ready sometime late next year, will be used by all the ABC networks by late 1984. The four currently existing with ABC have already deployed the technology.

The hour-long special features actual news reports of the murder mixed with music, commentary and old interviews. Among the personalities interviewed on the program are DJ Murray The K and writer Elliot Mintz. The program was honored in May of this year with the American Library Association’s 30th annual Broadcast Industry Conference. The program was written and narrated by Brent Selter, with KNX-FM PD Michael Sheehy producing.

AN INandes, the director of NBC’s six of the 13 states that have not ratified the Equal Rights Amendment (ERA) has been launched by the American Federation of Television and Radio Artists (AFTRA). A series of 30- and 60-second spots broadcast passage of the troubled amendment by television stars Carroll O’Connor, Mary Tyler Moore, Ed Asner, Jean Stapleton and Lorne Greene, in markets in Illinois, Missouri, Florida, North Carolina, Oklahoma and Virgnia. The spots are part of the ‘ consultant to the Everyman campaign of the ERA movement.

LITERATURE OF THE RADIO AGE—Radio in The Television Age, a study of the medium’s survival since the advent of television, written by Peter Fornatale, air personality at WNEW-FM/New York and Joshua Mills, assistant professor of journalism at New York University, was published this month. The book explores the development of FM, today’s formats and radio’s role in the emergence of youth culture, particularly its role in the drug epidemic. It also discusses the book’s seeming purpose is to attempt to understand today’s radio environment and examine the medium’s apparently underappreciated impact on the American mind.

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### Most Added

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<td>14</td>
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<td>Pat Benatar</td>
<td>Precious Time</td>
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<td>None HOTS: KLOL, KOME, KNKN, KBPI, KSFX, MEDIUMS: KMET, WBAB, KSJ0, WMMS, KSHE, KBPI, KNKN, WNEW, WYSP, WZEL, WBLM, KNKN, WOUR, WZEL, WNLK, WLIR, WPDR, WZEL, KBPI, WNEW, WMMS, KSHE, Preferred Tracks: Promises, Fire, Just.</td>
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<td>64</td>
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<td>Black Sabbath</td>
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<td>Atlantic</td>
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<td>Lindsey Buckingham</td>
<td>Law and Order</td>
<td>Asylum</td>
<td>None HOTS: WMMS, KZAM, KNKN, KEZY, WPRL, WSHE, KNKN, KNKN, WNEW, WZEL, WBLM, WMMS, KZEL, WDKF, Preferred Tracks: Trouble</td>
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<td>New Traditionalists</td>
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<td>Daryl Hall</td>
<td>Private Eyes</td>
<td>RCA</td>
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<td>Good to moderate in all regions; weakest in West</td>
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<td>27</td>
<td></td>
<td></td>
<td>The J. Geils Band</td>
<td>Freeze Frame</td>
<td>Epic</td>
<td>None HOTS: WHFS, WMMS, WNEW, WMMS, WMMS, WMMS, KSHE, Preferred Tracks: Centerfold, Title</td>
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<td>21</td>
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<td>Journey</td>
<td>Escape</td>
<td>Columbia</td>
<td>None HOTS: WMMS, KZAM, KNKN, KEZY, WPRL, WMMS, Preferred Tracks: Believin', Stone, Crying</td>
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<td>Gregg Lake</td>
<td>Chrysalis</td>
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<td></td>
<td>Loverboy</td>
<td>Get Lucky</td>
<td>Columbia</td>
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<td>Plain from the Heart</td>
<td>Capitol</td>
<td>KNKN, WNEW, WHFS, HOTS: None MEDIUMS: None</td>
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<td>Genesis</td>
<td>Abacab</td>
<td>Atlantic</td>
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<td>Good to moderate in all regions; weakest in South</td>
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<td>The Go-Go's</td>
<td>Beauty and the Beat</td>
<td>I.R.S./A&amp;M</td>
<td>None HOTS: KMKN, WMMS, WNEW, WMMS, Preferred Tracks: Lops, Best, Town</td>
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### Most Active

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<td>Daryl Hall &amp; John Oates</td>
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www.americanradiohistory.com
Gospel Labels To Emphasize Music
As Gifts For Coming Holiday Season

by Angela Ball

NASHVILLE — For retailers everywhere, this year's gift-giving season has been a kick-off date for the Christmas buying season, and it is especially so in the realm of Christian music, with Christmas and Christian synonyms to many people.

Whether the product is intended as Christmas release or a fourth quarter release by a strong artist, all product will be focused at the gift giving market. "It's a strong time for the gospel for the same reason that it's the strongest time for the sale of pop records," says Charlie Shaw, director of promotion/marketing, MCA/Songbird.

"The big artists are releasing the best product at that time, therefore there's a big draw to get people into the stores. The real advantage that we think we all have this year is that we're offering quality gifts for less than $10, which I think is going to be a real advantage for us and handmade gifts as well."

"Our biggest period of sales happens between Nov. 1 and Dec. 15," adds Dan Johnson, president of independent Word Records, which also handles the Myrrh, Day Spring, Canaan, Light and Lex- cor, and Stone (and has just acquired Elektra/Asylum.

"In the music business, there are only two significant holidays: Christmas and Thanksgiving. "Blow me, I think December and December is the time for gospel for the whole year, as December is the time for gospel songs or during gospel thanksgiving," says Tom Roland, director of marketing at Word.

"Sales are always brisk during this quarter, first to distributors during September and October, and then in the whole real level during November and December."

Emphasis On Hits

"In terms of a specific Christmas item, our marketing plans have been specifically involved in hit product in the Christian marketplace, trying to establish them in a solid place of the market." The situation here is that we've released probably our two best selling artists this quarter — Don Francisco and Dallas Holm and Prae — with very specific marketing plans for each during the fourth quarter.

The National Assn. of Recording Merchandisers (NARM) "Gospel" music campaign has been almost universally accepted in the Christian marketplace, with record companies utilizing the theme in display materials as well as on records. "We use the Gift of Music theme in everything we do year round," Blines explains. "We've involved all of our fourth quarter products in a promotion called 'Kingdom Music,' and we've used that in all of our trade and consumer advertising this quarter."

"Radio potential becomes practically limitless during the Christmas season as formats and categories become less important due to the religious nature of the holiday. "Christmas and Christmas are rather synonymous," explains Ward's Christmas. "Christmas is a time for all radio stations to turn to religious music. What we're doing is instead of reserving all of our Christmas cut up to an agency to imminent radio stations, we've taken the best cuts which radio stations have chosen the last year, or some new ones that we've gotten some feedback from, and put them in one record."

We'll also be servicing in late November a record with 10 songs on it that will represent our best, very much, most frequently played Christmas music. For each of the holidays we are offering specific radio packages to the holidays will utilize a lot of in-store display materials focusing on a product mix of current releases and Christmas songs. "We are coordinating with Sparrow Records in the Christian marketplace and we are part of a six artist package for Christmas, " says MCA/Songbird's Shaw. "The theme is 'The Sounds of Christmas From Handel to Christmas,' " he said. "We've chosen a multi-artist package including B.J. Thomas, Amy Grant and Reba Rambo. Sparrow has four items in the display, "The Birthday Party by Christmas" from Evie, The Messiah and Christmas Highlights." Those are the items that we've chosen to do to release this time.

In terms of merchandising to bring awareness to product line in total, we're concentrating on two projects.

ASCAP Revises Gospel Payments

by Tom Roland

NASHVILLE — Gospel songs, which have traditionally seemed more créme de la créme than secular works under the American Society of Composers, Authors and Publishers (ASCAP) logging system, are now slowly being cut back to the point where credits are equivalent with those of secular titles, according to Connie Bradley, southern regional executive director, ASCAP.

Bradley said that in the past, music performed on gospel stations or during gospel segments on secular stations was given a multiplication factor of three in figuring credits. Per credit is worth a set dollar amount when the royalty checks are drawn up to pay the songwriter and publisher, thus, the multiplication factor established the song, the more income derived for performances of that song.

But now, Bradley said, that in prior years, a significant number of gospel performances were racked up in non-licensed mediums, such as churches and church halls, so ASCAP had applied the multiplication factor of three to "blow up their percentage of earnings." She added that more gospel stations currently exist and that the volume of gospel airplay on adult/contemporary stations, plus added performance on television and radio and through syndication, has increased so dramatically that gospel tunes "no longer need a multiplication factor."

As a result, ASCAP is trimming the factor when it cuts back to two for the fourth quarter. The multiple will be eliminated entirely for the fourth quarter starting in 1982. Bradley stated that although the number of credits will be reduced, the credits have increased tremendously in value, and actual earnings will be affected very little.

Bradley also boasted that ASCAP "will still be the single highest paying BMI/ASCAP for gospel product and that fact was "widely known throughout the industry" to gospel songwriters and publishers.

Asked how ASCAP determines what is a gospel song, Bradley noted that ASCAP "does not have a formula for determining what is and what is not gospel music by licensees who use gospel formats."

(Continued on page 38)
Cash Box/November 28, 1981

**Mandrell Benefit Raises $240,000**

**NASHVILLE** — The Alabama Sheriff's Boys and Girls Ranches will receive approximately $240,000 from the Barbara Mandrell Benefit held in October.

John Jeffries, Mandrell board chairman, claimed that this year’s event produced a gross revenue of $311,000, with 75% — $240,000 — due to be presented to the six ranches that house neglected, abused or abandoned children.

Last year, the Mandrell Benefit was able to present $217,000, and this year’s donation brings the total raised since the inception of the annual event in 1978 to $550,000.

“We went over the figures with Barbara and Ken (Dudley, Mandrell’s husband and business manager), and they were just ecstatic,” commented Jeffries. “They, like everyone else, have put a lot of hard work into this benefit and have already begun to make plans for next year.”

The three-day affair included a concert by Mandrell, her sister, Louise, and R.C. Bengston, Louise’s husband and duet partner. Also held were a worship service with Rev. Rex Humbard, a golf tournament, a tennis tournament and a fashion show.

**Nashville Public Charter Guns One Note Beyond**

**NASHVILLE** — One Note Beyond Music, a publishing firm that also serves as a booking agent for its singer/songwriters, specializing in the college market, recently opened offices here.

Said John Weaver, president of the firm, “Artists are signed on the basis of their material, as well as their performance abilities. I want to sign writers who are out there communicating, not locked away in a little box, making music for who knows what. Plus, our songwriters make a good living on the road. The college market is lucrative if you’re good.”

Helen Hudson is presently the organization’s most successful artist, playing a 60-date college tour in support of her debut album, “Playing For Time,” on Starlight Records. Hudson first entered the country charts in 1979 with “Nothing But Time.”

Other One Beyond catalog include Austin Blake, Ed Hunnicutt, Andrew Marx, Curtis Stone and Billy Walker. Weaver is currently seeking to sign singer/songwriters and self-contained groups to publishing and booking pacts. He can be contacted at One Beyond Music, 819 18th Avenue South, Nashville, Tenn. 37203.

**ASCAP Hosts CBS Songs**

**The American Society of Composers, Authors and Publishers (ASCAP)** recently hosted CBS Songs’ inaugural worldwide convention in Nashville. The convention was a celebration of a citation from Tennessee governor Lamar Alexander to Michael Stewart, president. CBS Songs. Conner Bradley, southern regional director. ASCAP, during a live news telecast on WGTN-TV. Picture are (l-r): Charli Monk, vice president, director of licensing; Helen Hudson, vice president, general manager; CBS Songs U.S.; Bradley; Stewart; Judy Harris, Nashville professional manager. CBS Songs; and Harvey Shapiro, vice president. CBS Songs International.

**Small Market Country Radio Stations Claim Problems In Record Service**

by Jennifer Bohler

**NASHVILLE** — In the wake of the country music boom, which on one front, has seen an increasing number of radio stations either adopting country formats or merely bumping up the amount of country product played, the tug of war between labels and small market radio seems to have intensified over single record service. While many of the small market stations contend it is difficult, if not impossible, to get single service from some labels — an issue that repeatedly surfaces at the annual Country Radio Seminar — labels counter that their service to small market radio is good, adding all it takes is a letter or phone call to get service.

Economics is a problem faced by both parties. Small market stations are faced with small staffs and a tight budget, but many times, according to one program director, end up buying the records they need from local retailers or subscribing to a record service. On the other hand, the record label faces astronomical costs, not only for manufacturing the product, but for shipping it as well. One major label claims to spend as much as $56 million a year for record service to stations.

The economic crunch is also compounded by the number of radio stations currently programming country music. While there were 81 full time country radio stations in 1961, there are 1,785 in 1981, according to figures released by the Country Music Assn. (CMA). In addition, there are 1,100 stations that program some country music into their daily broadcasting routine, including some Top 40 and A/C stations.

The small market label executives say they deal to service, according to label representatives, because they require multi-service, including country, Top 40 and A/C product.

“Label Costs High”

“We are not alone with any other industry,” says Joe Casey, director of promotion, CBS Records Nashville. “We have come under some tremendous manufacture costs of our own. As a result, we have had to raise our.example per label. A top, we totally utilize first class mail, and the postal cost is absolutely astronomical. If you add in the cost of first class mail, we have to charge more for our product.”

“We are not alone with any other industry,” says Joe Casey, director of promotion, CBS Records Nashville. “We have come under some tremendous manufacture costs of our own. As a result, we have had to raise our.example per label. A top, we totally utilize first class mail, and the postal cost is absolutely astronomical. If you add in the cost of first class mail, we have to charge more for our product.”

**“Broadway producers have acknowledged that an Opryland season is the equivalent of two years in a Broadway production”**

**Opryland Begins Search For Acts To Play At Park**

**NASHVILLE** — Opryland, U.S.A., the Nashville theme park, is seeking approximately 400 entertainers — the highest total in its 11-year history — for its 1982 season.

A simultaneous search will be conducted in 36 cities across the nation from late- November through late-January. The Opryland audition team, including the amusement park’s entertainment director and manager, choreographer, show director and assistant choreographer, will hold open call auditions to find singers, dancers, dance captains, conductors, musicians, stage managers and technicians.

“We’re looking for more entertainers than ever before,” says entertainment director Bob Whittaker. “The number of shows produced at the park, plus shows produced by the Opryland Talent Agency at other tourist destinations, requires this.”

Before Christmas, the auditing team will make stops in Provo, Winston-Salem, Chapel-Hill, N.C., College Park, Md., Boston, Pittsburgh, Ann Arbor, Detroit, Milwaukee, Louisville, Champaign, Memphis and Nashville. January outings will take the team to New York, Providence, Buffalo, Baltimore, Cincinnati, Birmingham, Orlando, Atlanta, Little Rock, New Orleans, Dallas, Detroit, Los Angeles, Houston, Washington, Chicago, Minneapolis, Kansas City and Nashville.

**Start In February**

Performers will be cast into shows during February, with rehearsals for some of the shows beginning in the middle of that month. Some performers will debut at the park March 27 when Opryland opens for spring weekends, and they will be joined later by additional entertainers who will work in the summer, with all performers working through the park’s autumn season.

Opryland is equipped to handle as many as 14 fully staged and costumed shows simultaneously. One of those productions, “I Hear America Singing,” is the longest running major theme park production in the country, utilizing 18 singers and dancers and a 12-piece orchestra.

“Broadway producers have acknowledged that an Opryland season is the equivalent of two years in a Broadway production,” says Col. Tom Lewis, Opryland president. “And the great, great news is that for the first time this season, we have an excess of 400 entertainers needed.”

**“We have no 50,000 listeners who hate the big stations, but we do have listeners who call and want to hear a certain record,”**

**“We have no 50,000 listeners who hate the big stations, but we do have listeners who call and want to hear a certain record,”**

Harrison is one of what he guesses are many small market stations who subscribe to a record service in order to obtain the single service the stations need.

“It just burns me up,” he explains. “Here we are on a limited budget, we don’t have money to buy stations, they have to scratch and claw just to get a single copy of a record and some of these large stations are just swimming in copies. The labels say it is a matter of economics — they can’t afford to print and mail that many records.”

Harrison is one of what he guesses are many small market stations who subscribe to a record service in order to obtain the single service the stations need.

“We have no 50,000 listeners who hate the big stations, but we do have listeners who call and want to hear a certain record,” he adds. “When we have to tell them we don’t have it, they say ‘what do you mean you don’t have it’ and then they may go and listen to WBAP.”

**Presley/Parker Suit Deadline Extended**

**NASHVILLE** — The co-executors of the estate of Elvis Presley and Teresa Mann have been granted an indefinite extension of the deadline to file suit against Col. Tom Parker, the late singer’s manager, and RCA Records, Presley’s label, over allegations of fraudulent financial dealings.

Representatives of the Presley estate have claimed that Parker and RCA misled the singer in deals regarding rights to and royalties from his music. In an opinion (Tenn.) Court had originally ruled that representatives of the estate would have until Nov. 10 to file suit against Parker and RCA.

Lost Business

Gary West, music director with WVLJ-East Liverpool, Ohio, looks at his loss (continued on page 30)
<table>
<thead>
<tr>
<th>#</th>
<th>ALBUMS</th>
<th>Weeks On 11/21 Chart</th>
<th>Weeks On 11/21 Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>FEELS SO RIGHT</td>
<td>Alabama (RCA AVL 1-3930)</td>
<td>2 37</td>
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<td>2</td>
<td>LIVING IN THE MIDWEST</td>
<td>Barbara Mandrell (MCA-3243)</td>
<td>1 14</td>
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<td>BET YOUR HEART ON ME</td>
<td>John Anderson (Full Moon/Asylum 5-541)</td>
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<td>STRAP YOUR STEP</td>
<td>Eddie Rabbitt (Elektra 5E-332)</td>
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<td>5</td>
<td>WILLIE NELSON’S GREATEST HITS (AND SOME THAT WILL BE)</td>
<td>Willie Nelson (Columbia KC 33742)</td>
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<td>6</td>
<td>FANCY FREE</td>
<td>Conway Twitty (MCA-5209)</td>
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<td>THE PRESSURE IS ON</td>
<td>Hank Williams, Jr. (Elektra/Curb 5E-409)</td>
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<td>ESPECIALLY FOR YOU</td>
<td>Ray Price (RCA-AHL 1-4045)</td>
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<td>HOLLYWOOD, TENNESSEE</td>
<td>Conway Twitty (Columbia FC 37438)</td>
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<td>10</td>
<td>THERE’S NO GETTIN’ OVER ME</td>
<td>Ronnie Milsap (RCA AVL 1-4060)</td>
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<td>11</td>
<td>SHARE YOUR LOVE</td>
<td>Kenny Rogers (EMI LOD 1104)</td>
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<td>12</td>
<td>SEVEN YEAR ACE</td>
<td>Rosanne Cash (Columbia JC 38660)</td>
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<td>13</td>
<td>BIG CITY</td>
<td>Charley Pride (RCA AVL 1-4380)</td>
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<td>14</td>
<td>GOOD TIME LOVIN’ MAN</td>
<td>Ronnie Milsap (Epiphile FE 37390)</td>
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<td>15</td>
<td>GREATEST HITS</td>
<td>Charley Pride (RCA AVL 1-4380)</td>
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<td>16</td>
<td>NOT GUILTY</td>
<td>Larry Gatlin &amp; the Gatlin Brothers Band (Columbia FC 37438)</td>
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<td>17</td>
<td>I AM WHAT I AM</td>
<td>George Jones (Epiphile FE 36586)</td>
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<td>18</td>
<td>JUICE</td>
<td>Juice Newton (Capitol ST-12134)</td>
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<td>KENNY ROGERS GREATEST HITS</td>
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<td>STRAIGHT COUNTRY</td>
<td>George Strait (MCA-5248)</td>
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<td>WITH LOVE</td>
<td>George Strait (MCA-5210)</td>
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<td>22</td>
<td>MY HOMES IN ALABAMA</td>
<td>Alabama (RCA AVL 1-3944)</td>
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<td>SOME DAYS ARE DIAMONDS</td>
<td>John Denver (RCA AVL 1-4040)</td>
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<td>24</td>
<td>AROUND ME WITH LOVE</td>
<td>Charly McClain (Epiphile FE 37108)</td>
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<td>TRY EASY</td>
<td>Lacy J. Dalton (Columbia FC 37237)</td>
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<td>MR. T</td>
<td>Conway Twitty (MCA-5210)</td>
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<td>27</td>
<td>GREATEST HITS</td>
<td>Ronnie Milsap (RCA AVL 1-3722)</td>
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<td>28</td>
<td>I'M A LADY</td>
<td>Tanya Tucker (MCA-5255)</td>
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<td>GREATEST HITS</td>
<td>Loretta Lynn &amp; the statutory boys (EMI-5150)</td>
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<td>30</td>
<td>I'M COUNTRYFIED</td>
<td>Mel McDaniel (Capitol ST-12116)</td>
<td>28 39</td>
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<td>31</td>
<td>DESPERATE DREAMS</td>
<td>Waylon Jennings (EMI LOD 1-6032)</td>
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<td>32</td>
<td>I LOVE 'EM ALL</td>
<td>T.G. Sheppard (Warner Bros/BSK-3528)</td>
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<td>33</td>
<td>MIDNIGHT CRAYZEE</td>
<td>Cindysound/NPLP 7257</td>
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<td>34</td>
<td>ROWDY</td>
<td>Hank Williams, Jr. (EMI LOD 3320)</td>
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<td>TOWN &amp; COUNTRY</td>
<td>Ray Price (Dimensional 3003)</td>
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<td>36</td>
<td>DON'T YOU KNOW ME</td>
<td>Mickey Gilley (Epiphile FE 37416)</td>
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<td>LIVE</td>
<td>Hoyt Axton (Jamboree/JH-5002)</td>
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<td>38</td>
<td>YEARS AGO</td>
<td>Statler Brothers (RCA AVL 1-6032)</td>
<td>34 11</td>
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<td>39</td>
<td>ONE TO ONE</td>
<td>ED Bruce (MCA-5188)</td>
<td>41 51</td>
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Cash Box Announces A Special Year-End Supplement

Studio owners and suppliers of related equipment:
Be sure to include your important message in this salute to the fastest growing recording center in the world.

Advertising deadline: December 10, 1981
Issue date: December 26, 1981

To reserve ad space contact Jim Sharp in Nashville at (615) 244-2595 or the Cash Box representative in your area.
EMMYLOU HARRIS

CIMARRON

Produced and arranged by Brian Ahern for Happy Sack Productions

On Warner Bros. records & tapes 8SK 3602...
THE COUNTRY COLUMN

COULD YOU PLEASE EXPLAIN — Ronnie McDowell's last single, "Older Woman," caused quite a bit of speculation among some just as to what age qualifications one as an "older woman." For the answer to this and other questions, check out the January issue of MS magazine. Representatives of the magazine queried McDowell on the subject following his appearance at the Sundown Club in New York and his response, plus the lyrics to the song, will be printed in that issue. From New York, McDowell headed to Atlantic City to appear on the WBBS superstation show Atlantic City Alive, which is seen by an estimated 17 million viewers. McDowell was also part of the CBS artists' tour that travelled to Munich, Germany to appear on the television program Musikland.

ONLY IN NASHVILLE — To those in the outside world, Nashville and new wave (or new music) go together as well as Adam and the Ants and Black Flag. But, to those who are familiar with the local scene, it is no secret that new wave and progressive rock have a very strong following in Music City. Substantiate that statement with the fact that Praxis Records, based in Nashville, has released its first EP featuring four local bands — Factual, No Art, U.S.R. and Cloverbottom. Back that with a release party for the EP, titled "Never In Nashville," held at Campbell's Nov. 14, where a free copy of the EP was included with the cover charge of four dollars. Not a bad deal — an EP and a concert featuring the artists. Praxis Records, by the way, is the brainchild of Jack Emerson, a Vanderbilt University (Nashville) student who decided to take the initiative and form an independent company shaped by new blood, new energy and new vision. Tired of hearing "never in Nashville," he decided to prove "only in Nashville," and the result is the four-band, four-song EP.

AN INTERNATIONAL AIR — Nashville took on an international air a couple of weeks ago when CBS Songs held its first international meeting here following its recent realignment. The highlight of the meeting was the showcasing to Blazing Saddles, which showed off the considerable talents of Marvin Morrow, Earl Thomas Conley, Holly Dunn, Stewart Harris and Keith Stiegall. The showcase also illustrated the versatility and diversification of Nashville songwriters. This not only grows Nashville's "country to pop to rock to R&B" appeal, but, as is evident from both the pop and B/C charts, the Jim Halsey Co.'s "We're In This Love Together." 

BLUEGRASS GROWING ON SIDE TWO — Anyone who hasn't flipped Steve Martin's current album, "The Steve Martin Brothers," to side two should do so and get a big surprise if you aren't already familiar with Martin's commendable ability on banjo. He alters the traditional bluegrass and folk songs to create a fresh and interesting new sound. Steve Martin, the band, is being promoted as the "modern bluegrass band." Although the songs are original compositions, the band's music has a traditional bluegrass feel. The acoustic guitar and mandolin are prominent instruments, and the rhythm section is lead by an upright bass and a fiddle. The vocals are also a key element of the band's sound, with Steve Martin often singing lead vocals.

GREAT HIT S — Jim Reeves and Patsy Cline — RCA AML1-4127 — Producers: Chet Atkins, Anita Kerr and Owen Bradley — List: 8.99 — Bar Coded

It's amazing what modern technology and a whole lot of talent and know-how can do. Jim Reeves and Patsy Cline never recorded together during their lifetimes, but on this record, producer Owen Bradley and engineer Bill Harris have spliced together tapes recorded separately by the artists and come up with a wonderful duet, plus nine other great songs featuring the artists individually — five from Reeves and four from Cline.

Austin City Limits To Start New TV Season

NASHVILLE — Austin City Limits, entering its seventh year as a country music television showcase, will kick off its 1982 season Jan. 7 on the Public Broadcasting Service (PBS) when it features Emmylou Harris and Rodney Crowell in the first of 13 one-hour segments. On the bill for the upcoming season are Harris, Crowell, Kris Kristofferson, Jerry Reed, Chet Atkins, Charly McClain, Johnny Lee, John Anderson, Ricky Skaggs, Willie Nelson, Ronnie Milsap, Merle Haggard, Earl Scruggs, Roy Clark, Terri Gibbs and Guy Clark. The show will also augment its country offerings with rock and jazz entries like George Thorogood and the Destroyers, Nashville-based David Olney and the X-Rays and Jazzmanian Devil. The program features interviews with musicians in a spontaneous performance recorded for stereo simulcasting by PBS affiliates. Austin City Limits is produced by the Southwest Texas Public Broadcasting Council and is distributed nationally by PBS. The show is partially underwritten by an grant from the Lone Star Brewing Co., Inc.

JANIE FRICKE (Columbia 18-02644)

BURLINGTON BROTHERS (Curb ZZS 02641)
If Something Should Come Between Us (Let It Be Love) (3:42) (Atlantic Music Corp. — BMI) (J. Beland, G. Guibeaux) (Producer: M. Lloyd)

RANDY PARTON (RCA PB-12351)
Don't Cry Baby (2:39) (Closed Door Pub. Ltd. c/o Castle Hill Pub. Ltd. /April Music, Inc. — ASCAP) (D. Finnerty) (Producer: M. Post)

SAMMI SMITH (Sound Factory S.F. 450)

KENNY SEVATT (Hillside HS81-06)
I Never Go Around Mirrors (2:40) (Acuff-Rose — BMI) (L. Frizzell, S. Shafer) (Producer: D. Frasier)

RICH LANDERS (AM1 1301)

SONNY THROCKMORTON (MCA-51214)

JERRY FORD (JFI-01)
One More Dollar For The Band (2:51) (Denny Music — ASCAP) (L. Morris) (Producer: R. Smarr)

WYVON ALEXANDER (Gervasi S.P. 671)

HANK THOMPSON (Churchill CR 7779)
Rockin' in the Congo (2:20) (Brazos Valley Music — BMI) (H. Thompson) (Producer: H. Thompson)

LAWRENCE KOCIARSки

ASCAP's 1981 COUNTRY REVIEWS

COUNTRY REVIEWS

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Rockin' in the Congo (2:20) (Brazos Valley Music — BMI) (H. Thompson) (Producer: H. Thompson)
M ost a dded C ountry S ingles

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD — RONNIE MILSAT
   RC — 87 REPORTS

2. LONELY NIGHTS — MICKY GILLEY — EPIC — 65 REPORTS

3. RED HECKIN' LOVE MAKIN' NIGHT — CONWAY TWITTY — MCA — 63 REPORTS

4. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 61 REPORTS

5. HERE'S MY BESTEST FRIEND — MAC DAVIS — CASABLANCA — 53 REPORTS

6. HEADED FOR A HEARTACHE — GARY MORRIS — WARNER BROS. — 53 REPORTS

7. HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) — JIM REEVES

8. BLAZE OF GLORY — KENNY ROGERS — LIBERTY — 51 REPORTS

9. IT'S HIGH TIME — DOTTIE WEST — RCA — 51 REPORTS

10. YEARS AGO — THE STALTER BROTHERS — MERCURY — 48 REPORTS

L ATEST O N T M'S S T O RY OF C OUNTRY M U SIC — Academy Award winning composer
Tom Herriman recently completed the original score for TM Special Projects' country
music chronicle, The Story of Country Music. According to MC Sargent, special projects
vice president and general manager, the 48-hour special will be the "definitive history
of country music, with various aspects of the genre presented through the eyes of contem-
porary artists. We're watching an exciting story unfold chapter by chapter, with a close
to a thousand song titles to be included. The music composed by Tom Herriman will tie
this vast number of country songs to an equally imposing number of interviews with country
music greats. Covering 100 years will be a challenge for sure." Among the names attached:
Jen, Earl Young, Tom T. Hall, Tex Williams, Brenda Lee, The Statler Brothers and Paty
Montana, the first female country million seller from the '30s. Producer Carl Goldman has
gone through the John Edwards
Foundation in Los Angeles, as well as private collections for rare in-
terviews with country music legends. For further information on
The Story of Country Music, contact Sargent at TM, (214) 634-8511.

P R O G R A M M E R S P I C K S

Tim Perkins KCAN/El Reno Lady Sorrow — Alien Trip — Nashville
Bill Warren KNOE/Monroe Only One You — T. G. Sheppard
Wills Williams WLAS/Jacksonville Warner/Curb
Jessica James KFH/Wichita Watchin' Girls Go By — Ronnie McDowell
Mike Lee KVO/Casper Midnight Rideo — Leon Everette
John Marks WSAL/Cincinnati Lady Lay Down — Tom Jones
Michael Day WSDS/Ypsilanti Oklahoma crude — Corbin/Hanner
Bill Jones WKSJ/Mobile Band — Alfa
Debbie Fabrin WMZQ/Washington, D.C. Stuck Right In The Middle Of Your Love — Billy Swan

C R O U N T Y M I K E

NASHVILLE — Cross-Country Com-
munications will again make available An
American Country Christmas, a four-hour
Christmas special featuring 36 major coun-
ty artists.

The program, which can be run as a four-
hour block or as four segments, allows sta-
tions 10 commercial minutes per hour, or a
total of 40 minutes for the entire format. Draf-
ted to coincide with the Christmas season, the
special's debut, An American Country Christmas, was heard via WHK/Cleveland, KGEY/Salt Lake City, KHVU/Ft. Worth, WUBE-FM/Cincinnati, KIKK/Houston and WGYQ/St. Petersburg, plus the Greater Enter-
mainment Company's other stations, which include
WKFW/Shreveport, KYNN/Omaha and
KFDF/Wichita.

Host of the radio personality Kris Kane, the
special will feature celebrities such as
Eddy Arnold, Gene Autry, Moe Bandy, the
Bellamy Brothers, Charlie Daniels, Mickey
Gilley, Tom T. Hall, Larry Humes, Barbara
Mandrell, Anne Murray, Oak Ridge Boys,
Minnie Pearl, Eddie Rabbitt, Kenny Rogers,
The Judds and the Statler Brothers.

The program's cost is variable according to
market size, with a guaranteed market exclusivity.
For details, call (210) 262-0200

S M A L L M a r k e t C o u n t r y R a d i o S t a t i o n S

C l a i m P r o b l e m s I n R e c o r d S e r v i c e

Small Market Country Radio Stations

How does a radio station qualify
for record service? Both Harrison and West
claim they have been told by at least one
major label that they must be a "trade
reporter," a radio station booted by
the trade magazines for use in
compiling the weekly national charts.
However, there are three major labels that the
Cash Box — RCA, MCA and CBS — say
that reporting status is not a prime con-
deration in doing out record service.

"You don't have to be a trade reporter
to get service like so many stations think,"
says Casey. "That is not part of the criteria. I
feel it's a problem for some record compa-
nies that program country music, whether
they be small market or what. There are
three major labels that feel this way that
you have never heard of. So it doesn't
matter if you are a small station.

Joe Galante, vice president of marketing
with RCA Records Nashville, notes that
single service criteria is based on "Topopula-
tion and what the station is doing in terms of
reporting. You obviously cannot use
reporting status as a sole barometer, so we
take into consideration population and
graphic location.

MCA tries to "service every radio station
that plays country music at least three
hours a day," according to its Nashville vice
president of marketing, Ev Woosley. "If
any station writes or calls and requests a
record, we will send it to them if they play
the records, we want them to have it."

Because of the nature of the problem
Country/Music, Inc., which supplies record
services to small market stations, has no
longer publishing certain types of records
and therefore continue to receive pop
packages. However, the station is a
recent format changed hard core country
station, thus costing the manufacturer even
more.

The best advice the labels could give to
to those stations who are having difficulty
getting the product is to call the nearest
label branch.

W T H E M I K E

NASHVILLE — Hosted
The American Country Christmas,
radio personality Joe shredded
the station's WELA
proposition.

The station manager for block-formatted
KAND has been concerned about the
WMC HOSTS 'PAC
MUSIC. An
entry to the finals. The high score
is
Anniversary Annual
CELEBRATING 1
The Academy of
Country Music (ACM) recently joined KLAC/Los Angeles in celebration of the station's 11th
anniversary of playing country music. On Nov.
4, the ACM provided 20 country acts to perform
that evening at Magic Mountain Park's Miller's
Outpost Theater. ACM members present valid
membership cards were admitted a two dollar discount, and admission to
the theater was free.

ALL NIGHT JOCK WANTED AT WNFG — WHOE/New Orleans is presently looking for an
experienced jock to work the midnight to 5:30 a.m. slot. Morning and women are en-
couraged to apply. Send tapes and resume to Joe Patrick, 529 Bienville, New Orleans, La.,
70110.

CONGRATS — Congratulations to Charlie Chase, afternoon jock with WSM/Nashville, and
his wife Karen on the birth of 7 pound, 9 ounce Rachel Ann.

WMC HOSTS 'PAC MAN TOURNAMENT' — WMC/Memphis and Miller High Life Beer have teamed up to sponsor a tournament of the video game "Pac Man" to benefit the
March of Dimes. Entry fee for the worthy player is $10. The one hour player may enter as many times as he chooses (providing the bankroll holds out).

There are four categories, and the 20 top scorers in each category for the finals. The high score in
category 2 takes home $500. Category three winner reaps a $250 cash prize, and
category four wins $100.

NEW MARKETING APPROACH FOR HISTORY OF COUNTRY MUSIC — Drake-Chena-
ent Enterprises, one of the nation's largest producers of specialized radio program-
ming, has announced a new marketing approach for its forthcoming special The History
Of Country Music. Drake-Chenaent president, Jerry Katz, announced that the 52-
hour special represents the first network" effort in Drake-Chenaent's history. Katz said
the company decided to make the special its first network special because of its appeal
and its economic opportunities. "The syndication of Drake-Chenaent and a production
company we intend to remain competitive with networks," Katz added. "The produc-
tion costs of The History of Country Music are extremely high and pricing to stations
would have been out of line." Drake-Chenaent is selling commercial advertisements to national adver-
ers, with four minute spots replacing the network's 30 and 60 second spots. Drake-Chenaent,
stephan J. Van Ophuijsen, Drake-Chenaent's director of network sales, is overseeing the
marketing for the company's network affiliates.

country mike

M O S T A D D E S S C O U N T RY S I N G L E S

1. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD — ED BRUCE

2. STUCK RIGHT IN THE MIDDLE OF YOUR LOVE — BILLY SWAN — EPIC

3. ONLY ONE YOU — T. G. SHEPPARD — WARNER/Curb — 20 ADDS

4. PLAY SOMETHING WE CAN LlOE TO — DIONNE PFEFFER — CAPITOL — 14 ADDS

5. LORD, I HOPE THIS DAY IS GOOD — DON WILLIAMS — MCA — 18 ADDS

6. WATCHIN' GIRLS GO BY — RONNIE MCDOWELL — EPIC — 18 ADDS

7. REMEMBER THOSE BLUE-EYED DAYS — JOHN MARTYN — CBA — 16 ADDS

8. TONIGHT RODEO — LEON EVERETTE — RCA — 16 ADDS

9. SHANCY'S WILLY PENN JENNINGS — RCA — 15 ADDS

10. PREACHING UP A STORM — MEL McDaniel — CAPITOL — 14 ADDS

C R O U N T Y R A D I O

C R O U N T Y R A D I O
THE RHYTHM SECTION

MARCH IN JANUARY — Tamia/Motown recording artist Stevie Wonder expects wider support for the next march in Washington D.C. to support federal legislation to make Jan. 15, the late Martin Luther King, Jr.'s birthday, a nationally recognized holiday. The late human rights activist's wife, Congresswoman Brenda Snipes-Miller, who spoke at a rally at Atlanta's Martin Luther King Jr. National Historic Site for Jan. 15, will also be there. Ms. Snipes-Miller will be joined by other key supporters, including the late Dr. Martin Luther King Jr. The King family noted that the March in January event, held at the National Mall in Washington, D.C., was planned to honor the late civil rights leader and his legacy of social change. The event is expected to draw thousands of people from across the country, who will be seen marching in solidarity with the late Dr. Martin Luther King Jr.'s message of peace, justice, and equality. The event will feature live performances, speakers, and interactive exhibits, providing an opportunity for attendees to learn more about the civil rights movement and its impact on modern society. The event is part of a larger national effort to recognize the importance of King's legacy and to encourage continued progress towards a more just and equitable society. The event is scheduled to take place on Jan. 15, 2023, and is expected to attract a wide range of attendees, including school groups, community organizations, and individuals from all walks of life. The event will be held at the National Mall in Washington, D.C., and is expected to draw thousands of people from across the country.
November 28, 1981

<table>
<thead>
<tr>
<th>Weeks On</th>
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**1. LET'S GROOVE**
EARTH, WIND & FIRE (ARC/Columbia 18-2358) 2 8

**2. TAKE MY HEART**
SWEET COUNTRY (Polydor LP 48186) 2 7

**3. NEVER TOO MUCH**
MICHAEL BLOOM (Epic/CBS 40-2491) 4 10

**4. I HEARD IT THROUGH THE GRAPEVINE (PART 1)**
STEVE WONDER (Motown BMG 9758) 16 11

**5. CONTROVERSY**
PRINCE (Warner Bros WBS 49088) 10 7

**6. SNAP SHOT**
SLAVE (Cotillion Atlantic 46225) 8 12

**7. GET IT ON**
The TIME (Warner Bros WBS 49974) 9 11

**8. OH NO**
COOMANDO (Motown M 15295) 8 10

**9. TURN YOUR LOVE AROUND**
GEORGE BENSON (Warner Bros WBS 49486) 11 6

**10. IN THE STILETTO SISTERS (7-Night CBS 25 0337) 12 9**

**11. JUST ONE**
GREG JONES featuring JAMES INGRAM (A&M 2577) 10 15

**12. WHY DO FOOLS FALL IN LOVE?**
DIANA ROSS (RCA Pe-12349) 14 6

**13. WHEN SHE WAS MY GIRL**
COTTON (MGM NBL 2338) 9 16

**14. PULL FANCY DANCER/PULL—PART II**
ONE WAY (MCA 51185) 18 13

**15. SHE'S A BAD MAMA JAMA**
(Stax/Volt LP 25 052) 15 24

**16. I CAN'T LIVE WITHOUT YOUR LOVE**
TEDDY PENDERGRASS (RCA/CBS 25 052) 16 14

**17. SHE DON'T LET NOBODY (BUT ME)**
CURTIS MAYFIELD (Cotillion NBL-11-122) 17 13

**18. BLUE JEANS**
(MCA 2308) 12 8

**19. ENDLESS LOVE**
DOLLOS and SONIEL RICHIE (Motown M 15193) 13 21

**20. SHARING THE LOVE**
RUTZI with CHAKA KHAN (MCA 51203) 7 25

**21. TONIGHT YOU AND ME**
(Philadelphia Int’l/Epic 51272) 23 7

**22. HIT AND RUN**
SUE ANN BOTTLES (Mercury PolyGram 7163) 9 27

**23. SOMETHING ABOUT YOU**
(Philadelphia Int’l/Epic P-3044) 20 24

**24. LET THE FEELING FLOW**
PERKIN BRITTON (Capitol P-40365) 31 6

**25. FUNKY SENSATION**
GEORGE MERA (Atlantic 3853) 13 11

**26. WALKING INTO SUNSHINE**
HERB ALMOND (Atlantic 4176) 12 17

**27. LOVE ALL THE HURT AWAY**
SHARON O’CONNER of the BOSTON SESSION (Arista AS 2624) 15 19

**28. TAKE MY LOVE**
SHERYLE MOORE (A&M America 4092) 20 12

**29. BEFORE I LET GO**
FRANKIE BEVERLY and CHANCE (Capitol P-3501) 25 16

**30. YOU GO YOUR WAY (I’LL GO MINE)**
THE SPINNERS (Atlantic 3895) 30 7

**31. KICKIN’ BACK**
L.T.D. (A&M 2382) 37 4

**32. STEAL THE NIGHT**
KASEY WOOD (Columbia 40-5189) 33 9

**33. SWEETEST SENSES DAYS GO BY**
BILAL MARIMBA (RCA 18-12389) 39 6

**34. LA LENA (PART II)**
TEENA STEWART (CBS 11-129) 34 6

**35. I’M JUST TOO SHY**
MATTHEW MASON (Motown M 15251) 45 21

**36. I’M GONNA FIGHT**
(Philadelphia Int’l/Epic 51249) 24 34

**37. DON’T HIDE OUR LOVE**
EVELYN KING (RCA PB-12232) 39 6

**38. CALL ME**
SKYE (Superstar/RCA S 27 521) 48 5

**39. STAY AWAY**
TONNIE LAWLESS (Liberty P-1244) 35 16

**40. WALL TO WALL**
(Philadelphia Int’l/Epic P-5026) 46 7

**41. SUPER FREAK (PART 1)**
BOBBY BROWN (RCA 72055) 21 18

**42. LOVE HAS COME AROUND**
DONALD BYRD and 123RD STREET N.Y.C. (Warner E 47128) 32 17

**43. I WANT YOU**
BOCKETT (T-A 2374) 50 9

**44. IT MUST BE MAGIC**
TEA MAE (Motown 72129) 44 7

**45. HANG ON IN THERE**
HAROLD MELVIN and the BLUE NOTES (MCA 5140) 51 18

**46. YOU’RE MY LATEST, MY GREATEST INSPIRATION**
(Philadelphia Int’l/Epic 122604) 58 30

**47. SHAKE**
(Philadelphia Int’l/Epic S 27 521) 42 5

**48. ALL I WANT**
TWENTY-NINE YEARS LENTEENY (Epic E-47208) 51 17

**49. NOTHIN’ BUT A FOOL**
NATHALIE (Capitol P-5045) 49 7

**50. SCHOOL DAZE**
FUNN (Mega 9300) 57 5

**51. LOVE IN THE FAST LANE**
(Philadelphia Int’l/Epic S 27 521) 60 4

**52. NIGHTLIFE**
K WICK (EMI America 40281) 51 27

**53. LOVE FEVER**
(Philadelphia Int’l/Epic S 27 521) 60 4

**54. LOVELY**
TAVAENERY (Capitol 5043) 54 5

**55. WANTING YOU**
STARMONT (Columbia/Philadelphia Int’l C 3229) 63 6

**56. SATURDAY, SATURDAY NIGHT**
(Philadelphia Int’l/Epic S 27 521) 59 6

**57. WE WANT YOU (ON THE FLOOR)**
(Philadelphia Int’l/Epic S 27 521) 60 4

**58. (IF FOUND) THAT MAN OF MINE**
(Philadelphia Int’l/Epic S 27 521) 66 3

**59. IT’S MY TURN**
(Elektra P-47208) 67 3

**60. BABY DON’T NIGHT**
(Philadelphia Int’l/Epic S 27 521) 55 8

**61. THIS KIND OF LOVIN’**
(Solar/Philadelphia Int’l S 12-12965) 56 33

**62. ( WE ARE GONNA GET UP)**
MICHAEL RENDON (Rubin/Electric BDA 829) 64 4

**63. LOVE DON’T KNOW NOBODY**
(Porto Rico feat. Bobby Brown, Sugarhill/CBS 72055) 10 9

**64. BREAKIN’ UP**
BRICK (Capitol S 27 53999) 75 3

**65. Beware**
KABE WHITE (Unlimited Gold CBS 23058) 68 4

**66. Beware**
KABE WHITE (Unlimited Gold CBS 23058) 68 4
U.K. Home Taping Fight Intensifies  

by Paul Bridge

LONDON — In the second phase of the British Phonographic Industry (BPI) campaign against illegal taping, K-Tel has become the first label to commit itself to concrete action. K-Tel releases will bear the message: "Home Taping is Illega! - And It's Illegal," and its TV ads will also feature the message prominently.

K-Tel's latest releases, "Chart Hits '81, Volumes 1 and 2," will be promoted on national television with a $250,000 campaign (just under $500,000). Album sleeves in the series will be sporting new, three-inch bear stickers on the front, maximizing the message clearly visible to viewers.

Newton-John's new album will be wearing T-shirts carrying the message for the duration of the TV campaign and will also carry home taping bumper stickers on their cars.

"We are very pleased that K-Tel is the first company to get the home taping campaign onto its sleeve," said executive director Colin Ashby. "Through these albums, over 300,000 consumers will be reminded of their stance on home taping, not to mention the millions of others who will see the television advertisements."

The BPI has requested that all its member companies release the anti-home taping message on the back of all record sleeves. The campaign, begun at the end of October (Cash Box, Nov. 14), got under way with advertisements in the national newspapers identifying home taping as a problem that could lead to the demise of the British music industry. A number of musical and recording stars also participated, placing their own names as endorsements of the anti-home taping message.

In addition to the BPI, the musicians Union, the Mechanical Copyright Protection Society (MCPS), the Mechanical Rights Society (MRS) and the Association of Professional Recording Studios are behind the campaign.

For people owning small businesses, the tax burden can be rather high to swallow. The tax cost of income flowing through a business, enjoying all its benefits and advantages but for which it has been predicted the real spending figures would be double the 3.1% figure before budget day.

New Canadian Government Budget Offers Little Help To Music Industry

(Taken from page 8)

1.3% in the coming year — a figure that will see consumers' entertainment budgets reduced. It has also been predicted the real spending figures would be double the 3.1% figure before budget day.

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Rental Vs. Sales, Role of Cable Highlight ISMA

(continued from page 3)

the rental system works

because it helps stimulate business. And when you consider the cost of
 renting, Klingensmith cautioned that the
 rental system will be resisted just as the
 sales (system) was and that the current
 rental system needs a bit of
 overcoming.

Cy Leslie, president of CSS Video Enter-
 prises, also backed a rental-only system.
 With the sunshine of promise, there are
 also clouds of concern in this industry,
 he said, regarding copyright undercapitalization and a lack of un-
 derstanding of the economy. He
 advocated a pragmatic attitude towards rental
 and sales, and believes that that would be satisfactory
 to all parties.

The consensus on the producers panel
 was that the new direction for the pro-
 ducers is to consider. "There will always be sales, but where the
 business is going is rental," said Jim
 Jimmerson, president of Walt Disney
 Communications. "There are 12, 15-20 rentals for every sale transaction." Echon
 his sentiment R.J. Leipner, senior vice
 president of video distribution for Paramount
 Pictures, said, "The rental system works
 VSDA Formed

(continued from page 19)

weaker player's has based its rental program on

Curtright added that, based on
 responses at the meeting and discussion
 held, there may be a need for a
 pressing new for what he calls a "positive rental
 program." The Texas Senate (Texas) enforces rental
 programs, such as Warner's Home Video's, but we don't endorse them," stressed Cur-
 right. "Our goal is to move a rental-only program that's Catch-
 22 situation at this point.

An immediate goal of the VSDA, he
 concluded, will be to get the retail-only program in addition to the
 forthcoming Magnetic Video lease/rental plan (see separate story).

The second priority of the VSDA, ac-
 cording to Gimbel, will be to tackle the issue of video bootlegging and piracy.
 In this area, he added, the trade group has already suggested setting up a toll-free 800 number as an anti-piracy hotline, similar to the system that is being used to report piracy through NARM.

"That way, we can establish a direct line
 to law enforcement groups such as the Mu-
 sic Picture Producers of America, the Film Security Office and the FBI," said Gim-
 bel. "We plan to make our entire mem-
 bership available to investigators and
 go through other channels. It will be
 more efficient for us as a group.

The VSDA is presently constructing its
 bylaws and planning an extensive mem-
 bership drive, according to Gimbel, which he
 hopes will include placing inserts in
 video and record industry trade publica-
 tions. He added the group would also like to
 start its own industry newsletter at some point.

"We purposely set a low initiation fee
 of $100 so that the little retailer, as well as the big
 chain, can afford joining," said Gimbel.
 Both Gimbel and Curtright mentioned
 that the organization is planning its first
 seminar in the fall. The VSDA's first meet-
 ing was held concurrently with the Winter Con-
 sumer Electronics Show (CES) in Las
 Vegas, and the group also heard the associa-
 tion's first national convention by August of next year, after a proposed
 second board meeting at the Summer CES Chicago.

"We discussed holding it in Chicago, St.
 Louis, Dallas or Kansas City, some central location, possibly shared with the Associated Press, to
 reach by all dealers," Gimbel explained.
 "We want to make events such as this afford-
 able to our membership. That is a key
 concern of ours."
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Release</th>
<th>Label</th>
<th>Format</th>
<th>Notes</th>
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<td>127</td>
<td>Sampler</td>
<td>November 21, 1981</td>
<td><a href="http://www.americanradiohistory.com">www.americanradiohistory.com</a></td>
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Gospel Labels To Emphasize Music
As Gifts For Coming Holiday Season

When they can't get it because the money isn't there from the previous funding institutions, then I would anticipate that contributions from listeners would have to come to the rescue. In the situation to funding problems, the station has begun to reach out to small businesses for underwriting to fill the space between major underwriters and listener contributions. This has an additional advantage, that we have a new point of view for the Benson Company's buying the Benson Company has been in a different situation; we've been trying to es- tablish a relationship with the Benson Company that would be new and different after the merger, so we've been very consistent in print all year long. We released approximately 80,000 units of the Don Francisco album as part of a 40-market direct buy on Christian radio stations, and secular radio stations bought stories that were a part of in-store merchandising campaign that involves a poster, mats, cutouts from the album and a 20x20 lightbox, which was the very first lightbox used in the Christian retail business.

Professional Ad Rates 35 Cents Per Word

Cash Box November 28, 1981
AROUND THE ROUTE
by Camille Compasio

Jerry Gordon, senior vice president of Betson Enterprises-Moonachie, N.J., announced that the firm has added the Williams product line to its roster. Betson will now be distributing Williams full line of equipment in New York, New Jersey and Connecticut — and is anxiously awaiting delivery of the factory’s “StarGate” and “Make Trax” video games. Among the new pieces in test at Betson — and looking good — are Centaur’s “Challenger” and Gremlin’s “Eliminator.” Stern’s “Turtles” is starting to generate interest. Jerry told us, and the distrib’s current best-seller list is featuring the ever popular Midway’s “Pac-Man,” Taito America’s “Qix,” Atari’s “Centipede” and “Tempest,” Gremlin’s “Frogger” and Nintendo’s “Donkey Kong.” On the subject of the recently held AMOA convention, Jerry passed along the suggestion to AMOA that distributors be permitted to see the show equipment the day prior to opening, for a longer period of time than the two hours currently allowed them on opening day. Under the present arrangement, according to Jerry, you just don’t get enough time to really see everything before the crowds start gathering. Jerry (continued on page 41)

Record Number Of Exhibits At NAMA Annual Convention

CHICAGO — A record number of 216 exhibitors, 36 of whom were first-timers, participated in the 1981 NAMA national convention. The event, held Oct. 29 to Nov. 1 at Chicago’s McCormick Place, attracted 7,283 registrants.

“We were extremely pleased with the show, as well as with the attendance, and so were the exhibitors,” commented G. Richard Schreiber, NAMA president. Association officials said both the attendance and the upbeat reports from exhibitors indicate that the prospects for merchandise vending and food-service management firms are looking up for 1982.

The show had reached an all-time high of 201 exhibitors in Kansas City last year and NAMA officials earlier had been concerned about 1981 prospects in view of the state of the economy. The 1981 registration was far ahead of the 5,530 figure of last year and less than 500 under the comparable 1979 attendance in Chicago two years ago.

Public Opinion Survey

Other good news at the convention came in the presentation of the results of a nationwide public opinion study regarding vending machines, conducted for NAMA this summer by Social Research, Inc., of Chicago.

“The study proves that the public perception of vending, vending machines and vending companies is positive and favorable,” Schreiber told the convention audience. “Not only does the public perceive vending as an honest, above-board business — as we know it to be — but views vending machines as attractive in design, in step with modern times, convenient and reliable.”

Copies of the survey results are available from NAMA free to members and may be purchased by non-members for $3 per copy. (continued on page 41)

Atari, Namco Game Agreement Told

SUNNYVALE — Atari announced that it has entered into an agreement with Namco, Ltd., a leading Japanese video game manufacturer for the exclusive manufacture and sale of the coin-operated version of Namco’s newest video game in the U.S. and Canada, among other territories.

“Atari is proud and excited to announce this agreement for the rights to Namco’s newest game which we will introduce early next year. This agreement marks an important step in our growing relationship with Namco,” stated Raymond E. Kassar, chairman of Atari. “Namco brought the world two of the most popular video games, ‘Pac-Man’ and ‘Galaxian,’ to which Atari has the rights for its home video game system.” Kassar added, “We will be introducing the home version of Pac-Man early in 1982.”

Masaya Nakamura, president of Namco stated, “The relationship between Atari and Namco which dated back to 1973 will become (continued on page 42)
INDUSTRY NEWS

‘Accent The Positive,’ Rosen Tells Sega/Gremlin Distsrib

by Alan Sutton

and Camille Compaiso

CHICAGO — With the mass media and politicians in all levels of government struggling to understand the video game phenomenon, now is the time for the amusement games industry to communicate the positives of our industry,” to the public at large, said David Rosen, chairman of Sega Enterprises, in his keynote address at the company’s annual distributors meeting here.

“What the industry has before it is an educational process which must not be underestimated in terms of its magnitude, and obviously, in terms of its importance to the future well-being of the industry overall.”

Rosen told the factory’s international distributors meeting here Oct. 28 at the Marriott Hotel.

“We are the industry’s ambassadors,” Rosen went on to say, adding “let us point with pride to the numerous social benefits and accomplishments of our industry.”

According to Rosen, these include:

— Active rather than passive participation.
— Unlike other forms of entertainment — such as television, movies, sporting events, radio and prerecorded music — computer video games involve active participation and teach eye-hand coordination.
— Mental stimulation. By their very nature, most forms of passive entertainment require that one absorb information. Video games, on the other hand, require the player to think and to physically react in order to participate in the entertainment experience.
— Emotional release. As a result of new technologies that allow for the design of sophisticated and complex play themes, video games attract players of all ages. Therefore, they provide a means of expression and welcome diversion from the tensions of workday life for an ever-growing number of adults.
— Discipline and concentration. In addition to eye-hand coordination, video games teach discipline and concentration — the lack of which, according to most educators, constitutes a major obstacle in teaching today’s young people.

Video Game Phenomenon

Rosen’s address also touched on what he said the press currently refers to as “the phenomenon” of electronic video games. “It is eminently clear that computer video games are a ‘sign of the times’ — and by that I mean the games are truly one of the early manifestations of an electronic revolution whose technology will personally touch, on an increasing basis, all of our lives,” he said.

“Therefore, what the media refers to as ‘The Video Game Phenomenon’ is in reality an evidence of the phenomenal acceptance of electronic entertainment in today’s computer-oriented society.”

As a prelude to introducing the company’s new product lineup, Rosen said, “In order for the industry to continue to prosper, we must never lose sight of the objective of introducing new technology to the player-customer.”

He continued by identifying the different types of players in today’s marketplace: the ‘macho’ player who gravitates towards action-packed futuristic space-themed games; the ‘high skill’ player who is attracted to new games that require the transfer of previously developed skills; and the ‘curtain’ game player who may or may not be a skilled player, but who is attracted to light-hearted play themes.

“Add to these player types an expanding customer base of women and male adults in higher age brackets, and it becomes obvious that a variety of games is needed to satisfy the various groups of players,” Rosen said.

In order to satisfy the various player groups and for operators to continue to enjoy high earnings, the factories will have to be able to produce “more new games more often,” according to Rosen.

New Games

Following Rosen’s remarks, Sega/Gremlin executive vice chairman Frank Fogelman presented the factory’s new video games “Turbo,” “Eliminator” and “Tactician.”

“Turbo,” the factory’s latest driving game, features a colorful side-scrolling cockpit design. Tactician is a unique strategy game in which the player sets up his own offense to intercept enemy forces, while Eliminator is a space-themed game that incorporates Sega/Gremlin’s Colorbeam monitor.

Other factory officials who addressed the meeting included president Naune Blough, marketing director Leonard Witk and sales director Jack Gordon.

Valley’s Traveling Ambassador Rolls On

CHICAGO — Distributors, operators and location owners across much of the United States and parts of Canada will very shortly be visited by Bill Nemgar, “Travelling Ambassador” for The Valley Company, prominent manufacturer of coin-operated pool tables. The Valley 8-Ball League consultant and coordinator will be driving a 21-foot motor home identified with the Valley logo and the words, “The World’s Largest Manufacturer of Coin-Operated Pool Tables.”

The initial itinerary will include stops from the midwest through the central states to San Francisco, then north to Vancouver, British Columbia. The return route will be through the provinces and northern tier of the State of

THE CHAIRMAN SPEAKS — “Partners In Progress” was the theme of Sega/Gremlin’s recent International Distributors Meeting, held in Chicago. Highlights of the meeting included a new product presentation and a keynote address by company president David Rosen, pictured above.

‘Bally Day’ Is Declared in Chicago

CHICAGO — Mayor Jane M. Byrne of Chicago officially proclaimed Oct. 19, 1981 as Bally Manufacturing Corporation Day in Chicago in recognition of Bally’s 50 years of participation in the city’s business community.

Bally’s president and chairman Robert E. Mollane presented Mayor Byrne with a “Paci-.

“Whereas, the Bally Manufacturing Cor.

(continued on page 43)

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. TROUBLE LINDESEY BUCKINGHAM [Elektra E-4725]
2. YESTERDAY’S SONGS NEIL DIAMOND [Columbia 18-2064]
3. CAN’T GO FOR THAT (NO CAN DO) DARYL HALL (& JOHN OATES [ RCA 30-2257]
4. HOOKED ON CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA [RCA PB-12304]
5. THE SWEETEST THING I’VE EVER KNOWN JUICE NEWTON [Capitol PA-5106]
6. TURN UP THE HEAT QUEEN & DAVID BOWIE [Epic E-47255]
7. COMIN’ IN AND OUT OF YOUR LIFE BARBRA STREISAND [Columbia 18-20677]
8. LIVING EYES BEE GEES [RCA 30-2247]
9. CENTERFOLD THE ELVIS BAND [MCA -3103]
10. SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT [Elektra E-47258]

TOP NEW COUNTRY SINGLES

1. I WOULDN’T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP [RCA PB-12342]
2. LONELY NIGHTS MICKEY GILLEY [Epic E-42058]
3. BLAZE OF GLORY KENNY ROGERS [Liberty PA-1441]
4. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS [MCA 51207]
5. RED NECKIN’ LOVE MAKIN’ NIGHT CONWAY TWITTY [MCA 5119]
6. SHINE WAYLON JENNINGS [RCA PB-12367]
7. WATCHIN’ GIRLS GO BY RONNIE McDOWELL [Epic E-42014]
8. ONLY YOU (AND YOU ALONE) REBA MCENTIRE [Mercury 517060]
9. MIDNIGHT RODEO LEON EVERETTE [RCA PB-12355]
10. PREACHING UP A STORM MEL MCDANIEL [Columbia PA-5109]

TOP NEW B/C SINGLES

1. TURN YOUR LOVE AROUND GEORGE BENSON [Warner Bros 49846]
2. SHARING THE LOVE RUJUS WITH CHAKA KHAN [MCA 51203]
3. KICKIN’ BACK L.T.D [A&M 2280]
4. DON’T HIDE OUR LOVE EVELYN KING [RCA PB-12320]
5. CALL ME SKY (Soulbrother/RCA ST-1059)
6. YOU’RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS [Philadelphia Intl / Epic ZSS-50269]
7. I WANT YOU BOOKER T (A&M 2274)
8. LOVE FEVER GAYLE ADAMS (Prelude PRL 3045)
9. (IF FOUND) THAT MAN OF MINE THE JONES GIRLS [Philadelphia Intl / Epic ZSS-50268 (continued on page 43)

TOP NEW A/C SINGLES

1. WAITING FOR A GIRL LIKE YOU FOREIGNER [Atlantic 23056]
2. CASTLES IN THE AIR DON MCELANE (Milennium RCA PB-11819)
3. IF I WERE YOU LULU (Alta ALF-7011)
4. I WOULDN’T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP [RCA PB-12342]
5. LEATHER AND LACE STEVIE NICKS (with DON HENLEY) [MCA 30-22874]
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 39)
said he observed some “very good pieces” at Expo this year, but far too many “second-rate pieces” and a few awful lot of games in the cutest category that were so similar to each other. Not too much innovation this year, he added. Healea, Fla., home of Centuni’ Inc., is where according to their production schedules. The primary purpose of the tour is to push the booming league idea, Nemgar will also promote such Valley products as coin-operated and home pool and Bumper Pool tables and coin-operated soccer tables. He will give particular emphasis to the full Valley line of products, which include coin-operated Ben and games, featuring all natural wood construction, and without artificial weighting.

Valley’s Nemgar Hits The Road

(continued from page 40)
Chicago. Future visits to other sections of both Chicago and off-season schedules. While the primary purpose of the tour is to push the booming league idea, Nemgar will also promote such Valley products as coin-operated and home pool and Bumper Pool tables and coin-operated soccer tables. He will give particular emphasis to the full Valley line of products, which include coin-operated Ben and games, featuring all natural wood construction, and without artificial weighting.

New Equipment

Video Music

“Video Music Center” (VMC), a revolutionary new coin-operated phonograph which incorporates the latest in microprocessor technology and the innovative video display feature in a slightly designed cabinet, was premiered by the Seeburg division of Stern Electronics, Inc. at the 1981 AOMA exposition at Chicago’s Conrad Hilton Hotel.

Stern Electronics, Inc., at the 1981 AOMA exposition at Chicago’s Conrad Hilton Hotel.

The VMC’s 19-inch color TV monitor displays up to 200 music titles, in addition to credits and location-formatted information. A scrolling message across the bottom of the screen also displays location information.

New Officer

Howard A. Michaels, president of Automatic Vendors, Inc. (Randolph, Mass.), was elected chairman of the board of directors of NAMA. He succeeds John B. Edgerton, Jr. Other officers elected for 1982 are Ralph L. Sanese (president of Sanese Services in Methuen, Mass.), vice chairman; Kenneth N. Nowak (president of Variety Vendors in Warren, Mich.), vice chairman; and John M. Darden III (president of Sands & Co. in Meriden, Conn.), treasurer.

Michaels has served on the executive committee of the NAMA board of directors and is past president of the Massachusetts Automatic Merchandising Council, which is a state council of NAMA.

Coin Controls Pact Told

CHICAGO — During the Oct. 29-31 AOMA convention in Chicago, Claude Trieman, president of Coin Acceptors, Inc. (St. Louis, Mo.) announced that a license agreement had been signed with David Bells, managing director of Coin Controls Ltd. of England.

The agreement, Trieman noted, allows Coin Acceptors, Inc, to manufacture a coin door utilizing parts which are covered by United States Patent #4213137. This patent, he said, is the property of Coin Controls Ltd. of England.

In commenting on the announcement, Bells stated that the agreement in no way restricts the American company, Coin Acceptors, Inc. from continuing to produce the products of Coin Controls Ltd. of England. “In fact,” Bells said, “to show our commitment to furthering the coin-operated segment of the amusement and vending industries, we will soon begin to actually manufacture many of our coin handling products in our Elk Grove, Illinois factory.”

Bally’s ‘Day’ is Declared in Chicago

(continued from page 40)
500” corporations as listed by Fortune magazine; and Whereas, today Bally employs more than 10,000 persons, with the majority working in the Chicago area, making it one of the largest employers in Illinois; and Whereas, Bally is the world’s leading manufacturer and distributor of coin-operated amusement and gaming equipment, with over-all revenues for 1980 reaching $600 million; and Whereas, the company has received numerous citations and awards from federal, state and local governments for its contributions to the war effort during World War II and the Korean conflict and for its dedicated efforts to be a good corporate citizen and fair employer in Chicago."

Gremlin Staffer Named Director Of The WTA

SAN DIEGO, Calif. — Mania Kedissim, an employee at Gremlin Industries, Inc., has been appointed to the board of directors of the World Trade Assn.

Kedissim, assistant to H. Frank Fogelman, vice chairman of Gremlin, is the video game design and manufacturing subsidiary of Sega Enterprises, Inc.

Striking Pin

Production of “Viper,” a new four-player pinball machine, has been announced by Stern Electronics, Inc. The new model is encased in an attractively designed sleekly designed cabinet, which is a stage model for their amusements-themed graphics and illustrations.

Viper boasts an exciting new play feature, the Roto Shooter, which is a rotating ball chamber that allows players to control the ball’s shooting position when aiming for target points. The turning mechanism, located in the center of the playfield, is activated when the ball is swallowed into the chamber. Viper’s “Shooter lock”, located next to the side flipper button, ejects the ball out of the Roto Shooter.

Other features include the Viper Reverse, which controls the spin direction of the Roto Shooter, and a bonus multiplier of up to 5x, which is activated by hitting a sequence of standout targets.

The captive ball is released when the 1-2-3-4-1 lane sequence is completed and the game’s multi-ball capability allows for as many as three balls to be launched simultaneously into the playfield.

Viper will be available through Stern’s distributor network and further information may be obtained by contacting Stern Electronics, Inc., 1725 W. Diversey Parkway, Chicago, Ill. 60614.
AVMDA Meet Stresses Need For Industry To Police Itself

CHICAGO — Coin machine distributors have enjoyed record revenues over the past year as a result of the amusement game boom, but unless they take action to stem the rising tide of anti-coin legislation that has accompanied the boom, it could have an adverse effect on their business in the future.

Ira Bettelman, president of the Amusement and Vending Machine Distributors Assn. (AVMDA), made this observation in an address before the recently formed association’s general membership meeting at the Hyatt Regency hotel here.

In a speech delivered on Oct. 28, the day preceding the annual AMOA Expo, Bettelman said, “I think all of our businesses have enjoyed record performances in the past year. But the other side of the coin is that we have also witnessed a growing amount of adverse legislation.”

Citing proposed ordinances and regulations involving zoning, licensing and age restrictions, Bettelman said, “I think all of our businesses have enjoyed record performances since last year’s AMOA. But the other side of the coin is that we have also witnessed a growing amount of adverse legislation.”

Sega/Gremlin Steps Up Production Of ‘Frogger’ Video, Bows Cocktail

CHICAGO — Sega/Gremlin is accelerating production of its new “Frogger” video game in response to strong demand from distributors worldwide. Sega Enterprises, Inc. chairman David Rosen announced during the recent AMOA convention here.

“Distributors and operators throughout the country have declared Frogger a hit with long-range potential, and most everyone ranks the game among their top money-earners,” Rosen said.

“Our customers agree Frogger is a fun game which is harder to play than it looks,” he added. “Frogger is easy to learn but difficult to beat.”

Distributors report that Frogger attracts a broad base of players and is appealing to people of all ages. Women in particular enjoy the game and feel comfortable with it because it is non-aggressive yet challenging.

Operators, in turn, have been quick to recognize Frogger’s appeal and money-making potential, according to Rosen. Once operators play Frogger, the games sells itself.

Multi-Phase Game

Frogger is a one or two player Multi-Phase computer video game in which players race against time as they attempt to guide, in succession, several intrepid frogs safely home across a busy, five-lane highway and a treacherous river. Along the way, the frogs must dodge whizzing cars and hop aboard swimming turtles and floating logs.

‘Frogger’

The skill level of the game increases with each successive round. The pace of highway traffic accelerates and deadly snakes, otters, crocodiles and diving turtles appear to impede the frogs’ progress. Toe-tapping music, whimsical frog sounds and vivid, complex color imagery accompany the play action.

Sega/Gremlin is currently marketing in the U.S. a cocktail table version of Frogger. As Rosen pointed out, “The enthusiastic acceptance of Frogger among adult players makes the game especially well suited for locations where cocktail table games are appropriate, such as lounges and restaurants.”

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Cash Box/November 28, 1981
On December 26, 1981, CASH BOX will publish a Special Double Issue highlighting the year in Music, Radio, Coin Machine and Home Entertainment. In-depth articles and features, the CASH BOX Year-End Polls and much, much more will be included in this special issue. It's the perfect vehicle for your advertising message.
Relive those moments with Barbra Streisand's new album, "Memories."

Filled with Streisand songs you can't get enough of. Like "The Way We Were," "Evergreen (Love Theme From 'A Star Is Born')" and "You Don't Bring Me Flowers (Duet With Neil Diamond)." And two new songs— including her hit, "Comin' In And Out Of Your Life." 

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