# 10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

**Palais des Festivals - Cannes France**

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>Save time and money</strong>&lt;br&gt;Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.&lt;br&gt;Air and accommodation rates: special prices with up to 40% off standard rates.</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>Video tunes into music</strong>&lt;br&gt;We've heard your artists - now let's see them! &lt;br&gt;Top-quality video equipment available to MIDEM participants: &lt;br&gt;- Video and television screens installed on all stands; &lt;br&gt;- TV projectors and video rooms in the Palais des Festivals for non-stop screening of productions.</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>Display of the latest technology</strong>&lt;br&gt;On the theme &quot;From video to digital&quot;, presentation and demonstration of videodiscs, compact discs and digital equipment.</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>Consolidate today and prepare for tomorrow: round tables</strong>&lt;br&gt;A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists, to debate current problems and to redefine the future of your profession.</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>Star-studded galas and concerts</strong>&lt;br&gt;- Creation of the &quot;MIDEM Awards&quot;, presented to artists and groups in recognition of &quot;Success of the Year 1981&quot;&lt;br&gt;- &quot;World Trophies&quot;, awarded in the presence of the artists to the best &quot;Video Clip&quot; productions.</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM</strong>&lt;br&gt;A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>Data bank of catalogues available on a country-by-country basis</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>International information and contacts center</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>International legal center, advice on audio and video rights</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>Prices unchanged</strong>&lt;br&gt;Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).</td>
</tr>
</tbody>
</table>

**MIDEM SPECIAL 82: YOUR SMARTEST MOVE IN DIFFICULT TIMES**

We may participate at MIDEM  
*With a stand* □ *Without a stand* □

Name: ____________________________  Company: ____________________________  
Business Address:_________________________ Country: _____ Zip: ______

ACTIVITY: [ ] Music Publisher [ ] Record Company [ ] Producer [ ] Miscellaneous (Please check the appropriate box)  
Please send us, without obligation on our part, your documentation.

U.S.A. - John NATHAN, International Representative - Perard Associates Inc. c/o John Nathan  
30 Rockefeller Plaza, Suite 4535 - New York NY 10112 (USA) - Tel. (212) 489.13.60 - Telex 235 309 OVMU UR
EDITORIAL

An Early Christmas

The announcement last week that CBS and PolyGram had committed to the “Gift of Music” institutional advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM) was the best Christmas gift that could have been given to the music industry. The NARM plan, which has been designed to benefit everyone in the industry, must certainly go on now.

The addition of CBS and PolyGram means that along with WEA Corp., Warner Bros., Elektra/Asylum, Atlantic and the Capitol/EMI America/Liberty Group, four of the six majors and the top two companies have joined to support the cause. Independents Boardwalk, A&M, Alfa, Chrysalis and Ranwood have also come aboard. How much longer before the rest join the common cause?

In light of the changing nature of the music industry and the national economy, Cash Box feels the NARM plan is the most logical (and equitable) to take back what markets have been lost and gain new ones. This cooperative program — involving all segments of the industry, from retail to radio to distributors to labels to artists — is the most positive step the industry has undertaken on its own behalf in years.

Times have changed. The music industry is entering a new age, an age where it will have to compete effectively with other creators for the consumers’ leisure time. Instead of the hype and hustling of the old days, the music industry will have to compete on a totally professional level with businesses run by Ivy League accountants and Madison Avenue moguls.

That is the key element of the NARM plan. If the music industry can join together for a common cause, Cash Box believes there will eventually be a bright future for all.

NEWS HIGHLIGHTS

- Canadian artists protest changes in income tax laws (page 7).
- CBS and PolyGram endorse NARM institutional advertising campaign (page 7).
- Kenny Rogers’ “Through The Years” and “Tonight Tonight” by Bill Champlin (new and developing artist) are the top Cash Box Singles Picks (page 11).
- Fatback’s “Gigolo” and “Never Say Never” by Romeo Void (new and developing artist) are the top Cash Box Album Picks (page 13).

TOP POP DEBUTS

SINGLES

1. SOMEWHERE DOWN THE ROAD — Barry Manilow — Arista

ALBUMS

1. YOUR WISH IS MY COMMAND — Lakeside — Solar/Elektra

POP SINGLE

PHYSICAL

Olivia Newton-John

MCA

NUMBER ONES

B/C SINGLE

LET’S GROOVE

Earth, Wind & Fire

ARC/Columbia

COUNTRY SINGLE

STILL DOIN’ TIME

George Jones

Epic

JAZZ

BREAKIN’ AWAY

Al Jarreau

Warner Bros.

Juelz

George Jones

B/C ALBUM

RAISE

Earth, Wind & Fire

ARC/Columbia

COUNTRY ALBUM

FEELS SO RIGHT

Alabamia

RCA

CLASSICAL

PERHAPS LOVE

Placido Domingo

CBS
November 28, 1981
CASH BOX
NEW AND DEVELOPING ARTISTS

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 Lesley 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.

December 12, 1981
BILLBOARD'S TOP SINGLE PICKS POP

Lesley Gore's No. 1 record in 1963 gets a 1980's workout on this remake that has already been a huge hit in England and sustained airplay here as an import. Stewart and Gaskin retain some of the song's innocence while at the same time add a contemporary flair.

December 5, 1981
RECORD WORLD

Replacing Lesley Gore's innocent helplessness is a slickly arranged electronic update of the #1 hit from '63. Pop radio won't be able to resist this oddly affecting debut.

PLATINUM DISTRIBUTORS:
PICKWICK-LOS ANGELES • PICKWICK-ATLANTA
PICKWICK-SEATTLE • PICKWICK-DALLAS
ALPHA-NEW YORK • ALL SOUTH-NEW ORLEANS
WESTERN MERCHANDISERS-DENVER
UNIVERSAL-PHILADELPHIA • ZAMOISKI-BALTIMORE
PROGRESS-CHICAGO • PROGRESS-CLEVELAND
QUALITY-TORONTO

IT'S MY PARTY
Dave Stewart & Barbara Gaskin

Platinum Records, Inc.
6363 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA 90028
213 • 466-1465
AGENCY REP: Norby Walters & Associates
CASH BOX will present a special supplement on the ever-changing world of music publishing in our January 30 issue. Recent developments—including the new mechanical royalty rate, the increasing role of producers, the emerging home entertainment technologies, the uncertain economic climate and the exploitation of foreign catalogs—have brought on dramatic changes in the way songs are marketed and merchandised; and CASH BOX will examine these changes in detail.

Be sure to include your advertising message in the most important forum for music publishers in 1982.

ISSUE DATE:
JANUARY 30, 1982

ADVERTISING DEADLINE:
JANUARY 20, 1982

FOR ADDITIONAL INFORMATION CONTACT:

NEW YORK
J.B. CARMICLE
(212) 586-2540

LOS ANGELES
NICK ALBARANO
(213) 464-8241

NASHVILLE
JIM SHARP
(615) 244-2898
MGM/CBS Sets ‘First Run’ Video Rental Program

by Fred Goodman

NEW YORK — MGM/CBS Home Video will enter the videocassette rental market Feb. 1. The announcement was made jointly by Cy Leslie and Peter W. Kysper, co-chairmen of MGM/CBS Home Video, at a press conference held here last week.

Tagged “First Run Home Video Theater,” the program represents the company’s entry onto the theatrical release, but never on broadcast or cable television. The featured titles will not appear on rental shelves until the end of a four-month lease period, and will be released at the rate of one title per month. The program’s first offering will be Tarzan: The Apes Man.

A national distribution network of 27 distributors will offer the program to retailers at a cost of $90 per license in the first year of the agreement running one year. Authorized retailers will be required to place orders of five cassettes for each $90 license. An average customer rental charge of five dollars is projected, with a $10 consumer discount on the purchase of the tapes. All retailers involved in the program will be furnished with point-of-purchase light boxes and display stands, which they will be required to use.

All titles available through the First Run Home Video Theater will be packaged in

Deregulation Bills Meet Resistance

At House Hearing

by Larry Riggs

NEW YORK — Hearings on three broadcast deregulation bills before the House Telecommunications subcommittee took an unexpected turn Dec. 9 when two key congressmen voiced strong opposition and said they would vote against all the measures.

Both congressmen, Tim Wirth (D-Colo.), chairman of the subcommittee, and John Dingell (D-Mich.), chairman of the Commerce Committee, criticized the nearly head-on bills the bills would give to broadcasters.

Both time limits, cooperation with public interest groups, the fairness doctrine and equal time provisions of the Deregulation Act of 1934 and licensing procedures.

While Rep. Wirth has been a strong and vocal critic of the deregulation bills, Rep. Dingell’s opposition to the measures came as a surprise. Characterizing the measures as “deregulation,” Dingell expressed the view that the bills would allow broadcasters to hold sway in programming tendencies.

“Reregulate,” Dingell said, “and we will have the competitive and highly profitable use of a scarce and valuable public resource in perpetuity, without accounting responsibility.

HR 4726, introduced by Rep. Al Swift (D-Wash.), aims to establish a point system for broadcasters to pay for programming in the public interest.

HR 4746, introduced by Rep. James Oberstar (D-Minn.), seeks to reduce the number of hours broadcasters must devote to programming in the public interest.

HR 4780 and 4781 would eliminate the fairness doctrine and equal time provisions and end a station’s obligation to make distribution facilities to representatives of specific causes.

Deregulation Bills Meet Resistance

At House Hearing

by Larry Riggs

NEW YORK — Hearings on three broadcast deregulation bills before the House Telecommunications subcommittee took an unexpected turn Dec. 9 when two key congressmen voiced strong opposition and said they would vote against all the measures.

Both congressmen, Tim Wirth (D-Colo.), chairman of the subcommittee, and John Dingell (D-Mich.), chairman of the Commerce Committee, criticized the nearly head-on bills the bills would give to broadcasters.

Both time limits, cooperation with public interest groups, the fairness doctrine and equal time provisions of the Deregulation Act of 1934 and licensing procedures.

While Rep. Wirth has been a strong and vocal critic of the deregulation bills, Rep. Dingell’s opposition to the measures came as a surprise. Characterizing the measures as “deregulation,” Dingell expressed the view that the bills would allow broadcasters to hold sway in programming tendencies.

“Reregulate,” Dingell said, “and we will have the competitive and highly profitable use of a scarce and valuable public resource in perpetuity, without accounting responsibility.

HR 4726, introduced by Rep. Al Swift (D-Wash.), aims to establish a point system for broadcasters to pay for programming in the public interest.

HR 4746, introduced by Rep. James Oberstar (D-Minn.), seeks to reduce the number of hours broadcasters must devote to programming in the public interest.

HR 4780 and 4781 would eliminate the fairness doctrine and equal time provisions and end a station’s obligation to make distribution facilities to representatives of specific causes.

Opposition Expected

Reacting to Dingell’s comments, Scott Johnson, legislative assistant to Rep. Swift, said, “We are concerned that they are misinterpreting Swift’s bill.”

“Mr. boss knew that Dingell would weigh in with his comments, but I don’t think his views are all that different from Swift’s,” Johnson said. Nor did

AFM Membership Ratifies New Two-Year Contract For Albums, Tapes

by Michael Glynn

NEW YORK — Members of the American Federation of Musicians (AFM) approved a new two-year contract last week with U.S. and Canadian record companies, calling for an overall wage scale increase of eight percent in the first year and an additional seven percent in the second year. The pact, which was ratified by a margin of 1,653 to 201, also provides for an upward adjustment in both LP and tape license fees. RIAA and FEAC will give tapes to the labels, as will four fixed increases, as well as fee goods allowances, adding to the labels’ contributions to an AFM Multi-Service Workers’ Trust and Special Payments Funds. The contribution formula will be based on a maximum suggested retail list price of $9.86 per LP, under the contract, or singles. The increase was reported as being $10,000.

“We were very pleased with the new contract, principally because we were able to maintain the musical performance trust fund and the special payments fund. In addition, by achieving a wage increase, says Victor Fuentesba, president of the AFM, ‘search it out. We’ve been happy to get more, but we were quite satisfied with what we got.‘

Fuentesba stated that AFM members took into consideration the argument of the labels that there were “hard to do” for the past 18 months, “and, with printing and printing costs have risen.” Members “also had to take into account the general state of the economy so

CBS, PolyGram Endorse NARM Advertising Plan

NEW YORK — CBS and PolyGram Records have become the latest companies to announce their support of the National Assn. of Recording Merchandisers (NARM) “Give the Gift of Music” advertising campaign. The latest commitments leave RCA and MCA as the only major labels yet to announce support for the program.

In announcing the support of CBS and PolyGram, NARM executive vice president John D. Boys stated that the commitments meant there was “no stopping the program. We’re very happy,” he added. An announcement is expected next week concerning the formation of an ad

Canadian Artists Protest Changes In Income Tax Laws

by Kirk LaPointe

OTTAWA — Canada’s most prominent pop music managers say their clients will be forced to move abroad if income tax incentives that were deleted in the Nov. 12 federal budget aren’t reintroduced.

Saying that their clients cannot endure the exodus for fear of losing anuity contracts in which income can be deferred, and taxes paid, over a period of up to 15 years — a group of six successful Canadian recording artists is scheduled to meet with Pierre Busieres, Minister of State for Finance.

Five of the six — representing such Canadian pop music acts as Rush, Loverboy, April Wine, Bruce Cockburn and Prism — met in Toronto on Nov. 26 to commission a draft proposal calling for the reinstatement of the income-averaging scheme.

A sixth manager, Leonard Rambou, whose clients include Anne Murray and Frank Mills — is known to support the action. Gordon Lightfoot’s manager may join the group protesting the new tax measures by the time it meets with federal officials and Busieres.

“It used to be that accountants were looking for ways to keep Canadian performing artists in Canada,” said Bruce Allen, whose stable of acts includes Loverboy, Red Rider, Bryan Adams and Prism. “Now, our accountants are asking us to look for ways to help them leave.”

Necessary Protection

The six managers, whose rosters bring in Canada an estimated $100 million in income each year, say the new tax measures put the Canadian performer at a disadvantage. They say that since any artist’s income cannot be predicted from year to year, deferral schemes are needed as a form of protection against the massive successes a performer can have in a short time.

Under the new federal proposal (the budget has not yet passed debate in the House), performers will be able to defer income for up to three years under a system known as forward averaging. In essence, forward averaging has the effect of lumping income taxes (usually at the highest rate of 50%) on the income immediately. But in subsequent years, performers qualify for

1980 CASH BOX

Protests Against Income Tax Changes

by Kirk LaPointe

OTTAWA — Canada’s most prominent pop music managers say their clients will be forced to move abroad if income tax incentives that were deleted in the Nov. 12 federal budget aren’t reintroduced.

Saying that their clients cannot endure the exodus for fear of losing anuity contracts in which income can be deferred, and taxes paid, over a period of up to 15 years — a group of six successful Canadian recording artists is scheduled to meet with Pierre Busieres, Minister of State for Finance.

Five of the six — representing such Canadian pop music acts as Rush, Loverboy, April Wine, Bruce Cockburn and Prism — met in Toronto on Nov. 26 to commission a draft proposal calling for the reinstatement of the income-averaging scheme.

A sixth manager, Leonard Rambou, whose clients include Anne Murray and Frank Mills — is known to support the action. Gordon Lightfoot’s manager may join the group protesting the new tax measures by the time it meets with federal officials and Busieres.

“It used to be that accountants were looking for ways to keep Canadian performing artists in Canada,” said Bruce Allen, whose stable of acts includes Loverboy, Red Rider, Bryan Adams and Prism. “Now, our accountants are asking us to look for ways to help them leave.”

Necessary Protection

The six managers, whose rosters bring in Canada an estimated $100 million in income each year, say the new tax measures put the Canadian performer at a disadvantage. They say that since any artist’s income cannot be predicted from year to year, deferral schemes are needed as a form of protection against the massive successes a performer can have in a short time.

Under the new federal proposal (the budget has not yet passed debate in the House), performers will be able to defer income for up to three years under a system known as forward averaging. In essence, forward averaging has the effect of lumping income taxes (usually at the highest rate of 50%) on the income immediately. But in subsequent years, performers qualify for

WELCOME

Robox recording artist Dobie Gray (1) was recently greeted by ole lady in the lobby of the Hotel. He was here to attend the Annual Turner Family Christmas Card Show, which will air over the Atlanta cable superstations. The band's second release for the

Cash Box/December 19, 1980

WELCOME — Robox recording artist Dobie Gray (1) was recently greeted by ole lady in the lobby of the Hotel. He was here to attend the Annual Turner Family Christmas Card Show, which will air over the Atlanta cable superstations. The band’s second release for the

WELCOME — Robox recording artist Dobie Gray (1) was recently greeted by ole lady in the lobby of the Hotel. He was here to attend the Annual Turner Family Christmas Card Show, which will air over the Atlanta cable superstations. The band’s second release for the

WELCOME — Robox recording artist Dobie Gray (1) was recently greeted by ole lady in the lobby of the Hotel. He was here to attend the Annual Turner Family Christmas Card Show, which will air over the Atlanta cable superstations. The band’s second release for the
Indies, Racks See Late Sales Surge During Holiday Season

Indies Confident About Prospects For Christmas
by Fred Goodman

NEW YORK — Although initially off to a sluggish start, independent distributors said in a recent Box report that an unprecedented last-minute buying spree by retailers is turning their expectations for the holiday season around. Citing a surge in deep catalog titles, strong interest in traditional seasonal items like gospel and children's records, the continued demand for national singles pop promotion, and the hit product on independent labels, many distributors are brightening their Christmas outlook.

"This last week we've been absolutely busy as hell," said Clayton Pasternak, president of the Cleveland-based Action Music Sales, Inc., which services accounts from western New York to the Midwest. "Normally, we'd like this in October and November right through Thanksgiving. But it seems that all of the retailers and a lot of the sub-distributors have really held back this year and are buying right at the last minute. It means everything could be nuts right up to the last minute and business could be very good. It was only okay in October and slightly better in November, and the figures had been down from preceding years for most people.

While distributors are unable to put their finger on exactly what's spurring the late surge, speculation touched on an improved cash situation for retailers, late releases from independent labels and last minute hits.

Strong Catalog Action

Some retailers reporting Thanksgiving weekend business up by as much as 25% over last year (Cash Box, Dec. 12), store buyers may be hurrying to order catalog items they originally felt they'd have to pass up this year. The projected emphasis on products for this Christmas was expected to hit independents the hardest. "Catalog has always been our life's bread and butter," said David Nives, New York branch manager for Rounder Distribution. "It's certainly not new releases."

The present industry-wide cash crunch has also affected the independent manufacturers in some very direct ways, causing something of a lag this year in new product, which may have slowed this year's sales patterns. "A lot of our labels didn't have enough money to press during the rest of the year," said Nives. "They've finally got the money, and a lot of their records are coming out now."

Hits, Budget Titles Spark Rack Activity
by Michael Martinez

LOS ANGELES — The abundance of superstar product and additional sales momentum generated by the highly anticipated holiday season and specialty lines provided healthy post Thanksgiving weekend sales and brightened an otherwise gloomy November for many rack jobbers, according to a Cash Box survey.

Those contacted reported that their Christmas sales were up slightly over last year, noting that most consumers waited until after the holiday to begin Christmas purchasing.

In addition to the quality of the product, many rack jobbers contacted said that aggressive merchandising, advertising and sales programs accounted for consistent store traffic for most of the racks' accounts.

Despite competition with other leisure-time products — notably video game cartridges — and the dearth of consumers' disposable dollars, the racks ventured to predict that the sales momentum developed over the post-Thanksgiving weekend would carry on through the Christmas season.

The consumer interest in titles by acts such as Foreigner, Journey, Alabama, and the Rolling Stones, according to the racks, in addition to the substantial interest in Christmas product by such artists as Kenny Rogers, Barbra Streisand and Johnny Mathis, would aid the holiday sales picture.

Reporting that the greatest sales jump occurred on the weekend after Thanksgiving, Dick Williamson, president of the rack division of Amarillo-based Western Merchandising, said that the weekend sales were up 35% over the same weekend last year. He additionally noted, contrary to other racks, that sales for the calendar year leading up to that weekend were up 17% over the same period the previous year, a development he called "a surprise."

"We expected a sales lull, but it never materialized," said Williamson. "So we're surprised and pleased. We look forward to a good Christmas sale."

Williamson noted that in addition to several frontline titles doing well, "the midlines, along with cutouts, did very well this year."

Though he was unable to determine how well midlines fared in the overall sales picture, Harold Okinow, president of Minneapolis-based Lieberman Enterprises, said that there was greater volume

ALABAMA IN NEW YORK — Capping off a year as one of country music's hottest acts, RCA recording group Alabama and singer Earl Thomas Conley recently completed a mini-tour of major market radio stations. A tour for rack jobbers was also conducted.

At the Bottom Line in New York and the Center Stage in Detroit. At the Bottom Line show, Alabama was presented with platinum records for its "Feels So Right" LP. Pictured are (l-r): Mike Beebe, director, national singles pop promotion, RCA; Conley; Mark Herndon, Alabama; Mike Shalett, manager, eastern pop promotion, RCA; Susan Wax, manager, national singles pop promotion, secondary markets, RCA; Teddy Gentry and Mark Owen, Alabama; John Battenhour, division vice president, pop promotion, RCA; Jeff Cook, Alabama; and Jerry Bradley, division vice president, Nashville operation, RCA, at the presentation of the platinum awards.

CASH BOX

When a Gene Watson record comes on the radio or jukebox, there is no doubt in anyone's mind that here is a country artist who is not attempting to cross over to the pop charts. Every crossover may be the popular thing to do, Watson cares not for the non-country side of life. His distinctive nasal twang and the lyrical content of his songs have pure country indebly stamped all over them. But that's why MCA's Watson likes it.

Born in Palestine, Texas and raised in nearby Paris, Watson entered the country music business by way of an auto body repair shop in Houston. By the time he quit this job and entered the music business on a full time basis in 1974 — with Capitol Records — Watson was an expert mechanic. He tackled the recording business with much the same verve by concentrating on the area of the business he knew best — country music. For years, he had been a fan of the idiom and almost through osmosis had picked up on the little dichotomies that make a hit record. He was also decided on his own vocal style — as pure country as you can get. In a world of crossovers, Watson is one of maybe a handful of new country artists who are true country purists.

With Capitol, Watson experienced five years of solid success, which continued at a rapid pace when he moved to MCA. From his first national hit, "Love in the Hot Afternoon," through a string of charting singles, including "Paper Rosie," "Where Love Began" and "Farewell Party," to his most current MCA release, "Fourteen Carat Mind," which is currently #3 bullet on the Cash Box Country Singles chart this week, Watson has remained a solid contender in the bid for chart action.

But as important as chart action and airplay may be, Watson also places a great deal of emphasis on his tour schedule, where he can meet his fans face to face. His schedule this year was so heavy, in fact, that he purchased an expensive new touring bus to help ease the weariness of road life.

Jerry Sharell

Sharell Named To Head Promotion At Elektra/Asylum

LOS ANGELES — Jerry Sharell has been named to the position of senior vice president/promotion at Elektra/Asylum as a restructuring of the top promotion positions. Sharell will assume responsibility for all of E/A's promotion activities in his new post.

In another move, Burt Stein, E/A vice president/promotion, will take over album promotion activities for the label, in addition to added responsibilities in the areas of artist development and special projects.

Commenting on the restructuring of the promotion operation at the label, E/A chairman Joe Smith said, "Sharell's long experience with Elektra/Asylum in many departments uniquely qualifies him to take over the complex area of record promotion.

UA Music Meet Set

NEW YORK — On Dec. 15, key executives from UA, Elektra/Asylum, Warner Bros. and MCA will convene at the organization's Los Angeles headquarters for four days of national meetings. Chaired by UA Music president Harold Seider, the convention will focus on the theme "Further Utilization of the Music Copyright in the '80s."

Commenting on the convention's focus, Seider stated that "during 1981 we implemented new marketing and organizational strategies to supplement the traditional music publishing practices. Now, we feel that we have developed a special working expertise which will enable us to explore our copyrights in virtually every aspect of the fast-changing entertainment and communications fields."

Priority Programs

A major portion of the conference will be

(continued on page 12)

(continued on page 12)

(continued on page 16)

(continued on page 16)

(continued on page 16)

Index

Album Reviews 13
Artists 17
Black Contemporary 31
Classical 32
Country 34
Colin Machine 38
Country Albahnads Chart 39
Country Chart 25
Country Radio 28
Country Singles Radio 28
East Coastings 14
Euro Top 34
Jazz 34
Merchandising 18
Points West 19
Pop Album Chart 36
Pop Singles Chart 26
Radio 20
Radio Chart 22
Rock Album Radio Report 11
Singles Reviews 11
Talent 15

Cash Box/December 19, 1981

www.americanradiohistory.com
The album that takes you where the action is!
With actual dialogue, music and sound effects from
the year's biggest blockbuster!

From the first crack of the whip to the hair-raising climax!
They're all here, all those spine-tingling, skin-crawling, hair-raising
moments! All on "Raiders Of The Lost Ark: The Movie On Record."
Also included in this special package is an illustrated booklet
featuring 50 pictures that chronicle the entire film!
Now you can follow the whole thrilling story
from the edge of your seat without leaving your
living room. Just put it on. And sit tight!

"Raiders Of The Lost Ark: The Movie On Record."
Includes a 16-page, 4-color illustrated booklet.
Brand-new, on Columbia Records.

© Lucasfilm, Ltd. (PL) 1981
"Columbia" is a trademark of CBS Inc. © 1981 CBS Inc.

www.americanradiohistory.com
The Bendeth Band

During his 10-year musical career, David Bendeth has crossed the musical spectrum. Beginning with a heavy metal rock guitarist, he eventually drifted into playing a Jeff Beck-style jazz fusion guitar and now yields smooth black contemporary music for his own seven-man group. Their album, "The Bendeth Band," was recently released on Ensign Records in the U.S. by RCA.

The English-born Bendeth moved to Toronto as a pre-teenager, but returned at 17 to pursue his career in a more lively and refined scene. "It was 78 or 79 and a lot of things were happening," says the band-leader. "The Marquee was still open, and I was eager to be a lot more opportunit for the kind of things that I wanted to do."

Adding that he first became interested in music listening to Hank Marvin and the Shadows on the radio, Bendeth said he learned to play guitar from listening to Eric Clapton and rugby. After working in a Piccadilly Circus record shop for half a year, Bendeth landed a job playing guitar in a club called Speakeasy.

Bendeth went back to Canada two years later. "I left in 1974 because it had become harder and harder to make a living and all those strikes happening," says Bendeth. "When I came back to Canada, there was money to be made again."

But England had broadened him. "Going over there, I got turned on to a different scene, and I guess I became a lot more open," he says. "In Canada, someone played 'Bitches Brew' and Herbie Hancock's Headhunters' album, and that kind of thing turned my head around."

Since then, Bendeth took up a jazz-rock fusion band, Hotshot. "It sort of died a slow one, so I moved to Montreal, which is a little more cosmopolitan," says Bendeth. He then began playing with a band called Boule Noir.

Boule Noir was invited to play at a jazz festival in Marseille, France in the spring of 1976.

Bendeth then returned to Canada for a few months, but went to New York again to play with White at Mikkels. Soon thereafter, he teamed up with Tony Sylvester, formerly of the Main Ingredient, and a rhythm guitarist with White, drummer Billy Cobham and bassist Marcus Miller. "We got about eight weeks in recording. I was looking for a jazz-rock fusion band, Hotshot. But when I cut "What Becomes Of The Brokenhearted," I thought of Barbara and decided to use her."

According to Stewart, the skeletal background (instrumental) track for "It's My Party" was laid down in a mere three hours, and he then kept the glad track for most of the vocal on the finished version. In all, it took about four or five days to tidy up and mix it," says Stewart, and the record's success speaks for itself.

Now on a promo tour of the U.S., support of the record has been strong, but it's obvious they plan to begin recording a full LP in early January for a March release, but they want to "steer clear of lots of oldies" for the time being and continue experimenting with an all-electronic sound.

ASCAP Wins In-Store Radio Airplay Lawsuit

NEW YORK — In a long-awaited ruling clarifying certain provisions of the 1976 Copyright Act, the U.S. Court of Appeals for the Second Circuit ruled in favor of the American Society of Composers, Authors and Publishers (ASCAP) in a case centered on the playing of radio broadcasts over loudspeakers in a commercial establishment.

The Court, on Nov. 30, affirmed a lower court ruling that The Gap clothing chain was guilty of copyright infringement for playing ASCAP music on the radio over loudspeakers in its various outlets.

The Court's decision emphasized that all broadcasts over loudspeakers in commercial establishments require licenses from ASCAP or its members. It outlines the size of the establishments that would qualify for exemption under the law.

After the 1976 copyright law went into effect, The Gap refused to enter into an ASCAP license and a lawsuit for copyright infringement was begun. On Feb. 3, 1981, Judge Lee P. Gagliardi of the United States District Court for the Southern District of New York decided that The Gap had engaged in copyright infringement.

Judge Gagliardi cited the Congressional Report in explaining the statute and its emphasis on the size of the establishment in question when a license is not needed.

The Act's "outer limit" acceptable is 620 square feet, the size of the establishment in the 1976 "Aiken case" before the Supreme Court. The Gap, a well-known nationwide chain of 420 clothing stores, averages 3,500 square feet per store.

The Gap appealed, joined by the National Retail Merchants Assn., and just one week after the case was argued, the Second Circuit affirmed Judge Gagliardi's decision (without issuing a formal opinion of its own).

The 1976 Copyright Act, which went into effect Jan. 1, 1978, generally requires commercial establishments using radio-over-speakers to be licensed. It provides a very limited exemption for places that use a "single receiving apparatus of a kind commonly used in private homes," but only if the broadcasts are not "further transmitted to the public."

After the new Copyright Law was enacted, ASCAP's field offices began vigorous efforts to license radio-over-speaker uses. The results are mixed. "We have been pleased that the courts have laid down a clear-cut interpretation of the law which confirms our members' right to license these commercial uses of music."

Ninth American Music Awards Set For Jan. 25

LOS ANGELES — The ninth annual American Music Awards will originate live from the Shrine Auditorium in Los Angeles on ABC-TV Jan. 25. Scheduled to air from 9-11 p.m., the Dick Clark Teleshows production will be produced by Al Schwartz and directed by Jeff Margolis.

Nominations for the awards, which will be announced later in the month, are in three categories — pop-rock, country and soul. Each category will feature five awards, one for Favorite Male and Female Vocalist, Favorite Group, Favorite Album and Single.

Winners are determined by votes cast by a cross section of the American record-buying public as polled via ballot by the Herbert Alman Communications Research, Inc. firm. Names of nominees are compiled from year-end charts of the major industry trade publications. Results of the voting, tabulated by the Peat, Marwick & Mitchell accounting firm, are kept secret until envelopes are opened during the live presentation ceremonies.

Additionally, a special Award Of Merit will be presented to a member of the musical community for outstanding contributions, over a long period of time, to the development of the American public. Previous recipients have been Bing Crosby, Ella Fitzgerald, Irving Berlin, Chet Baker, Perry Como, Barry Gory Jr., Benny Goodman and Johnny Cash.

B-52's Get Gold

LOS ANGELES — "Wild Planet," the debut Warner Bros. LP by the B-52's, was recently certified gold by the RIAA, signifying sales of 500,000 units.
LAKESIDEx (Solar S-47954)
I Want To Hold Your Hand (4:55) (Duchess Music Corp. - BMI) (J. Lennon, P. McCartney) (Producers: LakeSIDex)
LakeSIDex has created a shimmery, almost acoustic adaptation of the Beatles’ “I Want To Hold Your Hand” that would do both the Fab Four and Otis Redding proud. This excellent rendition is the best tribute to the memory of John Len-non we’ve heard yet.

DR. JECKYL & MR. HYDE (Profile Pro-5004)
Genius Rap (4:39) (Meddig Music, Inc. - ASCAP) (Tom Tom Club) (Producers: E. Mark Ethier)
The Tom Tom Club’s single “Genius Of Love” has been out only a couple of weeks and there’s already two more cover versions, one by Grandmaster Flash and the Furious Five, and this rapper by a duo named Jeckyl and Hyde.

FREDDIE AND THE FISHSTICKS (MCA MCA-51224)
Elvis Imitator (2:16) (Big Ear Music/Pajama Music/Pierce Arrow Music - ASCAP/BMI) (S. Goodman, M. S. nit) (Producer: not listed)
It may not be a hell of an Elvis imitation, but it’s a funny Jimmy Buffet send-up of Elvis “simulations” in a comedic “live” performance. The most ironic aspect of the record is that Elvis’ old backing band, the Jordanaires, play as the Fishsticks.

JUDY COLLINS (Elektra E-47243)
Memory (3:40) (The Really Useful Co., Ltd./Faber Music Ltd. c/o Koppelman-Bandier Music Corp. - BMI) (A. L. Webber, T. S. Eliot, T. Nunn)
Any song featuring an adaptation of verse by T.S. Eliot combined with music and lyrics by Andrew Lloyd Webber has got to be unusual — and that this is.

BUCKNER & GARCIA (Columbia 18-02673)
An enterprising duo down Atlanta way has come up with an appropriately electronic paean to the latest craze in video games, Pac-Man. This pop/R&B cut has already sold 100,000 copies (and more) to jive box operator’s.

DIANA ROSS (Motown M 1531 F)

BRUCE SPRINGSTEEN (Columbia AE7 1332)
Santa Claus Is Coming To Town (4:29) (Leo Feist Inc. - ASCAP) (J. F. Coste, H. Gillespie) (Producers: B. Springsteen, M. Appel, J. Loven)

ANNE MURRAY (Capitol SPR-9723)

JOHN PRINE (Boy Oh Boy!-1)

BOB & BOB MCKENZIE (Mercury 76133)
Twelve Days Of Christmas (3:08) (McKenzie Brothers Music PRO Canada) (Public Domain) (Producer: M. Giacomelli)

Mike Harris featuring David Survak & Ian Matthews (SPA 6002)

FRANKIE AVALON & ANNETTE FUNICELLO (Pacific Star STRIL-5049)

HEATHER (Platinum PR-3)

CASH BOX/December 19, 1981

11

REVIEWS
NEW AND DEVELOPING ARTISTS
BILL CHAMPLIN (Elektra E-47240)
Champlin, a Grammy Award winner with David Foster for Earth, Wind & Fire’s “After The Love Has Gone,” adopts the Foster/Kennedy/Ray composition “My Everlasting Love” (recorded by Kennedy for his ARC/Columbia release), adds some of his own lyrics and comes up with a strong E&W-like tune. Count on immediate B/C, pop, and rock exposure.

LUTHER VANDROSS ( Epic 14-02658)
Don’t You Know That? (4:03) (Uncle Ronnie’s Music Co. Inc.—ASCAP) (L. Vandross) (Producer: L. Vandross)
Former backing singer Vandross scored a direct hit on both the pop and B/C charts with the title track from his now-gold “Never Too Much” LP. Nat Adderley, Jr. and Paul Riser help put out a contributing the slick pop/R&B arrangements here, as commercial as anything E&W or George Benson have done.

PETER CETERA ( Full Moon/Warner Bros. FMS 49885)
Livin’ In The Limelight (4:20) (Double Virgo Music—ASCAP) (P. Cetera) (Producer: P. Cetera)
After all those years as a charter member of Chicago, Cetera knows of what he sings on “Livin’ In The Limelight.” The bassist/vocalist’s lastest-than-life rock sound here is as contemporary as anything Billy Squier or Loverboy have put out and equally as commercial. Crank it up, pop and AOR.

C.M. LORD (Montage A-1209)
An aggressive vocal posture is what C. M. Lord has going for her on this rolling rhythm number, nicely supported by a bass and keyboard one-two punch. The hook is highly reminiscent of Donna Summer’s “Bad Girls” and equally as infectious for B/C.

ROGER CHAPLIN ( Warner Bros WBS 49883)
His electrofunk version of “I Heard It Through The Grapevine” got over on B/C lists and nudged the “Many Facets Of Roger” LP over the gold mark. Now, Troutman returns with brother Lenny of Zapp fame on this grinding, sexy ralying cry (with female cheerleaders/vocalists) for the push to platinum.

DENROY MORGAN (Becket BKA-45—8A)
Sweet Tender Love (3:49) (Planetary Music, Ltd./Denroy Morgan Music—ASCAP/Bert Reid Music — BMI) (D. Morgan, B. Reid, R. Miller) (Producer: B. Reid)
From light female backup singing to the hot brass punctuations and funk rhythm drive, Denroy Morgan’s latest single has much more of a mainstream R&B/dance feel than the raggae-imbued Morgan’s hit, “I’ll Do Anything For You.”

DOUG SHEEHAN (Horn HR-16)
Annie Logan, Eat Your Heart Out (2:20) (Giboux Publishing — ASCAP) (D. Sheehan) (Producers: J. Jonu, S. Kari)
There’s a touch of the Blarney in Doug Sheehan, who, as General Hospital’s Joe Kelly, tells Anne Logan, Bobbie Spencer and the other female characters of the popular daytime soap to eat their hearts out. It’s all good-natured, though, as Sheehan sets his whimsical ditty to a bit o’ Irish ‘n bluegrass.

KENNY ROGERS (Liberty A-1444)

THE JACKSONS (Epic AE7 1352)
Medley: a) I Want You Back b) ABC c) The Love You Save (3:01) (Jobete Music Co., Inc.—ASCAP) *(for DJs only—not for sale)

BARRY MANILOW (Arista AS 0568)
Somewhere Down The Road (3:46) (ATV Music Corp./Mann and Weil Songs, Inc./Snow Music-BMI) (T. Snow, C. Weil) (Producer: B. Maniow)

HITS OUT OF THE BOX

REVIEWS
NEW AND DEVELOPING ARTISTS

CHRISTMAS RECORDS

www.americanradiohistory.com
Quality Signs Equity Agreement With Montage

LOS ANGELES — In an attempt to broaden its activity in the U.S. market, Quality Records of Canada, a wholly-owned subsidiary of Selkirk Communications, Inc., has purchased a major equity position in Montage Records.

Quality’s participation in Montage, which is distributed in the U.S. by Capitol Records, consists of a financial commitment in the “seven figure” range spanning three years. Quality, under the leadership of chief executive officer president George Struth, “our initial investment is what we consider money. The cost of nurturing is yet to be determined.”

Quality has in turn, acquired the rights for licensing of Montage product in Canada. Although Montage will be committed to release Quality’s product in the U.S., the American label will have full access to all of Quality’s records if so desired.

However, Quality will maintain its current relationship with Montage Records. The companies have joined forces in a joint venture with Ray Caviano’s RFC/Quality, an independently distributed label specializing in dance music, and various international distribution agreements. The RFC/Q relationship, one of the most notable licensing of Gino Signore product to RFC/Atlantic.

In the new arrangement with Montage, Struth said, “Quality has been for some time, actively searching for a situation where we may make use of our principal strengths.” Monmouth and Don Chakker have a combined experience, track record and knowledge of the industry that we feel will be the perfect vehicle for Quality’s expansion.”

The first product to be released under the new relationship with Montage will feature singles by rock group Conducto, singer/songwriter Bowen Reddin, and albums from Black Ice, B & G group Shogun, Mel Breant, The Hearn Sisters and European techno-rock groups Force Fortune and Lazerball. These projects are scheduled to be released during the first quarter of 1982.

MCA Declares Dividend

NEW YORK — The board of directors of MCA Inc., recently named to head the new Latin subsidiary of MCA Inc. has announced that Ken Rothdeutsch will become the new Jacksonville Distribution Center, which is to be completed by the first of the year. He joined Capitol in October 1966 as a warehouse employee at the Los Angeles office. He became manager of the West Coast Regional Distributors, and was transferred to the Dallas Distribution Center, and was promoted to distribution center manager two years later. Billy Abbott will be replacing Rothdeutsch as the Dallas distribution center manager. He was hired in 1969 as a warehouse employee at the Dallas D.C. and was promoted to distribution center manager at Niles in 1980.

Turner Promoted — K-tei International, Inc. has announced the promotion of Bryan Turner to director of A&R/U.S.A. He left Capitol Records in 1979 to join K-tei as assistant to the president, A&R.

Lewis Named at Atlantic — Gila Lewis has been promoted to creative director/advertising & media for Atlantic Records. Prior to this new appointment, she had been Atlantic’s manager of advertising creative services since November of 1978.

Chang At RFA — Curt Hutchison and Marsha Jane Reagan have recently joined RFA Records as the In-House Marketing, Promotion, Booking and Distribution Team. Hutchison comes from Vail, Colorado, where he owned and operated RedCritt Recording for the last four years. Reagan comes to RFA from Santa Fe, New Mexico. She was promoted from KVSF AM radio in Santa Fe, where she was in advertising, station promotion, audio production, and marketing, for nearly four years.

While at KVSF, Reagan was named national promotion manager for the Magnetic Tape Division of Fuji Photo Film U.S.A., Inc. He joined Fuji as national sales manager for consumer products in May 1980. Prior to joining Fuji, he was national sales and merchandising man at Sharpe’s Optical division. Also, Al Bedross was recently named national sales manager at Fuji. He was formerly national sales manager for Fuji’s industrial/broadcast magnetic products group. He joined Fuji in 1974 as regional sales manager for magnetic products and was later promoted to national sales manager, industrial/broadcast products.

Joyce Named — Francis T. Joyce has been named controller for Hearst/ABC Video Services. Before coming to Hearst/ABC Video Services he was director of accounting for CBS TeleVision. He was a senior accountant with Pool, Marshall & Co., New York from 1977 until joining WASEC, where he was a public accountant with Frank Goodman Associates.

Gipil To First Artists — Steve Gilpin has joined the staff of First Artists Management Enterprises, Inc. He was previously road manager for the group Truth and was a concert agent and promoter for Southwest Baptist University.

Vandergift To Taylor — The Joe Taylor Artists' Agency has announced the addition of Robert Vandergift to the staff. He has served as booking agent for J & J Productions out of Dallas for the past three-and-a-half years.

Dunn Joins Scene Three — President of Scene Three has announced the appointment of Ronald D. Dunn, Jr. as promotions director. Dunn Jr. was a former member of the band ‘Three’. He comes to Scene Three after a number of years with WTVJ, the CBS affiliate in Nashville.

Changes at Harrison — Harrison Systems has announced the appointment of Claude J. Hill, Jr. to vice-president of sales and marketing. He comes to Harrison from Audion, Inc., a Nashville based import marketing and studio equipment supply firm where he served as president for two years. Prior to his being with Audion, he was president for four years of Audio Consultants, Inc. Also appointed were Eric Johnson and Brad Harrison as sales representatives. Harrison was most recently employed as sales representative at Electro Media Systems in Los Angeles. Johnson was vice-president of sales and marketing for the last six months at Audion, Inc. Before coming to Nashville, he was a general manager of Pro Audio.

Koppel To Frontier — Dan Koppel has been added to the Frontier Booking International staff as an agent. He comes from the Malibu Club on Long Island, where he was vice-president for a year and a half.

Morse Named at Arbitron — Helen M. Morse has been named associate executive, Arbitron Eastern Radio Station Sales in New York. Prior to joining Arbitron Radio, she was accountant executive with WMETW Metromedia Radio in New York and account manager with Station Business Systems in Greenwich, Connecticut.

Changes NAB — Eugene Lothery, vice president, CBS Owned AM stations, has been appointed as the NAB representative on the radio board of directors of the Radio-Television Association of Broadcasters. He replaces J. William Grimes on the radio board.

Missile Appointed — Mike Missige has joined Cal Vista Video as general manager. Prior to joining Cal Vista Video, he was the advertising and marketing director of Motlow Records.

Teller To Renzi/Metz — Bob Renzi and Stephen Metz announced that personal management company Renzi/Metz has signed Stephen Teller to a contract. Teller had an impressive college booking capacity. For the past ten years she has served as an independent personal manager.

Donelson To Famous — Famous Music has named Chip Donelson as corporate consultant in the acquisition and development of Famous Music, a division of Paramount Pictures, in locations at Gulf and Western Plaza, Los Angeles, California.

Forman Leaves Lipman — Lynn Forman has left Macey Lipman Marketing after four years as director of promotion.

Erect Promotes Wells — Erect Records has announced the promotion of Kathie Wells to national product coordinator for Erect. She was formerly office manager at Erect’s Merrillville headquarters.

EXECUTIVES ON THE MOVE

Sharelle Named To Head Promotion At Elektra/Asylum

LOS ANGELES — Sharelle Zlotnik has been named head of promotion at Elektra/Asylum Records, a division of Warner Communications Inc., with the effective date of January 1, 1982.

Sharelle was head of A&R for the L.A. based independent label, A.E.A. Records and was named to head the A & R department at Elektra/Asylum Records in 1976.

RFA Opens Offices

NEW YORK — RFA, the new record label formed by New York's Teitel Group, has announced the opening of an office in New York City.

The company claims to have an initial capitalization of $3 million.

The office is located at 202 Fifth Avenue, New York, NY 10010.

The telephone number is (212) 145-0006.

Cash Box/December 19, 1981

www.americanradiohistory.com
REDS — Columbia BJS 37680 — Producer: Phil Ramone — List: None — Bar Coded

This album is the soundtrack to Warren Beatty's sprawling 3½ hour epic about the life of legendary American communist John Reed. The score merges the talent of two of America's greatest modern day film composer/arrangers, Dave Grusin and Stephen Sondheim. The music has an almost Dr. Zhivago quality about it in that it seems to match the full blown, masterwork quality of the film. The film's opening theme, "Goodbye For Now" is an added plus in that it was written by Sondheim and performed by Jean-Pierre Rampal and Claude Rilling. First class.

RAY GOODMAN & BROWN


As the core of The Moments, Ray, Goodman & Brown achieved tremendous success and became one of the most successful R&B groups of the sixties. Now, for the first time, they are releasing a truly solo album. They come up with a world of fresh material and a world of fresh arrangements. And they do it in style.

REVIEWS

HITS OUT OF THE BOX

GIGGOLO — Fatback — Spring SP-1-6734 — Producers: Bill Curtis and Gerry Thomas — List: 8.96

One of the original funk bands, Fatback has been pumping out its special brand of Southea' n-simmered dance music for 15 albums now, and it just keeps getting better. Led by Bill Curtis and Gerry Thomas, the group adopts a sort of rap-chant-funk stance for "Gigolo" and it should bring them another gold LP. Last year's "4 Kard" featured the smooth hit "Motor Oil." And songs that have a good shot at top 10 on the chart are "Rub Down" and a pulsating remake of "Na Na Hey Hey, Kiss Her Goodbye."

RAY GOODMAN & BROWN


As the core of The Moments, Ray, Goodman & Brown achieved tremendous success and became one of the most successful R&B groups of the sixties. Now, for the first time, they are releasing a truly solo album. They come up with a world of fresh material and a world of fresh arrangements. And they do it in style.

REVIEWS

HITS OUT OF THE BOX

GIGGOLO — Fatback — Spring SP-1-6734 — Producers: Bill Curtis and Gerry Thomas — List: 8.96

One of the original funk bands, Fatback has been pumping out its special brand of Southea' n-simmered dance music for 15 albums now, and it just keeps getting better. Led by Bill Curtis and Gerry Thomas, the group adopts a sort of rap-chant-funk stance for "Gigolo" and it should bring them another gold LP. Last year's "4 Kard" featured the smooth hit "Motor Oil." And songs that have a good shot at top 10 on the chart are "Rub Down" and a pulsating remake of "Na Na Hey Hey, Kiss Her Goodbye."

RAY GOODMAN & BROWN


As the core of The Moments, Ray, Goodman & Brown achieved tremendous success and became one of the most successful R&B groups of the sixties. Now, for the first time, they are releasing a truly solo album. They come up with a world of fresh material and a world of fresh arrangements. And they do it in style.
Bad Weather In NE, NW Fails To Slow Holiday Shoppers

BY DAVE SCHULPS

NEW YORK — Despite the heavy snowfall along the New England coast and rains that brought flooding in the Pacific Northwest last weekend (Dec. 5 and 6) did not dampen the spirits of the region’s shoppers, according to retailers in those areas.

In Massachusetts, where Sunday blue skies were out for the four weeks prior to Christmas, many stores could not open on Dec. 6 due to the snows, which started falling at about 1:30 p.m. on Saturday. John Johnson, who also felt that Dingel’s comments were aimed more at the two bills proposed by Genest.

A legislative aide for Rep. Collins, when hearing of Dingel’s comments, said: “All we have to say is that we basically disagree with Dingel and that we think broadcast deregulation is a big step forward for the industry (deregulation) is progressive. We have more faith in the people in the market than in bureaucrats in Washington.”

Ralph Anderson, assistant manager at the Good Vibrations store in Canton, Mass., agreed that a heavy day on Monday, Dec. 7, had made up most of the business that had been lost through having to stay closed on Sunday. “Even with the snow on Saturday we were on par with the previous Saturday,” Anderson noted. “Although I think we may have only had one purchase between 8:30 and 10 p.m. when we closed.”

Jay Kaminsky, manager of the Harvard Coop in Cambridge, called the Monday after the weekend “a good day.” “Not as good as today,” he added. That by Tuesday, Dec. 8, things were “back to normal” in the store. “It’s not had an affect on us a lot.”

Although Denise Dennis, manager of the Good Vibrations store in Wapello, Mass., said she didn’t see how the store could make up for the lost business, she noted that this past week, she felt that the business would be accounted for by Christmas. “After all,” she posited, “in folks are going to buy goods regardless of the weather. In this area people are so big on going out right after a snowstorm because the snow removal is terrible.” Even so, Dennis reported Monday’s business up 20% over last year on the same date.

In Providence, R.I., which was hit heaviest by the weekend snows, Scott Duxham of Recordex expressed surprise that Monday, Dec. 7, was “just like a regular Christmas shopping day.” He reported that business was a little lower at prices because of the icy roads, but that daytime sales were not hampered by bad driving conditions.

The best, retail reported that business was pretty much “as usual,” despite the flooding. Bob Thomas of Tower Records reported “Nothing, One was a good day. We’re at all of our titles.” He also said the shopping plaza in which the store is located had been cleared of snow within two hours.

Farther up the coast in Seattle, Wash., Don Jenne, owner of J.J.’s Sound City, opined that the weekend was not bad business at all. “It’s been pretty much the same as last year.” Jenne said he hoped people would be coming out in greater numbers as Christmas approaches.

Deregulation Bills Meet Resistance At House Hearings

House Republicans that weekend, Dec. 5 and 6, reported that was out for the four weeks prior to Christmas, many stores could not open on Dec. 6 due to the snows, which started falling at about 1:30 p.m. on Saturday. John Johnson, who also felt that Dingel’s comments were aimed more at the two bills proposed by Genest.

A legislative aide for Rep. Collins, when hearing of Dingel’s comments, said: “All we have to say is that we basically disagree with Dingel and that we think broadcast deregulation is a big step forward for the industry (deregulation) is progressive. We have more faith in the people in the market than in bureaucrats in Washington.”

Ralph Anderson, assistant manager at the Good Vibrations store in Canton, Mass., agreed that a heavy day on Monday, Dec. 7, had made up most of the business that had been lost through having to stay closed on Sunday. “Even with the snow on Saturday we were on par with the previous Saturday,” Anderson noted. “Although I think we may have only had one purchase between 8:30 and 10 p.m. when we closed.”

Jay Kaminsky, manager of the Harvard Coop in Cambridge, called the Monday after the weekend “a good day.” “Not as good as today,” he added. That by Tuesday, Dec. 8, things were “back to normal” in the store. “It’s not had an affect on us a lot.”

Although Denise Dennis, manager of the Good Vibrations store in Wapello, Mass., said she didn’t see how the store could make up for the lost business, she noted that this past week, she felt that the business would be accounted for by Christmas. “After all,” she posited, “in folks are going to buy goods regardless of the weather. In this area people are so big on going out right after a snowstorm because the snow removal is terrible.” Even so, Dennis reported Monday’s business up 20% over last year on the same date.

In Providence, R.I., which was hit heaviest by the weekend snows, Scott Duxham of Recordex expressed surprise that Monday, Dec. 7, was “just like a regular Christmas shopping day.” He reported that business was a little lower at prices because of the icy roads, but that daytime sales were not hampered by bad driving conditions.

The best, retail reported that business was pretty much “as usual,” despite the flooding. Bob Thomas of Tower Records reported “Nothing, One was a good day. We’re at all of our titles.” He also said the shopping plaza in which the store is located had been cleared of snow within two hours.

Farther up the coast in Seattle, Wash., Don Jenne, owner of J.J.’s Sound City, opined that the weekend was not bad business at all. “It’s been pretty much the same as last year.” Jenne said he hoped people would be coming out in greater numbers as Christmas approaches.

April Wine Gets Gold

LOS ANGELES — Capitol recording group April Wine’s “Harder … Faster” LP was recently certified gold by the RIAA, signifying sales of $500,000 units.
Top 40, AOR Stations Adding Christmas Releases This Year

by Larry Riggins

NEW YORK — As Christmas draws nearer, AOR and Top 40 stations are increasingly integrating seasonal music onto playlists, according to industry sources. Such acts as Bruce Springsteen, Billy Squier and Joan Jett often take precedence over older, more traditional songs. However, at this time of year while Christmas music is seeping into the rotations at the rock- and pop-oriented stations, there is little likelihood any of them will end up with full time holiday play in 1982, this year, according to a nationwide sampling conducted by Cash Box.

Most of the AOR stations surveyed are not currently playing a great deal of Christmas music, preferring to wait until the week beginning Dec. 21 to emphasize Christmas songs. "We’re not playing a lot of Christmas music now," says Andy Beaudien, WCOZ/Beantown, PA. "We don’t like to burn people out."

Although Beaudien said he will increase his Christmas song rotation around the holiday dates near he asserted that they will be restricted to such contemporary product as Capitol recording artist Squier’s "Christmas Time," it is a fact that little to none of Columbia recording artist Springsteen’s version of “Santa Claus Is Coming To Town” and either Radio One Records’ "Father Christmas" and John Lennon’s "And So This Is Christmas." "The trouble is that the radio stations are just not doing really strong on Christmas," adds Beaudien. "Is that just about the time you develop an audience for them. Christmas is over." Current Songs Emphasized

In Los Angeles, Capitol Records has begun bringing Christmas songs into light rotation last week. In addition to Springs- tsteen, Squier and Jett, AOR stations are looking at Greg Lake’s “I Believe In Father Christmas.” Asylum act the Eagles “Please Remember Christmas” and Chrysalis recording act Jethro Tull’s “Father Christmas” and “Solstice Bells.” Like Beaudien, Hodges isn’t planning to play older Christmas rock tunes, but rather is concentrating on material provided by Phil Spector in the early 1960s. "And we won’t be playing Bing Crosby either." At KMET/Los Angeles, Jack Snyder, assistant PD, said that Christmas rock tunes hit his rotation last weekend. In addition to the above mentioned songs, Keith Richards’ “Run Rudolph Run” is expected to be added to the rotation.

Snyder is also considering Boardwalk artist Joan Jett’s “Little Drummer Boy” single. "So far, I don’t know but I hear it’s doing really good in the stores, so maybe we’ll add her," said Snyder. The A&R amount of the program of featured in the Broadway, musical Sophisticated Ladies, as well as more active presentation of “time frame” song concepts to encourage broader use of UA standards in forthcoming films and musical theater properties.

In the area of promotions,UA has sponsored publications and creative activities for the company’s print division, The Big 3 Music Corporation, will report on the organization’s new program of featured in the burgeoning music and music book releases for 1982.

Frank F. Banyai, vice president, inter- national promotion, is charged with the responsibility of presenting the company music and marketing at conventions and trade shows. "We will be attending the major trade and industry conventions and presenting the company’s latest collection of recordings," said Banyai. "We are also looking to feature the company’s music on the radio across the country." PolyGram Grazes RCA for Mail Order Arm

NEW YORK — The operations of the International Preview Society, the mail order classical record arm of PolyGram, will be transferred to RCA Direct Marketing as of the first of the year. The society will continue to produce its mail order catalogue of records, tapes and books.

Promotion Firm Moves

NEW YORK — Music, Harmony and Rhythm, Ltd., the concert promotion and television production firm headed by Allen Lebow, has moved to 134 W. 53rd St., Suite 602, New York, N.Y. 10001. The telephone number is (212) 370-9749.

Indie Record Labels Optimistic On Christmas Sales Outlook For 1981

(continued from page 9)

Some of the late releases include titles that distributors expect to become bona fide hits. "The most interesting record out there right now is one that’s been on the street maybe two weeks," said Pasternack. "It’s a 10-track single for a group called the Humo label called "Hydraulic Pump," by the P-Funk All-Stars with George Clinton and Sly Stone. It’s doing well, and it’s becoming a word-of-mouth phenomenon. It may be the hit record of the season for us. I’m reordering it practically on a daily basis."

Heavy sale items for independent distributors include special labels Pat Benatar, Rick James, Barry Manilow, and Blondie, as well as Ronaldn’s Nibbers (Dave Army, Tom, and Dan Green). Fantasy’s Shadow and Creedence Clearwater Revival, and the Rolling Stones’ cassette catalog on Abaco. "The ‘Hot Rocks’ tape has sold like a million-seller for us this year," said Pasternack, "as has Move It On Over" by Throbbing. "We bought that title very heavily in the fall, the way we would buy a new release, and that’s the way it’s been selling for."

However, catalog is still the name of the game for independent distributors. Selective purchasing by retailers and new competition for deep catalog shelf space from the major labels in the form of mindless was seen as this year’s problems for the independents.

"We have to work a little bit harder for what we get," said Kevin Paupu, president of House Distributors in Kansas City, which services much of the Southwest. "But a lot of the big catalog stores are coming through, and while they’re not ordering as much as they used to, it is steady. What’s important to keep in line with what the majors want and a lot of our stuff is still selling through."

Still Competition

"It is absolutely true that we are being squeezed out by the majors," added Rounder’s Nives, "mostly on new releases. Customers that in the past ordered 10 or 15 pieces of a new item now order in two’s and three’s because they have no money left. But as far as catalog items, they realize that it’s just as good to have an independent catalog item as it is to have a Columbia item, if it’s the right title. I would also add that our price structure holds up very well against the majors, and in some cases its 10 or 15 cents lower. And that does give the retailer an extra incentive."

Independent distributors have also been helped this year by the willingness of the major labels to keep an eye on the deals that the majors are making with some of their larger accounts. "Just prior to Christmas, we hit as many labels as we could to either do one-on-one deals or to give extended dating," said Nives. "Just to give the independents a fighting chance doing because they’re offering some amazing things for this time of year. Some of the labels we approached did, and it has really worked. But as far as advertising, there are hardly any bucks around."

"Unfortunately, independent labels are the toughest ones to get any kind of advertising money from," added Jerry Richman, president of Richman Bros., Inc. of Pennsylvania, N.J., which services the mid- Atlantic states. "As an indie, we don’t dis- tribute Motown and Arista, and we have to buy them as a sub-distributor. We can’t remember the last dollar I could get for Motown or Arista, and Chrysalis is only a little better. They’re just murdering."

But independent distributors are being surprised by the strong late finish of the holiday season. "It started out slow in September," said House’s Papage, "but October was better, and we’re still getting orders now. Our Christmas is good."
Canadian Artists Protest New Changes In Income Tax Laws

(continued from page 27)

tax rebates up to the amount paid initially. If, for example, an artist makes $3 million and pays $1 million in taxes, it would allow the artist to qualify for up to $500,000 in rebates in future years. How? If an artist is taxed at 40% or 45%, he would qualify for the difference between that rate and the highest rate.

If, for example, a performer makes $500,000 and is taxed at 40% ($200,000), he would qualify for $5,000 through the forward averaging scheme (since it represents the average between the 40% and 50% rates). The taxes initially paid are also indexed for inflation.

But Peter Steinmetz, a Toronto entertainment lawyer, said the federal government has lumped performers with all Canadians in the new scheme. He says fluctuating nature of performers' income makes it necessary they have that protection.

Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), is likely to accompany Steinmetz to the meeting. Many said last week that the exodus of Canadian pop stars seems inevitable if the budget measures are not changed.

Foolish To Remain

"We are serious," said Terry Flood, the Mexico City legal representative for Phonopolis Music. "The artists would prefer to remain in Canada, but they would be foolish not to.

Almost all interviewed last week said that the exodus would hurt independent record companies trying to sign new talent and would undercut the effectiveness of Cana-dian branch firms of multi-national record companies.

Allen said recording studios would also suffer. He finds the situation ironic. In view of the efforts to cut the amount of money which demand about 30% Canadian content.

"On the one hand, you're encouraging performers and giving them a leg to stand on," said Allen. "You're penalizing those who are most successful.

"I don't think it would make too many people opt for a career in music if they know that the longer they take to become successful, they'll be torn apart."

Can Indie Distributors
Pursue Common Goals?

(continued from page 16)

they have been able to register any real gains is unclear.

NAIRD chairman Jerry Richman, who has been praised for the manufacturing members of NAIRD with whom he does business through his own distribution company, Bick Boy, Inc., is somewhat more frustrated when it comes to addressing industry-wide issues through NAIRD. Before his elevation to the presidency last May, Richman said the chances of NAIRD's presenting independent manufacturers with a national sales or marketing program would be nonexistent without a product, Richard was not optimistic. "We haven't been able to do it yet," he said, "adding that the organization hasn't at times attempted to get the labels together in order to encourage discounts in return for joint advertising.

Counsel Sought

Since its inception at last year's NARM convention (Cash Box, April 25), the NARM committee has met twice. While committee chairman Joe Simons was unavailable to discuss the day-to-day aspects of the work, he told the attorney that he was considering hiring a consultant to work together, there are certain legal problems that must be carefully addressed.

"These people are competitors," Ruttenberg said, "but they have to be very careful to make sure there's no possibility of any kind of price-agreement- related problems. We're not here because of the anti-trust laws."

Ruttenberg added that "having said that, my answer would be yes, it is possible for joint efforts to be made as long as they're carefully structured and any possibility of the kind of things that I've mentioned are avoided. I did give them some guidelines in this area."

In evaluating the potential for independent distributors to make a cohesive and concerted bid for a larger share of the market, Ruttenberg was optimistic. "I think it's very possible. It may take another couple of years that some of the independent distributors will get together and try to get some manufacturers to turn independent distribution rather than what they're doing now. Of course, in evaluating the potential, let's not put this out like we've got to save the world as good as mine. It's hard to tell, there are a whole range of services you may not be getting, but if there's a potential I think it's legally possible to get together and make a presentation."

At Branches

Since its inception, the NARM committee has sought to capitalize on floundering branch operations. At its initial meeting, the committee was encouraged by Bob Reed, president of Alfa Records, to woo small

(continued on page 38)

POINTS WEST

WORTH STAYING HOME FOR — Aside from the usual slate of Christmas specials and Dick Clark's annual New Year's Rock'n'Roll Eve, music fans don't have much to look forward to during the holiday season — or at least not after the first week. There are a few notable exceptions, however, as the Rolling Stones' ON-TV special will be aired from a site in Hampton, Va. Dec. 18, and Rod Stewart will also be featured in a television special. Stewart's new LP, "Sweatin'," will air live from the Los Angeles Forum on Dec. 19. The two-hour, prime television special will also feature special guests Kim Carnes and Tina Turner. In addition, it will be intercut with special live performances from the Rolling Stones in Los Angeles. The show will air in 90 markets and in the U.S. and be simulcast on radio as well. Featured on both KTVF in Los Angeles and WNEW-TV in New York, the Rod the Mod broadcast will air, with a one-day delay in Australia, New Zealand, Europe, the Middle East, Central Europe and South America. It will be the first award winning video work on such projects as Stewart's "Your Turkeys" and Queen's "Bohemian Rhapsody," will direct the extravaganza, and Stewart manager Billy Gaff will handle the overall production project.

MCDONALD TO HAIKU — Jack Miller, president of Southern California-based Haiku Records, recently signed Southland-based artist Joe Simone to a multi-album contract. McDonald has debut release in the works. Pictures are (l-r): Miller, McDonald, Simone and Miller's sister, singer Cloud.

WELCH SAYS ‘YES’ — Old friends like "Hypnotized" and "Gold Dust Woman" are "re-educating now," according to Jackson Browne, who has just finished writing and recording "The Road RUNNER," a 10-minute song. Says Welch, "It’s a tremendous undertaking from start to finish, so it’s going to take me a while to put down what I want to say, but my time is limited, and I want to figure it out which market to appeal to and be able to say what you do nowadays. I’d say three-fourths of my time is spent on record business politics and research — reading trade, monitoring the radio, etc." And while he finds it tough going relating to ultra-conservative playists, Welch feels he’s reached a stable place at this juncture in his career. "The album’s out, and my video project has come off really well," he says. "And while my success isn’t quite on the level of The Beatles, it isn’t chopped liver either."

RINGIN’ IN THE NEW — The L.A. concert scene, once again, offers a diverse and eclectic schedule of musical programming for New Year’s Eve. Everybody from grandpa to kid sister should find something to fit the bill. Some of the major highlights among the following Dec. 31 gigs: Kenny Rogers, Loretta Lynn and Larry Gatlin & The Gatlin Brothers, Forum; Pimsoula, The Whisky; Ono Boingo, Country Club; Hiroshige & The Japanese, Roxy; The Busboys, Madison; Madame Wong’s West; Etta James, Hop Sing’s; Jerry Jeff Walker, The Palomino, and The Blasters. Black Flag, Fear and Suburban Lawns at the Olympic Auditorium. Rockabilly freaks will be delighted to know that they can grease back their quiffs and step out before New Year’s Eve. The Florentine Gardens will be the site of a rock ‘n’ roll cap- fest to end all Dec. 26 as such locals as Billy Burnett, The Kingbees, Jimmy & The Mustangs, Johnny Cue. Keith Joe Dick and The Orangutangs will be performing.

CRYSTAL ODYSSEY — While Laserium, the laser sound and light show, has played in hundreds of planetariums and arenas throughout the world over the past decade, many circles it is viewed as a glorified light show for the red eye set. But those Los Angeles who feel that the light show is not enough for the rock ‘n’ roll fan, and get the shock of their lives when Crystal Odyssey: A Classical Fantasy opens at the Griffith Park Observatory this week. The visual and sonic bouquet is more of laser Fantasy than rock ‘n’ roll. The performances have accompanied a Laserium project. Directed by Gregg Weissman and produced by Gene Parys, the show is also notable because computer-graphic artist David Em has created special illusionary landscapes, which will be displayed in a kinetic panorama system synchronized with music. The performance effects contribute to the multimedia events. A symphonic score featuring works by Saint-Saens, Grieg, Vivaldi, Ravel, Bartok and Bach accompanies the visual journey through space and the color spectrum. Wonder of wonders, Laserium has become a black and white show. It is a show that has already recorded the soundtrack to Crystal Odyssey and will soon release an LP.

PERFECT SETTING — Modern Records recording artist Stevie Nicks four-date stand in L.A., Dec. 8, 9, 15 and 16, was certainly one of the best of the year here this year. Still riding high on the strength of her fine solo LP, "Bella Donna," Nicks put on a mesmerizing show in a most appropriate setting — the plush Wiltern Theatre in L.A. The Wiltern, a 900-seat, Melrose Avenue club, was widened to 2,500 seats (which is incidentally, will be featured prominently in an HBO subscription TV special that was taped over the four shows). It couldn’t have been better. Our hats off to all of those who had in hand seating up the show, especially the folks at Frontline Management.

FAMILY AFFAIRS — Are Cass Elliot and her new beau, television writer and director Joe Reis, finally the family they’ve always dreamed of? The real Marianne, who became the proud parents of a baby boy. Christopher Cody, on Dec. 4. Another event in the EMIA/Liberty Family that prompts congratulations was Bill Medley’s marriage to Janice Graff in Villa Park, Calif. on Dec. 5. marc ceten
VCA Bows 'Moviemat' Vending System
Designed For Vidcassette Rental Market

NEW YORK — Video Corp. of America (VCA) here has developed a videocassette vending machine specifically for the rental market, which, though inspired by a computer memory-stores all rental transaction and inventory information. According to VCA, the larger unit, dubbed the "Moviemat," is aimed at large retail chains, such as Sears, Montgomery Ward, etc. The "Moviemat" is "which would not ordinarily become involved in video rentals due to space constraints, inventory needed and necessary paper work," but draw heavy consumer traffic.

We foresaw two years ago that the future of the home video business would be in rentals but we knew we'd have to design a rental system that would alleviate the very large problem of inventory control," said VCA's Gould. "With 'The Moviemat' we have that system.

According to Gould, 'The Moviemat' is a credit-card-operated unit capable of selling, recording, filing and displaying titles of VCA's Alpha Beta format. All data from transaction are recorded and stored in the machine's computer, which was committed to a central computer over a telephone line hook-up.

No Booking

The central computer "sweeps" each of the machines' memories once a day and at the end of every month, studios and software suppliers receive complete detailed computer print-outs for each location's rentals (for that particular company's product). Rental billing is done through the credit card system, eliminating all booking.

It has the capability to break down and inform the group that they are, as well as providing immediate market research information on the rental status of a particular title. Instead of your getting a report two weeks from now we hope to get it within 24 hours. For example, if we decide that there is a rental as an extension of the theatrical run. And we spent 1½ years developing safeguards for the machine, it's almost impossible to break it.

Gould added that the machine has a "three-rental limit" and "you cannot rip off the machine dealing with a credit number."

The patent for The Moviemat, which takes up some nine square feet and has a slot for renters, has been awarded to VCA (Gould and a VCA engineer, to be specific) two weeks ago. Gould pointed out, "so it's been on the market for a couple of weeks now."

The company is presently looking for a "large distributor... or possibly a movie house" as a partner to finance manufacture of the units. "One of a half dozen manufacturers we've been looking at will be making these machines and that's more," said Gould, "as opposed to the number of 20 units they were talking to me about..."

MGM/CBS Home Video

Announce Rental Plan

continued from page 7

red cassettes and encased in clear plastic boxes to help distinguish them from regular sale items. Upon conclusion of the four-month lease period, the titles will be made available in standard MGM/CBS black cassette packages for either sale or rental.

Rental Prices: $3.50

In announcing the program, MGM/CBS Home Video's Kuper stressed the company's continued belief in the home video market for films, as well as its all-American approach. "We have added that present economic conditions have forced the company to make a change in its distribution basis. In addition, Kuper said that the program's purpose is to help make illegal rentals less "profitable" and to make rental viable for everyone and to create a unique rental program that will not interfere with the movie in the movies.

As of now, a rental machine called "The Moviemat," the company revealed that upcoming rental ti- tles will be "Deliverance," "All the Marbles," "Whose Life Is It, Anyway?", "Buddy, Buddy" and "Pennies From Heaven."

The company pledged an extensive merchandising campaign in support of the program, with print and broadcast ads utilized both nationally and regionally. In addition, each rental cassette will include trailers for upcoming releases.
Racks Optimistic About Holiday Sales

sales due to the strength of mildines. But Okinow stressed the importance of the front line product available this year. “We’ve got an excellent product spread

CBS, PolyGram Endorse NARM Advertising Plan

visory board for the program.

The CBS and PolyGram endorsements of the program amount to a pledge to support the $2.4 million campaign aimed at creating the same gift giving appeal for pre-recorded music that is enjoyed by other industries, such as greeting cards and flowers.

Under the program, NARM will conduct a nationwide campaign, with ads appearing in support of the labels making an agreement, contingent upon widespread acceptance by the major manufacturers, to contribute to the program one half cent from each LP or tape they sell.

Speaking on behalf of their respective companies, Bob Austuhler, vice president, press and public affairs, CBS Records, and Jack Kiernan, senior vice president, marketing and sales, PolyGram Records, expressed confidence in the program’s acceptance. “I would say that the participation of CBS and PolyGram virtually assures that the campaign will go forward,” said Kiernan. “I just can’t see it not happening.”

Since plans for the Gift of Music in-sti tutional advertising campaign were announced at the NARM Retailers Advisory Committee meeting in September (Cash Box, Sept. 19), A&M, Altica, Atlantic, Boardwalk, Capitol/EMI America/Liberty, Chrysalis, Elektra/A&M, Rainwood War ner Bros., and WEA Corp. have committed to the program, in addition to CBS and PolyGram.

ABI Releases Single

NEW YORK — The first release for ABI Records is Tom Nielsen’s single “Wake Up and Wonder/Make It Easy on Yourself.” His band, The Parker Brothers, will release its first album, “Pretty Boy Floyd,” soon thereafter. Nielsen plays the character of Floyd Parker on CBS-TV’s soap opera The Guiding Light.

For more information call ABI at (312) 741-2283.

over last year,” he noted that the previous holiday season was buoyed by sales of only two hot titles, most notably “Kenny Rogers’ Greatest Hits.”

Supporting Okinow’s contention that mildines were a key element in multiple sales was Lee Weimar, vice president and general manager of Atlanta Distribution for the Southeast.

“The Christmas buyer usually comes in for one particular new title,” Weimar said. “He doesn’t come in to buy a handful of records, but the mildines and cutouts can change that.”

He added that while consumers are being selective in buying, there appeared to be a trend toward purchase of front line product on sale and various mildine titles.

John Kaplan, executive vice president of the Clawsion/Mich.-based Handieman Company, noted that the sales season broke later this than in previous years.

Moreover, he noted that top-line product, budget and children’s product became big sales items. He also said new breakouts such as recent product by artists like The Cars, AC/DC and Neil Diamond showed strong movement.

Pickwick Campaign

Employing the promotional phrase, “When You Give the Gift of Music, One Size Fits All,” Pickwick’s rack division waged a substantial merchandising and ad campaign featuring 24 titles, including Olivia Newton John, The Police, Bob Seger, Barry Manilow, Ringo Starr, Steve Nicks, the Doobie Brothers and others attracting considerable store traffic and attention to the music departments.

But, like other rack jobbers, Dave Hafkin, general merchandising director for Pickwick’s rack division, said that “Atari and other video games have taken away a lot of disposable income. Instead of buying a handful of records as in the past, many consumers may be buying video game cartridges.”

Also like other racks, Hafkin noted a sharp increase in the sale of blank audiotapes, which are described as “good news/bad news.”

Pointing to the increased competition with other leisure products, and also to the ongoing problem of home taping, Don Weiss, president of Arrow Distributing based in Cleveland, additionally noted that because of general economic factors such as spiralling unemployment, consumers are holding onto dollars a lot longer before spending disposable income. He said with the prospect of even more lay-offs and even less money to spend on entertainment early next year, many consumers would be “hoarding their money.”

SINGLES BREAKOUTS

WAITING ON A FRIEND • ROLLING STONES • ROLLING STONES/ATLANTIC RS 21004

YOU COULDN’T HAVE BEEN WITH ME • SHEE NA EASTON • EU AMERICA PA-8101

COME GO WITH ME • THE BEACH BOYS • CARIBOU/CBS ZSS 26323

SINGLES BREAKOUTS

SHAKE IT UP • THE CARS • ELEKTRA E-47250

TAKE IT EASY ON ME • LITTLE RIVER BAND • CAPITAL P-5057

WORKING FOR THE WEEKEND • LOVERBOY • COLUMBIA 18-02589
Breaking out of: Lieberman — Portland, National Record Mart — Pittsburgh, Turtles — Atlanta, Cabbage — Buffalo, Lieberman — Kansas City, Karma Records — Indianapolis

TOP SELLING ACCESSORIES

* Indicates Heavy Sales

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allop 3 Cassette Head Cleaner 70300</td>
<td>Audio Technica Sonic Boom 133</td>
</tr>
<tr>
<td>Discwasher D-4 Fluid Refill</td>
<td>&quot;Iz&quot; Le-Bo Cassette Cleaning Case TA-133</td>
</tr>
<tr>
<td>Maxell UDXL II C-90</td>
<td>Le-Bo Protective Outer Cover</td>
</tr>
<tr>
<td>Memorex Cassettes Head Cleaner 0300</td>
<td>Pickwick Cassette Head Cleaner 211</td>
</tr>
<tr>
<td>Recoton Record Guard Anti-Static LP Inner Sleeve</td>
<td>Savory Cassette Carrying Case 2130</td>
</tr>
<tr>
<td>Sound Guard Record Preservation Kit</td>
<td>TDK MD/DC C-90</td>
</tr>
<tr>
<td>TDK DC-90 2/Bag</td>
<td>TDK DC-90 2/Bag</td>
</tr>
</tbody>
</table>


FREQUENTLY SELLING SILVER

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allop 3 Cassette Head Cleaner 70300</td>
<td>Audio Technica Sonic Boom 133</td>
</tr>
<tr>
<td>Discwasher D-4 Fluid Refill</td>
<td>&quot;Iz&quot; Le-Bo Cassette Cleaning Case TA-133</td>
</tr>
<tr>
<td>Maxell UDXL II C-90</td>
<td>Le-Bo Protective Outer Cover</td>
</tr>
<tr>
<td>Memorex Cassettes Head Cleaner 0300</td>
<td>Pickwick Cassette Head Cleaner 211</td>
</tr>
<tr>
<td>Recoton Record Guard Anti-Static LP Inner Sleeve</td>
<td>Savory Cassette Carrying Case 2130</td>
</tr>
<tr>
<td>Sound Guard Record Preservation Kit</td>
<td>TDK MD/DC C-90</td>
</tr>
<tr>
<td>TDK DC-90 2/Bag</td>
<td>TDK DC-90 2/Bag</td>
</tr>
</tbody>
</table>


FREQUENTLY SELLING GOLD

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allop 3 Cassette Head Cleaner 70300</td>
<td>Audio Technica Sonic Boom 133</td>
</tr>
<tr>
<td>Discwasher D-4 Fluid Refill</td>
<td>&quot;Iz&quot; Le-Bo Cassette Cleaning Case TA-133</td>
</tr>
<tr>
<td>Maxell UDXL II C-90</td>
<td>Le-Bo Protective Outer Cover</td>
</tr>
<tr>
<td>Memorex Cassettes Head Cleaner 0300</td>
<td>Pickwick Cassette Head Cleaner 211</td>
</tr>
<tr>
<td>Recoton Record Guard Anti-Static LP Inner Sleeve</td>
<td>Savory Cassette Carrying Case 2130</td>
</tr>
<tr>
<td>Sound Guard Record Preservation Kit</td>
<td>TDK MD/DC C-90</td>
</tr>
<tr>
<td>TDK DC-90 2/Bag</td>
<td>TDK DC-90 2/Bag</td>
</tr>
</tbody>
</table>
CIMARRON • EMMILY LOUISE HARRIS • WARNER BROS. 
BSK 3603
MERCHANDISING AIDS: x1 Flat, Personality Poster, Songbook.

GROVER HOT IN PHILLY — Elektra/Asylum recently sponsored a special listening party for Grover Washington, Jr.'s new LP, "Come Morning." Pictured in the back row at the party are (l-r): Earl Sayegh, regional manager, black music merchandising, WE; Mel Fuhrman, general manager, East Coast; Asylum; Daryl Minter, publicity; E.A, Rich Cornet manager, Philadelphia; WEA, Washington, D.C., special markets coordinator, WEA; Lloyd Remnick, Washington's manager; Bill Hendrickson, singles specialist, WEA; Linda Metz, WEA, Philadelphia; Bobbi Williamson, WEA Philadelphia; Joe Washington, WEA, Philadelphia. WEA's major promotion recently began. As young as WEA and its Bar Bquis, sales representatice, WEA. Pictured in the front row are (l-r): Rufus Greene, field merchandiser, WEA; Rick Alten, regional promotion. E.A.; Pete Stocke, Philadelphia branch manager, WEA; Bill Berger, regional sales manager, WEA; Fred Renzi, local promotion, E.A.; Jim Waller, field merchandiser, WEA, and Ray Milanes, marketing coordinator, WEA.

WHAT'S IN-STORE

STARK FACTS — Lotsa action of late throughout Stark's Camelot and Grapevine chains. A month-long, chainwise CBS promotion tagged the "CBS Gift Center" featured 29 titles including numerous two-fer sets. By likes of Neil Diamond, Lovernoy, Earth, Wind & Fire, Joan Jett & the Blackhearts, REO Speedwagon, and Atlantic/Charisma titles. Several stores participated in a recent promotion in support of Handshake recording group Sweaker, with each store giving away a pair of Jardache sneakers. The Chainwise N.C. has recently hosted a number of in-store appearances by recording group Blackfoot. Store manager Steve Endres reports that the post-concert appearance was a huge success, with the store remaining open until 2 a.m. The well-built appearance was bolstered by point of sales and an announcement of the concert on the airwaves. Congrats to Donna Crawford, of the Jamestown Mall Cameot in Florissant, Mo., for being voted store manager of the month by the mall association. With Christmas upon us, charity drives have been picking up steam. Camelot and Grapevine stores in the Michigan and Ohio regions have been participating in a "Toys for Tots" drive. Any customer bringing in a toy for charity gets a one dollar off coupon. Meanwhile, the Grapevines in Flint and Akron have been sponsoring "A Tree For Charity" campaigns. A one dollar off coupon is given to any customer donating a Christmas tree ornament. Fully decorated trees will be delivered to a local charity.

GOOD VIBRATIONS — A chain-wide promotion in support of the CBS Great Performance Series has been the highlight of recent activities for the Good Vibrations stores. Ray Anderson, assistant manager of the Canton, Mass. outlet, informs us that it was "the best promotion of the year" for that store. With all titles in the series priced at $3.95, the store took advantage of radio and print ads, as well as in-store displays to help raise the profile of their classical department. Normally relegated to the rear of the store, a classical bin was placed up front, and heavy in-store play was given to featured titles. As a result, Anderson and company report that post-sale traffic in classical product has been substantially better than in the past.

RECORD BAR NEWS — Promoting its recent album, "Free Time," MCA group Spyro Gyra greeted more than 200 fans at a recent in-store appearance at the Clearwater, Fla., Record Bar. The group's appearance culminated a "Free Time" giveaway, done in conjunction with radio station WZSR. Prizes included a weekend for two at Treasure Island, a Pulsea Watch and an autographed Spyro Gyra catalog. . . The opportunity to appear on stage with Billy Squier to sing "The Stroke" was one of the prizes during a recent promotion at the Evansville, Ind. store. The winner, whose name was drawn on-the-air at radio station KS-103, also received free tickets to the show, backstage passes and free LPs. . . In support of a recent release, "Flamingo," the Tallahassee, Fla., outlet placed an in-store display contest (awarded $1.01 to the customer donating the correct year's tree). The event was advertised on special sale and offered customers a chance to register for two free tickets to the concert and a free copy of the group's latest LP, "Give the People What They Want". . . Customers at the In-Store campaign "Special" in the Tallahassee outlet. A "What Stimulates You" contest co-sponsored by the Charlotte, N.C., store and Epic Records. Customers entered by answering the question in 25 or 26 words. . . The week before each West Virginia University home football game, the Morgantown, W.Va., outlet has been asking customers to submit their predictions on the final score. The customer who comes closest wins the LP or tape of his choice. The first person in the store after the game with a ticket stub and the correct score wins an LP or tape at a special sale price.

WHAT'S IN-STORE

MERCHANDISING AIDS: x1 Flat, Personality Poster, Songbook.

CHANGESTWOBIE • DAVID BOWIE • RCA AHL 1-4027
MERCHANDISING AIDS: 2x Album Cover Blow-up, 2x36 Catalog Poster, Mobile.

YOUR WISH IS MY COMMAND • LAKESIDE • SOLAR/ELEKTRA S-26
MERCHANDISING AIDS: 1x1 Flat, 18x36 Poster, 3 Die Cut Banner.

THE CATHERINE WHEEL • DAVID BYRNE • SIRE SRK 3645
MERCHANDISING AIDS: 1x Flat.

I LOVE ROCK 'N' ROLL • JOAN JETT AND THE BLACKHEARTS • BOARDWALK NBLP 1-33243
MERCHANDISING AIDS: Album Flat, Poster.

YOURS TRULY • TOM BROWNE • GRP/ARISTA 5507
MERCHANDISING AIDS: 2x Flat, Mini Covers.

Cash Box/December 19, 1981 www.americanradiohistory.com
had over the years, such as Phil Spector's and the Beatles' songs, says music director Jim Monaghan.

Newer Releases

Regarding newer product, Monaghan said that Jet's and Squier's songs will be complemented by those from the recently released ZE anthology, "A Christmas Record," which includes such songs as "Christmas in The Motor City" by Was (Not Was), "Christmas On Riverside Drive" by August Darnell and "Things Fall Apart" by Christina. Remarking that rotation is up to individual air personalities, Monaghan.

FM Network Radio

Listenership Up, Says Latest RADAR Survey

NEW YORK — National-quarter-hour FM listenership, currently at an all-time high of 59.3% of all persons 12+ Monday through Sunday during 24 hours, has reached a plateau, according to Nick Schiavone, vice president of radio research NBC. It's been steadily increasing over the last few years, but from the statistics, you can infer a plateau," said Schiavone, commenting on the results of the Fall 1981 Radio's All-Dimension Audience Research (RADAR) survey.

The RADAR surveys over the years have shown a steady increase of FM listenership. In Spring 1979, AM and FM listenership was split 50/50. Since then, it rose dramatically until Fall 1981, when it increased by only 0.7% by the same token, we can say that AM listenership has bottomed out," added Schiavone.

The survey further found that listenership to network radio affiliates has reached an all-time high of 78%. That includes the same statistical sample of listenership to stations affiliated with NBC: the four ABC, the two NBC, the Mutual, RKO I and Sheridanian networks. Web's such as the Satellite Music Network and the Transair network are statistically incompatible with RADAR methods and as such are not yet measured, according to Schiavone.

RADAR surveys are based on a sample of 6,000 people over the age of 12, living in households in the continental United States. Unlike the Nielsen television surveys, however, RADAR sweeps measure individuals, not households.

nevertheless, said that current rotation is light but will increase. "We won't concentrate on Christmas music until Christmas Eve. We will add Christmas songs, he says. Lippincott, who doesn't plan to add any Christmas songs to his playlist. "The average life of a record is 10 weeks, and if we cut Christmas songs on the list, they will take the place of another record," he said.

More Traditional At Top 40

Lippincott is also PD for Top 40-formatted WLS-AM, which is playing a mix of traditional hits like Nat King Cole's "Christmas Song" and newer material like Squier's song, "We'll play everything unless it is in poor taste," said Lippincott. The AM station is also planning to play nothing but Christmas music from 10 p.m. Christmas Eve to 6 p.m. Christmas Day.

In Boston, Top 40 outlet WXXS-FM began adding Christmas music to its playlist early last week in an orderly fashion. "We're adding one Christmas song every show, which is three hours," says Sunny Joe White, WXXS-FM PD. White emphasized that oldies like those produced by Spectrum, as well as Len- non's and Springsteen's songs, are ones in the heaviest Christmas song rotation.

In Philadelphia, New York music director Leonel Abel said that Christmas music is also going into "slow rotation" on his Top 40-formatted Wحد-FM. Abel added that traditional and newer songs will be played. Abel picked Bing Crosby's "White Christmas," a "Merry Christmas" by the Carpenters, "Merry Christmas Darling" as candidates for heavy Christmas rotation. In contrast, WCAU-FM-Philadelphia is shying away from Christmas music this year. "We won't consider it unless it is a current hit this year," said Roy Laurence. WCAU-FM PD.

STILL HEARING LAST YEAR'S SUIT — Despite previous expectations to the contrary, New York State Supreme Court Justice Manuel Gomez refused to throw out a lawsuit filed by ABC's Radio Networks. It was filed in opposition to its recent contract with the now-defunct Infinity label. The network filed the suit in an attempt to recover $50,000 it spent covering Pope John Paul's visit to the United States for the New York Service of New York, a contract for which the network has not received payment. According to an earlier BRN statement, the network had repeatedly asked Pathe and MCA for return of the tapes, but it has yet to receive either. (Cash Box, Aug. 29) "We got lost in the shuffle and it was a surprise," said Thompson BRN press spokesman.

The suit is expected to come to trial early next year.

REACTING — Keeping up with the revivial trend, Drake-Chenault is introducing a new radio format on Feb. 1. Entitled Hi Radio, reportedly the syndicator's first new format in many years, Hi Radio is aimed at the demographic of 18-40, the so-called rock 'n roll hit. 60s MOR and '70s pop hits, in contrast to centering on 40s music. It is designed primarily for AM stations. Drake-Chenault will also design on-air promotions for the new format. For more information, call John Drake, 201/885-4626.

AIR PLAY

 воздухa AIR PLAY

STILL HEARING LAST YEAR'S SUIT — Despite previous expectations to the contrary, New York State Supreme Court Justice Manuel Gomez refused to throw out a lawsuit filed by ABC's Radio Networks. It was filed in opposition to its recent contract with the now-defunct Infinity label. The network filed the suit in an attempt to recover $50,000 it spent covering Pope John Paul's visit to the United States for the New York Service of New York, a contract for which the network has not received payment. According to an earlier BRN statement, the network had repeatedly asked Pathe and MCA for return of the tapes, but it has yet to receive either. (Cash Box, Aug. 29) "We got lost in the shuffle and it was a surprise," said Thompson BRN press spokesman.

The suit is expected to come to trial early next year.

REACTING — Keeping up with the revivial trend, Drake-Chenault is introducing a new radio format on Feb. 1. Entitled Hi Radio, reportedly the syndicator's first new format in many years, Hi Radio is aimed at the demographic of 18-40, the so-called rock 'n roll hit. 60s MOR and '70s pop hits, in contrast to centering on 40s music. It is designed primarily for AM stations. Drake-Chenault will also design on-air promotions for the new format. For more information, call John Drake, 201/885-4626.

AIR PLAY

STILL HEARING LAST YEAR'S SUIT — Despite previous expectations to the contrary, New York State Supreme Court Justice Manuel Gomez refused to throw out a lawsuit filed by ABC's Radio Networks. It was filed in opposition to its recent contract with the now-defunct Infinity label. The network filed the suit in an attempt to recover $50,000 it spent covering Pope John Paul's visit to the United States for the New York Service of New York, a contract for which the network has not received payment. According to an earlier BRN statement, the network had repeatedly asked Pathe and MCA for return of the tapes, but it has yet to receive either. (Cash Box, Aug. 29) "We got lost in the shuffle and it was a surprise," said Thompson BRN press spokesman.

The suit is expected to come to trial early next year.

REACTING — Keeping up with the revivial trend, Drake-Chenault is introducing a new radio format on Feb. 1. Entitled Hi Radio, reportedly the syndicator's first new format in many years, Hi Radio is aimed at the demographic of 18-40, the so-called rock 'n roll hit. 60s MOR and '70s pop hits, in contrast to centering on 40s music. It is designed primarily for AM stations. Drake-Chenault will also design on-air promotions for the new format. For more information, call John Drake, 201/885-4626.

AIR PLAY

STILL HEARING LAST YEAR'S SUIT — Despite previous expectations to the contrary, New York State Supreme Court Justice Manuel Gomez refused to throw out a lawsuit filed by ABC's Radio Networks. It was filed in opposition to its recent contract with the now-defunct Infinity label. The network filed the suit in an attempt to recover $50,000 it spent covering Pope John Paul's visit to the United States for the New York Service of New York, a contract for which the network has not received payment. According to an earlier BRN statement, the network had repeatedly asked Pathe and MCA for return of the tapes, but it has yet to receive either. (Cash Box, Aug. 29) "We got lost in the shuffle and it was a surprise," said Thompson BRN press spokesman.

The suit is expected to come to trial early next year.

REACTING — Keeping up with the revivial trend, Drake-Chenault is introducing a new radio format on Feb. 1. Entitled Hi Radio, reportedly the syndicator's first new format in many years, Hi Radio is aimed at the demographic of 18-40, the so-called rock 'n roll hit. 60s MOR and '70s pop hits, in contrast to centering on 40s music. It is designed primarily for AM stations. Drake-Chenault will also design on-air promotions for the new format. For more information, call John Drake, 201/885-4626.

AIR PLAY

STILL HEARING LAST YEAR'S SUIT — Despite previous expectations to the contrary, New York State Supreme Court Justice Manuel Gomez refused to throw out a lawsuit filed by ABC's Radio Networks. It was filed in opposition to its recent contract with the now-defunct Infinity label. The network filed the suit in an attempt to recover $50,000 it spent covering Pope John Paul's visit to the United States for the New York Service of New York, a contract for which the network has not received payment. According to an earlier BRN statement, the network had repeatedly asked Pathe and MCA for return of the tapes, but it has yet to receive either. (Cash Box, Aug. 29) "We got lost in the shuffle and it was a surprise," said Thompson BRN press spokesman.

The suit is expected to come to trial early next year.

REACTING — Keeping up with the revivial trend, Drake-Chenault is introducing a new radio format on Feb. 1. Entitled Hi Radio, reportedly the syndicator's first new format in many years, Hi Radio is aimed at the demographic of 18-40, the so-called rock 'n roll hit. 60s MOR and '70s pop hits, in contrast to centering on 40s music. It is designed primarily for AM stations. Drake-Chenault will also design on-air promotions for the new format. For more information, call John Drake, 201/885-4626.
<table>
<thead>
<tr>
<th>Week</th>
<th>Track Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>CHASING YOUR TAIL</td>
<td>The Band</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>TAKE A LOOK</td>
<td>The Who</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>FUN CITY</td>
<td>Queen</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>EYES OF THE WORLD</td>
<td>Scorpions</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>TUG OF WAR</td>
<td>Oasis</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>WITH A LITTLE LUCK</td>
<td>Status Quo</td>
<td>6</td>
</tr>
<tr>
<td>1</td>
<td>PUMPING UP THE VALVE</td>
<td>The Police</td>
<td>7</td>
</tr>
</tbody>
</table>

**CASH SMASH**

**PRIME MOVER**

1. **SHE'S GOT A WAY** - BILLY JOEL
2. **CASTLES IN THE AIR** - DON McLEAN
3. **COME GO WITH ME** - THE BEACH BOYS
4. **SHEENA EASTON** - SHEENA EASTON
5. **THE OLD SONGS** - STEVIE WOODS

**HIT BOUND**

1. **BELIEVIN'** - THE DOOBIE BROTHERS
2. **REVIEW** - LITTLE RIVER BAND
3. **STEAL THE NIGHT** - STEVIE WOODS
4. **BRING THE TALENTS OF DICK CLARK TO YOUR STATION.**

---

**CASH BOX**

December 19, 1981

**LAST WEEK'S WEEKLY CHARTS**

- **1** | PHYSICAL | OLIVIA NEWTON-JOHN
- **2** | WAITING FOR A GIRL LIKE YOU | FOREIGNER
- **3** | LET'S GROOVE | EARTH, WIND & FIRE
- **4** | OH NO | COMMODORES
- **5** | I CAN'T GO FOR THAT (NO CAN DO) | DARYL HALL & JOHN OATES
- **6** | YOUNG TURKS | ROB STEWART
- **7** | WHY DO FOOLS FALL IN LOVE? | DIANA ROSS
- **8** | EVERY LITTLE THING SHE DOES IS MAGIC | THE POLICE
- **9** | DON'T STOP BELIEVIN' | JOURNEY
- **10** | HARDEN MY HEART | QUARTERFLASH
- **11** | TROUBLE | LHOSIY BUCKINGHAM
- **12** | COMIN' IN AND OUT OF YOUR LIFE | BARBRA STREISAND
- **13** | TURN YOUR LOVE AROUND | GEORGE BENSON
- **14** | YESTERDAY'S SONGS | NEIL DIAMOND
- **15** | PRIVATE EYES | DARYL HALL & JOHN OATES
- **16** | LEATHER AND LACE | STEVE NICKS (with DON HENLEY)
- **17** | HOOKED ON CLASSICS | LOUIE CLARK
- **18** | CENTERFOLD | THE J. GEILS BAND
- **19** | MY GIRL (GONE, GONE, GONE) | CHILWACK
- **20** | TAKE MY HEART | Kool & THE GANG
- **21** | OUR LIPS ARE SEALED | GO-GOS
- **22** | THE SWEETEST THING (I'VE EVER KNOWN) | JUICE NEVTON
- **23** | SOMEONE COULD LOSE A HEART TONIGHT | EDDIE RABBIT
- **24** | HERE I AM | AIR SUPPLY
- **25** | START ME UP | ROLLING STONES
- **26** | SHAKE IT UP | THE CARS
- **27** | UNDER PRESSURE | QUEEN & DAVID BOWIE
- **28** | COOL NIGHT | PAUL DAVIES
- **29** | WOULDN'T HAVE MISSED IT FOR THE WORLD | RONNIE Milsap
- **30** | THE OLD SONGS | BARRY MANILOW

**CASH SMASH**

1. **COULD YOU HAVE BEEN WITH ME** - SHEENA EASTON
2. **BROOK JONES** - THE DOOBIE BROTHERS
3. **BEEN IN LOVE** - RONNIE MILLER
4. **THE OLD SONGS** - STEVIE WOODS
5. **WILLIAM SHAKESPEARE** - THE BEACH BOYS

**HIT BOUND**

1. **HEART LIKE TROUBLE** - GEORGE BENSON
2. **CENTREFOLD** - QUEEN
3. **THE OLD SONGS** - STEVIE WOODS
4. **A MAN AMONG THE KIDS** - LITTLE RIVER BAND
5. **STEAL THE NIGHT** - STEVIE WOODS

**BRING THE TALENTS OF DICK CLARK TO YOUR STATION.**

**"The Dick Clark National" PRESENTED BY MUTUAL**

**A WEEKLY REVIEW**
PolyGram's Commitment To Country Reinforced With Polidor Appointment
by Jennifer Bohler

NASHVILLE — When Guenter Hensler assumed the position of president/chief operating officer of the PolyGram Records operations in the United States in October (Cash Box, Nov. 7), it was a major step upward for the long-time executive who has worked with PolyGram since 1962.

An area he is placing a great deal of emphasis on is PolyGram’s country division, which he characterizes as one of the most powerful in country music. One of the first major steps Hensler took in revamping the country division was naming Joe Polidor director of PolyGram Records’ country division (Cash Box, Dec. 12). Polidor, who was previously regional product development manager for the label in Chicago, will be based in Nashville, and, according to many within the industry, fill a long needed position with the division.

The optimism expressed by Hensler in an earlier interview with Cash Box (Cash Box, Nov. 24) has turned into form for everyone involved with PolyGram’s Nashville division, especially Jerry Kennedy, vice president of the country division, and the station’s personnel.

Both professionally and personally, I can’t think of an assignment that I have wanted,” says Kennedy. “I am going to enjoy more working with the country division in Nashville,” says Polidor. “The fact that Guenter Hensler has directed PolyGram is going to make a major commitment to country underlines my personal convictions that we need to take full advantage of what we have here. Jerry Kennedy is a very talented and versatile individual who has done a magnificent job for PolyGram and I am very enthusiastic about working with both Jerry and Frank Leffel (the company’s national country promotion director).

Aggressive Executives

Aggressive seems to be the catchword so far as both men are concerned — aggressive in terms of marketing plans and in actively pursuing artists to sign to the label, both new and name acts.

“We will be very aggressive in pursuing people — new and anybody looking for a new label,” says Kennedy. “We are going to take a real serious look here, where may they not have a year ago. But, when I say we are going to be super aggressive, I don’t mean we will be shooting our brains out; no. We’re not going to go out chasing rainbows with billions of dollars, which have been the enthusiasm of the long run. Things that make sense, we’re certainly willing to sit down and talk about. But, I don’t want to fall within some guidelines.”

WSM, AP Join On Country Web

NASHVILLE — WSM, Inc. and the Associated Press are poised to launch the Music Country Network, a live nightly radio programming service that will originate from Nashville and go on the air in April 1982. Approximately 100 stations are expected to participate in the initial broadcast.

At a press conference at the Opryland complex here, Tom Griscom, senior vice president of broadcasting at WSM, and Roy Steventon, vice president of AP Broadcasting, said the network will provide music, news and entertainment features for 72 hours each night. West Coast stations that subscribe to the program will be on a delayed broadcast basis.

WSM-AM will be the network’s flagship station, while the station’s personnel will provide the entertainment programming and news for the network. The news, sports and information we are currently establishing for ourselves.”

Polidor’s outward enthusiasm, too, is tempered with a businessmans’ approach. “Noting that there is much that should and can be done within and for the company. Polidor is confident that Nashville has the kind of commitment to artists, both new and name acts. We are very sincere and dedicated to this idea and concept that the country division is extremely important to PolyGram.

Balanced Roster Sought

Hensler’s desire to boast a balanced artist roster of developing, as well as established, acts is also a prime concern of the Nashville division. Currently, it has a compact roster of 13 artists, staggered in various stages of development. The roster includes newcomers like Roger Bowling and Wayne Kemp, more established names such as the Statler Brothers and the Kendys, and also artists with pop appeal like Tom Jones and Mac Davis.

“We want a good balance with our roster,” says Hensler. “We want to have an artist just for the sake of signing an artist. We don’t want to get into that kind of game. We want a well-balanced roster that has been established, as well as developing artists — an artist roster that will allow us to give each artist the individual attention that he or she needs to develop to the fullest potential possible.”

With the new structure, Kennedy, whose strong suit and first love is producing, feels he will have more time to spend in the studio and in developing new artists. “Lately, with the smaller roster that we have had, I haven’t been able to spend as much time as I’d like in the studio,” Kennedy says. The artists he produces include the Statler Brothers, Reba McEntire, Roger Bowling, Dickey Lee, George Burns (in association with Charles Fach) and Wayne Kemp (in association with Danny Wallis)

“I also felt like with the smaller staff we had, I couldn’t do those guys with a lot of product. So we really haven’t been into developing new people. Now, I feel like we are in a position to give the artists a chance to grow, to develop.”

“Although Hallam was not in a position to reveal some of the alterations he intends to enact, he did state that the music will be “going in a little bit of a different direction,” possibly accompanied by a lengthening of the playlist, which now stands at 35, including 15 numbered extras. Hallam added that he “might want to add a jock to the staff to give him a break.”

“Adult Oriented

When he takes over at WSM, Dec. 22, Hallam intends to follow his basic radio philosophies. “I think I’ll program the radio station not only country,” he commented, “since I always keep in mind that it’s an adult radio station. because that’s almost more important. We program the radio station for adults, and we happen to be using country as the vehicle to get to adult.”

In programming the station, Hallam will rely heavily on his inherent knowledge of the city’s marketplace. “I’m a native New Yorker,” noted Hallam. “That will help me quite a bit as far as intuition or whatever you want to call it do things in New York. New York’s a tough nut to crack, and I don’t think we’ll be the #1 station in New York, 12+, but we can certainly do very well with adults, and be in the #1 Manager in that age group. I’m shooting for. Mutual Radio owns the station, and they’re fully committed to making it a driving station. I hope we can pull it off.”

Hallam is hopeful that his presence in New York will help to expand the market in the Big Apple for country music. “One of the reasons that I went to Detroit was.”

(continued on page 28)

WEA Reps Awarded For Williams Push

NASHVILLE — In response to the positive reaction given to Hank Williams, Jr.’s current album, “The Pressure Is On,” WEA has launched a marketing campaign designed to capitalize on significant radio airplay by awarding “Local Gold Awards” to sales offices for their promotional efforts on behalf of the release. So far three offices have been presented the award.

Alan Perper, director of product marketing for WEA has issued awards to Memphis/Nashville sales manager James Wood and his staff; Charlotte sales manager Roger Helms and his staff; and Houston sales manager Alan Shapiro, sales rep Gene Burley and the New Orleans marketing staff for their outstanding contributions in helping break Williams in key markets.

“Our goal is to stimulate other markets to sustain their campaign efforts to achieve local gold awards in order to secure the visibility and attention this album deserves,” Williams’s manager said. “A consequence of the success of The Pressure Is On,” we have experienced a heavy demand for Hank Williams, Jr. catalog in Memphis, Charlotte and New Orleans.

For The Record

In the Dec. 12 issue of Cash Box, a bullet was inadvertently omitted on Dottie West’s single on the Country Singles chart. West’s single, “It’s High Time,” should have been listed at #27 bullet.
1 FEELS SO RIGHT
    ALABAMA (RCA AYL 1-3830) 1 40
2 THERE'S GOT TO BE
    GEORGE MASON (RCA AYL 1-4060) 4 17
3 FANCY FREE
    OAK RIDGE BOYS (MCA-5209) 2 29
4 BIG CITY
    URIEL HAIGGARD (EPIC FE 37593) 5 8
5 THE PRESSURE IS ON
    WALTER WILLIAMS JR (Elektra/Curb 5-535) 6 16
6 LIVE
    BARBARA MANDRELL (MCA-5243) 3 17
7 WILLIE NELSON'S
    GREATEST HITS (AND
    SOME THAT WILL BE)
    WILLIE NELSON (Columbia KCF 37542) 7 16
8 STEP BY STEP
    EDDIE RABBIT (MCA 2370) 8 18
9 HOLLYWOOD, TENNESSEE
    CRYSTAL (Columbia FC 27482) 10 14
10 ESPECIALLY FOR YOU
    DON WILLIAMS (MCA-5279) 10 23
11 BET YOUR HEART ON ME
    JOHNNY CASH (Full Moop/Ashley SE 5411) 11 10
12 NOT GUILT
    LEE CORBETT & THE GATLIN
    BROTHERS BAND (Columbia FC 4744) 12 11
13 GREATEST HITS
    CHARLEY PRIDE (RCA AYL 1-4551) 13 9
14 SHARE YOUR LOVE
    KENNY ROGERS (Liberty, LOO-1108) 9 34
15 I AM WHAT I AM
    GEORGE JONES (Epic FE 30586) 15 65
16 WITH LOVE
    DON CONLEY (MCA-5213) 17 22
17 STILL THE SAME OLE ME
    ЭСТЕР ЛОПЕЗ (Epic FE 37106) 23 4
18 STRAIGHT COUNTRY
    GEORGE STRAIT (MCA-5248) 18 11
19 JUIN ROSES
    JIMMY NEWTON 19 41
20 KENNY ROGERS
    GREATEST HITS
    JUN ROSES (Liberty LO-1072) 21 61
21 CHRISTMAS
    KENNY ROGERS & LIBERTY LO-5115) 28 4
22 SOME DAYS ARE
    DIAMONDS
    JOHN DENVER (RCA AYL 1-4055) 22 21
23 I'M COUNTRYFIED
    MEL McDERMOTT (Capitol ST-1116) 24 42
24 MR. T
    CONWAY TWITTY (MCA-5204) 31 25
25 TOWN & COUNTRY
    BBM PRICE (Dimension DL 5003) 25 15
26 GREATEST HITS
    DONIE MILLAR (RCA AYL 1-3729) 26 60
27 TAKE HOME
    ALABAMA
    ALABAMA (RCA AYL 1-3644) 27 77
28 MIDNIGHT CRAZY
    MADD AUTO
    Cassadine/PlouyGram, NRB 7257) 32 10
29 CHRISTMAS WISHES
    ANNIE MURRAY (Capitol ST-16293) 30 6
30 SEVEN YEAR ACHIE
    BOBANISH CASH (Capitol JC-36695) 20 40
31 GREATEST HITS
    OAK RIDGE BOYS (MCA-5150) 43 59
32 FIRE & SMOKE
    EARL THOMAS CONLEY
    RCA AYL 1-3750) 64 3
33 SURROUND ME WITH LOVE
    GARY DAVIS (Capitol FC 77108) 33 31
34 I JUST CAME HOME
    TO COUNT THE MEMORIES
    JOHN ANDERSON
    Warner Bros. BSK 3599) 36 6
35 YEARS AGO
    STARRER BROTHERS (Mercury/PolyGram, SM-1-3023) 35 14
36 CARRYIN' ON THE FAMILY
    NAME
    SCOTTY, FREDZEL & SHELLY WEST
    (Warner Bros. BSK-35055) 41 2
37 CIMARRON
    EMMODUGU HARRIS (Warner Bros. BSK 3603) 30 20
38 RODEO ROMEO
    ROSS BANDY (Columbia FC 37588) 39 8
39 TAKIN' IT EASY
    LARRY DALLON (Columbia FC 37571) 34 21
40 GOOD TIME LOVIN' MAN
    RONNIE MIDDEWELL (Epic FE 37599) 16 19
41 DESPERATE DREAMS
    EDDY RAVEN (Elektra SE 545) 29 8
42 ROWDY
    HANK WILLIAMS JR (Columbia FC 3456) 37 45
43 FRAGILE HANDLE
    WITH CARE
    REED HARR (Liberty LT-51122) 44 10
44 GREATEST HITS
    WAYLON JENNINGS
    (RCA AYL 1-3278) 42 139
45 HURRICANE
    LEON EVETTE (RCA AYL 1-4152) 47 3
46 I'M A LADY
    TERRY BUNKO (MCA-5255) 46 9
47 GREATEST HITS
    JIM REEVES & PATSY CLINE
    (RCA AYL 1-4172) 61 4
48 STARDUST
    LORI LYNN (Columbia JC 35050) 48 182
49 LOOKIN' FOR LOVE
    JOHN DENVER
    (Full Moon/Ashley 6E-309) 49 10
50 YOU DON'T KNOW ME
    WINDON HOBBS (COUNTRY STYLE SWING)
    VOL. 1 (Liberty) 50 27
51 WAITIN' FOR THE SUN TO SHINE
    ROD CARROLL (Epic FE 37193) 71 2
52 HIGH TIME
    DUST IN THE LIBERTY LT 51114
    53 1
54 URBAN CHIMPMUNK
    THE CHIMPMUNKS (RCA AYL-1-4027) 53 27
55 THE VERY BEST OF MEL
    TILLI
    MEL TILLU (MCA-3271) 54 5
56 KEEP ON DANCING
    (COUNTRY STYLE SWING)
    VOL. 1 (MIDNIGHT RHYTHM SECTION)
    (Kssa KSG 1501) 55 6
57 KING OF THE ROAD
    BOB CARNegie (Maxwell/TM 7200) 60 4
58 LOVE
    HOB JAKSON (Liberty HG-5020) 38 22
59 GREATEST HITS
    ANNIE MURRAY (Capitol SC-11110) 40 64
60 FAMILY TRADITION
    HANK WILLIAMS JR (RCA-118) 62 3
61 HOMESYDQUE ROSE
    ORIGNAL SOUNDTRACK (Columbia 52-26752) 45 64
62 ASK ANY WOMAN
    JUDE HAYES (Warner Bros. BSK 3617) 68 3
63 CHRISTMAS AT GILLEY'S
    MICKEY GILLEY (RCA FE 37585) 69 2
64 ONE TO ONE
    ED BALOUE (RCA AYL 1-5198) 51 34
65 RODNEY CROWELL
    RODNEY CROWELL (RCA 5507) 52 11
66 THE BEST OF EDDIE
    RABBIT
    EDDIE RABBITT (Epic FE 37145) 66 57
67 NOW OR NEVER
    JOHN SCHNEIDER (Scott Bros./CBS ARZ 37400) 73 28
68 HEART TO HEART
    RONNIE MONTEN
    (Mercury SM-1-6025) 70 2
69 MAKIN' FRIENDS
    RAFFY BALEY (RCA AYL 1-4026) 56 32
70 MORE GOOD 'UNS
    JERRY CLOVER (MCA-2519) 57 18
71 SOMEWHERE OVER THE
    RAINBOW
    WILLIE NELSON (Columbia FC 36-883) 63 43
72 MEL & NANCY
    MEL MILLER & NANCY SINATRA (Elektra)
    74 6
73 WHEN I LAUGH
    BRENDA LEE (MCA-5278) 65 4
74 HORIZON
    EDDIE RABBITT (Elektra FE 2674) 74 75
75 I LOVE E'M ALL
    T.G. SHEPARD (Warner Curb BSK 3528) 56 33

EARL THOMAS CONLEY

EARL THOMAS CONLEY
FIRE & SMOKE

Including:
Fire And Smoke / Tell Me Why
After The Love Slips Away / Silent Treatment
AHL-4135

Earl's first #1 single "Fire & Smoke" is his first hit on RCA... one of the most highly acclaimed albums of 1981. Includes the current hit single "Tell Me Why"

PB 12344
BB 13* CB 18* RW 17*

LEON EVETTE

LEON EVETTE HURRICANE

Including:
Midnight Rodeo / Hurricane
If you're Serious About Cheatin'
AHL-4102

Leon's new album takes the Country by storm! Includes the current hit, "Midnight Rodeo"

PB 12355
BB 25* CB 32* RW 29*
THE NATIONAL PASTIME IS NOT BASEBALL OR FOOTBALL, IT'S...

Watchin' Girls Go By
RONNIE McDOWELL'S

CHART TOPPING SINGLE
PRODUCED BY BUDDY KILLEN

From The Album FE-37339
Good Time Lovin' Man
On Epic Records & Tapes
WFM, AP Join To Form National Country Music Programming Service

.wsms, ap join to form national country music programming service

(continued from page 24)

itation segments of the program will be provided by AP and will be broadcast live from AP's studios in Washington, D.C. The AP Radio network has more than 1,100 affiliates, making it the largest single network in the nation.

The network program will be transmitted from AP's transponder on the Westar III satellite, and local stations will receive the signal via the AP dish in their city. The Chritstian World will be the network's sales representative, while the network's studios will be located within the Opryland/entertainment complex, which also houses the Opryland U.S.A. theme park and the Grand Ole Opry House.

WHN Names Hallam

(continued from page 24)

the country audience," he stated, "not just come in and steal somebody else's country share. The Summer book we were up to a 9.6 share, I think, between all the country stations, and I had only affected the other stations like half a point. I completely get like a brand new share points for country radio in Detroit. That's what we're going to be doing in New York to further spread the gospel of how good country music is and how good country music radio can be.

"Certainly, WHN is the most famous country station in the world," he added, "so when I get there, I have the opportunity to help the country music industry even more, and that's what I'm going to be trying to do in New York. It's not just the numbers, it's the politics. As much as I can do it my way, I want to try to help. That's what Brian Moore is committed to doing, and WHN itself has made so many innovations in country music. There's a tradition at WHN, and I'm going to be continuing that for sure."
COUNTRY

THE COUNTRY COLUMN

WOOLEY AT CASH BOX — MCA artist Amy Woolley was recently in Nashville to line up studio dates for her next album release and took a moment to drop in on the Cash Box Nashville staff and introduce herself. Woolley, you may recall, released an excellent debut album earlier this year, which was greeted with an understandable amount of critical acclaim. A talented songwriter as well as singer, Woolley wrote a good bit of the material on the last album. But, she is sensitive about whose songs she uses on her recordings, stating, "my songs are thrown in with the rest of them pitched to us, and they have to be as good as or better than the others before we pick them to use. We want the best songs we can find." Woolley says before she became a recording artist, she aspired to be the next Barbara Walters during her "let's save the world era." But the lure of the music business tappered her on the shoulder when a jingle she recorded for the "Support the Colleges of America" association was played on her campus radio station, which was a country station. According to Woolley, she jumped in head first, "went out and bought a dulcimer, an autoharp and a collection of Mother Maybelle Carter records." She came to Nashville and, like so many other young, aspiring artists, started knocking on the doors that lined Music Row, with her little cassette recorder and home made cassette in hand. It was a discouraging venture, so she moved to Los Angeles to record her album. And now she's come full circle, back to Nashville where she wanted to be in the first place. After talking with Woolley for some minutes, we wondered if perhaps she should be a stand-up comic as well as a singer. Her classic comeback — "well, you open a refrigerator door, the light comes on and I'll do 20 minutes." STARSEARCH PAYS OFF — Helen Hudson, the talented singer/songwriter who recently won the WKOA/Nashville sponsored Wrangler Country Starsearch (part of a nationwide competition) has released an album on Starlight Records. Titled "Playing For Time," it was produced by Hudson and Elliot Mazer. MUSICAL CHAIRS — There have been quite a few changes at various companies in the industry in Nashville: Martha Haggard has left her position as publicist at MCA to take a similar post at PolyGram Records Nashville ... Kathy Hooper has left Top Billing. Her plans will be announced at a later date. No one has been named at this time to fill her (continued on page 39).

SINGLES REVIEWS
HITS OUT OF THE BOX

TERRI GIBBS (MCA MCA-51225) Missy's River (2:41) (Chaplin Music Co. — ASCAP) (G. Wort) (Producer: E. Penney)

CON HUNLEY (Warner Bros. WB549887) No Relief In Sight (3:07) (Chappell Music Co. — ASCAP) (R. Bourke, G. Dobbins, J. Wilson) (Producer: T. Collins)

FEATURE PICKS

JOHNNY CASH (Columbia 18-02669) The Reverend Mr. Black (3:10) (U.S. Songs Inc./Bexhill Music Corp./Jac Music Inc./Blue Seas Music, Inc. — ASCAP) (B.E. Wheeler, J. Peters) (Producer: B. Sherrill)


JUDY BAILEY (Columbia 18-02668) A Lonely Woman (In the Arms of a Man With a One-Track Mind) (2:45) (Baray Music — BMI) (J. Dickens, J. Curry) (Producer: R. Baker)

JIM OWEN (Sun-1171) Hell Yes, I Cheated (2:46) (Flagship Music — BMI) (R. Sutton, L. Chesher) (Producer: B. Self)

RONNIE DOVE (Motion 1002) I Don't Hurt Anymore (3:02) (Anne-Rachel Music — ASCAP) (J. Rollins, D. Robertson) (Producers: G. House/P. Higdon)


HOT ENOUGH TO MELT THE COAL OUT OF A SNOWMAN'S EYES

67099 "YOU'RE MY BESTEST FRIEND" MAC DAVIS THE STATLER BROS. BILLBOARD 14* CASHBOX 11* RECORD WORLD 13*

67341 "ONLY YOU (AND YOU ALONE)" REBA MCENTIRE BILLBOARD 37* CASHBOX 35* RECORD WORLD 37*

70325 "LADY LAY DOWN" TOM JONES BILLBOARD 44* CASHBOX 46* RECORD WORLD 46*

70331 "IFYOU'RE WAITING ON ME (YOU'RE BACKING UP)" THE KENDALLS BILLBOARD 69* CASHBOX 61* RECORD WORLD 57*

FRICKE BEARS GIFTS — Columbia recording artist Janie Friske has devoted her December to providing Christmas bears for disadvantaged children in the Dallas/Ft. Worth area. Friske has taken some 2,000 teddy bears to kids in the vicinity's hospitals, orphanages and homes for the mentally retarded.

www.americanradiohistory.com
Theatre pianist, Leeds, was chosen Chorale Metropolitan opera mezzo-soprano Isola King, Chorale will Mikhail Berkut, attractions include Lettvin, oboist ded Philharmonic and moderator of the Los CLASSICAL -year -old Wolverhampton, England music prize to chairman, National Endowment of the Haydn vice Los Angeles Philharmonic, and Arthur Kraft, oboist, ASCAP vice president and board member; Dr. Toma Prosev, president. Composers Union of Yugoslavia, Mel Powell, Institute resident composer, Cal Arts, Fleischmann. Ezra Laderman, chairman, National Endowment, advance music composer. Cal Arts: Mary Jo Manneila, ASCAP membership representative; and Andre Gvozden. United States State Dept. interpreter.

THE GLORIOUS MARTYR
Martyr, (translated "The Glorious Mo-

Although all the performances in this album were consummated in 1980, the recording, released in 1981, is considered one of the most beautiful and technically accomplished of all the Haydn symphonies. The London Philharmonic Orchestra, conducted by Arthur de Grada, delivers a vibrant and passionate performance, capturing the essence of Haydn's symphonic genius.

In conclusion, the Haydn Symphony No. 103 in E-flat major is a masterpiece that continues to captivate audiences with its remarkable structure, emotional depth, and technical mastery. The London Philharmonic Orchestra and Arthur de Grada's interpretation are a testament to the enduring legacy of Joseph Haydn and the timeless appeal of his music.
### Black Contemporary

#### Top 75 Albums

<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Raise!</td>
<td>Earth, Wind &amp; Fire</td>
<td>Arista</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>Something Special</td>
<td>Roberta Flack &amp; Donny Hathaway</td>
<td>Atlantic</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>Controversy</td>
<td>Stevie Wonder</td>
<td>Motown</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>Never Too Much</td>
<td>Luther Vandross</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>The Many Sets of Roger</td>
<td>Roger</td>
<td>Warner Bros</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>'TIS the LOVE for TENDER PEPPERS</td>
<td>Peggy</td>
<td>Hollywood</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>Why Do Fools FALL IN LOVE</td>
<td>Doris Day</td>
<td>RCA</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>Show Time</td>
<td>Sylvia</td>
<td>ABC</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>Night Cruising</td>
<td>Jermaine Jackson</td>
<td>Motown</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>The George Benson Collection</td>
<td>George Benson</td>
<td>Columbia</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>The Poet</td>
<td>Bobby Womack</td>
<td>Warner Bros</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>The Time</td>
<td>The Time</td>
<td>Warner Bros</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>Inside You</td>
<td>The Isley Brothers</td>
<td>Motown</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>Skyline</td>
<td>The Dramatics</td>
<td>Motown</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>Camouflage</td>
<td>Rufus with Chaka Khan</td>
<td>Atco</td>
<td>13</td>
</tr>
<tr>
<td>16</td>
<td>Something About You</td>
<td>Al Green &amp; Ziggy</td>
<td>Atco</td>
<td>24</td>
</tr>
<tr>
<td>17</td>
<td>I Am</td>
<td>Peabo Bryson</td>
<td>Atlantic</td>
<td>9</td>
</tr>
<tr>
<td>18</td>
<td>Solid</td>
<td>Blackstreet</td>
<td>Jive</td>
<td>10</td>
</tr>
<tr>
<td>19</td>
<td>Ronnie Laws</td>
<td>Ronnie Laws</td>
<td>Liberty</td>
<td>21</td>
</tr>
<tr>
<td>20</td>
<td>Live in New Orleans</td>
<td>Maceo Parker &amp; The Meters</td>
<td>Warner Bros</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>Crazy for You</td>
<td>Earl Klugh</td>
<td>Liberty</td>
<td>23</td>
</tr>
<tr>
<td>22</td>
<td>Stop</td>
<td>The Commodores</td>
<td>Motown</td>
<td>28</td>
</tr>
<tr>
<td>23</td>
<td>Love Magic</td>
<td>L.T.D.</td>
<td>Epic</td>
<td>24</td>
</tr>
<tr>
<td>24</td>
<td>Red Song</td>
<td>B.B. King</td>
<td>Stax</td>
<td>31</td>
</tr>
<tr>
<td>25</td>
<td>Love You So Much</td>
<td>Al Green</td>
<td>Kudu</td>
<td>44</td>
</tr>
<tr>
<td>26</td>
<td>Go For It</td>
<td>The Jackson 5</td>
<td>Motown</td>
<td>29</td>
</tr>
<tr>
<td>27</td>
<td>Tonight!</td>
<td>The Four Tops</td>
<td>Capitol</td>
<td>30</td>
</tr>
<tr>
<td>28</td>
<td>Fancy Dancer</td>
<td>Donnie Simpson</td>
<td>Kudu</td>
<td>26</td>
</tr>
<tr>
<td>29</td>
<td>The Dude</td>
<td>Shalamar</td>
<td>Epic</td>
<td>17</td>
</tr>
<tr>
<td>30</td>
<td>Love All the Hurt Away</td>
<td>Aretha Franklin</td>
<td>Atlantic</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>Gwendolyn</td>
<td>Linda Martell</td>
<td>Scepter</td>
<td>33</td>
</tr>
<tr>
<td>32</td>
<td>Get as Much Love as You Can</td>
<td>The Jones Girls</td>
<td>Profile</td>
<td>37</td>
</tr>
<tr>
<td>33</td>
<td>Computer World</td>
<td>Kraftwerk</td>
<td>Warner Bros</td>
<td>36</td>
</tr>
<tr>
<td>34</td>
<td>Private Eyes</td>
<td>Gary, T. &amp; H. &amp; Oates</td>
<td>RCA</td>
<td>62</td>
</tr>
<tr>
<td>35</td>
<td>Blue Jeans</td>
<td>Chocolate Milk</td>
<td>A&amp;M</td>
<td>46</td>
</tr>
<tr>
<td>36</td>
<td>All the Great Hits</td>
<td>Diana Ross</td>
<td>Motown</td>
<td>31</td>
</tr>
<tr>
<td>37</td>
<td>Keep Pushing Straight Ahead</td>
<td>Lakeside</td>
<td>Stax</td>
<td>50</td>
</tr>
</tbody>
</table>

#### Top Tracks

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Take It Off</td>
<td>Chico &amp; Al</td>
<td>Atlantic</td>
<td>49</td>
</tr>
<tr>
<td>40</td>
<td>Face to Face</td>
<td>Al</td>
<td>Atlantic</td>
<td>41</td>
</tr>
<tr>
<td>41</td>
<td>Con Funk Shun</td>
<td>Con Funk Shun</td>
<td>Warner Bros</td>
<td>1</td>
</tr>
<tr>
<td>42</td>
<td>Love's Paradise</td>
<td>Donny &amp; Marie</td>
<td>Warner Bros</td>
<td>23</td>
</tr>
<tr>
<td>43</td>
<td>Love Is the Place</td>
<td>Curtis Mayfield</td>
<td>Motown</td>
<td>36</td>
</tr>
<tr>
<td>44</td>
<td>Yours Truly (Is the Thing)</td>
<td>Bill Withers</td>
<td>Liberty</td>
<td>10</td>
</tr>
<tr>
<td>45</td>
<td>What a Woman Needs</td>
<td>Melba Moore</td>
<td>Epic</td>
<td>15</td>
</tr>
<tr>
<td>46</td>
<td>Reflections</td>
<td>R&amp;B And Soul</td>
<td>Motown</td>
<td>33</td>
</tr>
<tr>
<td>47</td>
<td>Touch</td>
<td>Tom Tom Club</td>
<td>Capitol</td>
<td>7</td>
</tr>
<tr>
<td>48</td>
<td>Foreign Affair</td>
<td>Joe &amp; The Group</td>
<td>Warner Bros</td>
<td>9</td>
</tr>
<tr>
<td>49</td>
<td>This Kind of Lovin'</td>
<td>Kool &amp; the Gang</td>
<td>Polydor</td>
<td>13</td>
</tr>
<tr>
<td>50</td>
<td>Every Home Should Have One</td>
<td>Paul Johnson</td>
<td>Warner Bros</td>
<td>1</td>
</tr>
<tr>
<td>51</td>
<td>Feeling</td>
<td>The Jacksons</td>
<td>Epic</td>
<td>14</td>
</tr>
<tr>
<td>52</td>
<td>Beware</td>
<td>The Gap Band</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>53</td>
<td>Bill Summers &amp; Summer Heat</td>
<td>Average White Band</td>
<td>A&amp;M</td>
<td>19</td>
</tr>
<tr>
<td>54</td>
<td>Ebonie Webb</td>
<td>Ebonie Webb</td>
<td>Motown</td>
<td>12</td>
</tr>
<tr>
<td>55</td>
<td>Like Your Style</td>
<td>Jermaine Jackson</td>
<td>Motown</td>
<td>19</td>
</tr>
<tr>
<td>56</td>
<td>Chances Are</td>
<td>Barry White</td>
<td>Dunbar</td>
<td>13</td>
</tr>
<tr>
<td>57</td>
<td>It Must Be Magic</td>
<td>Chic</td>
<td>Casablanca</td>
<td>26</td>
</tr>
<tr>
<td>58</td>
<td>Shake That Feeling</td>
<td>Dazz Band</td>
<td>MCA</td>
<td>14</td>
</tr>
<tr>
<td>59</td>
<td>Soul to Soul</td>
<td>Harold Melvin &amp; The Blue Notes</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>60</td>
<td>Smooth Talkin'</td>
<td>The Commodores</td>
<td>Motown</td>
<td>9</td>
</tr>
<tr>
<td>61</td>
<td>That's What I Like</td>
<td>Johnny Watson</td>
<td>Soul</td>
<td>7</td>
</tr>
<tr>
<td>62</td>
<td>Black &amp; White</td>
<td>Pointer Sisters</td>
<td>Epic</td>
<td>25</td>
</tr>
<tr>
<td>63</td>
<td>I Want You</td>
<td>Kenny</td>
<td>Epic</td>
<td>25</td>
</tr>
<tr>
<td>64</td>
<td>Get My Love in Motion</td>
<td>Earth, Wind &amp; Fire</td>
<td>Atlantic</td>
<td>19</td>
</tr>
<tr>
<td>65</td>
<td>Sign of the Times</td>
<td>Bob James</td>
<td>Warner Bros</td>
<td>11</td>
</tr>
<tr>
<td>66</td>
<td>The Brooklyn Brun &amp; Groove</td>
<td>Onyx</td>
<td>Stax</td>
<td>20</td>
</tr>
<tr>
<td>67</td>
<td>Pieces of a Dream</td>
<td>The Isley Brothers</td>
<td>Motown</td>
<td>15</td>
</tr>
<tr>
<td>68</td>
<td>Endless Love</td>
<td>Lionel Richie &amp; Diana Ross</td>
<td>Motown</td>
<td>20</td>
</tr>
<tr>
<td>69</td>
<td>Funky Soul Train</td>
<td>Raphael</td>
<td>Warner Bros</td>
<td>23</td>
</tr>
<tr>
<td>70</td>
<td>Want You</td>
<td>Chic</td>
<td>Casablanca</td>
<td>24</td>
</tr>
<tr>
<td>71</td>
<td>She Rocks</td>
<td>Nick Ross</td>
<td>Casablanca</td>
<td>26</td>
</tr>
<tr>
<td>72</td>
<td>I Believe in Love</td>
<td>Odyssey</td>
<td>Casablanca</td>
<td>20</td>
</tr>
<tr>
<td>73</td>
<td>Can't We Fall in Love Again</td>
<td>Barry White</td>
<td>Motown</td>
<td>19</td>
</tr>
<tr>
<td>74</td>
<td>You Make Me Feel like</td>
<td>Barry White</td>
<td>Motown</td>
<td>26</td>
</tr>
<tr>
<td>75</td>
<td>I'm in Love</td>
<td>Diana Ross</td>
<td>Epic</td>
<td>28</td>
</tr>
</tbody>
</table>

#### Controversy

- **The Broadway Company of the hit play Sophisticated Ladies comes to Los Angeles early next year to open an engagement at the Schubert Theatre. Phyllis Hyman might not be joining the cast, Hyman, along with castmate Judith Jamison, is currently in negotiations with the New York company for a three-month engagement at the Richard Rodgers Theatre, home of the hit musical.**

- **AFLCIO president, Black Music Marketing, RCA, Rafael Cameron, Salsoul recording artist; Joe Manfield, division vice president, contemporary music, RCA, Robert Wright, director, A&M Records, Allan P. Rose, RCA USA & Canada, and Hilda Williams, manager, black music A&R, RCA.**

#### The Rhythm Section

**New Sophisticated Lady?** When the Broadway company of the hit play Sophisticated Ladies comes to Los Angeles early next year to open an engagement at the Schubert Theatre, Phyllis Hyman might not be joining the cast. Hyman, along with castmate Judith Jamison, is currently in negotiations with the New York company for a three-month engagement at the Richard Rodgers Theatre, home of the hit musical. **THE RHYTHM SECTION**

- **New Sophisticated Lady?** When the Broadway company of the hit play Sophisticated Ladies comes to Los Angeles early next year to open an engagement at the Schubert Theatre, Phyllis Hyman might not be joining the cast. Hyman, along with castmate Judith Jamison, is currently in negotiations with the New York company for a three-month engagement at the Richard Rodgers Theatre, home of the hit musical. Hyman is negotiating with the New York company for a three-month engagement at the Richard Rodgers Theatre, home of the hit musical. **THE RHYTHM SECTION**

**COVER THAT VAMP** - The phenomenon known to the world as the rap record has been the source of a long-drawn controversy among some segments of the industry and a boon to the bank accounts of others. It is seen to start when the rhythm vamp from Chic's 1979 hit "Good Times" showed up on a record by a little-known group on a little-known label, "Rapper's Delight" by the Sugar Hill Gang on a label of the same name. The record became the first of its kind to reach the Top 40 and eventually topped the hot rotation list at many American stations around the country. Little did the band at Sugar Hill know that just a slight bit of borrowing would turn into a major item of music interest. Rap records and the purveyors of this budding craft have proven popular, and the Sugar Hill Gang, the first to issue a hit rap record, was eventually put on the map. **THE RHYTHM SECTION**

---

*www.americanradiohistory.com*
V103 — ATLANTA — SCOTT ANDREWS, PD — 81 — EARTH, WIND & FIRE

WFBM — CHICAGO — LEE MIPEALDS, PD — 81 — EARTH, WIND & FIRE

WGY — LOUISVILLE — KEN BROWN, PD — 81 — EARTH, WIND & FIRE

WDYK — PORTLAND — BILL GROSS, PD — 81 — EARTH, WIND & FIRE

KDKO — BROOKLYN — JERRY LEE, PD — 81 — EARTH, WIND & FIRE

WVAA — WHEELING — JOE CONLEY, PD — 81 — EARTH, WIND & FIRE

WMGE — READING — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

DXR — HOUSTON — ROBERT L. COOK, PD — 81 — EARTH, WIND & FIRE

WAFS — ATLANTA — ROBERT ROGERS, PD — 81 — EARTH, WIND & FIRE

WWLS — ST. LOUIS — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WMGM — NEW ORLEANS — JASON JORDAN, PD — 81 — EARTH, WIND & FIRE

WDR — DETROIT — JIM BRYSON, PD — 81 — EARTH, WIND & FIRE

WQQQ — FREDERICKSBURG, VA — BOBBY KEESE, PD — 81 — EARTH, WIND & FIRE

WKLW — ROCKFORD — BILL MATHIS, PD — 81 — EARTH, WIND & FIRE

WHAQ — ROCHESTER — BILL LEHMAN, PD — 81 — EARTH, WIND & FIRE

WTHI — INDIANAPOLIS — BILL LINDSLEY, PD — 81 — EARTH, WIND & FIRE

WSTM — ST. PETERSBURG — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WURL — LOS ANGELES — BILL BURKE, PD — 81 — EARTH, WIND & FIRE

WQI-MEMPHIS — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WFTS — TAMPA — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WQCB — MIAMI — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WAXR — CHARLOTTE — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WQAU — CINCINNATI — BILL HERNANDEZ, PD — 81 — EARTH, WIND & FIRE

WQQQ — FREDERICKSBURG, VA — BOBBY KEESE, PD — 81 — EARTH, WIND & FIRE

WQGM — DETROIT — JIM BRYSON, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE

WQOK — ATLANTA — BILL CRAWFORD, PD — 81 — EARTH, WIND & FIRE
### JAZZ TOP 30 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks at No. 1</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BREAKIN' AWAY</td>
<td>Al Jarreau (Warner Bros) BSK 3576</td>
<td>19</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>THE GEORGE BENSON COLLECTION</td>
<td>(Warner Bros) BSK 3577</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>SOLID GROUND</td>
<td>ROY HAYES (Columbia FC 37495)</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td>CRAZY FOR YOU</td>
<td>CARLA BLEY (Enja FC 451)</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>STANDING TALL</td>
<td>CHAD WILKINS (Verve/Enja FC 451)</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>SOMETHING ABOUT YOU</td>
<td>ANGELA BOLPE (Atlantic AL 8596)</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>THE SIGN OF THE TIMES THE MELODY MAKERS</td>
<td>(Taconic-ZCBS FC 37495)</td>
<td>7</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>FREE TIME</td>
<td>SPYRO GORDON (Verve/Limelight)</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>COME MORNING</td>
<td>GROVER WASHINGTON, JR (Atlantic AL 565)</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td>THE MAN WITH THE HORN</td>
<td>MILES DAVIS (Columbia FC 37495)</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>LOVE BYRD</td>
<td>DONALD BYRD &amp; 125TH STREET NYC</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>12</td>
<td>THE DUDE</td>
<td>JUNO JONES (MAY SP-3721)</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>REFLECTIONS</td>
<td>JOE HENDRIX (Atlantic AL 8566)</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>14</td>
<td>ENDLESS FLIGHT</td>
<td>ROYAL JONES (Verve/Limelight)</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>EVERY HOME SHOULD HAVE ONE</td>
<td>JAZZ DAZZLERS (Warner Bros QWS 3593)</td>
<td>1</td>
<td>12</td>
</tr>
</tbody>
</table>

### JAZZ ALBUM PICKS

- **WOODY AND FRIENDS** — Woody Herman — Concord CJ 170 — Producers: Woody Herman and Nurmi Dressel — *List: 8.98*  
  Perhaps time marches on, but so does band-director clarinetist Woody Herman. A fine Young Thunderbird is heard throughout this collection of material, including two Ellingtonian classics, as well as Coltrane's "Count Down" and Mingus's "Better Git in Your Soul." Side two boasts a few all-star friends, including Stan Getz on "What Are You Doing The Rest Of Your Life?" and something of a Dizzy Gillespie tribute featuring Diz, Slide Hampton and Woody Shaw.

- **COOL "C"** — Richie Cole — Muse MR 5245 — Producer: Motohiko Takawa — *List: 8.98*  
  This is a nice departure for saxophonist Cole. Recorded in Japan with local musicians, all tracks save the title cut are standards, chosen in a poll by the readers of Swing Journal. "Blue Bossa," "Autumn Leaves" and "Someday My Prince Will Come" are outstanding, and Cole's fans will get a kick out of hearing him work out on tenor on "On Green Dolphin Street.

- **PRESENTING HAROLD ASHBURY** — Progressive PRO 7040 — Producer: Gus Statler — *List: 7.98*  
  One of our sentimental favorites, it's great to finally see Ash get a leader date of his own. While none of the built-like gourmets that marked his features with the Ellington Orchestra are evident on this LP, the tenor man is relaxed, warm and witty throughout. The great oddity to his mentor, Ben Webster, is obvious from start to finish, especially on "Over The Rainbow," a tune Webster covered so well for Impulse during the mid-60s.

- **ROSS TRAUT** — Headfirst HF 9709 — Producers: Ross Traut and Cliff Carter — *List: 8.98*  
  With his band providing an even-kneed background, and sounding deeply influenced by Pat Metheny and the Doobie Brothers, Ross Traut shows himself to be very much a rocker when he steps to the fore. The results are an enjoyable foray into fusionism, with the more aggressive "Solitary Warrior" and "C'mon Up," the most successful tracks. A new label, featuring analog mastering, distributed by MCA.
Cash Box/December 19, 1981

INTERNATIONAL DATELINE

Canada
OTTAWA — Plans are aloof to reopen Barrymore’s later this month. The club will serve as an Ottawa showcase facility. Word has it that Le Club in Montreal may not open until February. Optimists in Montreal will once and for all decide the broadcast policy of the country. Harlequin will take to the road with Triumph and ABC’s An American Tour. Both bands are distributed by CBS here. Bryan Adams’ second album, “You Want It, You Got It,” has been touting as possibly the finest rock album to come out of the country this year, is finally catching on. Bruce Cockburn filmed his Nov. 30 and Dec. 1 shows at the Concert Hall in Toronto for a documentary to be shown in 1982.

kirk lapointe

Italy
MILAN — Selzione, the Italian subsidiary of Reader’s Digest group, celebrated its 20 years of activity in the records and tapes market in Italy on Nov. 30. Since 1962, Selzione has sold over 30 million LPs on the Italian market.

MILAN — A tape was released by the new CBS. She was formerly with RCA. Pop group I Cugini Di Campania switched from the Full label to CCR label. Singer/arranger/producer Riccardo, previously an RCA recording artist, signed with Dischi Ricordi.

Marisa Sacchetto, record producer, is back in Italy. She was formerly with PDU.

Wolfram Burgert, head of a new company, located in Rome and now working on its own distribution system through Italian record dealers. Sony imports the Domani, Accord and Carius Verlag catalogs in Italy.

WEA Italia will use the production to produce video cassettes, including famous movies from the Warner Bros. catalog, Italian in the first 20 issues are expected for the end of January.

A new label, Movie, joined the interbeat group, announced the creation of a company with its own distribution network. The movie cast is the Strass group, Claudia Navarra and the Seven Orchestra.

mario de luigi

Japan
TOKYO — Sales of records here during the month of October increased over September 19 percent in terms of units sold and 19 percent in terms of sales, according to the Japan Phonograph Record Assn. (APRA). Sales volume reached 14.9 million units during the month, an eight percent increase over the previous month, but a 11 percent drop in sales from the same month last year. In terms of revenues, the total of 16.1 billion yen ($76.7 million) represented a 22 percent increase over the previous month, but a drop of three percent from the same month last year.

In terms of prerecorded cassettes, sales and revenues increased by healthy margins over October 1981 and same month last year. Sales of 9.4 million units represented increases of 27% and 42 percent over the previous month and same month last year, respectively. Total sales revenues of 13.2 billion yen ($630 million) represented increases of 23% and more than double the same month last year, respectively.

On another front, Afa Records registered first half sales revenues exceeding three billion yen ($145 million).

Kozo otsuka

United Kingdom
LONDON — The British Videogram Assn. (BVA) has taken steps directly contrary to those of the audio industry is the fight against piracy. Technical members of the BVA council are convinced that a spoiler signal can be built into video signals, whereas audio boffins have already abandoned the battle as impractical. Audio specialists believe that the more complex, and thereby more easily “broken,” video signal is capable of surviving against a much lower signal level than an audio signal. The music industry, through the British Phonographic Industries Ltd., has already announced a new campaign for a levy on blank tape, but the BVA sees this as a “second best option.”

Following recent developments in New York of a home video recording system that carries a stereo sound signal yet only manages a frequency response of up to 5 kHz, both boil down to the question of technology being able to carry any kind of extra signal without a loss of sound. The levels of piracy operating in the still very young industry have prompted another manufacturer to initiate a home rental scheme, something many retailers have been doing illegally to maintain profits. Precision Video has resisted rental business, but in announcing the new policy to retailers, MD Walter Woods said he had been advised that rental was the end of the tunnel. Although K-Tel made public announce-ments of its intention to adopt the BPH home taping slogan on all of its record sleeves, BVA sources say the label won’t really appear on sleeves in the stores despite a rush of Christmas product. The advertising campaign on TV screens, which included a sticker bearing the slogan, has now disappeared, and campaigns for other albums from K-Tel show no anti-piracy signal.

Meanwhile, over at Ronco, they are quietly getting on with it.

Paul bridge

Television Exposure Opens Doors For Shakin’ Stevens In Int’l Market

by Larry Riggs

NEW YORK — Moving from a stint as an Elvis imitator on a British Broadcasting Corp. (BBC) TV show in the U.K., recording artist Shakin’ Stevens has seen his career skyrocket via extensive use of the medium. Somewhat of a phenomenon in his native Britain and northern Europe, Stevens’ talents and audiences in the United States, while sparse by comparison, have been growing noticeably, and Stevens’ strong identity projected via television has spurred success in neighboring Canada, with his emphasis on radio promotion.

“Shakin’ Stevens is possibly the U.K.’s most visual artist,” says Pat Robinson, director of international AAR at CBS Records U.K. “We signed him when he was beginning to get television exposure.” Before being picked up by Epic, Stevens was becoming known in the U.K. via his role as one of three Elvis imitators on the BBC variety show Music Hall.

Japanese Labels, Retailers Call For Disc Rentals Ban
by Kozo Otsuka

TOKYO — Joining the growing Japanese record rental business, the Japan Phonogram Record Assn. (JPPRA) of the AARU (the national association of record retailers) and a similar organization of ac- tors and actresses recently adopted a strongly worded resolution calling on the government to crack down on the practice of record rental business and to conduct a national campaing to educate the consumers on the issue of copyright infringement.

Following the meeting, the resolution was forwarded to the government for con-sideration.

In an industry fight against record shops which now number just under 800 throughout the country, has intensified this year, concurrently with the increase in the demand level. Sales drops from 30-50% have been reported by retailers whose shops are located near rental shops.

The member labels of the JPPRA have already sufficiently suit in Tokyo against selected shops, with the AARU also pledged to find a legal solution to the situation (Cash Box, Nov. 14).

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s
1. Physical — Olivia Newton-John — Interfusion
2. Start Me Up — The Rolling Stones — Rolling Stones
3. Every Time I Die — The Police — A&M
4. Wired For Sound — Cliff Richard — EMI
5. Sittin’ On You, Brin Bird — Suggs
6. (51) Is It Je Suis Un Rock Star — Bill Wyman — A&M
7. Endless Love — Diana Ross And Lionel Richie — Epic
8. Boys In Town — Duran — WEA
9. Under Pressure — Queen, Freddie Mercury, Bowia — Elektra
10. Love In Motion — Icehouse — Richar

TOP TEN LPs
1. Faith — The Rolling Stones — Rolling Stones
2. Ghost In The Machine — The Police — A&M
3. Every Time I Die — The Police — Interfusion
4. Greatest Hits — Queen — Elektra
5. Beach Boys GREATEST HITS — Capitol
6. Sirocco — Australian Crawl — EMI
7. Zou Bisou Bisou — Les Precieuses — CBS
10. Cats & Dogs — Mental As Anything — Richar

—Kent Music Report

Italy

TOP TEN 45s
1. Betty Davis Eyes — Kim Carnes — EMI
2. (Out Here) On My Own — Nikka Costa — CGD
3. Every Time I Die — The Police — A&M
4. He’s A Liar — Bee Gees — Polygram
5. Michelle — Abba — Polygram
6. Rock ‘n Roll Robot — Alberto Camerini — CBS
7. We’re Going Back — Cliff Richard — A&M
8. You Can’t Stay The Night — Migue Bosc — CBS
9. Under Pressure — Queen — Elektra
10. Arthur’s Theme — Christopher Cross — Warner

TOP TEN 45s
1. Faith — The Rolling Stones — Rolling Stones
2. Ghost In The Machine — The Police — A&M
3. Every Time I Die — The Police — Interfusion
4. Greatest Hits — Queen — Elektra
5. Beach Boys GREATEST HITS — Capitol
6. Sirocco — Australian Crawl — EMI
7. Zou Bisou Bisou — Les Precieuses — CBS
10. Cats & Dogs — Mental As Anything — Richar

—Musica e Dischi

United Kingdom

TOP TEN 45s
1. Begin The Beguine — Julio Iglesias — CBS
2. Let’s Groove — Earth, Wind & Fire — CBS
3. Make It Last For Sure — Olivia Newton-John — MCA
4. Daddy’s Home — Cliff Richard — EMI
5. A Lover’s Concerto — The Shangri Las — Virgin
7. I Go To Sleep — Pretenders — Real
8. The Scream — OMD — Polydor
9. Four From More — Toyah — Safari
10. Tonight I’m Yours — Rod Stewart — RCA

TOP TEN LPs
1. Greatest Hits — Queen — EMI
2. Architecture And Morality — Orchestral Manoeuvres In The Dark — Mute
3. Dare — Human League — Virgin
4. More — Simple Minds — A&M
5. Pearl’s Eke Brooks — A&M
6. She’s Having A Baby — B.B. King — Capitol
7. Begin The Beguine — Julio Iglesias — CBS
8. A Lover’s Concerto — The Shangri Las — Virgin
9. More — Simple Minds — A&M
10. Tonight I’m Yours — Rod Stewart — RCA


—Melody Maker
| 35 | RE-AC-TOR | Neil Young and Crazy Horse | (Reprise RS-3204) | 35 | 5 |
| 36 | LIEVE | THE JACKSONS ( Epic KE2 37545) | 39 | 4 |
| 37 | LAW AND ORDER | LINDSEY BUCKINGHAM | (A&M 4561-01) | 42 | 7 |
| 38 | LIVING EYES | THE BEE GEES ( PolyGram RK-1 30081) | 38 | 5 |
| 39 | IN THE POCKET | ROLLING STONES (MCA 52099) | 36 | 14 |
| 40 | PERHAPS LOVE | PADDY DONOGHUE (CBS MF 37243) | 46 | 8 |
| 41 | BREAKIN’ AWAY | AL JARREAU ( Warner Bros 3576) | 30 | 18 |
| 42 | FANCY FREE | KENNY ROGERS (Liberty LO-1072) | 41 | 22 |
| 43 | TAKE NO PRISONERS | MOLLIE HATCHET ( Epic FE 37481) | 49 | 3 |
| 44 | A COLLECTION OF GREAT DANCE SONGS | PINK FLOYD ( Columbia TS 36810) | 68 | 3 |
| 45 | GREATEST HITS | ANN AND ALFIE ( Liberty LOO-1500) | 41 | 22 |
| 46 | SONGS IN THE ATTIC | BILLY JOEL ( Columbia TS 36461) | 47 | 12 |
| 47 | WORKING CLASS DOG | RICK SPRINGFIELD ( RCA AFS-1 36287) | 44 | 38 |
| 48 | CIRCLE OF LOVE | THE LOVE WAILERS BAND ( Capitol ST-12711) | 32 | 6 |
| 49 | NIGHTCRUISE | BANANA (PolyGram SRM-14028) | 54 | 6 |
| 50 | CONTROVERSY | PRINCE ( Warner Bros BS 3601) | 43 | 7 |
| 51 | THE BEST OF THE DOOBIES VOLUME II | THE DOOBIE BROTHERS ( Warner Bros BS 3612) | 52 | 3 |
| 52 | NEVER TOO MUCH | LUTHER VANDROSS | ( Epic FE 37451) | 45 | 14 |
| 53 | COME MORNING | GROVER WASHINGTON JR. ( Eeltra 56-35462) | 82 | 2 |
| 54 | WILLIE NELSON’S GREATEST HITS (AND THAT WILL BE LOVE) | WILLIE NELSON (Columbia KC2 37542) | 56 | 14 |
| 55 | CHRISTMAS WISHES | ANN MURPHY ( Capitol SH-16252) | 92 | 4 |
| 56 | SHE SHOT ME DOWN | FRANK SINATRA ( Reprise FS 23053) | 70 | 3 |
| 57 | GIVE THE PEOPLE WHAT THEY WANT | THE Kinks (Arista AL 9567) | 57 | 15 |
| 58 | JUICE | JUICE NEWTON | ( Capitol ST-12136) | 65 | 42 |
| 59 | CRAZY FOR YOU | EARTHLIGHT ( Liberty LT-11113) | 60 | 8 |
| 60 | THE ONE THAT YOU LOVE | THE SUPREMES | ( Arista AL 9551) | 51 | 28 |
| 61 | HI INFIDELITY | RED SKYDWARON ( Epic 36384) | 55 | 54 |
| 62 | STREET SONGS | RICK JAMES (Motown 17575) | 50 | 35 |
| 63 | CIMARRON | EAMIL FLOYD WARRIS (Warner Bros BS 3803) | 99 | 2 |
| 64 | THE MANY FACETS OF ROGER | ROGER (Warner Bros BS 3948) | 48 | 14 |
| 65 | ALL THE GREAT HITS | DIANA ROSS (Motown M-9055) | 53 | 8 |
| 66 | SOMETHING ABOUT YOU | ANGELICA BISPUL ( Arista AL 5072) | 74 | 5 |

**CHRISTOPHER CROSS (Warner Bros BS 3363)** | 59 | 99 |

**AEROBIC DANCING** | 75 | 11 |

**IT’S TIME FOR LOVE** | 61 | 12 |

**I AM LOVE** | 78 | 4 |

**ALLIED FORCES** | 63 | 14 |

**LONG DISTANCE VOYAGER** | 58 | 29 |

**TIME EXPOSURE** | 51 | 15 |

**CRIMES OF PASSION** | 77 | 70 |

**CHARIOTS OF FIRE** | 84 | 10 |

**GREG LAKE** | 85 | 8 |

**SHOW TIME** | 62 | 11 |

**WANNA BE A STAR** | 80 | 16 |

**SHARE YOUR LOVE** | 73 | 24 |

**MUSIC FROM “THE ELDER”** | 111 | 2 |

**LOVE MAGIC** | 96 | 4 |

**THE TIME** | 76 | 17 |

**THE DUDE** | 72 | 38 |

**HANG ON FOR YOUR LIFE** | 86 | 18 |

**A CHIMPUNK CHRISTMAS** | 114 | 4 |

**INSIDE YOU** | 67 | 8 |

**SKYLINE** | 105 | 7 |

**NEW TRADITIONALISTS** | 79 | 11 |

**THERE’S NO GETTING OVER ME** | 96 | 17 |

**YOU HAD TO BE THERE** | 104 | 4 |

**2 COMPUTER WORLD** | 91 | 30 |

**SOLID GROUND** | 50 | 18 |

**DISCIPLINE** | 83 | 5 |

**THE POET** | 100 | 5 |

**STOP AND SMELL THE ROSES** | 100 | 5 |

**ALMOST BLUE** | 65 | 6 |

**CHANGESTOWBOBIE** | 101 | 2 |

**URBAN CHIMP** | 100 | 10 |

**CARLY SIMON** | 87 | 10 |
clasSifieds

class i fied ad rate 35cents per word

count each word including all words in item name. Numbers in address count as one word. minimum ad accepted $10.00. cash or check must accompany all orders for classified advertising. please allow at least four weeks for receipt of your check or cash. notice: $18 cash classified advertisers (outside usa and $78 in pres- sure) will receive next available issue of all paid classified orders received by 40 words or less for a period of one year, 52 consecutive weeks. you are allowed to change your classified each week if you desire. all classifieds are subject to approval. you will be sent the classified ad to send to hollywood publication office, 1363 Burnett Blvd, Los Angeles CA 90028 by Wednesday, 12 noon, of preceding week in the following week's issue.

classified ad close wednesday

rec ords-music

export only. all brands phonograph records and pre- pressed 45 and 78 records. complete selection of records at wholesale prices, largest selection of attractive close-outs offers 35 years of service in records to the world. overseas dealers and distributors only. ALBERT SCHULTZ, INC., 118 West 31st St, New York, N.Y. 10011. Cable: ALBYPRE. Telex: 236569.

employmen t

job hunting — national broadcast talent market. for music, vocals, and original group placements. programing — sales — manage- ment. all client stations need qualified people for con- tracts. please apply to: national broadcast talent coordinator, dept. c, p.o. box 3551, binghamton, n.y. 13710.

coin machines wanted

for sale — video games — uprights and commercial coin. we are interested in used games or machines. contact: dr. william patterson. 12800 n. hollywood blvd. hollywood, california. 90028. (213) 225-0123.

services

sales — collectable jukeboxes. antique slot machines. antique coin-op machines. for sale. contact: gordon fiske, 1403 tamarack, bakersfield, california. 93305. (213) 831-2111.

miscellaneous

afm, labels pact (continued from page 7)

which the manufacturers must contribute to the two funds. record labels will continue to pay $6% for each disc carrying a suggested retail list price of more than $3.79, and $3.4% for each disc with a suggested retail list price of more than $3.79. each fund will get 1/2% of a percent of list price for each tape.

slight modifications in the symphonic provisions of the new contract include a 1980-81 increase to 5% for symphonic recordings, at least three sessions by labels for opera recordings, while an extra five percent dis- count will be awarded for six or more sessions. other changes in the symphonic provisions include a loosening of the two-hour requirement for orchestra musicians, which had essentially guaran- teed two-halves to all orchestral players whether or not they participate in a record session, and a new formula to determine how many players get paid for premiere recordings by contemporary u.s. companies.

approximately 6,200 musicians, each of whom earned at least $1,000 from recordings during 1980, have been granted the contract by secret mail ballot. the agreement covers the period from dec. 19, 1980 through nov. 30, 1981. tentative agreement on the breakdown had been reached oct. 30.

montage names love

los angeles — veteran producer stuart love was recently appointed vice president of afm for montage records, according to a joint statement from label co-presidents marshall blomstein and david crackler. crackler, who is also the group conductor for judy comden for early 1982 release on montage, was for- merly director of afm east coast for columbia records. most recently, love served as afm consultant to carerre records.

can independent distributors pursue common goals?

(continued from page 16)

companies away from their distribution deals with major manufacturers. however, what an informed source with independent dis- tributors speculated that they are after bigger game.

there's one major reason why indi- e distributors would want to get together," said the source, who asked that his name be withheld. "the need to Polgram or MCA to go independent. they're not going to get together over some small label that's already independent, or to get the money. they're going to get together on is those two companies, that would have to be the pot of gold at the end of the rainbow.

bootleggers enjoined in winterland case

(continued from page 16)

among the schemes reportedly used were finding a secret location for the printer and larvae laundering money through his family, particularly a sister.

wurt said that sileo's brother-in-law, a federal official, had allegedlyenegated, eventually brought the authorities in after receiving a death threat.

in a secondary action, ed trelo admitted to the court that he engaged in small time bootlegging, but only through the exercise of his first amendment privilege. trelo, alleged to be the front man for various music artists appearing in the midwest on t-shirts which also featured what ap- pears to be a drawing of the same newsprint matter about music. the t-shirts also featured a blank soliciting ad space.

wurt said that when trelo continued he was merely selling a newspaper printed on a t-shirt, federal judge j. sam perry called the defense, a "shame and subter- rice," then enjoined his alleged bootleg ac- tivity.

"now i know for a fact that neither polgram or mca will ever be in a million years consider giving back to indies, so what the hell am i talking about here is a moot
case," the source added. "we can theorize all we want about how they can show their strength, but in my mind, i don't believe that anyone would go with independent distributors. no matter what they could guarantee them. nation- wide distribution will only help the majors in the field, and not just in maneuver, because they also have huge warehouses.

although the source saw little chance for independent distributors to share either label, he did see another possibility. "polgram has probably one of the most sophisticated systems of warehousing in the industry. and i think both polgram and mca fully understand that they are not large enough, particularly polgram, to warrant those types of investments in staff, local staff and warehouse. i think that's one part of the reason why we'll at least see a distribution merger between those two companies.

while attracting super-sized manufactur- ers may be a little too much hope for, independent distributors do see some hinges for uniting their business. "it's possi- ble," said kevin papua of house dis- tributors in kansas city. however, he ad- ded that "there's a lot of labels who deal with direct and they wouldn't be alive if they didn't. and there's always going to be trouble with the independent distributors because so many indies now overlap."

— rich goodman

u.k. action group calls for media ministry

london — a film industry action commit- tee here has recommended that a new government ministry coordinating direct satellite, broadcasting (dbs), pay-tv, film, television and related media be formed. lord jenkins of putney, former arts minister, paraded the committee's dec. 7 recommendation recently in a house of lords debate by pressing for a ministry of arts, communications, entertainment and sports. government spokesman lord belstead anticipates a dbs policy state- ment within the new year.

the action committee's report maintains that a comprehensive media ministry would be a "unique and never to be repeated" chance to rationalize the film industry's "divisive, inefficient, and counterprod- uctive" fragmentation.

the country column

post... and finally, bowie bowls has left cbs new york to set up an independent publicity firm, which is what he did before he joined cbs almost one year ago.

oh say he didn't sing... well, thanks to a scheduling quirk, bowie did not sing the national anthem before washington's south stars hockey game. and since wariner couldn't be there, labelmate syvia decided to forego the celebrity shoot-out between periods. but rca's publicist kay shaw assures us that both wariner and syvia will be participants in an upcoming hockey game.

the country column

post... and finally, bowie bowls has left cbs new york to set up an independent publicity firm, which is what he did before he joined cbs almost one year ago.

oh say he didn't sing... well, thanks to a scheduling quirk, bowie did not sing the national anthem before washington's south stars hockey game. and since wariner couldn't be there, labelmate syvia decided to forego the celebrity shoot-out between periods. but rca's publicist kay shaw assures us that both wariner and syvia will be participants in an upcoming hockey game.

— jennifer bohler
AROUND THE ROUTE
by Camille Compasio

The recently debuted "Stargate" video game is quite the center of attention at Williams Electronics, Inc. these days — with "Make Trax" starting to show some good signs, as well. Marketing director Ron Crouse notes that the factory has targeted production of "our fantastic "Hyperball" " game for early 1982. Everyone at Williams was pleased with the impact the machine made at the AMOA convention. An amusement game, housed in a pinball cabinet, Hyperball's game play is similar to video, as Ron pointed out, saying "it's a game of skill" where the player controls a hyper cannon which shoots steel balls at various targets on the playfield. "Operators will be looking for something innovative in 1982," Ron observed, "and we feel Hyperball is the answer."

Based on how well the new Rowe phono line is selling at this point, Mac Brier of Atlas Music Co. anticipates another big year in music sales for the distrib. And why not, he added, since the Rowe phono is an "excellent working machine... attractive in appearance... trouble free to operate... and shipped with an unbeatable factory warranty, etc." Mac feels that music sales should in-

CONTENTS
Around The Route ............... 39
Industry News ................. 40
Jukebox Programmer ........... 40

(continued on page 41)
**C.A. Robinson Game Show Sets Record**

(continued from page 39)

biggest ever. Attendance of more than 2,000 nearly doubled last year's total of 1,100. Reflecting the coin machine industry's heightened profile on Wall Street, a number of stock analysts were also on hand for the show, which heralded the West Coast debut of approximately 30 new games in various configurations.

But the most significant aspect of the show, according to C.A. Robinson executive vice president Ira Bettelman, was the large turnout among industry newcomers. "What really impressed me," he said, "was the fact that a high percentage of those in the building were new to the industry and hadn't been around to see last year's show. What's more, they seemed to represent a 180 degree turnaround from the stereotype image of the operator."

He added that this new generation of operators, who in many cases are the offspring of the owners of established operating companies, bodes well for the continued health of the industry. "It's exciting to see that the established firms have gone on to hire dynamic young employees," Bettelman said. "The companies that are going to be successful are those who change with the times."

**Open House**

This year's show was noteworthy for another reason: it marked the official unveiling of C.A. Robinson & Co.'s new 35,000 square foot headquarters facility. The newly refurbished building, which houses the firm's showroom, warehouse and administrative offices, incorporates state of the art technology and design.

"Our main concern was to provide operators with the most efficient distribution possible," said company secretary Sandy Bettelman, who directed the show.

**New Appointments at Namco America**

SUNNYVALE — Hide Nakajima, president of Namco America, announced the appointment of Edwin Anderson as the firm's general manager and Johnnie Anderson as marketing manager at the Sunnyvale facility.

Ed Anderson originally started in the business as a game video cabinet manufacturer and ultimately moved into video game manufacturing. In addition to his manufacturing background, Ed Anderson is an accomplished music composer and has composed some original soundtracks for video games.

"In coming to Namco America, I have experienced a rejuvenation of spirit and appreciation that I have not felt for years," Anderson commented. "Because of the Namco tradition of creativity, high quality products, and high integrity business practices, I feel very happy and extremely honored to serve them in my new capacity."

Edwin Anderson

Joanne Anderson

---

**Banner Specially Announces Major Defense Department Research Project**

CHICAGO — Banner Specially Company, a leading distributor of coin-operated vending and amusement equipment for the past 65 years, is participating in a special Department of Defense research project embracing the use of electronic games. Banner's executive offices are located in Jericho, N.Y. and the firm has business offices and showrooms in Philadelphia, Baltimore and Pittsburgh.


"The government agency will try to determine the complete use made in the manufacture of the popular arcade games can be utilized to develop low cost, but sophisticated military training devices," Rodstein explained. "If the equipment and the technologies can be successfully meshed within the specific budgetary parameters, the new training simulators will be so flexible and adaptable to instruction hundreds of thousands of military personnel. Banner's Baltimore office and showroom is supplying games from major manufacturers.

"The Defense Department has not only been able to capitalize on the technological advances made in the state of the art of video design but also on the development of the expensive micro chips used in the manufacture of the electronic games," Rodstein stated. "Both can make a significant impact toward reducing the cost of defense training and the use of simulators from millions of dollars to thousands."

The Defense Advance Research Projects Agency has pioneered the major thrust in military low cost, portable training simulators over the last two years. A simulator for tank gunner training has been enthusiastically received by the U.S. Army. Other developmental projects are underway.

---

**The Jukebox Programmer**

**Top New Pop Singles**

1. YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-26264)
2. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (JAC-JB-1263)
3. HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (Columbia 18-26266)
4. COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-26262)
5. UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)
6. CENTERFOLD THE J. GELS BAND (EMI America E-A-4102)
7. LIVING EYES SEE GEES (PSD/PolyGram RS-1067)
8. SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)
9. SHAKE IT UP THE CAST (Elektra E-47256)
10. SHE'S GOT A WAY BILLY JOEL (Columbia 18-26260)

---

**Top Country Singles**

1. LONELY NIGHTS MICKEY GILLEY (Capitol 14-26077)
2. BLAZE OF GLORY KENNY ROGERS (Kenny P.A.-1441)
3. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA 51207)
4. SHINE WAYLON JENNINGS (Columbia 18-26267)
5. WATCHIN' GIRLS GO BY RONNIE McDOWELL (Elektra E-47254)
6. YOU AND (YOU ALONE) REBA McENTIRE (Mercury 75260)
7. MIDNIGHT RODEO LEON ERETT (MCA-1255)
8. STICK WITH ME MEL McDIANIEL (Columbia 18-25256)
9. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-5136)
10. WILD TURKEY LACY J. DALTON (Columbia 18-26267)

---

**Top New B/C Singles**

1. KICKIN' BACK L.T.D (A&M 2382)
2. YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PEN-DERGRASS (Philadelphia Int./Elektra E-259-0219)
3. LOVE FEVER GAYLE ADAMS (Precede PB-5040-45)
4. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (JAC-JB-1263)
5. (I FOUND) THAT MAN OF MINE THE JONES GIRLS (Philadelphia Int./Elektra E-259-0219)
6. WIDE OPEN BRICK (Rang/Elektra E-259-0259)
7. BE MINE (TODAY) GROVER WASHINGTON, JR. (Elektra E-2746)
8. KINETIC LIFE LEE JAMES (Mercury 75291)
9. IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000)
10. DO IT TO ME VERNON BURCH (Spector Records Int./SRI-400-16)

---

**Top New A/C Singles**

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSPA (JAC PB-12342)
2. IF I WERE YOU LULLABY LAND (Kenny P.A.-1441)
3. MORE THAN JUST THE TWO OF US NEE SN AKE (Handshake/Warner Bros 20257)
4. LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR734)
5. COOL NIGHTS PAUL DAVIS (Atlantic AS 0465)
Record Attendance For 8th C.A. Robinson Game Show

(continued from page 40)

renovation of C.A. Robinson's former warehouse located at 2891 West Pico Boulevard.

By establishing a customer service desk with its own telephone system, and by placing the shop area adjacent to the parts counter, Sandy Bettelman said he was able to increase productivity by one-third. The parts department, which is three times larger than the firm's former set-up, is located at the rear of the building so that customers must pass through the sales department and showroom on their way to the counter, he pointed out.

Flexibility is the key to efficiency, he added. "We went to a new track lighting system which gives us 100% flexibility when it comes to placing games in the showroom. Most distributors stick their electrical outlets on the floor, but by installing our circuits in movable tracks in the ceiling we can display games in straight lines, quads or even diagonal groupings."

The finishing touches were applied by Leah Bettelman, Al's wife, who selected the carpeting, wall coverings, furniture and accessories.

Cash Box/December 19, 1981
Lines like this were a common sight as a record 2,000 visitors attended the 8th Annual Western Amusement Game Exhibit sponsored by Los Angeles-based C.A. Robinson & Co. distributors.

The registration desk, staffed by friendly C.A. Robinson personnel, was always busy. A variety of hot and cold foods made up the tasty buffet, which preceded the night before by a sit down dinner for 130 at Jimmy's, a swank Beverly Hills bistro.

Mark and George Albert of Cash Box with Tito America's Jack Mittel.

Mrs. "B" welcomed guests George Albert and Louise Eujma.

Ann places a Bally 50th Anniversary commemorative sticker on Cash Box managing editor Richard Imamura who beams with approval.

Mr. "B" with Sega/Gremlin's Pete Gorrie and Frank Fogleman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "R" welcomes Game Plan's Ken Anderson to the show.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.

Mr. "B" with Sega/Gremlin's Pat Gorrile and Frank Fogelman and Ira Betelman and Angel Gutierrez. Angel's Amusement.
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.
Magic Music From Lake Side

Your Wish Is My Command