Warner Bros. Records
Elektra Records
Atlantic Records
WEA Distributing
Divisions of Warner Communications Inc.
Season's Greetings

May the Peace and Joy of the Holiday Season be yours today and in the coming year.

[News Highlights]

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- New and developing acts highlight first quarter album releases (page 9).
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- Pennies From Heaven soundtrack and "The Best Of Edwin Starr" are the top Cash Box Album Picks (page 27).

[Top Pop Debuts]

Singles

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[Country Single]

- LOVE IN THE FIRST DEGREE
- Alabama
- RCA

[Pop Single]

- PHYSICAL
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[Country Album]

- RAISE
- Earth, Wind & Fire
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[Country Single]

- FEELS SO RIGHT
- Alabama
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[Jazz]

- THE GEORGE BENSON COLLECTION
- Warner Bros.

- Olivia Newton-John

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WHO'S HAVING A PARTY?
EVERYONE AT PLATINUM RECORDS IS AND THESE ARE THE FIRST GUESTS TO ARRIVE:

IT'S OUR PARTY

November 28, 1981
CASH BOX
DAVE STEWART and BARBARA GASKIN
It's My Party • PR-4
Almost a U.K. hit and a top-selling import here in the U.S. as a result of new rock 'n roll and radio play, this progressive pop cover of Leslie Gore's hit is so artistically conceived that it should be a big hit on a domestic release. A symbolizer de force, it's unconventional but melodic.

December 2, 1981
BILLBOARD
DAVE STEWART and BARBARA GASKIN
It's My Party • PR-4
Lesley Gore's No. 1 hit in 1963 gets a 1981'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.

November 21, 1981
BILLBOARD
E.J. RICE
Will You Be Coming Back
PR-2
A former member of Harold Melvin's Blue Notes, Rice delivers a sprightly midtempo tune that's filled with some catchy hooks. Female harmonies effectively supplement Rice's vocal.

November 28, 1981
BILLBOARD
E.J. RICE
Let Me Love You (One More Time) • PR-2
(One More Time) • PR-2
The former member of Harold Melvin's Blue Notes renders a pretty love ballad, enhanced by a delicate arrangement and Rice's soulful vocal that gains momentum midway through.

December 12, 1981
BLACK RADIO EXCLUSIVE
E.J. RICE
Let Me Love You (One More Time) • PR-2
The newly-formed Platinum label has a big future in this powerful young vocalist and this strong ballad. Demos: Expanded young adults.

December 12, 1981
CASH BOX
E.J. RICE
Will You Be Coming Back
PR-2
Uptempo, leery R&B in the mold of the early '70s Philly International sound of Harold Melvin & The Blue Notes. The O'Jays, et al. The setting swept soul sound is perfect for Rice's vocal dynamics and offers an alternative, as well as a contrast, to the beating R&B excursions on BC radio presently.

December 12, 1981
BILLBOARD
HEATHER
Sincerely • PR-1
This throbbing teen-thrust who goes by first name only, turns in a stirring rendition of this gem which was No. 3 record for the McGuire Sisters in 1955. Heather has a multi-octave range which she puts to maximum use here.

December 12, 1981
CASH BOX
HEATHER
Sincerely • PR-1
Newcomer Heather takes this McGuire Sisters classic, gives it her own special, but still true treatment and turns this into an appealing 1981 release that will be as comfortable on a country turntable as a pop or A/C. Programmers should take note and give it a listen. A promising country debut for the brand new Platinum label.

December 12, 1981
RECORD WORLD
HEATHER
Sincerely • PR-1
This smooth-voiced singer offers a pretty cover of a classic pop ballad, produced with a sound open to more than just one format.
There's a real world behind the glamorous world of rock 'n' roll. Journey stopped a pre-concert sound check for it.

CBS Record's Tony Martell and Fantasy Studios' Roy Segal took time out to be a part of it.

And only a group of unfortunate kids had anything to gain.

What made it happen was the 250th Ampex Golden Reel Award.

The Golden Reel goes to the performers and studios who achieve RIAA-certified gold for albums mastered on Ampex professional audio tape. Part of the award is a thousand dollar donation to any charity the performers choose.

It's a choice no one takes lightly. Escape is Journey's fifth Golden Reel album. And they chose the T.J. Martell Leukemia Foundation to receive the donation.

Together with other artists and studios, they've directed a quarter of a million dollars in Golden Reel contributions to charities in many fields. Health. The environment. Needy children. The arts.

We salute Fantasy Studios and Journey along with all of the exceptional recording professionals who've earned the Golden Reel Award.

AMPEX

Ampex Corporation • One of The Signal Companies

Journey (Steve Smith, Steve Perry, Jonathan Cain, Neal Schon), CBS Record's T.J. Martell and Fantasy Studios' Roy Segal.
Wishing you a happy holiday season full of joy and love

Mick Fleetwood       Christine McVie       Lindsey Buckingham
Stevie Nicks         John McVie
New, Developing Acts’ LPS Highlight First Quarter ’82

by Michael Martinez

LOS ANGELES — Following the superstar-studded release schedule of the fourth quarter of 1981, the first quarter of the new year will feature numerous new and developing artists. A total of 51 new acts — either new to the industry or members of established acts venturing out sold-out projects — will be releasing product during the first quarter of 1982, with several other new and developing acts releasing second or third follow-up LPs.

Among the prominent debuts will be LPS by War’s Lonnie Jordan (EMI), Bonnie Raitt (Capitol), Ronnie Milsap (EMI), Barbra Streisand (Columbia), Billy Paul (Motown), and The Pointer Sisters (MCA). In fact, the overall record industry schedule for the week of January 26 would be highlighted by the release of many of those artists, along with other new and developing acts releasing second or third follow-up LPS.

AMC Music Industry Dinner Honors Robert Summer — Robert Summer, RCA Records president, recently received the 1981 Humanitarian Award of the AMC Cancer Research Center and Hospital at the music industry’s 14th annual dinner. Held at the New York Hilton Hotel, the evening drew more than 600 industry luminaries. Shown in the bow row at the dinner are (l-r) RCA recording artist Diana Ross. Summer, Jerry Weintraub, Management III president; Dick Griffee, Solar Records president; Bill Stanton, Elektra/Axys/Nonesuch Records vice president, promotion; special markets; Sidney Miller, and Ray Harris, RCA Records division vice president. Black Music. Shown in the bottom row are (l-r): Summer; Fred DiSipio, Fred DiSipio Associates president; Kenneth Gamble, Philadelphia International Records chairman of the board and last year’s award winner; RCA recording artist Charlie Pride; and Summer.

RCA Restructures Executive Staff; Menendez and Schnabl Named VPs

NEW YORK — In a major restructuring of its executive staff, RCA Records has named Jose Menendez division vice president, staff operations and finance, and Ekke Schnabl division vice president, International. The new arrangement brings to five the number of division vice presidents reporting to RCA Records president Robert Summer.

In making the announcement, Summer said the new management structure will simplify reporting procedures and permit top management to devote more time to creative activities and long-range strategies. “The aggressive long-range goals of the company require the solidification of responsibilities under a small team of key executives, said Summer. “This new management structure will help us maximize our opportunities in the worldwide audio and video home entertainment field.”

In their new positions, effective Jan. 1, 1982, Menendez will be responsible for finance, business affairs, and the newly created staff position of operations services and strategic planning. Schnabl will be responsible for all Record Division activities outside the United States and Canada.

In commenting on the appointment of Menendez, Summer said, “His experiences as a key executive of the Hertz Corp. and as staff vice president, marketing planning, RCA Corp., and his wide-ranging business experience are vital to RCA Records as the division anticipates a period of rapid growth.”

In his most recent position as staff vice president, marketing planning, RCA Corp., Menendez had been responsible for the development of sales and marketing programs for the Hertz Corp. and the development and execution of the overall marketing and sales strategies for C.I.T. Financial Corp. Prior to that, Menendez had worked for several national marketing companies.

YEAR IN REVIEW: RETAIL

Retailers Post Modest Sales Gains Despite Recession

by Fred Goodman

NEW YORK — In a year marked by price hikes and declining unit volume, most retailers managed to post a marginal overall increase, due in part to increased exploitation of midlines, prerecorded cassettes, blank tapes and adult and gospel titles, while the decline in unit volume was due to smaller numbers for superstar and hit product.

In the first Cash Box retail survey of the year (Cash Box, Jan. 5), it was noted that prices were up over the preceding year in accordance with inflation. Higher operating costs, in turn, led to higher prices. Inhalation of the other survey, many of those surveyed noted an average drop of almost eight percent in sales prices. The drop was viewed as an attempt to beat-in-store traffic.

YEAR IN REVIEW: VIDEO

Rentals Controversy, Betamax Ruling And Cable-TV Boom Rock Video In ’81

by Michael Glynn

LOS ANGELES — In the world of video, 1981 was a year of particularly tremendous flux. The home video and cable industries, to be sure, had their best years ever. According to the 1981-82 edition of the Home Video Yearbook, consumer home video expenditures were estimated at $7.6 billion, a figure expected to at least triple by 1985. More than a quarter of U.S. TV homes were basic cable subscribers. And, according to the latest figures from the Electronic Industries Ass’n’s Consumer Electronics Group (EIA/CEG), sales to dealers of video cassette recorders (VCRs) topped the one million mark for the first time in 1981, nearly double last year’s figures.

In any industry that experiences such rapid growth undoubtedly feels some growing pains as well. RCA SelectaVision’s much-ballyhooed videotasc roll-out had its plusses and minuses; while the player unit sold less than the 200,000 expected by year end, the videodiscs themselves sold far better than expected. At the beginning of the year, dealers were still reporting heavy defensive counts on laser-optical disc products, but by mid-year Discivision Associates said it had the problem under control.

A less-than-handy economy not only played havoc with the two videodisc systems’ introductions, but the prerecor

To Our Readers

This is a combined year end issue for the weeks of Dec. 26, 1981 and Jan. 2, 1982. Due to the holiday period, we are publishing this double issue as a year end special. The next regular issue of Cash Box will appear the week of Jan. 9, 1982.

YEAR IN REVIEW: VIDEO — CONTINUED

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THE YEAR IN REVIEW: RADIO

Deregulation, Satellite Webs

Mark Fowler, a conservative Washington communications lawyer and former broadcaster, was appointed in May, after Lee retired from government service.

By Larry Riggs

NEW YORK — Policy shifts in the Federal Communications Commission (FCC), legislative efforts to deregulate the broadcasting industry and the spread of satellite-fed radio networks highlighted 1981's radio news. Tight radio playlists, reduced company/ radio station relations and Arbitron's switch to quarterly measurement sweeps were among the significant issues.

After the reappointment of President Reagan, the FCC began to change, both in terms of philosophy on the deregulation of the broadcasting industry and in terms of personnel and procedures as a result of the Reagan administration's budget cuts. The FCC began the year by loosening some commercial time and nonentertainment programming standards, which, it felt, would permit broadcasters to better tailor their programming to market forces.

By March, the FCC had begun to feel the effect of the $5 million cut from its budget and, it set priorities for which issues which would consider. One casualty of the budget axe was the question of stereo broadcasting on the AM band, which was shelved until the first quarter of 1982.

Several personnel changes were made in the FCC, in line with the Republican return to power. Robert E. Lee was appointed acting chairman in January and soon after, Commissioners Charles Ferris and Tyrone Brown were replaced by Reagan nominees Mimi Weyforth Dawson and Henry Rivera. Current FCC Chairman

THE YEAR IN REVIEW: ANTI-PIRACY

Goody Trial, Proposal For Stiffer Sentences

Mark Fight Against Counterfeiters, Pirates

by Dave Schupps

NEW YORK — While the still pending Sam Goody tape counterfeiting trial was the focus of heavy media attention throughout 1981, it was by no means the only major story of the industry's fight against counterfeiting and tape counterfeiting, piracy, and bootlegging this year. The year ended with the passage of new consumer protection legislation against pirates, which, if passed in the House, could aid both in prosecuting and deterring counterfeeters. Other major breakthroughs of the year included the stiff sentences handed down to convicted counterfeeters in Jackson ville, Fla. as a result of the FBI's "Operation Turntable," experimentation by labels with various anti-counterfeit devices and increased cooperation from state and local authorities in dealing with counterfeiters, pirates, and bootleggers.

Jules Yarell, special counsel. anti-piracy, for the Recording Industry Assn. of America (RIA), called 1981 a "good year in the fight against piracy." Yarell pointed to the sentences in Jacksonville, in which counterfeeters received as much as 10 years in jail, as "the first time sentences that are meaningful as deterrents to future criminal activity have been handed out." In addition, Yarell characterized 1981 as the RIAA's "finest year in terms of cooperation, not just by the industry and enforcement agencies, but by state and local authorities around the country."

The year's action in the Goody case ended with both sides awaiting a hearing date for an appeal by the government to the court of appeals for the District of Maryland. Judge Thomas C. Platt's July 27 ruling dismissing the guilty verdicts against the retail chain and its president, Samuel Sobot, and ordering a new trial due to "prosecutorial misconduct" and the "cumulative adverse effects of the government's improper exploitation of a known forger and racketeer in law enforcement, Stolen media" (ITSP) accounts.

The trial began Feb. 28, 1980, when a 16-count indictment was handed down accusing the chain, its president, George Levy and Stolion of knowingly dealing in counterfeit product, especially prerecorded cassettes. The indictment charged that the chain, Levy and Stolion had participated in a "pattern of racketeering" from 1978-80 by "devising a scheme to defraud artists, musicians, sound record companies and the public through sales of counterfeit recordings."


In Congress, meanwhile, several bills aimed at codifying the FCC's deregulation were proposed. A bill sponsored by Sen. Harrison Schmitt (R-N.M.) (S-270), introduced in February, included the FCC's basic plan for elimination of ascertainment, program content and commercial time requirements, in addition to extending broadcast licensing periods to indefinite terms. A similar bill (HR-1297), introduced in the House at the same time by Rep. James Collins (R-Texas) to extend licenses from

MARK FOWLER, a conservative Washington communications communications lawyer and former broadcaster, was appointed in May, after Lee retired from government service.

Ever since, the FCC has abandoned the liberal policies of Ferris to advocate further deregulation or "unregulation" as Fowler terms it of the broadcast industry. National Radio Broadcasters Assn. (NRBA) convention in September, Fowler announced his intention to submit recommendations to Congress on how to improve Fairness Doctrine provision of the Communications Act of 1934. In addition, the FCC last August reversed its stance on adoption of nine kHz spacing on the AM band at the Region 2 International Radio Conference in Rio de Janeiro, in contrast with the wishes of the National Assn. of Broadcasters (NAB) and the NRBA. At press time, this was the only substantive decision made at the conference, which closed Dec. 18.

Deregulation Bills

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Goody's on-site store, "The World of Music." The store, which opened in May 1980, was the result of a partnership between Goody and the world's top recording artists and record companies. The store features a wide selection of the latest and greatest recordings, as well as goody deals and special offers. This is a photo of the store's entrance.
Congratulations to all our MCA Artists and our...
staff for making 1981 a most successful year.
Suburban Lawns

Tissue simply... "Janitor" completed attention and with guitarist John McBurney, together when the Lawns' music can veer into surf sometimes tic scene child doesn't go over 'Greatest it itself, gig and end," Billy notes. "We were scared out perfect for him." ...because, suggested The lawsuit was soon Despite Billy concluded. "Not

Suburban Lawns are similarly labeled the Go-Go's band member I.R.S. band Suburban Lawns is a child of Los Angeles so-called "new wave" music scene, which in the early general and of alternative L.A. rock music in particular. The Lawns, which are actually based in Long Beach, CA, create what IQS in-organismic lead vocalist Su Tissue simply describes as "original rock," and what guitarist Billy calls "sort of eccle-cic music." The band's music has sometimes been compared to Devo's, but while as quirky as the Akron band, the Lawns' music can veer into surf guitar motifs as easily as propulsive pop. And with song titles like "Gidget Goes To Hell" or "Flying Saucer Sally," it's definitively eccle-sic... and original.

Now about those three years old, the Suburban Lawns were initially called the Fabulons and the Firsts. That evolved into a 6-piece band, the Billy (aka Vex Billingsgate) and lead guitarist John McKinney, together with vocalist Franke & His Boyfriend, drummer Chuck Roast — played out of Long Beach base, from garage to small gigs. Su, born Eleanor Su in 1966, moved and the moved to the West Coast when, as she puts it, "I first went through puberty." ...One day I met Billy and he brought me into shape to tour. "We were just goofing around and recorded 'My Boyfriend.' We just happened to come up with the name "Lawns." ...Billy indicates that the Lawns (Frankie suggested the name change when Su joined the band in 1969, perhaps unconsciously, the Lawns cut what Billy describes as "sort of a 'Greatest Hits' LP, even though it doesn't contain "Gidget," said Almond. "...the Go-Go's also first started. The band saved its pathology pay from those gigs and also staged its own shows at the Long Beach studio it worked out of. Soon, the Lawns had enough money to release an independent single, "Gidget Goes To Hell" and "My Boyfriend." KROO's influential DJ and new rock personality Rodney Rodney to "Gidget" and it soon gained a cultic-ceptance.

We thought it was the beginning of the end," Billy notes. "We were scared out of our minds."

"The result was soon dropped, however, and the band continued to actively promote itself, gig and cut singles. One, "Janitor," caught heavily on KROO, attracting the attention of a.7.8.9. Then signed the Lawns out what Billy describes as "sort of a 'Greatest Hits' LP, even though it doesn't contain "Gidget," said Almond. "...the Go-Go's also first started. The band saved its pathology pay from those gigs and also staged its own shows at the Long Beach studio it worked out of. Soon, the Lawns had enough money to release an independent single, "Gidget Goes To Hell" and "My Boyfriend." KROO's influential DJ and new rock personality Rodney to "Gidget" and it soon gained a cultic-ceptance.

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THE BEST WAY TO END THE YEAR IS ON TOP

The Top ASCAP Songs of 1981.

Ain't Even Done With The Night
America
Arthur's Theme
Being With You
Best of Times
Bette Davis Eyes
Break Up Song
Celebration
Comin' in & Out of Your Life
Cool Love
Do Do Da Do Da Da Da (PRS)*
Don't Stand So Close To Me (PRS)*
Endless Love
Every Little Thing She Does
For Your Eyes Only
Gemini Dream (PRS)
Harden My Heart
Hard To Say
Hello Again
Her Town Too
Hey Nineteen
Hold On Tight (PRS)*
Hooked On Classics
Hungry Heart
I Ain't Gonna Stand For It
I Love You
It's My Turn
Just The Two Of Us
Keep On Lovin' You
Lady
Lady (You Bring Me Up)
Let's Groove
Love Or The Rocks

Master Blaster
Miss Sun
Morning Train (PRS)*
Oh No
Passion
Physical
Private Eyes
Queen Of Hearts
Rapture
Same Old Lang Syne
Slow Hand
Somebody's Knockin'
Stars On 45
Start Me Up (PRS)*
Stop Draggin' My Heart Around
Sweet Baby
Sweetheart
Take It Or The Run
Theme From "The Greatest American Hero"
(There's) No Gettin' Over Me
This Little Girl
Too Much Time On My Hands
Turn Your Love Around
Urgent
Voice, The (FRS)*
Waiting, The
Waiting For A Girl Like You
What Are We Doing In Love
When She Was My Girl
Winner Takes It All, The (STIM)*
Woman Needs Love, A
Yesterday's Songs
Young Turks

*Licensed in the United States through ASCAP

The Top ASCAP Songs of 1981 as reflected in the Billboard, Cash Box and Record World year-end listings.
EXECUTIVES ON THE MOVE

Olivieri Named At Vestron — Michael Olivieri has been appointed vice president, sales for the film division of Vestron Video. He will join the firm's North American Distribution Corporation. Prior to joining WEA, he headed his own personal management firm.

Emergency Appoints Vinicky — Emergency Records has announced the appointment of Eric Vinicky to national promotion director for the label. He formerly held the post of national promotion director for TEC Records and also for Brasilia Records.

Mann To Arista — Arista Records has announced the appointment of Lou Mann to director of national sales. He joins Arista after nine years with CBS Records in various capacities, covering local and regional promotion as well as national marketing.

RCA Promotes Eggleston — RCA Records has promoted Marienne Eggleston to field promotion rep for RCA Records. Eggleston will work out of Cleveland, Ohio. She joined RCA Records as a field merchandiser in Cleveland, in October, 1979. Prior to that, she worked for two years as assistant field promotion manager for CBS Records.

Magness Joins E/A — Bill Magness has been appointed westwood regional director for E/A. Magness has been associated with Video Marketers International, a Los Angeles-based marketing firm that services Independent producers of home video and Leone Audio Video.

Harbert Named Executive — Ellyn Harbert has been named executive director for Cian/Musica. Previously she was production manager for Howard Marks Advertising, prior to joining Sony/USA Video's national sales and services & personnel for Infinity, NY.

Harvey To 3M — Harvey To has been named marketing manager for Walt Disney Home Video. He will move from 3M where he has served as manager for Walt Disney Home Video. Replacing him, Whitesell will now assist in the coordination of all home video marketing functions.

Bernstein Exits Wmot — WMOT Records has announced that Steve Bernstein has resigned his post as president of operations for the CBS distributed label to pursue some independent projects. He had been with the company since its inception. His plans include formation of a new label and he will make a formal announcement at a later date.

Blackmer Promoted — Jeffery D. Blackmer has been promoted to manager, market development — eastern U.S. for Panasonic's Video Systems Division. He joined Panasonic in August 1978 as a district sales manager. In January 1981 he was promoted to manager - national accounts, eastern zone.

Changes At Monarch — The Monarch Entertainment Bureau, Inc., has announced the appointment of Roger Zoradi as its vice president, sales and marketing. He was previously supervisor of marketing for Walt Disney Home Video. Replacing him, Whitesell will now assist in the coordination of all home video marketing functions.

Hill Named At Vestron — Allen Hill has been appointed to the position of national promotion director for the label. He will join the firm's North American Distribution Corporation. Prior to joining WEA, he headed his own personal management firm.

Many Music Industry Issues Tackled On Capitol Hill In '81

by Earl B. Abrams

WASHINGTON — As the year 1981 bowed out, the mechanical royalty fee issue came to a close. The decision of the Copyright Royalty Tribunal (CRT) to increase mechanical royalty rates, taken late in 1980 and appealed to the federal courts, was up held in a unanimous appeals court ruling during January. CRT's decision, that the CRT's plan for interim increases in the royalty rate to take inflation into account was beyond its legal authority.

That being so, the music industry — record manufacturers, authors and composers — got together and agreed on a plan that involved stepped increases over the six-year life of the new fee. The CRT adopted this plan at a Dec. 15 meeting, at which point the mechanical royalty issue was resolved. Resolved at least until 1987, when the Copyright Law requires the CRT to consider mechanical royalty fees again.

But the whole matter of interim increases is being fought by the jukebox interests and there is considerable lobbying by the Amusement and Music Operators Assn. (AMOA) to again go to court opposing the plan's adoption by the CRT. AMOA's appeal against the CRT's boost of royalty fees for jukeboxes is, at this writing, still pending in the Chicago federal appeals court.

If, however, there was a resolution of the mechanical royalties issue and some movement in the piracy and counterfeiting matter, then the federal courts, held Congress would pass legislation imposing some or all of the provisions of the CRT, was dashed.

This happened primarily because two new issues arose during the year that impelled legislators to take a new look at the matter. One was the court ruling that home recording of video programs was a copyright violation, and the other was the announcement by a Washington-based company that it was prepared to offer a cable TV music service to subscribers via satellite and from a computer bank, leading some observers to refer to it as "the big jukebox in the sky."

Radio Desegregation

Meanwhile, the FCC continued its moves to unshackle radio broadcasters from regulation, with a major recommendation to Congress to eliminate completely the equal time and fairness doctrine provisions of the Communications Act.

The year saw also criticisms of the CRT, both from a functional as well as from an administrative point of view. It started with the resignation of Commissioner Clarence James Jr., then chairman of the Tribunal, and his call for the abolition of the compulsory license philosophy in the Copyright Law. Such a move, of course, would obviate the need for a CRT. Congress' watchdog agency, the General Accounting Office (GAO), weighed in during the year with a report whose findings included recommendations that the CRT be reduced from its present five commissioners to three, and that the suggestion that its members serve on a part-time basis. The GAO found, it said, that the Tribunal's members were underutilized. The CRT, however, continued to function with its current four members and with Thomas C. Brennan as acting chairman.

With the CRT adoption of the industry agreement, the record manufacturers will pay the sheet music — the CRT decision that became effective July 1, 1981 — until Jan. 1, 1983 when the fee jumps to 4.25 cents a song. On July 1, 1984 it will move to 4.5 cents a song and on Jan. 1, 1986 to 5.0 cents a song. There are corresponding increases in the per-minute fees that are alternatives to the song change. Under the Copyright Law, the CRT is required to again consider mechanical fees in 1987.

Jukebox Hikes

At the same time that the CRT raised mechanical royalty rates for record manufacturers, it boosted the fee paid by the jukebox industry for the use of material used in its machines. The fee, which had been eight dollars per year per machine, was upped to $25 per year per machine beginning Jan. 1, 1982, and to $50 per year per machine beginning Jan. 1, 1984. The CRT also ordered that these new royalties be adjusted in 1987 based on changes in the Consumer Price Index between 1981 and 1986. AMOA appealed this decision to the federal court and a ruling is awaited.

Jukebox operators did win one round each year. Since the inception of the CRT, the industry formed a list of jukebox locations. AMOA has fought this requirement from the beginning, even carrying its appeal unsuccessfully to the U.S. Supreme Court. But AMOA won a victory of sorts last year when the CRT itself decided there was no need for such a listing, since hardly anyone ever used it over the years, and it repealed the rule.

CBS Video Ups Myron A. Hyman

NEW YORK — Myron A. Hyman has been named executive vice president, CBS Video Enterprises. He will report directly to Cy Leslie, president of the video company.

In his new role, Hyman will oversee the day-to-day operations of CBS Video Enterprises, including business affairs, programming, marketing and manufacturing activities, as well as contract negotiation and administration and supervising all acquisition and production of programming.

Prior to the appointment, Hyman had been vice president, business and administration for CBS Video Enterprises. He joined CBS in 1977 as general attorney for the CBS Records section of the corporation's legal department. From 1977-80, Hyman served as associate general counsel for CBS Inc.
A WINNING COMBINATION IN 1981!
SOLAR POWER & ELEKTRA ENERGY

THE CATALYSTS:
Collage • Dynasty • Juanita Hines • Klymaxx • Lakeside • Carrie Lucas
Midnight Star • Shalamar • The Sylvers • Vaughn West • Whispers
Fitzgerald Named VP, GM Of Courey's Network Records

LOS ANGELES — Rich Fitzgerald has been named vice president and general manager of RSO Records. He made the announcement to Network founder and president Al Courey, who added that Fitzgerald is bringing an "ever-expanding" vision to the label's operation, including promotion, sales, marketing, A&R and other activity from the label's home office in L.A.

Fitzgerald, who will report directly to Courey, is a 16-year veteran of the music industry, having worked closely with Courey 11 of those years. He started his career in the business in 1965 with one-stop operation Seattle Records. Following five years with Capitol Records, Fitzgerald joined WEA as a sales rep and opened the first WEA office in Seattle. He went to radio from there, first as a music director and later as program director of KOL-FM/Seattle.

Courey named Fitzgerald Capitol Records local promotion rep for the Seattle area shortly after he assumed his current position. Courey has been at the helm of RSO since taking up the vice president slot in 1979, when the label began as the Seattle area arm of RCA Records. Following five years as a record executive, Courey named Fitzgerald Capitol Records sales rep and opened the label's west coast office.

Fitzgerald said he feels that the coordination provided by the new program will be "the impetus that will make it truly successful," leading to strong performances around specific dates for gift giving and further consolidating and institutionalizing the marketing effort.

Commenting on the appointment, Courey said, "Rich and I have worked closely during my formative years, from Capitol to RSO and New Horizons. His experience and expertise in promotion, A&R, sales and marketing make him a very worthy leader of the RSO team now being put together in Network."

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CFT OKAYS INFILATION PLAN FOR ROYALTIES (Continued from page 10)

Submitted by the Recording Industry Assn. of America (RIAA) and the National Music Publishers Assn. (NMPA), the American Guild of Authors and Com- posers (AGAC), the American Society of Composers, Authors and Publishers (ASCAP), the National Singers Assn. (NSA), the plan calls for increases to compensate for "inflation originating from both increases in the cost of living and general inflationary pressures." It would increase the mechanical royalty rate to a high of 11.7% (Cash Box, Nov. 14).

Under the terms of the plan, automatic increases will begin Jan. 1, 1983. At that date, the mechanical royalty rate will be increased 2.4% to 4.5 cents a song or 8 cents a minute of playing time, whichever is the larger. Then, on July 1, 1984, the fee will go up 5.8% to 4.5 cents a song or 85 cents a minute. Finally, on Jan. 1, 1986, the mechanical royalty rate will jump 11.7% to 7.5 cents a song or 95 cents a minute. (Cash Box, Dec. 19).

AGAC OFFERS COURSES FOR NEW SONGWriters

NEW YORK — The American Guild of Authors and Composers (AGAC) has added a course for beginning lyricists and songwriters who play no instruments but want to learn how to accompany their songs on the piano. The course will be offered by focusing on scales and trials, meets every Tuesday at 5:30 p.m., beginning Jan. 9. Details about the course and registration may be arranged by by telephone or on letterhead with a degree from the Berklee School of Music is the instructor.

Also stated for the winter lineup is a course on "Songwriting with Sheila Davis. Classes will be held Mondays and Wednesdays at 5:30 p.m., beginning Jan. 9. For more information, call Jonathan Holtzmann. AGAC projects director at (212) 757-8837.

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ARISTA AND RCA LATEST TO BACK NARM AD PUSH

by Fred Goodman

NEW YORK — Arista and RCA have kicked off a joint effort to draw support of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music," two-week campaign.

In announcing their support, Arista and RCA brought to 15 the number of labels to participate in the $2 million campaign aimed at creating the same gift-giving appeal for pre-recorded music that is enjoyed by other industries, such as greeting cards, toys and books.

Elliot Goldman, executive vice president, Arista, commented that the NARM campaign "is a very fine second step forward on the part of NARM's membership and the manufacturing part of the industry toward enticing the 'Gift of Music,' which has proven itself as the kind of campaign that works well for the music industry and other industries too."

Goldman said he feels that the coordination provided by the new program will be "the impetus that will make it truly successful," leading to strong performances around specific dates for gift giving and further consolidating and institutionalizing the marketing effort.

The brief, prepared by Edward R. Korman, United States attorney, Eastern District of New York, and Thomas P. Puccio, attorney-in-charge, U.S. Department of Justice, Organized Crime Strike Force, Eastern District of New York, stated the government's contention that the defense reply brief did not address the grounds on which the instant appeal was predicated, but merely "regurgitated virtually all of the defendants' claims of prosecutorial misconduct made since the indictment was returned."

"There is nothing in the opinion," the ruling continued, "that reiterates the proposition that the district court granted a new trial on any considerations other than the three factors it cited as the basis for granting a new trial."

In addition, the government reiterated its claim that the Court lacked jurisdiction to grant a new trial inasmuch as the order to that effect "was not a final order."

On the plus side, she noted, "The defendant became the first recording artist to present NBC's Today Show with a gold record, handing the program's Jane Pauley the 50,000 copies of her new LP, 'Everybody Needs It,' her seventh album and first in three years."

Bonnie Gustafson has sold over 2 million by the time the B side of her "Nothing's Missing" single "Can't Be Right." The St. Louis native will be appearing with The Two Drums, which includes former The Who member Keith Moon, at the Universal Amphitheater in Las Vegas on April 12.

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THE SACRED AND THE PROFANE — Ex-Beechwood Pete Shelley (r), in New York shopping labels for his just-finished solo album "The Bellover." Pete, best known as co-founder of The Who, is pictured with Malcolm McLaren at a recent in-store appearance at Bonaparte Records in the East Village. Malcolm has just completed work on the new version of "Street Hassle" and is currently working on a second solo album.
Big Revenues, Royalty Hike Give Publishers Banner Year

(continued from page 11)

music has become.

New Conservatism
Aiming to prevent publisher Gian Carlo Menotti from becoming a manifestation of the nation's new conser-
vatism, "The general mood of the country is right," said publisher William Heyn of the music, said Freed. "Radio has em-braced it, and urbanites are accepting counter-culture more and more."

The conservative mood also boosted America's revived interest in the adult-pop ballad, which dominated the charts throughout 1980. And like the Kenny Rogers, Barbra Streisand, Air Supply, Barry Manilow and Neil Diamond remained the taste because the upper demographics, and even airy, jingle-oriented TV themes like Joey Scarbury's "Theme From Greatest American Hero (Believe It Or Not)" and Steve Carlisle's "WKRP in Cincinnati (main theme)" became big sales successes.

"Long considered a conservative field, the publishing business was also 1981 by 1981 that one fed that in the one of its most
successful and aggressive executives were ap-poin
ted to the upper executive strata within the music industry. Chief among those promotions was Herb Eskenaz, long time president of the masterful Fox Music, who was named chairman of 20th-Century
Fox Records. Chuck Kaye, another prime mover in the publishing community, left his post as chairman of the recently formed Geffen/Kay Music firm to succeed Ed Silvers as chairman of Warner Bros. Music. Kaye's appointment was followed by the re-formed Geffen Music, as that company entered into an administration deal with Warner Bros. Music.

Other Issues
And while all of the activity was going on, publishers were also involved in heavy debate over two subjects key to their future, video and cable-TV copyrights and The Danielson Bill.

On video, many more questions were raised than answered about publishing rights in the exploding field. Questions on the ability of copyright owners to control worldwide rights, the difference between music used for underscoring or cues in a ti-
tle that currently continued to fuel the fires of controversy.

"We're very excited about what we're go-
ing to see," said John Danielson, senior vice president, publisher. "There's going to be a tremendous surge in publishing when cable programming comes on line. If we're low on our rates at first, we'll simply have to rectify them. But we should make the video field is going to be a strong source of income."

Another prime subject of controversy for publishers in 1981 was the Danielson Bill (HR 1805), a measure introduced in Congress that would impose performance royalty fees on radio and television stations, background music services, discos, and other public uses of copyrighted music. Submitted for the past several years by Danielson (D-Calif.) and 35 co-sponsors, the bill would impose royalty fees on radio and other commercial outlets netting more than $25,000 per year. The performance rights proposal was deferred until Congress had reviewed a letter from the Copyrights Office maintaining that the music in cable television programs and a Washington-area problem involving music on cable television. The house copyright subcommittee has an-nounced that it plans to take up the Danielson Bill again in early 1982.

1981 stood as a landmark year in music with a publishing copyright laws adopted, appealed or questioned. Even the CRT's role as a viable government agency was questioned, by the General Accounting Office maintaining that the Tribunal's members were underutilized. The resignation of CRT commissioner Clarence James, Jr. and his parting call for abolition of the compul-sory license philosophy in the Copyright Law put the CRT under more scrutiny. 

The last year of such publishing groups as The National Music Publishers Assn. (NMPA), AGAC, ASCAP and BMI, took major efforts to obtain copy-
right clearance in obtaining passage of the mechanical royalty rate increase and the fees paid by the record industry, which had been eight dollars per year per machine and was up to $25, effective Jan. 1, 1982, and $50 beginning Jan. 1, 1984. The decision of Congress to increase the rates appealed in federal court.

As a whole, the publishing community has proved that it remains one of the strongest and most valuable areas of the music business, and while the economy was unsteady in and out of the industry for the year, publishers came through stronger than ever.

Former Consumer Head To Speak At IATF Meet

NEW YORK — Virginia H. Knauer, director of the U.S. Office of Consumer Affairs un-til recently the assistant to the late former Consumer Head To Speak At IATF Meet

NTC 3, 1982 at San Diego's Sheraton Har-bor Island Hotel. Knauer will speak on "Consumer Opportunities for Industry and Consumers."
The IATF seminar will encompass several areas of interest: Home Videotape/Disc Programming and systems; Video for Business, Industry and Education; and Audio/New Technologies and Marketing Strategies. For more information call (212) 956-7110.

Top 10 Albums


Michael Martinez

IT CAN'T HAPPEN HERE — Look for The Whisky A Go, go, perhaps A.M.'s most famous club, to stop booking rock acts after the first of the year and become a cabaret. Showcase-oriented venue that it's known that the club isn't been making ends meet with the heavy competition from Perkins Palace and other local venues, has and there has been a severe overhauling of the staff. The demise of The Whisky as a rock arena would be a crushing blow to the local club circuit as other famous musical areas like The Top Hat, Maze and others are doing well over the past year. It's difficult to ponder that the new year could spell the end for The Whisky, especially because it was the birthplace of such classic L.A. acts as The Doors, the Buffalo Springfield and Johnmean.

CAN'T STOP ROCKIN' — There's lots of strong product scheduled for the first of the year from both new and established artists. High on progressive rockers' lists of must-play tracks are debuts by Anthony Bono, from Praxis and an impressive sound of four of the most formidable art rockers around — former Yes guitarist Steve Howe, ex-ELP drummer Carmi Palmer, old U.K./King Crimson bassist John Wetton and sometime Beggars Night, Deen. the band is currently recording a 48-track studio album in the studio at the Canada's Studio Exile, will be released perhaps. Warner Bros. releases due in February include Van Morrison's "Beautiful Vision," Ronnie Sall's "Green Light" and The Other Secret Policeman's Ball, an Island release featuring a guitar summit set with Eric Clapton and Jeff Beck. We also explore some interesting new releases for the first of the year. The debut solo album by Blondie keyboardist Jimmy Destin is the label's first priority for 1981. Entitled "Heart On A String," the album features the gain from Blondie, as well as Davie Viva cows. Concerts Almar and Earl Slick and Ian Hunter guitarist Tom Morello.

The record is said to be a cross between Roxy Music and Bowie. Former Baby John Waite is working on LP for Chrysalis that will be produced by Pat Benatar guitarist Neil Geraldo and engineered by Bob Clearmountain, the album will be released in Jan.

Steve Smith guitar Susan Crad, in addition former G'n X leader Billy Idol will deliver his second solo album, "Don't Stop," with among the Porter Seago in February. Who is one of the most promising artists, the album is produced by the label. The New Brit nes weaver one of the company's most promising artists, which is produced by the Porter Sea in February. Who is one of the company's most promising artists, the album is produced by the label.

STEWART, DILLON Duet? — RCA recording artists Gary Stewart and Dean Dillon have been writing together for the past year, and from the label is that the pair will be recording something in the near-future. Picture above are (l-r) Dillon and Stewart and the label's VP/Promo, John Go's. The girls will join the lads on every gig of the first half of the summer. In February, the A&M's most successful year could be the label's second album, "Don't Stop," with among the Porter Seago in February. Who is one of the company's most promising artists, the album is produced by the label. The New Brit nes weaver one of the company's most promising artists, which is produced by the Porter Sea in February. Who is one of the company's most promising artists, the album is produced by the label.

MUSICAL MONOPOLY — If you're looking for that last minute Christmas gift to get for that special person in the record industry, the answer could come in the form of The Rock Star Game, a sort of Monopoly for future music moguls. Featuring a large album-shaped board, guitar picks for player pieces, buildings, hotels and spaces that display the names of recording studios, publishing firms and record companies instead of names of streets, the game appears to be a hit. In Los Angeles, for example, the inventors are Kevin McKeena, David Harrison III and Leila Purvis, who have been working on the game of the previous generation based on the fantasy of power, wealth and property. They insist that The Rock Star Game is for the new generation based on the fantasy of sublime excess — fame, money, sex, style and creativity. Certainly you won't find Chance or Community Chest cards in the Rock Star Game. What you will find are Karma cards that might read, "Your bass player is electrocuted during an anti-nuke benefit — lose one turn," or Music Biz cards that read, "Your latest album is bootlegged by the Mafia — lose $50,000." Limos, tours and millions of dollars will pass through the players' hands in the quest for superstardom. The board game is currently available at a price of $15, at Music City, 6001 Selma Ave., Hollywood, Calif. 90028. For further information call Harrison at (213) 876-3967.

BASEBALL BENEFIT — More than 1,200 fans showed up to see the Fleetwood Mac Allan Holdsworth and a group of music fans take on The John & Christie McGee and crew wallop the team led by Steve Edwards and Melody of the Los Angeles Music Department. The band consists of such folks as Jeff Beck, Andrew Gold, Double C. Mcracken and Mark Volman of Flo and Eddie fame eased by the DJs of KMET in another benefit concert at The Studio 54, Los Angeles, to raise funds for the later in the year, on hand to help with ticket sales and the like, and a good time was had by all at the benefit for one of Los Angeles' most worthy causes.

GRAHAM NASH: HALL OF FAME — The folk/rockabilly Legend has been submitted by members of the Recording Academy as possible inductees into the National Academy Of Recording Arts and Sciences (NARAS) Hall Of Fame. The Hall honors those whose recordings are of lasting historical significance. The music industry organization of the Grammy Awards in 1959. Artists whose recordings have received the most nomination entries are: Count Basie (11), Charlie Parker (10), Dizzy Gillespie, Benny Goodman and Elvis Presley (9), Tommy Dorsey and Frankie Lymond (8), and Miles Davis and Woody Herman (6). Selections of the winners will be made by a 90-person committee and announced at the Grammy Awards Show on CBS-TV Feb 24, 1982.
Best Wishes For 1982
Goody Trial, Anti-Piracy Proposal Pace Counterfeit Fight

(continued from page 19)


1980 ended without a trial date having been set and with both sides involved in a series of byzantine pretrial maneuvers. Most significant of these was the Goody subpoena of RIAA anti-piracy field reports covering the period from Jan. 1, 1978 to Dec. 12, 1979 in an effort to prove a widespread pattern of counterfeiting in the record business in which Goody was an unknowing participant. The RIAA balked at turning over the reports until it was threatened with a contempt citation from Judge Platt. The contested documents had still not been submitted to the court by the year's end, and the RIAA clung to a position that it would only turn over selected documents and those only after "drastic redactions are made." (Cash Box, Dec. 27, 1980).

In early January, Judge Platt denied motions by the Goody defense requesting dismissal of the indictment against Goody, Levy and Stolon. The defense gave four grounds for dismissing the indictment: legal insufficiency of the RICO and ITSP counts, that a November 1980 indictment superseding the original February 1980 indictment jeopardized the defendant's constitutional rights; that there had been prosecutorial misconduct, including running an improper sting operation and illegally planting a body recorder on an undercover informant to record a conversation with Stolon prior to his being indicted by the Grand Jury; and that the government had misused the Grand Jury process in obtaining testimony and evidence. While the court refused these arguments, the defense was to maintain its contention of prosecutorial misconduct throughout the proceedings.

The question of the release of the RIAA anti-piracy documents continued to loom into late January, with the association still not having fully complied with the July 1980 subpoena. After a Jan. 28 meeting in which Goody's attorney Kenneth Holmes requested a hearing on the matter, Judge Platt ordered the RIAA to produce the reports in open court Feb. 2. In a letter submitted by RIAA attorney Roy Kulcsar on Jan. 31, the RIAA refused to comply with Platt's order, stating that turning over the requested materials to the defense would compromise other ongoing investigations and requesting that Judge Platt examine them in camera; i.e., in his chambers. In addition, Kulcsar contended that the information contained in the reports had no direct relationship to the Goody proceedings.

(Cash Box, Feb. 7.) Platt answered by fining Kulcsar and Yarnell $1,000 each per day for each day the documents were not produced, and until Yarnell agreed to resume his testimony in open court on the reasons for the redactions of portions of documents the RIAA had already produced. The next day Stanley Gorlikov, RIAA president, Joel Schoenfeld, chief counsel and Yarnell were subpoenaed by Holmes to appear and surrender the documents.

An estimated 6,000 reports and papers were turned over to the court by the RIAA during the week. Meanwhile, defense attorneys rigorously examined Gorlikov, Schoenfeld and Yarnell regarding the development and statistical background of Gorlikov's speech at the 1980 NARM convention in which he stated "90% of 500 outlets were found to be selling counterfeits."

Again, the defense was trying to show that Goody was an unknowing participant in widespread counterfeiting within the industry.

Trial Date Set

In mid-February, the trial date was set for March 2, and the final week of pretrial hearings was marked by threats, charges and counterchages over hidden documents and secretive witnesses. Specifically, the disputes centered around statements made by counterfeit cassette manufacturer Frank Carroll, the former granted immunity from prosecution for his testimony and the latter testifying as a result of a plea-bargaining arrangement. Judge Platt ruled that Verner would not be permitted to take the stand unless his statement was produced for the defense's perusal. Judge Platt was also angered that Carroll, who had been tried and convicted before a federal court judge in Long Island, had not been transferred to his court under the "related case rule," a responsibility, he said fell to the prosecution. Finally, lawyers for both sides wrangled over witness and exhibit lists, with Judge Platt warning prosecuting attorney John Jacobs of the Justice Department's Organized Crime Strike Force that he would face a contempt citation and dismissal of his case if he refused to turn his lists over to the defense before a week prior to the trial.

Top 10 Albums

Controversy — Prince — Warner Bros.
Tattoo You — Rolling Stones — Rolling Stones
The Man With The Horn — Miles Davis — Columbia
Jacksons Live — Epic
Defunkt — Hannibal
Seven Year Ache — Rosanne Cash — Columbia
Freelancing — James "Blood" Ulmer — Columbia
Air Mail — Air — Black Saint
Stockholm Sessions — Eric Dolphy — Inner City
P*unk J*zz — Charles "Bo Bo" Shaw — Muse

Alan Sutton

(continued from page 21)
AWARDS AND MUSIC IS WHAT A&M IS ALL ABOUT. AS WE ENTER OUR TWENTIETH YEAR OF AWARD WINNING MUSIC, WE CONGRATULATE ALL OF OUR ARTISTS FOR THEIR UNIQUE "GIFT OF MUSIC" AND THANK THEM FOR THEIR AWARD WINNING PERFORMANCES.
The trial actually got underway on March 7, with each side leaning heavily in its opening statement on the question of whether counterfeit tapes had been knowingly bought and sold by Stolon and Levy. The prosecution placed particular emphasis on the fact that Goody had paid $3 per tape for Saturday Night Fever cassettes at the same time PolyGram's wholesale price was $6.30. In his opening statement, Goody's attorney Holmes, however, likened the record business to a "middle eastern bazaar" in which there is constant dealing in quantities of free goods, promotional records, imports, cutouts and front-line material from secondary sources. He also stressed the virtual indistinguishability of real product from counterfeit, saying the burden of proving knowledge lay with the prosecution. Martin Gold, Stolon's attorney, and Barry Singer, Levy's attorney, represented their clients as having nothing to gain by committing any of the alleged crimes.

As the trial moved ahead, defense attorneys sought at every turn to impugn the reliability of key government witnesses and at one point tried to keep them from testifying at all. They also flouted instances of incomplete record-keeping of witnesses statements by the FBI and Organized Crime Strike Force, particularly after the testimony of FBI agent Richard Ferri, who was in charge of coordination and collection of evidence, was heard.

Heavy cross-examination of Ferri by Gold brought out that Ferri had no memos relating to his interviews with government witnesses Verner, Spencer Pearce and Jeffrey Collins, nor had he filled "302" forms—FBI records of agent's daily activities—and that the witnesses' signed statements had not been dated. Substantive changes were revealed to have occurred between FBI agents' original notes and handwritten drafts and the final statements signed by the witnesses. Also, interim drafts containing changes and corrections were in some cases lost or misplaced despite both FBI regulations covering maintenance of evidence and a stipulation signed by prosecutor Jacobs that provided all notes containing facts on the case be turned over to the defendants.

Due to these inconsistencies, defense counselors sought to bar Carroll, Verner, Pearce, Collins and Long Island counterfeiter dealer Robert Scarnetti from testifying. Judge Platt, however, ruled that since no deliberate destruction had occurred they would be allowed to testify. However, Platt did give the jury a "missing document charge," in which he told the jury that they could, but were not obliged to, regard the failure to produce the missing notes as meaning that the documents had information that hurt the government's case.

Convicted manufacturer George Tucker, who was serving a five-year sentence for wire fraud, copyright infringement, perjury and obstruction of justice, testified that he had sold over 60,000 tapes to Verner and knew that Verner was selling tapes to Sam Goody, Inc. Carroll also testified to having sold counterfeit tapes to Verner. Verner said he had done business both with another middleman, Collins, who delivered product directly to Goody's warehouse, and directly with Stolon. However, he said that at no time had he told Stolon the tapes were counterfeits.

The trial's second week featured appearances by middlemen Collins and Pearce, dealer Scarnetti and a number of Goody employees. Although the testimonies revealed much about the chain's operations, little was revealed about the relevant transactions. In his testimony, Pearce reported that Stolon had once rejected 5,000 cassettes of Grease, because, Stolon allegedly had said, "they look like they were bootlegged in your back garden." Goody vice president and buyer Robert Menashi, who had signed checks to Verner, Collins and Pearce, remembered few specifics from an earlier testimony before a Grand Jury in which transactions with the three men were discussed, as prosecutor Jacobs tried to focus attention on the price differential between counterfeit product and the same titles purchased from legitimate sources.

The third week of the trial was highlighted by disputes centered around memos of interviews with Levy and Stolon; computer printouts of PolyGram sales and deliveries of free goods to the Goody and Pickwick retail chains; charts prepared by the FBI comparing numbers of legitimate and allegedly counterfeit product bought by Goody, and the surreptitious conversation between Stolon and a government agent; as well as by the in-court appearance of artist Billy Joel, one of a roster of recording stars the government wished to have testify at the trial.

Despite a defense motion to limit the artists' testimony, Judge Platt felt that the government should be able to establish the value of front line star product and the unlikeliness of its being traded at discount prices.
## WHAT'S NEW?

**THE YEAR • 1982**

**R & L DISTRIBUTION CO. INC.**

**THE SOUND**

### SINGLES

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<td>7&quot; • (JU-103AA) 12&quot;</td>
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### ALBUMS

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<td>(MT-72151)</td>
<td>MuscleTone Records Inc.</td>
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### THE NEW COMPANY WITH THE NEW SOUNDS FOR THE NEW YEAR.

**R & L DISTRIBUTION**

**BUILT ON, BY AND FOR INDEPENDENT DISTRIBUTORS**

MICHAEL ROSHKIND, PRESIDENT

MICHAEL LUSHKA, EXECUTIVE VICE PRESIDENT

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Washington Tackles Numerous Music Industry Issues During The Past Year

continued from page 16)

The congressional holdup on the performance rights bill, sponsored for the last several years by Rep. George E. Danielson (D-Calif.) and 35 others, resulted from a federal court ruling that home recording of television programs without payment violated the copyright law. The decision to defer consideration of the performance right proposal also came after Digital/Music Inc., Washington, announced that it planned to furnish cable TV subscribers with music of their choice by way of satellite distribution, using a computer bank of music numbers.

Performance Rights Deferred

Both these developments caused the House copyright subcommittee to defer action on the Danielson bill pending a review of these actions. As of this writing the subcommittee hopes to take up these issues early next year. The Danielson bill would impose a series of payments for performances on broadcasters and jukebox operators. These income would be divided equally between record makers and performers.

Congress did move one step forward, however, in moving to increase the penalties for piracy and counterfeiting of records and tapes and movies. The Senate late in the year passed S-691, sponsored by Sen. Charles McC. Mathias (R-Md.) after the bill received support from its communications subcommittee and its parent Commerce, Science and Transportation Committee. The House copyright subcommittee, which already has approved HR 3530, sponsored by Rep. Barney Frank (D-Mass.), is expected to submit its version to its parent Energy and Commerce Committee soon. Both bills are similar in nature, principally raising the penalty for large scale violations to fines of $250,000 and/or five years in jail.

For radio broadcasters, the year has been good. After years of talk, the FCC early in 1981 attempted to delete such regulations as community ascertainment, the maintenance of program logs and the internal guidelines dealing with commercial time, and news and public affairs programming. Late in the year, the FCC under its new Republican chairman, Mark Fowler, and with two new Reagan appointees sitting, went the full mile by recommending to Congress that the equal time and fairness provisions of the Communications Act be repealed Congress has yet to take up these matters, although earlier last year in the budget reconciliation measure, it authorized seven-year licenses for radio broadcasters and five-year licenses for television broadcasters. These licenses had been the rule since 1934.

And, to the great relief of radio broadcasters, the FCC withdrew an earlier recommendation that the separation between AM channels be reduced from 10 kHz to nine kHz. This was advanced in the waning months of the Democratic-dominated Ferris commission and was subsequently withdrawn by the new Republican majority. At the same time, there were indications that other nations of the Western Hemisphere did not look with favor on the reduction of AM radio spacing.

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Audio & Video Requirements

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RUTGERS PACKAGING
INDIANAPOLIS, IN. 317 635-9777
QUEENS LITHO
CALIF. 213 464-7700

SINGLES

ABBA (Atlantic 3889)
When All Is Said And Done (3:20) (Countless Song, Ltd. — BMI) (B. Anderson, B. Ulvaeus) (Producers: B. Anderson, B. Ulvaeus)
DIANA ROSS (RCA-JH-13021)

NEW AND DEVELOPING ARTISTS

BRANDI WELLS (WMOT WSS 02244)
When It's Love (4:30) (M&A Music-ASCAP) (T. Deluca, Jr.) (Producer: N. Martineelli)

CARIBBEAN-BASED ARTISTS

NO SISTERS (White 000001)

OLIVER (People Song PSR 10001-A)

FEATURE PICKS

SARAH VAUGHAN (Warner Bros. WBS 49890)

The venerable Pablo jazz vocalist Vaughan belts out the theme from the new Burt Reynolds pic with that big voice and a big, brassy accompaniment to match. Saxophonist Eddie Harris is featured in an instrumental version on the flip.

DR. JOHN (Columbia 18-02675)

The good Doctor goes honky tonkin' with his version of Bobby Darin's 1958 hit. It brings to mind Johnny Rivers' "Rockin' Pneumonia and The Boogie Woogie Flu." It only has that wonderfully greasy and inimitable Dr. John vocal.

THE CHI-LITES featuring Eugene Record (20th/Chi-Sound TC-2600)

Horn-pecturized bass rhythm groove rides easily along while the Chi-Lites superb vocals, leg by Gene Record, take over the beat. Bright, shimmering R&B in the grand tradition, this has both solid B/C and crossover potential.

BOB JAMES (Columbia/Tappan Zee 18-02672)
The Steamin' Feelin' (3:59) (RoDSongs, admin. by Almo Music Corp.-ASCAP) (R. Temperton) (Producer: B. James)

Critics have often accused James of making jazz music, and while the keyboardist isn't terribly adventurous, his songs are always soothing. This is an MORish Rod Temperton R&B tune with a thick bass line and easy keyboards.

ANTHONY QUINN (and Charlie) (Radio RR 3890)
Life Itself Will Let You Know (3:45) (Malaysia-SABAM) (G. Marchese, N. Kenner) (Producers: E. Luyczycz, M. Arany)

An unusual novelty cut, to say the least, with Tony Quinn in that wise and weathered voice giving the sage advice of an old man on life to a youngster named Charlie. Not only that, but St. Paul's Cathedral Choir lends vocal backing on this Belgium-made recording.

Cash Box/December 26, 1981
CENTRAL LINE — Mercury SRT-1-4033 — Producer: Roy Carter — List: 8.98

There's something wonderfully sophisticated and contemporary about London-based R&B bands. Perhaps it's because bands like Heaven, Lynx and now Central Line were brought up on rhythm and blues rather than urban ones. Nonetheless, the sound has a vitality, bouncy energy that translates into an engaging, articulate New York sound. Central Line is the true cream of the genre and a listen to "Walking Into Sunshine" will attest to that. Other superb cuts include "Goodbye" and "Shake It Up."

ROCKABILLY STARS VOLUME ONE — Various Artists — Epic EG 37618 — Producers: Various — List: None — Bar Coded

Good rockabilly never dies, it just keeps rejuvenating itself year after year. Thanks to artists like Billy Burnette, the Kingbees and such who keep it alive and thriving. And these artists learned from some of the masters of rockabilly, who are included on this album. If you want to take a stroll down memory lane, pick up this album, throw the platter on the table and unearth such gems as Mac Curtis' "Honey Don't," Allan Rich's "Break Up," Carl Perkins' "Pink Cadillac Pushers" and more. Definitely a collectors item.


This crazy Aussie brought back memories of Chico Marx with his send up of the immigrant Italian, "Shaddup You Face." The novelty song was one of the surprise hits of the year, and now he returns with more spaghetti humor on this Christmas-flavored LP. Songs like "The 12 Days Of Christmas" and "I Saw Mama Kissing Santa Claus" are given the Father Gvido Sarducchi treatment.

SONGS OF THE SPIRES — Gleaming Spires — Posh Boy PBS 125 — Producer: Steven Hague — List: 8.98

Formerly members of L.A. based Bates Motel and most recently seen backing Sparks, this duo (David Kendrick and Leslie Bohem) is rooted in new pop quirkdom. What makes the Spires so special, is that they treat their high-tech, synth rock sound in more of a tongue-in-cheek manner than other bands of the genre. Finally, a wave band with a true sense of eccentric humor. "Are You Ready For The Sex Girls" is a classic.

IN AND OUT OF LOVE — Mary Wells — Epic ARE 37540 — Producer: Greg Perry — List: None — Bar Coded

The original artist on Berry Gordy's Motown label back in 1960, Wells went on to carve a legendary name in soul with songs like the double platinum selling "My Guy" and "The One Who Really Loves You." A major and throughout the 70's. Wells took time off in the 70's to raise a family. But now she's back with that vintage shimmering vocal style and a dance club hit called "Gigolo." Other great cuts include "Let's Mix It Up" and "These Arms."
Retailers Post Modest Gains // Despite Decline In Volume

(continued from page 19)

Although continually rising retailer prices looked ominous at the start, prices leveled off by mid-summer. The year's first list price hike announcement, made by CBS in late April, was followed by PolyGram, RCA and Capitol/EMI America/Liberty quickly following suit. Warner Bros. was the last major to make the move, with a 9% increase effective in May. Wholesale price hikes followed soon after, raising the average wholesaler markup to $8.98 above the $5.00 mark. By July, retailers had raised their shelf prices accordingly (Cash Box, July 4).

Early Indications

The tone of the year was set early. Instrumental in the marketing re-think was CBS's first half 1981 ad campaign, which was responding to shrinking unit sales through reduced pressing and an adjusted retail price point. The campaign was supported by significant merchandising efforts by retailers and sub-distributors. Although subdistributors and retailers provided much of the thought and planning, CBS's continued efforts in midline merchandising were among the most welcomed by the merchandisers. Despite Decline, Walkman. Indications of the campaign began with an announcement on March 16 about its controversial One Plus One tape in the United States with its Mango and Antil labels. Originally released in the U.K., the package featured one side of prerecorded music and one blank side for home taping. Although the initial release, "Red" by Black Uhuru, came too late in the fall to have any market impact, the company vowed that future releases on those two labels would be available with more expensive, high-quality tape for its blank side for home taping.

Home taping itself appeared to be on the rise, as retailers and blank tape manufacturers reported a boom year with manufacturers claiming they were unable to meet the demand (Cash Box, Nov 26).

Financially, tight cash proved to be an issue for retailers both in terms of reduced profitability and increased interest costs. Retailers carrying $5.00 to $9.00 product, citing for tracks, were facing the most difficult period. However, in the fall, some retailers, citing for tracks, were facing the most difficult period. However, in the fall, some retailers were still able to make the annual profit margin. The year was set early. In-...
SINGLES BREAKOUTS

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

PAC-MAN FEVER • BUCKNER & GARCIA • COLUMBIA 18-02673
Breaking out of: Cameloit — National, Center One Stop — Nashville, Cravings — Buffalo, National Record Mari — Pittsburgh, Handelman — Atlanta, Record Theatre — Cleveland

CENTERFOLD • THE J. GEILS BAND • EMI AMERICA A-8102

TAKE IT EASY ON ME • LITTLE RIVER BAND • CAPITOL P-A-5057
Breaking out of: Tower — San Francisco, Pickwick — Midwest, Karma Records, Indianapolis, Potomac One Stop — Baltimore, Lieberman — Kansas City

LOVE IS ALRIGHT TONITE • RICK SPRINGFIELD • RCA PB-13008
Breaking out of: Karma Records — Indianapolis, Alta — Phoenix, Crazy Eddie — New York, Tower — Sacramento

SHAKE IT UP • THE CARS • ELEKTRA E-47250
Breaking out of Charts — Phoenix, Cameloit — National, Tower — San Diego, Tower — San Francisco

COME GO WITH ME • THE BEACH BOYS • CARIBOU/CBS Z5S 02633
Breaking out of Pickwick — Midwest, Hotline — Memphis, Karma Records — Indianapolis

FAST MOVING MIDLINES

AC/DC • Let There Be Rock • Atco SD 36151
Beatles • Rock 'N Roll Vol. I • Capitol SN-16020
Beatles • Rock 'N Roll Vol. II • Capitol SN-16021
Devo • Oh We Are Not Men! We Are Devo • Warner Bros. BK 3529
The Doors • Elektra EKS 74007
Exposed II • Columbia XZ 37601
Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000
The Jam • Polydor/PolyGram PK-1-503
Billy Joel • Piano Man • Columbia PC 35244
Carole King • Tapestry • Columbia PE 34945
Anne Murray • Christmas Wishes • Capitol SN-16292
Tom Petty & The Heartbreakers • MCA SR 37143
Plasmatics • Metal Priestess • Still WOW 666
Rainbow • Jealous Lover • Polydor/PolyGram P.1-502
Cheating Star • Hang On For Your Life • Virgin/Epic NR 37407
Who • Live At Leeds • MCA 37000

COMPILED FROM: Musicland Group — National • Cravings — Buffalo • National Record Mari — Pittsburgh • Karma Records — Indianapolis • Pickwick — Cleveland • Epic Records — Dallas • Tower — San Diego • Lieberman — Portland • Sound Video Unlimited — Chicago • Alta — Phoenix

SINGLES BREAKOUTS

MERCHANDISING

— SINGLE BREAKOUT OF THE WEEK —

SWEET DREAMS • AIR SUPPLY • ARISTA AS 0655
Breaking out of: Potomac One Stop — Baltimore, Crazy Eddie — New York, Record Theatre — Cleveland, Cameloit — National, Turtles — Atlants

SINGLES BREAKOUTS

WHATS IN-STORE

INDIE BARKER SYSTEM — If you're a small specialty label, you're invariably going to be the last manufacturer paid by your distributors. Additionally, getting a distributor to work your record is next to impossible unless the product is already hot. Don Roze, the head chief at Boston's Eat Records, has proposed that specialty labels might combat this banding by sending in what he terms an "Independent Label Distribution Scheme" (ILDS). Roze points out that although most small labels generally appeal to a specialized market, the manufacturer is usually working out of a familiar and well-established network. "If you were to help with your product, I would definitely deliver Alan in person," Roze said. "And I have a history in this business. I am self-made and I am self-grown."

ROZE FEELS LABELS COULD LOCALIZE SERVICE<br>CREATE A SYNERGISTIC NETWORK<br><br>Creating a "synergistic network of locally connected associate labels." Each label would theoretically multiply its own available catalog proportionically by the number of labels traded with, with sales potentials being increased similarly. For example, by trading quantities of each of five releases for the equivalent with five other labels, a manufacturer would, in effect, be representing 25 titles, and a sale of 10 of each would yield 250 pieces in stead of 50. Under ILDS, the result would be more akin to an expansion of a label's own catalog, rather than a distribution feature, since the "guest" labels only cost the participant what he has invested in the manufacturing of his own records. Roze adds that by carrying a larger, more extensive line, a local label enhances its credibility as a source, as well as expanding the number and spread of customers and gaining personal representation of his product in other markets. Promotional services could also be exchanged. While Roze feels labels could localiize service create a synergistic network, he is also being given away <br><br>THOSE OLDIES BUT NEWIES<br><br>"THOSE OLDIES BUT NEWIES" banked a limited edition series of 45s featuring updated versions of hits from the late 50s and 60s recently re-recorded by the original artists. First release in the series, scheduled for January, is Gary U.S. Bonds doing "Quarter To Three" and "New Orleans. Other titles will include "He's A Rebel" b/w "Da Do Ron Ron" by The Crystals and "Runaway" b/w "Hats Off To Larry" by Del Shannon. "The originals of these songs were often done in mono or, at best, a very flat stereo sound," said Bert Russick, Jr., the company's director of A&R. "With modern recording technology, we've been able to capture the original feeling of the song, while at the same time filling out the sound, making it richer and brighter than ever before."

PICKIN' COTTON — Nashville mayor Rich Fulton recently proclaimed Dec. 12-18 as Gene Cotton Week in that city. Fulton cited Cotton's community awareness and humanitarianism as the reasons for the proclamation. Among the organizations Cotton is involved with are Friends of the Children of Viet Nam, the Christian Children's Fund and the Humanistic Service Adoption Program. While being a philanthropist may get you your own week in Nashville, it's not enough to get you into What's In Store. That, said, should come as no surprise when we tell you that Nashville's Turntable Record Shops celebrated the week by placing Cotton's recent Knoll release, "Echoes Of The Blue Moon" on sale. The sale and celebration were kicked-off with an in-store performance by Cotton and company, and a turntable is also being given away in the special Cotton promotion.

NEW YORK NOTES — The fabulous Ze Records stable of stars recently held an in-store Christmas autograph party at Bonaparte Records here in Mad-Hattan. The party, in support of the label's new imported Christmas album (uniquely titled "A Christmas Album") took place after we went to press, but label macha Betsy Farren spoke to us about it. Ze would definitely deliver Alan Vega, the Waitresses, Nova Hendrix and David Zigerson, and maybe August Darnell if they could get him out of his apartment... N.Y. Club DJ Willoughby (a.k.a. Will Carson) is set to open his own new wave/DDR specialty shop at Broad and 12 St. The shop will be named Facade... I.R.S. has been busily working the New York market. Recently signed Renaissance made the rounds last week, dropping by a few Crazy Eddie and Disc-O-Mat outlets. Meanwhile, 30-second TV spots for Wall Of Voo Group's "Sailing Through the Thunder of Our Gang Entertainment," Indy Bar System, Crazy Eddie.

FOR QUICK COVERAGE — Send items and photos to What's In Store Cash Box, 1775 Broadway, New York, N.Y. 10019. A healthy holiday to all.

Fred Sassan 1981
Magazine...
THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC

ADDS: None. HOTS: KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Magic

SALES: Moderate in all regions; moderate in East; One World

SALES: Good in all regions.

BOB WEIR & BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM

ADDS: None. HOTS: WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Magic

SALES: Moderate in all regions; moderate in East; One World

SALES: Good in all regions.

OREO OSBORNE • DIARY OF A MADMAN • JET/CBS

ADDS: None. HOTS: KSHE, WMMS, WPLR, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Over, Title

SALES: Good to moderate in all regions.

THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA

ADDS: None. HOTS: KSHE, WMMS, WPLR, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Opus

SALES: Good to moderate in all regions.

THE J. Tactical • 1960s rock • ABC/DOT

ADDS: None. HOTS: WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Magic

SALES: Moderate in all regions; moderate in East; One World

SALES: Good in all regions.

END OF WAVE • BEAT THE BEAT • I.R.S./A&M

ADDS: None. HOTS: KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Crazy

SALES: Fair in all regions; strongest in West

SALES: Fair in all regions; strongest in West

THE J. Tactical • 1960s rock • ABC/DOT

ADDS: None. HOTS: KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Magic

SALES: Moderate in all regions; moderate in East; One World

SALES: Good in all regions.

THE J. Tactical • 1960s rock • ABC/DOT

ADDS: None. HOTS: KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Magic

SALES: Moderate in all regions; moderate in East; One World

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SALES: Moderate in all regions; moderate in East; One World

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THE J. Tactical • 1960s rock • ABC/DOT

ADDS: None. HOTS: KSHE, WMMS, WPLR, KNAC, WGRQ, KLOL, KMET, WABX, WBCN, KSJN, WCOZ, WNEW, WLR, WLVQ, KZEL, WKS, KEZY, WCCC, WBLM, WYFE, KBPI, KZAM, WOR, KROQ, KSHE, WGRQ, WKLS, KEZY, WSHE, KMGN, WROQ, KBPI. PREFERRED TRACKS: Magic

SALES: Moderate in all regions; moderate in East; One World

SALES: Good in all regions.
### Audio Chart

**December 26, 1981**

#### Top 100 Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Crazy (Keep On Falling)</td>
<td>The John Hall Band</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>The Feeling</td>
<td>Peabo Bryson</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>It's My Party</td>
<td>Dave Stewart &amp; Barbara Gaskin</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Talking Out of Turn</td>
<td>The Moody Blues</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>Seasons of Gold</td>
<td>Gidea Park featuring Adrian Baker</td>
<td>1</td>
</tr>
<tr>
<td>6</td>
<td>You Can</td>
<td>Madeline Kane</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Village Without Heroes</td>
<td>KISS</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>Main Theme from Chariots of Fire</td>
<td>Vangelis</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>Closer to the Heart</td>
<td>Rush</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>Endless Love</td>
<td>Diana Ross &amp; Lionel Richie</td>
<td>2</td>
</tr>
<tr>
<td>11</td>
<td>Abacab</td>
<td>Genesis</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Could It Be Love</td>
<td>Jennifer Warnes</td>
<td>3</td>
</tr>
<tr>
<td>13</td>
<td>Southern Pacific</td>
<td>Neil Young &amp; Crazy Horse</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>Every Home Should Have One</td>
<td>Patti Austin</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>I've Done Everything for You</td>
<td>Rick Springfield</td>
<td>19</td>
</tr>
<tr>
<td>16</td>
<td>Those Goodold Dreams</td>
<td>Carpenters</td>
<td>2</td>
</tr>
<tr>
<td>17</td>
<td>Shes a Bad Mama Jama</td>
<td>Carl Carlton</td>
<td>19</td>
</tr>
</tbody>
</table>

#### Hit Bound

**67. Somewhere Down**

The Road

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wrack My Brain</td>
<td>Ringo Starr</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>Sea of Love</td>
<td>Del Shannon</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>Love in the First Degree</td>
<td>Alabama</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>All Our Tomorrows</td>
<td>Addis</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>Just Once</td>
<td>Quincy Jones</td>
<td>20</td>
</tr>
<tr>
<td>6</td>
<td>Need No Reply</td>
<td>Genesis</td>
<td>14</td>
</tr>
<tr>
<td>7</td>
<td>Breakin' Away</td>
<td>Al Jarreau</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>Falling In Love</td>
<td>Balance</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Through The Years</td>
<td>Kenny Rogers</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Twilight</td>
<td>Ely</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Little Darlin'</td>
<td>Sheila</td>
<td>4</td>
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**13. Crazy (Keep On Falling)**

The John Hall Band

**4. The Feeling**

Peabo Bryson

**40. It's My Party**

Dave Stewart and Barbara Gaskin

**8. Talking Out of Turn**

The Moody Blues

**1. Seasons of Gold**

Gidea Park featuring Adrian Baker

**1. You Can**

Madeline Kane

**3. Village Without Heroes**

KISS

**3. Main Theme from Chariots of Fire**

Vangelis

**4. Closer to the Heart**

Rush

**2. Endless Love**

Diana Ross & Lionel Richie

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**Looking Ahead**

#### Your's Latest, My Greatest Inspiration

Teddy Pendergrass

**Tub Snake Boogie**

ZZ Top

**Tainted Love**

Soft Cell

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**Cash Smash**—denotes significant sales activity. **Prime Mover**—denotes significant radio activity. **Hit Bound**—denotes immediate radio acceptance.

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**Contact:**

Mutual Station Relations for Clearance Information. Call 703-685-2050

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**Dick Clark On-Air Music Survey:**

By Mutual Broadcasting System and More Than 520 Top Radio Stations.

Reviewed of Top Hits Compiled by Cash Box
THE MAN WITH THE HANDBAGS — Latin music and jazz have long enjoyed a unique relationship. Their common African roots, while not always evident in the fruit of their musical trees, are indisputable. Like long lost brothers, reared under the most different circumstances, they occasionally come together to create something beautiful. But the blood can breed. Yet these meetings have always proven transient: the reunion ends when a bullet cuts down a visionary in a Harlem bar, or when the headlines read “Bop King Dies In Heresey Apartment.” But the soil remains the same and the tree continues to grow, with summers bringing the leaves of 5 or 4 time, and turning into something steady, perhaps, than superstitious.

Barretto finally broke through. “As I recall,” she was first thought nothing of the styles was when Dizzy Gillespie began his big band with Chano. And many Latin bands in Cuba were greatly influenced by Duke Ellington and Count Basie. But at the same time, Machito had a band in the 40s that was every bit as driving as Basie’s.” Barretto. Brooklyn-born, was in love with both the jazz and Latin music at an early age. “When you grow up in a Spanish household, superstition is used to keep you in line,” he reminisced. “My parents used to go out in the evening and before they’d leave, they’d tell us that if we found anything in the house, the house would be boogey man would get us. So used to turn on the radio to keep him away, and I got into the habit of listening to the remotes. I heard all the big bands that way, and during the day, another mother would go to Spanish radio and say, ‘I’m so busy today.’ But it wasn’t until years later, as a soldier stationed in Germany, that Barretto decided to join the service. While attending a jam session in a club the called Orlando, Barretto picked up a broken and discarded banjo and began hammering out rhythms on its body. After that, there was no turning back. Returning to the States, Barretto found he had his work cut out for him. “By the time I came back home, Chano Pozo was dead,” he recalled. “I followed Dizzy around, envisioning myself as Chano’s successor. But of course, I wasn’t near that yet.” Rebuffed, Barretto began ambling in clubs throughout the New York area, building his chops in places like the Bucket of Blood Club in Mt. Vernon. Then, in 1955, while playing with local musicians as a warm-up for Charlie Parker at the Apollo Bar, Barretto finally broke through. “As the band was warming up, I decided to go over and talk to Bird,” said Barretto. “He came up and put his hand on my shoulder. ‘You stay,’ he said.” Following that, Barretto began working with other jazz musicians and was soon recording for Prestige as a house conga player,” cutting dates with the likes of Red Garland and Gene Ammons. He also worked steadily with Tito Puente and Herbie Mann, establishing himself as a force in both worlds. Striking out on his own, he had a tremendous crossover hit with “El Watusi” in the early 60s, but was unable to sustain the success. “A hit record is a gift of the gods,” muses Barretto. “I made the cover of this magazine once, but you have your momentary flashes, and for the most part, Latin players still have to rely on Latin audiences.” Although he has found that to be true, it has never stopped Barretto from experimenting or switching gears. He has moved back and forth between salsa and jazz units over the years, risking his Latin following in order to continue pursuing his love of jazz. He knows the relationship between the two musics with a greater intimacy, perhaps, than any other musician. But he is hardly optimistic that their common historical root will be enough to attract the attention of the American public. “The American psyche is deeply ingrained in artists like Johnny Cash and Elvis Presley. They’re more than happy to bypass the root people like Big Mama Thornton that Elvis took from his thing.”

LIVE FROM CROSS RIVERS — We’ve taken our share of odd phone calls, but we weren’t really prepared for pianist Barbara Carroll’s call to On Jazz from a supermarket in Cross Rivers, N.Y. The classically trained Carroll is probably best known as one of the first bigophonists of bop piano, garnering almost instant recognition after she premiered her first trio featuring guitarist Chuck Wayne on Swing Street. Although she at first thought nothing of being a woman playing jazz, it was only later that she realized she was very different from anything. “At the time I didn’t have any ambition to,” she recalled. “But in retrospect, I realize there was a pre-judgement of sorts. In all fairness to the musicians, though, they were wonderful — once you established the fact that you could play, they were just fabulous.” Classically trained, Carroll has recorded albums for a wide range of labels, including Verve, Victor and Atlantic. But her new album, “At the Piano,” on the Discovery label, has a special meaning for her for two reasons. “This is my first solo album, and I’ve always wanted that freedom. Also, Discover was my very first label, and it’s nice to have a chance to do something like I’ve come full circle.” For the future, Carroll plans on doing an LP with a heavier emphasis on vocals. “People keep telling me to do it,” she said. She is also something of a mainstay at New York’s Carlyle. “This is my fourth year there — so it looks like it could turn into something steady,” she said with a laugh.

ted goodman
Gospel Takes Major Steps To Reach Secular Market In 1981

by Angela Ball

NASHVILLE — Gospel music made major inroads into the secular market during 1981, with changes in marketing and promotion techniques increasing the appeal of this genre of music, which has traditionally been confined to a very specific market.

As country music has diversified in the last few years, so has gospel begun to change just as rapidly. The message is still the most important factor, but it no longer need be so difficult to deliver via a driving rock beat or a whining steel guitar lick.

The renewed popularity of gospel music has not been totally spontaneous, however, with drastic changes in marketing and merchandising methods desiring the lion's share of credit. The gospel industry has recognized and accepted the need for the marketing techniques utilized by the secular industry as an aid in broadening the appeal of the music.

Christian music has moved from primarily bookstores and now can be found in most retail outlets and one-stop. This trend is especially prevalent in sales of black gospel music, while the rest still sell most strongly in Christian bookstores.

The record companies have become more aware of the music's appeal.

CBS' Priority Label Maps Out '82 Sales Strategy

NASHVILLE — Priority Records, the new CBS gospel label, held its first quarter sales conference here recently, with all department heads and sales representatives attending to discuss plans for the coming year. During the conference, Buddy Huey, vice president and general manager, made a presentation of upcoming album releases, while Jay Griffin, director of marketing, and Bernie Sheehan, manager of radio promotion, discussed marketing and promotion game plans.

The promotion of Priority's catalog of country gospel product, plus both Masterworks and gospel product previously unavailable to gospel retail outlets, was discussed with the labels.

These include product from new artists Ben Moore, whose "Purified" album is scheduled for a February release, and Carman, whose self-titled album is set for a February release. Re-packages include James Vincent's "Waiting For The Rain," The Statler Brothers' "Country Gospel" and "Country Gospel Classics," which features various artists. Other artists who will have releases during the upcoming quarter include Philip Bailey, Deniece Williams, Johnny Rivers, Bob Bennett, James Felix and the Street Band and Johnny Cash.

Those attending the conference included Huey, Sheehan, Griffin, Steve Rock, director, national sales, Bert Baiz, manager, telephone sales; Judy Wallace, manager, administration and planning; Debbie Young, manager, national sales; John Brown, manager, publicity; and Dennis Worley, manager. Priority Music Radio Sales representatives included Carl Bradley, Cathy Ladd, Pat Reed, Jimmy Bos and Rob Winford.

Each artist's label was discussed with the label representatives.

In the "Way To Go" and "In The Middle Of The Night." Country WDJs should take a listen.

UNFAILING LOVE — Evie — Word WSB 8867 — Producer: Mike Adkins (Mike Adkins MA 1061) 11 70

As a forerunner in the contemporary Christian realm, Evie has developed a distinctive trademark style. The message is very straightforward, delivered via simplistic melody arrangements. Production is also straightforward, with a few interesting innovations in "All The Glory" and "Be Still." Overall the effect is one of a pop/MOR sound delivered with more respect to the lyrical content than commercial appeal.

Zondervan Opens Nashvillle Office

NASHVILLE — The Zondervan Corp. has opened a Nashville office to serve Tennessee and the new Gold and Honey and New Dawn labels. The address is 365 Great Circle Road, Nashville, Tenn. 37228, and the telephone number is 259-1111.

Cash Box/December 26, 1981

www.americanradiohistory.com
Country Consolidates Position In New Markets During 1981

by Jennifer Bohler

NASHVILLE — Compared with the meteoric rise of country music in 1979 and 1980, the past year has been a relatively calm, steady period. Country did not conquer as many new radio stations as it did two years ago, and new music on FM radio stations, nor were there as many reports of disco going "western," but certainly, if not as explosively, the genre continued to spread its influence.

The past year was a period of reassessment, of leveling off in what seemed to be a very healthy, if not altogether, a uniquely healthy industry. The country music industry was firmly established in the hearts and minds of the American public by 1981. The past year was merely the filling in of the轮廓, the fulfillment of the late 1970’s Nashville musician and critic Bellamy Logan, as well as the realization of some of the early year expectations.

Country music had achieved high pop sales, was firmly established in the major cities and had become a genuine force in the top 40 market. It was the first time in its history that country was a major marketing category for country music labels.

Country music had also become a significant force in the music market as a whole. Country radio had become a viable force in the top 40 market, and country music had become a major force in the music market as a whole.

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THE COUNTRY MIKE

DRAKE-CHEMNAULT FEATURING ON NATIONAL TUBES — Drake-Chemnault Enterprises, Inc. was featured in the Dec. 4 segment of the network television program. NBC Magazine. The show depicted the programming firm’s role in helping KTTI-FM/Yuma move from a beautiful station to one that country radio listeners might enjoy. The show also featured the station’s “Midnight Special,” a program broadcast on Christmas Eve, which provides a program resource for stations in the United States. The show was scheduled for Feb. 26-27 in Chicago. The program is devoted to showcasing the talents of the company’s staff and the station’s commitment to providing quality programming.

PERSONALITY PROFILE — Broadcasting legend Dick Clark has been named the keynote speaker for the 1992 Country Radio Conference, scheduled for Feb. 26-27 in Chicago. Clark, of course, is well-known for his longstanding involvement as a host of ABC-TV’s American Bandstand, which will celebrate its 30th anniversary in the upcoming year. Currently, he produces the Dick Clark National Music Survey, a weekly three-hour countdown of the nation’s Top 30 pop records according to the Cash Box charts and has formed United Stations, a country music network, with former Mutual Broadcasting System employees Ed Salamon, Frank Murphy and Nick Verbitsky. Through Dick Clark Cinema Prods., he has produced 12 movies, including Elvis — The Movie, and several television specials, such as the annual American Music Awards, Academy of Country Music Awards, New Year’s Rockin’ Eve, and Opryland — Stars and Future Stars.

FORMER CMA WINNER SEEKS NEW POST — Larry James, a former Country Music Assn. (CMA) Disc Jockey of the Year, is in the market for a new broadcasting employer. Recently, James held the PD duties for WDKA/Columbus, and prior to that, he did the late-night show for WBT/Charlotte. Interestingly, James briefly resided in Lafayette, Ind., at (404) 689-1233.

NBC ADDS TWO COUNTRY AFFILIATES — WGS-FM/HD, KY., with a buxom 100,000-watt signal, became an affiliate of the NBC Radio Network Nov. 30. Ernest Sparkman is president and general manager of the Mountain Broadcasting Service station, and Teresa Sloan, who serves as program director, has added the network’s hourly news features beginning Jan. 4. The 50,000-watt, owned by Lafayette Broadcasting Inc., is programmed by Jerry Collins, under the direction of general manager Henry Rosenthal.

FAMOUS FACES FESTIVAL IN PHOENIX — KNIX-AM/FM/Phoenix recently hosted “KNIX Famous Faces Contest,” with listeners sending photos of their misbehaving mugs to the station. Selected contestants then competed at Mr. Lick’s in Phoenix for cash and a trip to Los Angeles, where the winners received tours of Universal Studios and Hollywood. Contestants included Hal Linden, Dean Jagger, Dolly Parton, Barbara Mandrell, Clark Gable, Woltman Johnson, and station owner Buck Owens (no kidding? He’s really Buck Owens).

WHEN ARE YOU CALLING WHO? — Dave Wolfe, music director at WHOO/Orlando, where news means the music’s been directed to him from 10 a.m. to noon on Monday and Tuesday. Chart numbers will be given noon to 5 p.m. Wednesdays. Promoters (and country/mike) take note.

KRACK GETS CRACK NEWS PERSON — Pat McGinnness was recently given the morning drive slot at KRAK/Sacramento, a position vacated when program director Bill Shaw moved into an administrative area in the station’s management. McGinnness was previously news director at KBIG/Los Angeles and director of special projects for KMEL/Los Angeles, and has received the Greater Los Angeles Press Club News Award, the ATA Foundation’s Ted Roger Award and the Golden Mike for his work with Los Angeles stations.

THE GOOD, THE BAD, AND THE UGLY BARTENDER — The second annual Ugly Bartender contest, sponsored jointly by the Greater Monterey Bay Area Chapter of the National Multiple Sclerosis Society and TYY/Tomales, Calif., raised in excess of $16,000 to combat the disease. Calif. The contest was won by opera singer Marc Hahn, that figure is more than double last year’s contribution.

WEEP JOCKS TAKE SICK LEAVE — Disc jockeys and staff members of WEEP/Pittsburgh visited seven local hospitals and rehabilitation centers to provide a bit of the Christmas spirit to some of those who are less fortunate. The crew sang carols and brought small gifts for some of the patients.

JANET FITT WSM/Nashville The Very Best Is You — Charly McClain — Epic

WILEY CARPENTER WNNC/Asheville Mix’d River — Terri Gibbs — MCA

WILEY CARPENTER WNNC/Asheville Mix’d River — Terri Gibbs — MCA

WAYNE KELLER ST. Louis Do Me With Love — Janie Fricke — Epic

AL HAMILTON KERC/Oklahoma City Mountain Of Love — Charley Pride — RCA

TONY KIDD WZZK/Birmingham You’re The Best Break This Old Heart Ever Had — Ed Bruce — MCA

BO KENT WSIX/Nashville Do Me With Love — Janie Fricke — Epic

PAULA HOOPER WMN/Memphis Mountain Of Love — Charley Pride — RCA

TOM WAYNE KXOL/Dallas Hell Yes I Cheated — Jim Owens — Sun

DAN WILLIAMS WCSM/North Carolina She Left Love All Over Me — Razzie Bailey — RCA

COUNTRY JOE FLINT KESPN/Salt Lake City The Very Best Is You — Charly McClain — Epic

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JANET FITT WSM/Nashville The Very Best Is You — Charly McClain — Epic

STAN DAVIS WVAM/Altamaha Mix’d River — Terri Gibbs — MCA

SWEET Home Land was established by songwriter/artist Christian. The project, a compilation of the world’s foremost publisher of country music, was the first gospel music division. Meadowbrook Music, the long-standing provider of country music, is no more. The project is now under the control of Randy Cox and Joe Huffman.

In the realm of booking, First Artists Management Enterprises Inc., a personal management and booking agency, developed a new division to serve contemporary Christian and country music artists with a full representation of the English. Stephanie Boosadah, the Followers of Christ and Moore Smith.

Gospel Advisory Board

Seemingly no stone has been left unturned, and the news media has also recognized the importance of gospel music as a viable music form. Cash Box formed a Gospel Music Advisory Board in June in order to accommodate the needs of the gospel music industry. The advisory board included a cross-section of people in all facets of the industry, including James Bullard, vice president, marketing, Myr Record; Dick Curd, president, Joan Dowdy, Bill Ray, president, Sparrow Records; Dan Johnson, vice president, marketing, Word Records; Bobby Mackenzie, president, the Benson Company; Joe Moscheo, Broadcast Music Inc. (BMI); and John Sturdivant, American Society of Composers, Authors and Publishers (ASCAP).

With the cooperation and backing of the entire industry, gospel music seems destined to become a major musical force. Increased usage of techniques successful on the pop industry will help bring the musical form to the forefront with a broadened appeal, much like the popularity that country music has recently experienced. If current growth trends continue, the marketplace is limited only by creativity and innovation.

THANKS FOR A GREAT YEAR!
Country Music Consolidates Position
In New Markets During The Past Year
(continued from page 36)

Country music has expanded its reach beyond traditional country markets, with a focus on reaching new audiences and consolidating its position in new markets. RCA, one of the major record labels, released the album in January for this purpose.

In the year, Presley’s name was again in the news, this time associated with two separate court cases. One concerned the trial of his former physician, Dr. George Nichopoulos, who was charged with prescribing controlled substances to nine of his patients, including Presley and Jerry Lee Lewis. The doctor was acquitted. The other case, which is still in litigation, involves Presley’s former manager, Col. Tom Parker. In a court report filed by Memphis attorney Blanchard E. Tual, court-appointed guardian of Presley’s 13-year-old daughter, Lisa Marie, Parker is charged, among other things, with working with RCA Records to defraud Presley and his estate.

The past year also saw Barbara Mandrell become the first artist to win the Country Music Association Entertainer of the Year award in two years. It saw MCA’s vice president of marketing, Chet Doherty, celebrate 35 years with the company in August; Monument’s Fred Foster celebrate 25 years in the business with a combination party/roast; and Hap Petree celebrate his golden anniversary of 50 years in the business. It saw the aforementioned Monument label revived by Foster with a 1981 single release by Kris Kristofferson. But 1981 also witnessed the passing of another of the industry’s most beloved and respected individuals, King Edward Smith IV, formerly with radio station WSLC/Roanoke, Va.

In 1981, Alvin, Simon and Theodore, known within the business as the Chipmunks, moved to RCA and traded in their ties for bandanas and boots with the release of the “Urban Chipmunk” album. In 1981, country’s popularity spilled over into the teen market, with major teen-oriented publications taking a serious look at country artists that have what it takes to become a teen idol. The year saw a record number of major multi-artist outdoor concerts, including Gilley’s picnic, the Carolina Country Jamboree and the bi-6.5 Bowl concert. None of these events, however, were as successful as the promoters had hoped, partly due to poor weather conditions and partly due to the fact that these aforementioned concerts were first timers. By next year, promoters are confident they will have all the bugs worked out and will be as successful as they anticipate.

Country music boasted another three things for bandanas and boots with the release of the “Urban Chipmunk” album. In 1981, country’s popularity spilled over into the teen market, with major teen-oriented publications taking a serious look at country artists that have what it takes to become a teen idol. The year saw a record number of major multi-artist outdoor concerts, including Gilley’s picnic, the Carolina Country Jamboree and the bi-6.5 Bowl concert. None of these events, however, were as successful as the promoters had hoped, partly due to poor weather conditions and partly due to the fact that these aforementioned concerts were first timers. By next year, promoters are confident they will have all the bugs worked out and will be as successful as they anticipate.

First Generation Bows
Texas Troubadours LP
NASHVILLE — First Generation Records here has released a new self-titled album by the Texas Troubadors. Ernest Tubb’s backing band. The album was produced by Tubb and First Generation president Pete Drake.

THE COUNTRY COLUMN

T’IS THE SEASON — Back by popular demand, for the third consecutive year, is the New Year’s Resolution column, a chance for artists and industry affiliates alike to let you in on their thoughts for the coming year. So here, without further adoie, are this year’s resolutions:

Kay Shaw, RCA — To get a car, a code-a-phone and the secret recipe for the Loveless Moist biscuit.

Charlie Fuch, Musivurse — In 1982, I am going to put my name on the door.

Georganne Galante, No-Big Production — My New Year’s Resolution is not to make a resolution.

Joe Bonsall, Oak Ridge Boys — Speaking for the Oak Ridge Boys, we are looking forward to hitting the road next year and giving back at least a small portion to all the great fans who have given us so much. Personally, I will never look better on the Philadelphia Eagles. It’s not that I don’t love the Eagles; I just hate having to pay Duane.

Helen Farmer, CMA — I resolve to exert more energy and be more productive on weekends.

Norro Wilson, producer — They’re out there somewhere and I’m going to find them.

Bob Oermann, freelance journalist and noted librarian — I’m going to pigtail in the front of my head so people will stop recognizing me only from the back.

Lee Greenwood, MCA artist — I want to be a better songwriter.

Randy Owen, Alabama — I resolve to move out of four-room house and to do everything I can for the people that are underprivileged, mainly the mentally retarded. Also, I want to write letters to the people who write to me and to write more songs.

Leon Everette, RCA artist — I resolve to build my own recording studio by the end of 1982.

Charlie Daniels, Epic recording artist — I hereby resolve to treat my fellow man with the same respect that I would want them to treat me.

Tex Davis, Monument Records — Times have changed in the music industry has changed... you and I have changed... but our feelings for each other will always be the same. 1982 will see us working closer together than ever before, making music, making movies, making dreams. We do want a better, larger world.

Charley Pride, RCA artist — I resolve to keep on keeping on; make people happy and in return, make myself happy.

Chet Atkins — To stop cussing and using four-letter words.

Mike Hyland, Monument — My priorities for 1982 are: 1) to help put Monument back on the map with country and rock hits. 2) To participate in Nashville’s growth and development as a talent capital and video center. And 3) to fine-tune our B label to live in.

Don King, Epic artist — I resolve never to be late again.

Jimmy Hall, Epic artist — I resolve to sell a million copies of my new album and write all the tunes on my next one.

Dobie Gray, Robox artist — I resolve to find a way or make one and also to resolve the memories I made last year.

Doug Casamus, manager — I resolve to turn “Gray” into gold and paint the “Hall” platinum.

Arthur Braun, Dick James Music — I resolve to stop looking and getting feedback. Merle Haggard, Epic artist — I resolve to get my work done early in the year so I can go fishing and stalk the monster smallmouth bass and break the world’s record.

Norm Anderson, Columbia Studio — I resolve to make more records than on my next one.

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Goody Trial, New Anti-Piracy Bill Pace Counterfeit Fight

Executives of Pickwick (Goody's parent company) and American Can (Pickwick's parent company) were questioned by the prosecution regarding cooperation that had existed. The cooperation included Levy and Stolion, who were asked to purchase records from Goody and check them. Levy and Stolion were asked to report any differences between the records and the copies they had received. The cooperation included Levy and Stolion, who were asked to purchase records from Goody and check them. Levy and Stolion were asked to report any differences between the records and the copies they had received.

On March 30, all charges against Goody president George Levey were dismissed by Judge Platt. In addition, Platt dropped six copyright infringement violations against Goody, Inc. and Stolion and the RICO count against the corporation.

The charges against Levy were dropped due to insufficient evidence, while the RICO count was dismissed after a review of the defense's contention that it can only apply to individuals and not a corporation. The defense's argument that the government had failed to prove the conspiratorial nature of the scheme was rejected by Judge Platt.

During a March 30 cross-examination of Bob Edison, then executive vice president of RSO Records, Gold produced copyright registration forms for the motion picture and soundtrack album of Saturday Night Fever that showed that RSO had tied a registration form in which it was stated that the registration had been filed. A copyright covering a part of the film's audio content had been filed earlier, and the defense claimed that the earlier registration was sufficient to protect the film. The defense argued that the later registration was unnecessary and that it would eventually be invalidated.

Charges Dropped

On March 30, all charges against Goody president George Levey were dismissed by Judge Platt. In addition, Platt dropped six copyright infringement violations against Goody, Inc. and Stolion and the RICO count against the corporation.

The charges against Levy were dropped due to insufficient evidence, while the RICO count was dismissed after a review of the defense's contention that it can only apply to individuals and not a corporation. The defense's argument that the government had failed to prove the conspiratorial nature of the scheme was rejected by Judge Platt.

During a March 30 cross-examination of Bob Edison, then executive vice president of RSO Records, Gold produced copyright registration forms for the motion picture and soundtrack album of Saturday Night Fever that showed that RSO had tied a registration form in which it was stated that the registration had been filed. A copyright covering a part of the film's audio content had been filed earlier, and the defense claimed that the earlier registration was sufficient to protect the film. The defense argued that the later registration was unnecessary and that it would eventually be invalidated.
Home Taping Dominant Issue
On International Scene In '81
by Richard Imamura

LOS ANGELES — While inflation and recession around the world continued to impact the industry, the top international story of the year has been the continuing battle against home taping on one hand and piracy, counterfeiting and bootlegging on the other. Throughout Europe, Japan, Canada and America, the music industry has fought back against the profit drain caused by illegal recordings.

One of the prominent fights was in the U.K., which has suffered severely under the home taping crunch. Throughout the year, the British Phonographic Industry (BPI), the British music industry trade association, and other related organizations waged a continual fight to have the government succeed enough to control the practice. The BPI strongly urged the government to institute at the very least a levy on compact discs so that development, much as Austria had done earlier.

Industry hopes in the U.K. were dashed, however, when a House of Lords report, "Green Paper" on the music industry in the middle of the year. While recognizing home taping as a "problem," the government's Green Paper stopped short of urging action on a levy, claiming that home taping is just one of many uses of blank audio tape.

Adding insult to injury, the government Green Paper further went on to speculate that the record/tape takers of the future might easily take another form altogether — with music transmitted directly to the home. Governments have created a music industry without records or prerecorded tapes.

One Plus One and the Controversy
One development that perhaps served to amplify the government's speculation was the introduction of the controversial "One Plus One" cassette by Island Records. Using the format of one full side of a high quality cassette containing an entire LP and the other side blank for home taping, the One Plus One raised the stakes in the home taping struggle.

While many in the industry decried the new development as direct encouragement to home taping and counterfeiting, by the time the government officials defended it as a means of dealing with the reality of the situation. Since consumers would be bypassing, Island officials reasoned, record labels might as well sell their product and reap profits from blank tape sales as well.

The format received mixed reaction in the U.K., with some distributors and retailers refusing to carry the product, but it quickly sold out and was followed by the First One Plus One product for the U.S., the LP "Red" by Black Uhuru on the Mango subsidiary of Casablanca which surfaced the latter part of the year; while back in the U.K., Sonet Records announced that it too would go to the One Plus One way.

Reacting to such developments, by the end of the year, the BPI, the Musicians Union, the National Copyright Protection Society (MCPS) and the Society (MRS) joined with other interested parties to wage a public opinion campaign to promote the concept of "One Plus One" and killing music — and it's illegal." Calling for public support to pressure the government into action, the campaign has been only a moderate success thus far.

While TV advertisements announcing the campaign featured the endorse-
As the country music capital of the world, Nashville has long been known as a major recording center. But less publicized is the fact that, over the years, Music City has "opened the gates to all types of music, as well as film and video," according to Society of Professional Audio Recording Studios (SPARS) president Chris Stone.

Today Nashville studios consistently cater to a wide variety of artists and musical genres — including pop, rock, gospel, R&B and classical — as well as ad agencies and film production firms. The high level of professional expertise and services offered has helped Nashville attain prominence not only on a national, but international level in the field of recording.

That standard of excellence can be seen this year in the fact that two of the first three albums to garner 3M's prestigious Scotty Award, the Oak Ridge Boys' "Greatest Hits" and the Charlie Daniels Band's "Full Moon," were recorded at a Nashville studio, Woodland Sound. The Scotty, honoring not only the musical act but the entire creative and technical team responsible for the recording, is significant in that it is judged by a national panel of experts and peers in the studio and recording industries.

Glenn Snoddy, president of Woodland and SPARS regional vice president, points out that studios in Nashville have been able to progress and remain competitive with those in New York and Los Angeles by combining the same pragmatism that characterizes the acute business sense of the city's thriving music scene. "Studios here have kept up, pretty well, with the state-of-the-art," says Snoddy. "There have also been astute judgements made, though, to ensure that we haven't priced ourselves out of the market. To put it simply, we've tried to be realistic about the current state of the business without skimping on services."

Diversity has also been a key to the studio community's success. "Look at Bullet Recording," states SPARS' Stone. "Nashville didn't have a shooting stage other than the Grand Ole Opry and the TV news stations until studios like Bullet sprung up."

The result has been that Nashville studios, from the smallest 8-track rooms to the largest 24-track facilities and mastering houses, have not only been able to weather the lagging economy but, to a great extent, progress in spite of it. Studio groups such as SPARS recognize Nashville as a major recording force — the organization kicked off its three-city educational and informational "road show" series there. In less than one year of representation in the city, four studios and one mastering facility have become SPARS members, in turn. Nashville, as Stone summed up, "is not just known for country music anymore."
Nashville: Modern Recording Mecca For All Types Of Music

by Jennifer Bohler

Most people within the industry today tend to forget that before Nashville developed its reputation as the major recording city for country music, it was already an important recording center for all types of music. Even and especially today, while country music accounts for the bulk of the recording in the more than 60 studios in Nashville, rock, pop, gospel and R&B artists are slipping quietly in and out of the Nashville studios, which offer comparable quality and amenities and, in many cases, less expensive prices than their Los Angeles or New York counterparts. Nashville, after all, didn't earn the moniker "Music City" for nothing.

Nashville's first studio was opened shortly after World War II by three WSM engineers — Aaron Shelton, Carl Jenkins and George Reynolds. They called their studio Castle Recording Co., a name they adopted from WSM's favored slogan, "Air Castle of the South." However, Castle was not a part of WSM, although its first location was actually within the WSM studio in the National Life and Casualty Building on 7th and Union. In fact, WSM executives frowned upon their engineers' involvement in the outside venture. But that did not stop the industrious men who saw the need for a recording studio in Nashville, which was, by that time, staking its claim as the capital of country music.

In the early-'50s, it was evident that recording was big business in Nashville, with a number of studios opening. One of those was Owen and Harold Bradley's Bradley Film and Recording Studio, which, after a couple of location changes, became the legendary Quonset Hut on 16th Ave in 1955. Also, in late 1954, RCA Victor announced its plans to build a studio in Nashville, becoming the first major record company to make such a move. The Nashville recording industry was young, ambitious and ripe for new challenges.

In the beginning, that attitude accounted for much of the country's flotation with the burgeoning industry. Today, however, it is more than the attitude — Nashville studios are among the best in the world. "State of the art" is a term commonly used to describe what is available in Nashville, whether talking about the newly opened Bullet audio/video complex (see separate story) or any one of the strictly analog studios in Nashville and the surrounding area.

"State Of The Art"

Every year brings new technological advances to the recording industry, and every year the Nashville studios keep the pace by continually updating and adding to their own equipment. In fact, in the spring of 1982, Nashville will have the Sony 24-track digital recorder, becoming only the second city in the United States to boast such an advanced piece of equipment.

The recorder, which has 28 tracks of information on a one-half-inch tape (24 digital audio tracks; two analog audio tracks; a track dedicated to SMPTE time code and a track for automated mix-down information), will be available for projects anywhere in the world through Digital Services, a Houston-based company that will soon have offices in Nashville, according to its owner John Moran. In fact, Moran was in town supervising a session at Creative Workshop, owned by Buzz Canon, that utilized Sony's new digital audio processor. The artist was Gary Dunham, a gospel singer who records for NewPax Records.

Other studios updating equipment the past year include the Music Mill, which recently installed a TSM series 34x32 console with Allison 65K automation and Fadex faders. The sound stage called upon George Augspurger this year to make acoustical changes of both studio and control room for its back stage and control room changes for the front stage. New equipment additions for the past year include NECAM automation for the back stage and a Trident TSM console with Allison automation for the front stage. Studer one-half-inch 2-track machines were added to both control rooms. Woodland Studios also purchased the Studer one-half-inch this year, while in February of this past year, Sound Emporium added a Harrison MR-2 console, and hosted Nashville's first

SONY

CELEBRATES

THE FINAL

STEP

TOWARDS

SETTING THIS LITTLE WHEEL OF PROGRESS IN MOTION.
Nashville Studios Are Keeping Pace With The Video Revolution

by Tom Roland

Long noted as one of the nation's prime audio recording centers, Nashville is quickly becoming recognized as a leader in the video field as well, with companies such as Bullet Studios, Scene Three Prods., Celebration Prods., Roxy Recording Theatre, and Opryland Prods. ready to reap the rewards made available by the attraction of Nashville as a video production site.

One of Nashville's biggest plusses is the fact that Tennesseans is a "right to work" state — the video production crews are non-union. "I'm certainly not down on unions," says Jim Martin, president of Celebration Prods., a company that, in its first year of operation, has already produced video clips for acts like Charly McClain, Johnny Cash, and Larry Gatlin and the Gatlin Brothers, "but this is the gospel truth: if you've ever been around Broadway, the theater, or union crews, if you have a burned-out light bulb, a lighting director cannot change it; you have to have an electrician. But, the electrician can't get out a ladder and climb it — you have to have a three-man ladder crew. It's simply cheaper to work in Tennessee."

Piers Plaskett, who formerly worked at London's Apple Recording Studios and now acts as studio manager for Randy Holland's Bullet Recording Studios, backs up Martin's sentiments. "People are looking for value for money here — anywhere, in whatever they do," he offers. "I feel that because Nashville is a 'right to work' state, we're able to, for instance, use a cameraman to move scenery. We don't have to overlook a shoot because the union says we've got to over shoot. We're able to get more value for the money from our crews. Also, overhead, generally, is lower in Nashville, and there's a lot of creativity amongst the people that are working here."

Pleasant Conditions

Marc Ball, chairman of the board and senior director of cinematography for Nashville's Scene Three Prods., which has recently done video shoots for Alabama, Razzle Bailey, Gene Cotton, Larry Gatlin and the Gatlin Brothers, Loveboy and Sylvia, points out other advantages that make Nashville an ideal video location. "The big thing to me," he notes, is that the people in Nashville are willing to help you, and you can find good locations easily. You can find any kind of location in the world you would want within just a few miles of Nashville. Also, I think it's just pleasant to come here and visit. If you have to go somewhere and stay for three nights a week or two weeks to do a production, there's not a more pleasant place in the world to come than Nashville."

"I think, too, that the style of working in Nashville is very, very good, because while it is fairly relaxed, it is very, very efficient," he adds.

The Bullet Recording complex, a $2.5 million venture, is the only studio currently in operation that offers both state-of-the-art audio and video capabilities under one roof.

Plaskett is convinced that Bullet will be an asset to the image of Nashville as a video capital. "I would hazard a guess that 98% of the videos here have been where they've done the audio first and then lip-synched it to the video," he says. "Usually, (it's obvious that they're) lip-synching again. It's not very impressive."

"What we're offering the artist is the ability to do it simultaneously. We did a Joe English thing here; we did a six-camera shoot, 48-track audio, live audience, and switched it live to one one-inch VTR. In effect, the client walked out the door with a finished, synchronized audio/video tape. It couldn't have been done anywhere else except at a facility that's built like this, and I'm not aware of a facility that is. We had to use every single piece of equipment we had in the place to pull it off. (No other studio) could have ended up with the sound that we got, which was extremely good audio — broadcast quality audio — all live, but with the ability to go back and punch it in on the multi-track if somebody played a wrong note."

Full Service Planned

"By the time the whole Bullet complex is finished — in as much as another six months — an artist could come in here and do a live audio/video, go into post-production, look at the special effects he can do, and say, 'oh, okay; I wish I'd sung it differently.' He can go back into the audio room and fine-tune the audio and then go back into the video room and do a bit more video mixing, and, because they've got the two rooms side by side, he'll be

(continued on page RIN-B)
If you happen to sell tape decks for a living, you know how important demonstrations are. Good demonstrations sell equipment. Not-so-good demonstrations send customers down the street to your competitors.

Recently a number of audio salesmen have started using Maxell XLII-S and XLI-S, our newest and most advanced generation of oxide formulation tapes. By improving the epitaxial formulation we have dramatically increased dynamic range by 2 dB in XLII-S and 1.5 dB in XLI-S. Resulting in higher signal-to-noise ratio, wider
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| MCA                  | Pat Higdon          | Independent              | 16 Track      |
| OAK VALLEY SOUND     | Fred Cameron        |                          | 24 Track      |
| OPRYLAND PRODUCTIONS | David Hax           | Tom Edwards, Glen & Halley, Conrad Jones | Full Service Video |
| POLLYFOX             | Glen Fox            | Frank Green              | 24 Track MCI  |
| RANDY'S ROOST        | Randy King          |                          | Mastering facility |
| ROXY RECORDING THEATRE | Brenda Bridges  | Bruce Alberine           | 24 Track MCI Video |
| SCENE THREE          | Mike Duncan         | Mike Arnold, Jon Yancey, Ron Dunn | Full Service Video |
| SCRUGGS SOUND STUDIO | Tricia Johnson, Randy Bronips, Steve Bronips | Tom Brown | 24 Track MCI |
| SHOOK SHACK          | Jerry Shook         | Colm Walker, Joe Bryn     | 16 Track API  |
| STUDIO 48            | Jack Garbo          | Bob Sticht               | 4 Track       |

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Nashville: Modern Recording Mecca

(continued from page RN-W-2)

Nashville’s first multi-track digital master for artist Sammy Davis, Jr. Larry Butler produced the project, which was recorded on rented 3-M equipment. Digital recording is an area the Sound Emporium plans to explore further in the coming year, according to its president Jim Williamson, who says, “we’re planning for Don Williams to begin a 32-track digital album in January, and (producer) Larry Butler expects to do more digital work here. In addition, the studio will be going to half-inch two-track mastering very soon.”

**Top Mastering Equipment**

Columbia Recording Studios has found its CBS DISComputer, used in mastering sessions, to be in great demand for clients wanting to master at Columbia. The DISComputer is a state of the art computer-controlled lathe capable of putting more modulation into its soundstage with less lacquer space. Columbia also added the CV system, which reduces surface noise of records by 20dB when played back through a decoder.

The Music City Music Hall recently became one of the first studios in the United States to take delivery of the two newest recorders from Studer: the A80VU MKIII 24-track with transformerless amplifiers and the A80VU one-half-inch 2-track mastering recorder, also with transformerless amps. Quadrasonic Sound also added the Studer 24-track and Studer 3-track. The Shelby Singleton studio also underwent complete update this year, and MCA Music Studio plans to become a 24-track unit after Jan. 1, 1982.

From all the updates and purchases of the past year, it is evident that Nashville studios are serious about being competitive with the rest of the country and the world.

**Video Revolution**

(continued from page RN-W-3)

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Already, Bullet and Celebration Pros, which has a non-exclusive agreement to represent Bullet as its in-house production outfit, have booked an entire week of time to various New York artists, and Celebration was able to get Los Angeles as early as three months ago for its “expertise in video music.” Certainly, AOR act Loverboy, a Canadian-based unit with guidance through the CBS office in New York, is a prime example of a non-country act that has found the Music Revolution suitable to its needs.

The Roxy Recording Theater, a renovated movie house established in the 1930’s, will in 1982, provide a “fully modern video soundstage with separate video and audio control rooms and editing facilities.” The theater boasts a spacious studio that lends a live sound at one end of the room, with a tighter sound at the other. The facility is specially designed for clients desiring to present live productions before an audience.

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Rentals Controversy, Betamax Ruling, Cable-TV Boom Rock Video in 1981

(continued from page 9)

By the close of the show, AIA/CEG senior vice president Jack Wayman said “I think we saw from the Winter CES that video has clearly moved further into the forefront of the consumer electronics industry.” It was also clear that it was having a greater effect than ever upon the music business.

In February, Pacific Arts, the small Carmel, Calif.-based label headed by former Motown head Joe Feith, announced its first audio record company to convert entirely to what Nesmith called “video records.” Later on in the year, the company experienced its first success in the new medium with the original Mike Nesmith in “Elephant Parts.” That same month, RCA Records and RCA Showvision announced that they would link to develop original music videodiscs. The first of these would be a Bob Welch & Family album and the first release was in November in conjunction with Warner Amex’s 24-hour music channel MTV.

Original Programming

RCA wasn’t the only label active in producing original music programming. CBS, in conjunction with the cable-TV arts service WPN (Warner Pacific Network); CBS/CVE (CBS/Carroll/Eric von B sleepyhead); and CVE (CBS’ Epic label) also produced a concert video, along with CVE/MTV, for sale. It would debut a 24-hour all-music television channel, appropriately dubbed MTV, on April 1. The network service would be label promotional video clips, mixed with concerts and other visual formats. The service would develop a visual format similar to AOR, complete with video jockeys. It would be broadcast in stereo on cable in time to generate some subscriber homes. It came as little surprise that WSEC chose an experienced radio programmer, Bob Pitman, to head up programming for the venture, and as it turned out, most of the “VJs” had radio experience as well. Not every label agreed it was a promotion service. A&M, for example, refused to lend product without payment.

The ITA convention in Hollywood, Fla., in March was significant for both its product introductions (i.e. Technicolor debuted its 1/4-inch light portable VCR and TV console. Discussion b Young’s Interactive First big-selling of the year, rock group REO Speedwagon, entitled Live infidelity. 8-year-end, Chryslers’ new Visual Programming wing had released a fest of Blondie videodisc and Jethro Tull’s S stimulate through a network of independent distributors, while A&R recording its group Queen released its Greatest Hits collection through EMI, rather than Warner Home Video as planned due to its rental-only policy. EMI also released Capitol

Top 10 Albums


Michael Glyn

The stenches in the Jacksonville, Fla. Operation Turntable convictions as the year’s other “most gratifying” development. In that case, six individuals were found guilty of charges including RICO, TSP, wire fraud, copyright conspiracy and copyright infringement. Each was sentenced to an average of eight years imprisonment.

According to Yarnell, that case was the most satisfactory of the many piracy cases that were prosecuted beyond the search warrant stage this past year. Other major successful operations included March raids in Ohio and Tennessee in which illegal tape duplicating equipment and tapes were seized; the culmination in June of a four-month, five-state sweep during which 185,000 counterfeit LPs were seized, the seizure of illicit video and audio masters in Cleveland by the FBI in August, and the closing down of Discontinued Records, a California “record library” where customers were taken from a collection of from 1.5 to 2 million records for a fee. This last case represented one of the first times a local or state law had been invoked against record pirates.

Also of major significance in the anti-piracy area was the joint experimental efforts on the part of record companies with anti-counterfeit devices affixed to their products by the WEA labels, Chrysalis and Motown all embarked on experimental programs in conjunction with the U.S. Department of Justice. At the time, he reported in December, it is still too early to gauge the effect of these efforts.

The WEAG had been testing a “retro-reflective sticker” system where hidden markings on a light-sensitive label affixed to each record can be decoded by shining a light on it. Motown experimented with a system developed by Armstrong Industries, a circular sticker with a “Reflectol obtaining” surface which lights with indescent blue and is scanned at certain angles, on records and cassettes of the Commodores’ “In the Pocket” LP. Chrysalis tested a different system on releases by Blonde and Pat Benatar.

In May, Polaroid announced that it had developed an anti-counterfeiting device as well. Called “Polaroprint,” the system was debuted at the International Anti-Counterfeiting Coalition meeting in San Francisco and was reported to be inexpensive and able to be verified under normal light.

With over 30 anti-counterfeiting devices reported by one manufacturer, the industry is taking in its time assessing the worth of the various systems. The ideal system would be low in cost, difficult to transfer to another product and difficult for anyone to destroy. Another area of counterfeiting in which the industry stepped up its efforts during 1981 was merchandising. Throughout the year various industry merchants were able to injoin hawkers dealing in counterfeits and likenesses, logos and images that were contracted to others. A number of unauthorized T-shirt “bootleggers” were convicted and sentenced during the year.

Finally, there are the still unclear implications of the recent MCA vs. Sony or “Betamax” decision, in which a California Appeals Court ruled that home videodiscs are not infringing copyright law and in therefore illegal. How this decision will affect the recording industry should be one of the more interesting questions to be dealt with in the coming year.
| MIXED GROUP | 1. Blondie • Chrysalis | 2. Manhattan Transfer • Atlantic | 3. ABBA • Atlantic |
| NEW FEMALE | 1. Juice Newton • Capitol | 2. Sheena Easton • EMI America | 3. Terri Gibbs • MCA |
| COUNTRY FEMALE | 1. Juice Newton • Capitol | 2. Dolly Parton • RCA | 3. Terri Gibbs • MCA | 4. Dottie West • Liberty | 5. Rosanne Cash • Columbia |

Cash Box/December 26, 1981
COLUMBIA RECORDS:
#1 FOR ALL AND ALL FOR #1.

#1 New Group, Pop Singles — CHAMPAIGN
#1 New Group, Pop Albums — LOVERBOY
#1 A/C Female Vocalist, Pop Albums — BARBRA STREISAND
#1 Broadway Cast Recording, Pop Albums — “ANNIE”
#1 New Group, Black Contemporary Singles — CHAMPAIGN
#1 New Group, Black Contemporary Albums — CHAMPAIGN
#1 Pop Album, Compilation — “Exposed: A Cheap Peek At Today's Provocative New Rock”
#1 New Group, Jazz — Al Di Meola, John McLaughlin & Paco De Lucia

And congratulations to: Moe Bandy, Rosanne Cash, Miles Davis, Neil Diamond, Earth, Wind & Fire, Larry Gatlin And The Gatlin Brothers Band, Herbie Hancock, The Heath Brothers, Bob James, Billy Joel, Journey, Hubert Laws, Ramsey Lewis, Cheryl Lynn, Willie Nelson, Santana, Tom Scott, J.D. Souther, Bruce Springsteen, Joe Stampley, Streek, James Taylor, Weather Report, Deniece Williams and to all of our artists who contributed their talents to an award-winning year.

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<td><strong>A/C MALE</strong></td>
<td>1. Eddie Rabbitt • Elektra</td>
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<td>2. Kenny Rogers • Liberty</td>
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<td>3. Christopher Cross • Warner Bros.</td>
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<td>4. Neil Diamond • Columbia</td>
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<td>5. Dan Fogelberg • Full Moon</td>
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<td>6. Don McLean • Millennium</td>
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<td>7. Ronnie Milsap • RCA</td>
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<td>8. Burton Cummings • Alfa</td>
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<td>9. Chris Christian • Boardwalk</td>
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<td>10. John Schneider • Scotti Bros.</td>
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<td><strong>COUNTRY GROUP</strong></td>
<td>1. Oak Ridge Boys • MCA</td>
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<td>2. Alabama • RCA</td>
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<td><strong>BLACK CONTEMPORARY MALE</strong></td>
<td>1. Smokey Robinson • Tamla</td>
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<td>2. Stevie Wonder • Tamla</td>
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<td>3. Al Jarreau • Warner Bros.</td>
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<td>4. Lee Ritenour • Elektra</td>
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<td>5. Rick James • Gordy</td>
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<td>6. Carl Carlton • 20th Century-Fox</td>
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<td>7. Luther Vandross • Epic</td>
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<td>10. Frankie Smith • WMOT</td>
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<td><strong>BLACK CONTEMPORARY FEMALE</strong></td>
<td>1. Diana Ross • RCA</td>
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<td>2. Stacy Lattisaw • Cotillion</td>
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<td>3. Teena Marie • Gordy</td>
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<td>5. Grace Jones • Island</td>
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<td><strong>BLACK CONTEMPORARY DUO</strong></td>
<td>1. Diana Ross &amp; Lionel Richie • Motown</td>
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<td>2. Yarbrough &amp; Peoples • Mercury</td>
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<td>3. Stanley Clarke &amp; George Duke • Epic</td>
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<td><strong>BLACK CONTEMPORARY GROUP</strong></td>
<td>1. Pointer Sisters • Planet</td>
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<td>2. Kool &amp; The Gang • De-Life</td>
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<td>3. Commodores • Motown</td>
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<td>4. Ray Parker, Jr. &amp; Raydio • Arista</td>
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<td>5. Manhattan Transfer • Atlantic</td>
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<td>6. Champagne • Columbia</td>
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<td>7. Four Tops • Casablanca</td>
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<td>8. Jacksons • Epic</td>
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<td>9. Earth, Wind &amp; Fire • ARC/Columbia</td>
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<td>10. Tierra • Boardwalk</td>
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<td><strong>A/C FEMALE</strong></td>
<td>1. Sheena Easton • EMI America</td>
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<td>2. Juice Newton • Capitol</td>
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<td>3. Lulu • Alfa</td>
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<td>4. Barbra Streisand • Columbia</td>
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<td>5. Carole Bayer Sager • Boardwalk</td>
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<tr>
<td><strong>A/C DUO</strong></td>
<td>1. Diana Ross &amp; Lionel Richie • Motown</td>
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<td>2. James Taylor &amp; J.D. Souther • Columbia</td>
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<td>3. Barbra Streisand &amp; Barry Gibb • Columbia</td>
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<td>4. Carpenters • A&amp;M</td>
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<td>5. Andy Gibb &amp; Victoria Principal • RSO</td>
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<td><strong>A/C GROUP</strong></td>
<td>1. Air Supply • Arista</td>
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<td>2. Little River Band • Capitol</td>
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<td>3. ABBA • Atlantic</td>
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<td>4. Pablo Cruise • A&amp;M</td>
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<td>5. The Rovers • Cleveland International</td>
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**INSTRUMENTALIST**
1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Lee Ritenour • Elektra

**NOVELTY**
1. Stars On 45 • Radio
2. Beach Boys Medley • Capitol
3. Royal Philharmonic Orchestra • RCA
4. Afternoon Delights • MCA
5. More Stars On 45 • Radio

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*Images: Various artists and groups as mentioned in the text.*
IT'S HARD TO BE HUMBLE!

CASH BOX NUMBER ONE AWARDS-1981

Pop Singles
Male Vocalist—RICK SPRINGFIELD
B/C Female Vocalist—DIANA ROSS
Duo—DARYL HALL & JOHN OATES

Pop Albums
B/C Contemporary Female Vocalist—DIANA ROSS
Duo—DARYL HALL & JOHN OATES
Country Duo—WAYLON & JESSI
AOR Duo—DARYL HALL & JOHN OATES

POP ALBUM AWARDS

Mixed Group
SHALAMAR—Solar

New Group
FRANKE AND THE KNOCKOUTS—Millennium

Black Contemporary Group
LAKESIDE—Solar
WHISPERS—Solar

Country Group
ALABAMA—RCA

Male
RICK SPRINGFIELD—RCA

Country Male
RONNIE MILSAP—RCA

Female
DIANA ROSS—RCA
DOLLY PARTON—RCA
STEPHANIE MILLS—20th Century-Fox

Black Contemporary Female
DIANA ROSS—Motown, RCA
STEPHANIE MILLS—20th Century-Fox
EVELYN KING—RCA

Country Female
DOLLY PARTON—RCA

Duo
DARYL HALL & JOHN OATES—RCA
WAYLON & JESSI—RCA

Country Duo
WAYLON & JESSI—RCA
JIM REEVES & PATSY CLINE—RCA

AOR Duo
DARYL HALL & JOHN OATES—RCA

Broadway Cast Recording
42nd STREET—RCA

Novelty/Comedy
URBAN CHIPMUNK—RCA

POP SINGLE AWARDS

Group
FRANKE AND THE KNOCKOUTS—Millennium

New Group
FRANKE AND THE KNOCKOUTS—Millennium

Country Group
ALABAMA—RCA

Male
RICK SPRINGFIELD—RCA
DON McLEAN—Millennium
RONNIE MILSAP—RCA

A/C Male
DON McLEAN—Millennium
RONNIE MILSAP—RCA

Country Male
DON McLEAN—Millennium
RONNIE MILSAP—RCA

27 Gold and Platinum Releases!
Thank You all for a fabulous year!

Black Contemporary Female
DIANA ROSS—RCA

Country Female
DOLLY PARTON—RCA

Female
DOLLY PARTON—RCA
DIANA ROSS—RCA

Duo
DARYL HALL & JOHN OATES—RCA

Novelty
ROYAL PHILHARMONIC ORCHESTRA—RCA

BLACK CONTEMPORARY ALBUM AWARDS

Group
SHALAMAR—Solar
WHISPERS—Solar
LAKESIDE—Solar

New Group
AURRA—Salsoul

Male
CARL CARLTON—20th Century-Fox

Female
STEPHANIE MILLS—20th Century-Fox
EVELYN KING—RCA

BLACK CONTEMPORARY SINGLE AWARDS

Group
WHISPERS—Solar
LAKESIDE—Solar
SHALAMAR—Solar

New Group
AURRA—Salsoul

Male
CARL CARLTON—20th Century-Fox

New Male
MICHAEL WYCOFF—RCA

Female
EVELYN KING—RCA

Pop Crossover
DARYL HALL & JOHN OATES—RCA

www.americanradiohistory.com
When you look up what do you see? Our Award Winning Stars.

PolyGram Records. The One Company.
NEW MALE
1. Luther Vandross • Epic
2. Phil Collins • Atlantic
3. Ozzy Osbourne • Jet
4. Roger • Warner Bros.
5. Richard "Dimples" Fields • Boardwalk

NEW FEMALE
1. Juice Newton • Capitol
2. Sheena Easton • EMI America
3. Terri Gibbs • MCA
4. Rosanne Cash • Columbia
5. Debra Laws • Elektra

NEW DUO
1. Stanley Clarke & George Duke • Epic
2. Yarbrough & Peoples • Mercury
3. Roberta Flack & Peabo Bryson • Atlantic
4. Pat Metheny & Lyle Mays • ECM
5. Barry & Glodean White • Unlimited Gold

NEW GROUP
1. Loverboy • Columbia
2. Go-Go's • I.R.S.
3. The Time • Warner Bros.
4. Tierra • Boardwalk
5. Champaign • Columbia
6. Quarterflash • Geffen
7. Diesel • Regency
8. U2 • Island
9. Adam And The Ants • Epic

BLANK CONTEMPORARY DUO
1. Yarbrough & Peoples • Mercury
2. Stanley Clarke & George Duke • Epic
3. Roberta Flack & Peabo Bryson • Atlantic
4. Rene & Angela • Capitol
5. Barry & Glodean White • Unlimited Gold

BLACK CONTEMPORARY GROUP
1. Kool And The Gang • De-Lite
2. Earth, Wind & Fire • ARC/Columbia
3. Commodores • Motown
4. Gap Band • Mercury
5. Pointer Sisters • Planet
6. Ray Parker, Jr. & Raydio • Arista
7. Lakeside • Solar
8. Cameo • Chocolate City
9. Whispers • Solar
10. Isley Brothers • T-Neck

COUNTRY MALE
1. Eddie Rabbitt • Elektra
2. Willie Nelson • Columbia
3. Ronnie Milsap • RCA
4. Hank Williams, Jr. • Curb/Elektra
5. Don Williams • MCA

COUNTRY FEMALE
1. Anne Murray • Capitol
2. Dolly Parton • RCA
3. Juice Newton • Capitol
4. Barbara Mandrell • MCA
5. Emmylou Harris • Warner Bros.

COUNTRY DUO
1. Waylon & Jessi • RCA
2. The Kendalls • Mercury
3. David Frizzell & Shelly West • Viva
4. Moe Bandy & Joe Stampley • Columbia
5. Jim Reeves & Patsy Cline • RCA

COUNTRY GROUP
1. Oak Ridge Boys • MCA
2. Alabama • RCA
3. Statler Brothers • Mercury
4. Larry Gatlin & The Gatlin Brothers Band • Columbia
5. Dave Rowland & Sugar • Elektra

BLACK CONTEMPORARY MALE
1. Rick James • Gordy
2. Al Jarreau • Warner Bros.
3. Smokey Robinson • Tamla
4. Stevie Wonder • Tamla
5. Luther Vandross • Epic

BLACK CONTEMPORARY FEMALE
1. Diana Ross • Motown, RCA
2. Teena Marie • Gordy
3. Chaka Khan • Warner Bros.
4. Stephanie Mills • 20th Century-Fox
5. Evelyn King • RCA
AOR MALE
1. Steve Winwood • Island
2. Bruce Springsteen • Columbia
3. John Lennon • Geffen
4. Billy Squier • Capitol
5. Eric Clapton • RSO

AOR FEMALE
1. Pat Benatar • Chrysalis
2. Stevie Nicks • Modern
3. Kim Carnes • EMI America
4. Debbie Harry • Chrysalis
5. Rickie Lee Jones • Warner Bros.

AOR DUO
1. Daryl Hall & John Oates • RCA
2. Steely Dan • MCA
3. Blues Brothers • Atlantic
4. Brian Eno & David Byrne • Sire

AOR GROUP
1. Styx • A&M
2. Rolling Stones • Rolling Stones
3. RED Speedwagon • Epic
4. Journey • Columbia
5. Foreigner • Atlantic

JAZZ SOLOIST
1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Bob James • Tappan Zee
4. Miles Davis • Columbia
5. Lee Ritenour • Elektra

JAZZ VOCALIST
1. Al Jarreau • Warner Bros.
2. George Benson • Qwest
3. Ronnie Laws • Liberty
4. Gil Scott-Heron • Arista
5. Randy Crawford • Warner Bros.

JAZZ DUO
1. Stanley Clarke & George Duke • Epic
2. Pat Metheny & Lyle Mays • ECM
3. Itzhak Perlman & Andre Previn • Angel

A/C MALE
1. Kenny Rogers • Liberty
2. Neil Diamond • Columbia
3. Dan Fogelberg • Full Moon
4. Christopher Cross • Warner Bros.
5. Barry Manilow • Arista

A/C FEMALE
1. Barbra Streisand • Columbia
2. Olivia Newton-John • MCA
3. Juice Newton • Capitol
4. Sheena Easton • EMI America
5. Anne Murray • Capitol

COMPILATIONS
1. Exposed: A Cheap Peek At Today's Provocative New Rock • CBS
2. Concerts For The People Of Kampuchea • Atlantic
3. The Secret Policeman's Ball • Island
4. In Harmony 2 • Warner Bros.
5. Exposed II • CBS

BROADWAY CAST RECORDING
1. 42nd Street • MCA
2. Annie • Columbia
3. Evita • MCA
4. The Pirates Of Penzance • Elektra
5. Woman Of The Year • Arista

FITNESS/EXERCISE
1. Carol Hensel's Exercise And Dance Program • Vintage/Mirus
2. Aerobic Dancing Featuring Barbara Ann Auer • Gateway
3. Aerobic Dancing Featuring Dorian Dammer • Parade/Peter Pan

NOVELTY/COMEDY
1. Stars On Long Play • Radio Records
2. Urban Chipmunk • RCA
3. Stars On Long Play II • Radio Records
4. Steve Martin • Warner Bros.
5. Cheech & Chong • Warner Bros.
1, 2, 3 FOR

**OZZY OSBOURNE**
Pop Album Awards:
* #3 New Male

**HEART**
Pop Album Awards:
* #1 Mixed Group

**REO SPEEDWAGON**
Pop Album Awards:
* #1 Group
* #1 Album
* #3 AOR Group
Pop Single Awards:
* #1 Group

**STANLEY CLARKE / GEORGE DUKE**
Pop Album Awards:
* #1 New Duo
* #2 Black Contemporary Duo
* #1 Jazz Duo
Pop Single Awards:
* #3 Black Contemporary Duo
Jazz Album Awards:
* #1 Duo

**EXPOSED**
Pop Album Awards:
* #1 Compilation

**LUTHER VANDROSS**
Pop Album Awards:
* #1 New Male
Black Contemporary Single Awards:
* #2 New Male
Black Contemporary Album Awards:
* #1 New Male

**DAN FOGELBERG**
Pop Album Awards:
* #3 Adult Contemporary Male

The artists you can count on are on Epic, Portrait® and the CBS Associated Labels.
1. **Endless Love** • **Diana Ross/Lionel Richie** • Motown
2. **Bette Davis Eyes** • **Kim Carnes** • EMI America
3. **Jessie's Girl** • **Rick Springfield** • RCA
4. **Keep On Loving You** • **REO Speedwagon** • Epic
5. **Slow Hand** • **Pointer Sisters** • Planet
6. **Physical** • **Olivia Newton-John** • MCA
7. **Queen Of Hearts** • **Julie Newton** • Capitol
8. **Theme From "The Greatest American Hero"** • **Joey Scarbury** • Elektra
9. **Private Eyes** • **Daryl Hall & John Oates** • RCA
10. **Celebration** • **Kool And The Gang** • De-Lite
11. **Arthur's Theme (Best That You Can Do)** • **Christopher Cross** • Warner Bros.
12. **9 To 5** • **Dolly Parton** • RCA
13. **Stars On 45 Medley** • **Stars On 45** • Radio Records
14. **Waiting For A Girl Like You** • **Foreigner** • Atlantic
15. **Rapture** • **Blondie** • Chrysalis
16. **Woman** • **John Lennon** • Geffen
17. **Let's Groove** • **Earth, Wind & Fire** • ARC/Columbia
18. **Elvira** • **Oak Ridge Boys** • MCA
19. **Beatin' With You** • **Smokie Robinson** • Tamla
20. **The Tide Is High** • **Blondie** • Chrysalis
21. **Angel Of The Morning** • **Juice Newton** • Capitol
22. **On No** • **Commodores** • Motown
23. **The One That You Love** • **Air Supply** • Arista
24. **Morning Train (9 To 5)** • **Sheena Easton** • EMI America
25. **Kiss On My List** • **Daryl Hall & John Oates** • RCA
26. **Who's Crying Now** • **Journey** • Columbia
27. **Here I Am** • **Air Supply** • Arista
28. **For Your Eyes Only** • **Sheena Easton** • EMI America
29. **Take It On The Run** • **REO Speedwagon** • Epic
30. **Step By Step** • **Eddie Rabbitt** • Elektra
31. **I Don't Need You** • **Kenny Rogers** • Liberty
32. **I Can't Go For That (No Can Do)** • **Daryl Hall & John Oates** • RCA
33. **The Best Of Times** • **Styx** • A&M
34. **Start Me Up** • **Rolling Stones** • Rolling Stones
35. **Every Little Thing She Does Is Magic** • **Police** • A&M
36. **I Love A Rainy Night** • **Eddie Rabbitt** • Elektra
37. **Just The Two Of Us** • **Grover Washington, Jr.** • Elektra
38. **All Those Years Ago** • **George Harrison** • Dark Horse
39. **Stop Draggin' My Heart Around** • **Stevie Nicks with Tom Petty and The Heartbreakers** • Modern
40. **A Woman Needs Love** • **Ray Parker, Jr. & Raydio** • Arista
41. **Comin' In And Out Of Your Life** • **Barbra Streisand** • Columbia
42. **Urgent** • **Foreigner** • Atlantic
43. **Sukiyaki** • **A Taste Of Honey** • Capitol
44. **Young Turks** • **Rod Stewart** • Warner Bros.
45. **The Night Owls** • **Little River Band** • Capitol
46. **I Love You** • **Climax Blues Band** • Warner Bros.
47. **This Little Girl** • **Gary U.S. Bonds** • EMI America
48. **Yesterday's Songs** • **Neil Diamond** • Columbia
49. **Boy From New York City** • **Manhattan Transfer** • Atlantic
50. **Lady (You Bring Me Up)** • **Commodores** • Motown
51. **Passion** • **Rod Stewart** • Warner Bros.
52. **Crying** • **Don McLean** • Millennium
53. **Harden My Heart** • **Quarterflash** • Geffen
54. **You Make My Dreams** • **Daryl Hall & John Oates** • RCA
55. **Hold On Tight** • **ELO** • Jet
56. **Hearts** • **Marty Balin** • **Jefferson Airplane** • Columbia
57. **(There's) Something Going On** • **The Jacksons** • Motown
58. **Don't Stop Believin'** • **Journey** • Columbia
59. **Don't Stand There And Cry** • **Robert Eddy** • Scepter
60. **Some Kind Of Wonderful** • **Diana Ross** • Motown
61. **Starship** • **Air Supply** • Arista
62. **Boogie On The Floor** • **Boz Scaggs** • Warner Bros.
63. **Endless Love** • **Diana Ross/Lionel Richie** • Motown
64. **Don't Call Me Up** • **Diana Ross** • EMI America
65. **Sway (The Heartsong Of A Loner)** • **Styx** • A&M
66. **Give It Away** • **Journey** • Columbia
67. **Bad** • **Rick Springfield** • RCA
68. **Livin' Like We're Dying** • **Armor** • Polygram
69. **Let's Stay Together** • **Allman Brothers** • Atco
70. **Don't Call Me Up** • **Diana Ross** • Motown
71. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
72. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
73. **I Can't Stand It** • **Eric Clapton** • RSO
74. **The Waiting** • **Tom Petty and The Heartbreakers** • MCA
75. **We're In This Love Together** • **Al Jarreau** • Warner Bros.
76. **Time** • **Alan Parsons Project** • Arista
77. **My Little Valentine** • **Phil Collins** • Atlantic
78. **Give It Up For Your Love** • **Dorothy McClellan** • Capitol
79. **What Kind Of Fool** • **Barbra Streisand & Barry Gibb** • Columbia
80. **Oh, Gianna** • **Giant Bears** • RCA
81. **The Night I Called You** • **Randy Newman** • Warner Bros.
82. **Hooked On Classics** • **Louis Clark Conducts The Royal Philharmonic Orchestra** • RCA
83. **The Best Of Times** • **Styx** • A&M
84. **I Can't Stand It** • **Eric Clapton** • RSO
85. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
86. **I Can't Stand It** • **Eric Clapton** • RSO
87. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
88. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
89. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
90. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
91. **The Tide Is High** • **Blondie** • Chrysalis
92. **I Can't Stand It** • **Eric Clapton** • RSO
93. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
94. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
95. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
96. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
97. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
98. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
99. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA
100. **(More Than) Twenty Years Later** • **Daryl Hall & John Oates** • RCA

Cash Box/December 26, 1981

www.americanradiohistory.com
1. Hi Infidelity • REO Speedwagon • Epic
2. Paradise Theater • Styx • A&M
3. Greatest Hits • Kenny Rogers • Liberty
4. A Foreigner • Atlantic
5. Double Fantasy • John Lennon/Yoko Ono • Geffen
6. Escape • Journey • Columbia
7. The Jazz Singer • Neil Diamond • Capitol
8. Crimes Of Passion • Pat Benatar • Chrysalis
9. Long Distance Voyager • Moody Blues • Threshold
10. Tattoo You • Rolling Stones • Rolling Stones
11. Moving Pictures • Rush • Mercury
12. Bella Donna • Stevie Nicks • Modern
13. Precious Time • Pat Benatar • Chrysalis
14. Street Songs • Rick James • Gordy
15. Guilty • Barbra Streisand • Columbia
16. Dirty Deeds Done Dirt Cheap • AC/DC • Atlantic
17. Mistaken Identity • Kim Carnes • EMI America
18. Arc Of A Diver • Steve Winwood • Island
19. Autoamerican • Blondie • Chrysalis
20. Hard Promises • Tom Petty and The Heartbreakers • Backstreet
21. Zenyatta Mondatta • Police • A&M
22. Raisal • Earth, Wind & Fire • ARC
23. Back In Black • AC/DC • Atlantic
24. Don't Say No • Billy Squier • Capitol
25. Nine Tonight • Bob Seger and The Silver Bullet Band • Capitol
26. Winelight • Grover Washington, Jr. • Elektra
27. The Innocent Age • Dan Fogelberg • Full Moon
28. Gaucho • Steely Dan • MCA
29. Physical • Olivia Newton-John • MCA
30. Share Your Love • Kenny Rogers • Liberty
31. Christopher Cross • Christopher Cross • Warner Bros.
32. Ghost In The Machine • Police • A&M
33. Face Value • Phil Collins • Atlantic
34. Face Dances • Who • Warner Bros.
35. Hotter Than July • Stevie Wonder • Tamla
36. Zephyr • Santana • Columbia
37. Working Class Dog • Rick Springfield • RCA
38. Endless Love • Original Soundtrack • Mercury
39. Private Eyes • Daryl Hall & John Oates • RCA
40. Breakin' Away • Al Jarreau • Warner Bros
41. Songs In The Attic • Billy Joel • Columbia
42. Dad Loves His Work • James Taylor • Columbia
43. Pirates • Rickie Lee Jones • Warner Bros.
44. Another Ticket • Eric Clapton • RSO
45. Fair Warning • Van Halen • Warner Bros.
46. Being With You • Smokey Robinson • Tamla
47. The One That You Love • Air Supply • Arista
48. Celebrate • Kool and The Gang • De-lite
49. In The Pocket • Commodores • Motown
50. Captured • Journey • Columbia
51. Abacab • Genesis • Atlantic
52. The River • Bruce Springsteen • Columbia
53. Stars On Long Play • Radio Records
54. Foolish Behaviour • Rod Stewart • Warner Bros.
55. Heavy Metal • Original Soundtrack • Full Moon
56. Eagles Live • Eagles • Asylum
57. The Turn Of A Friendly Card • Alan Parsons Project • Arista
58. Something Special • Kool and The Gang • De-lite
59. Fancy Free • Oak Ridge Boys • MCA
60. Exit • Stage Left • Rush • Mercury
61. The Game • Queen • Elektra
62. Gap Band III • Gap Band • Mercury
63. Greatest Hits/Live • Heart • Epic
64. Black And White • Pointer Sisters • Planet
65. A Woman Needs Love • Ray Parker, Jr. & Raydio • Arista
66. The Dude • Quincy Jones • A&M
67. If I Should Love Again • Barry Manilow • Arista
68. Feels So Right • Alabama • RCA
69. Why Do Fools Fall In Love • Diana Ross • RCA
70. Pretenders II • Pretenders • Sire
71. Somewhere In England • George Harrison • Dark Horse
72. El Loco • ZZ Top • Warner Bros.
73. It Must Be Magic • Teena Marie • Gordy
74. Live • Fleetwood Mac • Warner Bros.
75. 9 To 5 And Odd Jobs • Dolly Parton • RCA
76. What Cha' Gonna Do For Me • Chaka Khan • Warner Bros.
77. Never Too Much • Luther Vandross • Epic
78. It's Time For Love • Teddy Pendergrass • Philadelphia International
79. Super Trouper • ABBA • Atlantic
80. Shake It Up • Cars • Elektra
81. Barry • Barry Manilow • Arista
82. Horizon • Eddie Rabbitt • Elektra
83. Tonight I'm Yours • Rod Stewart • Warner Bros.
84. Juice • Juice Newton • Capitol
85. The Fox • Elton John • Geffen
86. Loverboy • Loverboy • Columbia
87. The Two Of Us • Yarborough & Peoples • Mercury
88. The Nature Of The Beast • April Wine • Capitol
89. Greatest Hits (And Some That Will Be) • Willie Nelson • Columbia
90. Blizzard Of Oz • Ozzy Osborne • Jet
91. Nightwalker • Gino Vannelli • Arista
92. Somewhere Over The Rainbow • Willie Nelson • Columbia
93. Greatest Hits • Anne Murray • Capitol
94. Time Exposure • Little River Band • Capitol
95. Controversy • Prince • Warner Bros.
96. Fantastic Voyage • Lakeside • Solar
97. Lost In Love • Air Supply • Arista
98. Wild-Eyed Southern Boys • 38 Special • A&M
99. Give The People What They Want • Kinks • Arista
100. Knights Of The Sound Table • Cameo • Chocolate City

Cash Box/December 26, 1981
MALE
1. Ronnie Milsap • RCA
2. Johnny Lee • Full Moon/Asylum
3. Don Williams • MCA
4. Mickey Gilley • Epic
5. T.G. Sheppard • Warner/Curb
6. Kenny Rogers • Liberty
7. Willie Nelson • Columbia
8. Razzy Bailey • RCA
9. Merle Haggard • MCA
10. Eddie Rabbitt • Elektra

FEMALE
1. Dolly Parton • RCA
2. Anne Murray • Capitol
3. Sylvia • RCA
4. Barbara Mandrell • MCA
5. Dottie West • Liberty
6. Crystal Gayle • Columbia
7. Rosanne Cash • Columbia
8. Charly McClain • Epic
10. Lacy J. Dalton • Columbia

DUO
1. David Frizzell & Shelly West • Warner/Viva
2. Bellamy Brothers • Warner/Curb
3. Conway Twitty/Loretta Lynn • MCA
4. Willie Nelson/Ray Price • Columbia
5. Porter Wagoner/Dolly Parton • RCA
6. Moe Bandy/Joe Stampley • Columbia
7. Kendalls • Ovation
8. Moe Bandy/Judy Bailey • Columbia
9. Jim Ed Brown/Helen Cornelius • RCA
10. Rex Allen, Jr./Margo Smith • Warner Bros.

COUNTRY SINGLES AWARDS

GROUP
1. Alabama • RCA
2. Oak Ridge Boys • MCA
3. Statler Brothers • Mercury
4. Glaser Brothers • Elektra
5. Dave Rowland & Sugar • Elektra

NEW MALE
1. Earl Thomas Conley • Sunbird
2. Steve Wariner • RCA
3. Mel McDaniel • Capitol
4. George Strait • MCA
5. John Schneider • Scotti Bros.

NEW FEMALE
1. Terri Gibbs • MCA
2. Terry Gregory • Handshake
3. Deborah Allen • Capitol
4. Diana • Sunbird
5. Sheila Andrews • Ovation

NEW GROUP
1. Rovers • Cleveland International
2. The Shoppe • NSD
3. Tim Rex & O'Klahoma • DeeJay
4. Thrasher Brothers • MCA
5. Corbin/Hanner Band • Alfa
We were country when country wasn't cool.

There was nothing cool about country music back in 1925 when the Grand Ole Opry was first broadcast, as the "WSM Barn Dance." Country was the music of the mountains and farms—hillbilly music to the rest of the world.

We've been here a long time now, 56 years at the center of the country music industry. As our music has grown, so have our audiences. We kept our old fans and added new. Today, folks who wouldn't know a hand-plow from a hay-bailer know their country music. And they want more all the time.

They get it at the Grand Ole Opry. In 1981 Opry attendance was up, so we're adding more performances to our 1982 schedule to meet the demand. Fan Fair, held each June in Nashville, has become a major attraction. This year, the crowd was so large that we're planning to increase capacity in 1982.

The Opry's October birthday bash was a roaring success, drawing disk jockeys from 49 states and 11 countries, as well as a stellar crowd of music industry movers and shakers. We had a grand party, thanks to the enthusiasm of all who attended.

We're proud that once again, the Opry's own Barbara Mandrell was named Entertainer of the Year by the Country Music Association. Opry member George Jones was voted Male Vocalist of the Year by the CMA, while Grant Turner, the venerable "voice" of the Opry, was inducted into the Country Music Hall of Fame.

Now that country is cool, the Grand Ole Opry is hotter than ever. And we want to express our appreciation to everyone in the music industry who has shown the support and interest it takes to keep a good thing growing. And we wish for you a 1982 that is filled with continued prosperity.

Barbara Mandrell was named Entertainer of the Year by the Country Music Association. Opry member George Jones was voted Male Vocalist of the Year by the CMA, while Grant Turner, the venerable "voice" of the Opry, was inducted into the Country Music Hall of Fame.

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The Grand Ole Opry
### MALE
1. Rick James • Gordy
2. Smokey Robinson • Tamla
3. Stevie Wonder • Tamla
4. Frankie Smith • WMOT
5. Larry Graham • Warner Bros.
6. Carl Carlton • 20th Century-Fox
7. Teddy Pendergrass • Philadelphia International
8. Luther Vandross • Epic
10. Billy Ocean • Epic
11. Prince • Warner Bros.
12. Roger • Warner Bros.
13. Denroy Morgan • Becket
14. George Benson • Qwest
15. Jermaine Jackson • Motown

### FEMALE
1. Chaka Khan • Warner Bros.
2. Teena Marie • Gordy
3. Stacy Lattisaw • Cotillion
4. Evelyn King • RCA
5. Taana Gardner • West End
6. Grace Jones • Island
7. Deniece Williams • ARC/Columbia
8. Aretha Franklin • Arista
9. Debra Laws • Elektra
10. Pati Austin • Qwest
11. Cameo • Chocolate City
12. Kleeer • Atlantic
13. Unlimited Touch • Prelude
14. Ebonee Webb • Capitol
15. Arthur Conley • Motown

### BLACK CONTEMPORARY SINGLES AWARDS

#### DUO
1. Yarbrough & Peoples • Mercury
2. Diana Ross & Lionel Richie • Motown
3. Aretha Franklin & George Benson • Arista

#### GROUP
1. Gap Band • Mercury
2. Yarbrough & Peoples • Mercury
3. Ray Parker, Jr. & Raydio • Arista
4. Whispers • Solar
5. A Taste Of Honey • Capitol
6. Lakeside • Solar
7. Jacksons • Epic
8. Kool & The Gang • De-Lite
9. Champaign • Columbia
10. Atlantic Starr • A&M
11. Slave • Cotillion
12. Maze Featuring Frankie Beverly • Capitol
13. Cameo • Chocolate City
14. Four Tops • Casablanca
15. Commodores • Motown
16. Shalamar • Solar
17. Pointer Sisters • Planet
18. Bar-Kays • Mercury
19. Jones Girls • Philadelphia International
20. Earth, Wind & Fire • ARC/Columbia
21. Tierra • Boardwalk
22. Sister Sledge • Cotillion
23. Con Funk Shun • Mercury
24. Robert Winters & Fall • Buddah
25. Switch • Gordy
26. Reddings • Believe In A Dream
27. T.S. Monk • Mirage
28. The Time • Warner Bros.
29. Brick • Bang
30. Brothers Johnson • A&M

#### INSTRUMENTALIST
1. Quincy Jones • A&M
2. Grover Washington, Jr. • Elektra
3. Tom Browne • GRP/Arista
4. Lee Ritenour • Elektra
5. Yutaka Yokokura • A&M

#### NEW MALE
1. Frankie Smith • WMOT
2. Luther Vandross • Epic
3. Roger • Warner Bros.
4. Denroy Morgan • Becket
5. Michael Wycoff • RCA

#### NEW FEMALE
1. Debra Laws • Elektra
2. Taana Gardner • West End
3. Donna Washington • Capitol
4. Sue Ann • Warner Bros.
5. Gayle Adams • Prelude

#### NEW GROUP
1. Champaign • Columbia
2. Robert Winters & Fall • Buddah
3. Tierra • Boardwalk
4. T.S. Monk • Mirage
5. The Time • Warner Bros.
6. Aura • Salsoul
7. Unlimited Touch • Prelude
8. Ebonee Webb • Capitol
9. Kleeer • Atlantic
10. Klique • MCA
Another great reason to
"CELEBRATE"

Congratulations to

YOU ARE
"SOMETHING SPECIAL"

Your Family,

De-Lite
RECORDS
De-Lite Recorded Sound Inc.

QUINTET
ASSOCIATES LTD
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<tr>
<th>MALE</th>
<th>NEW MALE</th>
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<tr>
<td>1. Rick James ▪ Gordy</td>
<td>1. Luther Vandross ▪ Epic</td>
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<td>2. Stevie Wonder ▪ Tamla</td>
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<td>3. Smokey Robinson ▪ Tamla</td>
<td>3. Frankie Smith ▪ WYOT</td>
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<td>5. Al Jarreau ▪ Warner Bros.</td>
<td>5. Bernard Wright ▪ GRP/Arista</td>
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<td>6. Carl Carlton ▪ 20th Century-Fox</td>
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<td>7. Teddy Pendergrass ▪ Philadelphia International</td>
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<td>8. Larry Graham ▪ Warner Bros.</td>
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<td>9. Luther Vandross ▪ Epic</td>
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<th>FEMALE</th>
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<td>1. Teena Marie ▪ Gordy</td>
<td>1. Debra Laws ▪ Elektra</td>
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<td>2. Chaka Khan ▪ Warner Bros.</td>
<td>2. Alicia Meyers ▪ MCA</td>
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<td>3. Aretha Franklin ▪ Arista</td>
<td>3. Ullanda McCullough ▪ Cotillion</td>
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<td>5. Deniece Williams ▪ ARC/Columbia</td>
<td>5. Sheree Brown ▪ Capitol</td>
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<td>6. Debra Laws ▪ Elektra</td>
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<td>7. Cheryl Lynn ▪ Columbia</td>
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<td>8. Diana Ross ▪ Motown</td>
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<th>DUO</th>
<th>NEW GROUP</th>
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<tr>
<td>1. Yarbrough &amp; Peoples ▪ Mercury</td>
<td>1. Champaign ▪ Columbia</td>
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<td>2. Roberta Flack &amp; Peabo Bryson ▪ Atlantic</td>
<td>2. Kleeru ▪ Atlantic</td>
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<td>4. Ashford &amp; Simpson ▪ Warner Bros.</td>
<td>4. Brooklyn, Bronx &amp; Queens Band ▪ Capitol</td>
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<td>5. Peaches &amp; Herb ▪ MVP/PolyGram</td>
<td>5. Aura ▪ Salsoul</td>
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<th>GROUP</th>
<th>INSTRUMENTAL GROUP</th>
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<td>1. The Gap Band ▪ Mercury</td>
<td>1. Crusaders ▪ MCA</td>
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<td>2. Kool &amp; The Gang ▪ De-Lite</td>
<td>2. Spyro Gyra ▪ MCA</td>
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<td>4. Whispers ▪ Solar</td>
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<td>5. Lakeside ▪ Solar</td>
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<td>6. Ray Parker, Jr. &amp; Raydio ▪ Arista</td>
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<td>7. Commodores ▪ Motown</td>
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<td>13. Atlantic Starr ▪ A&amp;M</td>
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<td>14. Con Funk Shun ▪ Mercury</td>
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<td>23. The Time ▪ Warner Bros.</td>
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<td>24. Brooklyn, Bronx &amp; Queens Band ▪ Capitol</td>
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<td>25. Sister Sledge ▪ Cotillion</td>
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| INSTRUMENTALIST | |
|-----------------||
| 1. Grover Washington, Jr. ▪ Elektra | |
| 2. Quincy Jones ▪ A&M | |
| 3. Lee Ritenour ▪ Elektra | |
| 4. Tom Browne ▪ GRP/Arista | |
| 5. Herb Alpert ▪ A&M | |
We would like to thank Cashbox and the recording industry for the honor it has bestowed upon Luther Vandross for New Male Vocalist of the Year on pop albums and New Male Vocalist of the Year on black contemporary albums.

We believe this award symbolizes what music should be to all who love music, uniform in its appeal to listeners and sales, irrespective of music classification.

We are very pleased that in 1981 this recognition was united by one music award.

LUTHER VANDROSS
and
DAVID M. FRANKLIN
SPIRITUAL

MALE
1. Walter Hawkins • Light
2. Al Green • Myrrh
3. James Cleveland • Savoy

FEMALE
1. Shirley Caesar • Myrrh
2. Tramaine Hawkins • Light
3. Albertina Walker • Savoy

GROUP
1. Mighty Clouds Of Joy • Myrrh
2. Gospel Keynotes • Nashboro
3. Jackson Southernaires • Malaco

TOP ALBUMS
1. The Lord Will Make A Way • Al Green • Myrrh
2. The Family Live • Walter Hawkins • Light
3. Cloudburst • Mighty Clouds Of Joy • Myrrh
4. True Victory • Min. Keith Pringle • Savoy
5. Rejoice • Shirley Caesar • Myrrh
6. 20th Anniversary Album • James Cleveland • Savoy
7. Is My Living In Vain • Clark Sisters • New Birth
8. Miracles • Jackson Southernaires • Malaco
9. Be Encouraged • Florida Mass Choir • Savoy
10. Everything's Alright • Dr. Charles Hayes • Savoy
11. Rise Again • Gospel Keynotes • Nashboro
12. The Lord Is My Light • New Jerusalem Baptist Church Choir • Savoy
13. Tramaine • Tramaine Hawkins • Light
14. Love Alive II • Walter Hawkins • Light
15. I’ll Be Thinking Of You • Andrae Crouch • Light
16. Presenting The Winans • The Winans • Light
17. Please Be Patient With Me • Albertina Walker • Savoy
18. Ain’t No Stopping Us Now • Gospel Keynotes • Nashboro
19. A Praying Spirit • James Cleveland • Savoy
20. More Of The Best • Andrae Crouch • Light

GOSPEL AWARDS

INSPIRATIONAL

Male
1. B.J. Thomas • Songbird/MCA
2. Don Francisco • New Pax
3. Mike Adkins • Mike Adkins

FEMALE
1. Amy Grant • Myrrh
2. Evie Tornquist • Word
3. Joni Eareckson • Word

GROUP
1. Imperials • Dayspring
2. Candle • Birdwing
3. John Michael And Terry Talbot • Sparrow

TOP ALBUMS
1. Forgiven • Don Francisco • New Pax
2. Never Alone • Amy Grant • Myrrh
3. Priority • Imperials • Dayspring
4. Favorites, Vol. I • Evie Tornquist • Word
5. Thank You For The Dove • Mike Adkins • Mike Adkins
6. Best Of B.J. Thomas • B.J. Thomas • Myrrh
7. Amy Grant In Concert • Amy Grant • Myrrh
8. Music Machine • Candle • Birdwing
9. Bulldogs And Butterflies • Candle • Birdwing
10. One More Song For You • Imperials • Dayspring
11. Praise IV • Various Artists • Maranatha
12. My Father’s Eyes • Amy Grant • Myrrh
13. Amazing Grace • B.J. Thomas • Myrrh
14. The Painter • John Michael & Terry Talbot • Sparrow
15. You Gave Me Love • B.J. Thomas • Myrrh
16. Got To Tell Somebody • Don Francisco • New Pax
17. In Concert • B.J. Thomas • Songbird/MCA
18. For The Best • B.J. Thomas • Songbird/MCA
19. Rejoice • The 2nd Chapter Of Acts • Sparrow
20. Praise V • Various Artists • Maranatha
SOLOIST
1. Grover Washington, Jr. • Elektra
2. Quincy Jones • A&M
3. Bob James • Tappan Zee
4. Lee Ritenour • Elektra
5. David Sanborn • Warner Bros.
6. Al Jarreau • Warner Bros.
7. Tom Browne • GRP/Arista
8. Joe Sample • MCA
9. Earl Klugh • Liberty
10. Miles Davis • Columbia
11. Dave Grusin • GRP/Arista
12. George Benson • Qwest
13. Wilton Felder • MCA
14. Pat Metheny • ECM
15. John Klemmer • Elektra
16. Herbie Hancock • Columbia
17. Jeff Lorber • Arista
18. Hubert Laws • Columbia
19. Tom Scott • Columbia
20. Jean-Luc Ponty • Atlantic
21. Bernard Wright • GRP/Arista
22. Chuck Mangione • A&M
23. Gene Dunlap • Capitol
24. Noel Pointer • Liberty
25. Ramsey Lewis • Columbia

JAZZ AWARDS

VOCALIST
1. Al Jarreau • Warner Bros.
2. George Benson • Qwest
3. Gil Scott-Heron • Arista
4. Ronnie Laws • Liberty
5. Randy Crawford • Warner Bros.

DUO
1. Stanley Clarke & George Duke • Epic
2. Pat Metheny & Lyle Mays • ECM
4. Toshiko Akiyoshi & Lew Tabackin • JAM
5. Chick Corea & Gary Burton • ECM

GROUP
1. Spyro Gyra • MCA
2. Weather Report • ARC/Columbia
3. Hiroshima • Arista
4. Seawind • A&M
5. Crusaders • MCA
6. Heath Brothers • Columbia
7. Twennynine featuring Lenny White • Elektra
8. Brecker Brothers • Arista
9. Manhattan Transfer • Atlantic
10. Pieces Of A Dream • Elektra

NEW ARTIST
1. Bernard Wright • GRP/Arista
2. Gene Dunlap • Capitol
3. Bobby Broom • GRP/Arista
4. Yutaka Yokokura • Alfa
5. George Winston • Windham Hill

NEW GROUP
1. John McLaughlin, Al DiMeola & Paco DeLucia • Columbia
2. Pieces Of A Dream • Elektra
3. Native Son • MCA
4. Yellowjackets • Warner Bros.
5. Casiopea • Alfa
Rentals Controversy: Betamax Ruling: Cable-TV Rock Video

(continued from page 51)

At the National Assn of Recording Merchandisers (NARM) convention in April, record retailers who had begun carrying video were satisfied with initial sales results and optimistic about the future, but many said they were confused over which videotape and cassette configurations to carry, or in what quantities, in addition to start-up costs. Manufacturers tried to answer some of the questions, but NARM execs announced that those questions and many more would be addressed in depth at the first NARM Video Retailers convention, set for Aug 10-13 at the Grand Hyatt in N.Y. It would be the first meeting of "record and pure video retailers, as NARM sought to become the trade group representing all video dealers.

NARM Based

However, when the NARM Video convention took place, keynote speaker Arthur Morowitz, president of N.Y.'s Video Shack chain and A&H Sales, said that video dealers "need a body of their own."

"Enough dealers agreed to begin a Video Software Dealers Assn. (VSDA) in November with Noel Gibbel of SoundVideo Unlimited as chairman. The VSDA, begun with a charter membership of at least 12 dealerships, distributors and one-stop operators (including the Video Place; The Video Station; Video of Texas; Video Warehouse of Chicago; Video Systems; Video Shack; Video On Demand; Thomas Film Classics; Pickwick International, and Video World of Miami), its initial purpose is to exchange and disseminate the most current information available on various aspects of the business, from sales and rentals to inventories, marketing and displays.

RIAA/VIDEO accelerated its anti-piracy drive in '81, distributing report forms to member companies to not only help detect counterfeit or bootleg product, heavily on the rise in the past year, but also rental-damaged product, re-wrapped used product, non-authorized releases, etc. The FBI, RIAA special anti-piracy counsel Jules Yannell and James Bourais and the Motion Picture Assn. of America (MPAA) all worked tirelessly and the result was some of the largest busts ever in the young history of the home video industry. By July, the House and the Senate saw push for legislation which would bring stiffer penalties for video (as well as audio) pirates, with the Senate passing such a bill by year end.

Retail, more than any single issue, was a subject of tremendous controversy in video during 1981 at both the manufacturer and the dealer level and no program sparked more debate than Warner Home Video's. Under the company's rental-only policy, implemented in a market-by-market roll-out that was launched in early September with Texas as the starting point, WHV retains ownership of all tapes, with dealers allowed to lease the tapes on a week-to-week basis.

Cost Too High

What liked dealers most and caused many to sign petitions boycotting WHV and the program, was the steep "licensing" fees (from $8.25 for the first week to $44 per week for six weeks or more) in a market where rentals had been as low as two dollars a day and the fact that they could no longer count on their customers. WHV argued that through the system it could effectively control each title and therefore be able to release new movies sooner, such as Superman II, Piratical Benjy: Altered States and Woffen. Although WHV stood by the program for many weeks, president Mort Fink, in published reports at the year's close, stated that there might be a revision in the program where sales would be allowed on older titles.

Magnetic Video, with an eye on WHV's and Disney's programs, bowed a plan in last month that would feature separate sales and rental titles. New titles, beginning January, will be available for a six-month leasing period, after which the Century-Fox subsidiary has the option to continue renting or withdraw it from the market for possible re-introduction at a later date.

Titles are separated into "A" and "B" categories, with "A" titles priced between $75 and $345 (and, respectively) and dealers must post a refundable $50 bond per cassette. Most dealers found the plan to be a burden.

Dealers basically felt the same way about the MGM/CBS plan announced this month. Even though the bowls officially in February and features just one title per month, starting with John Derek's Tarzan the Ape Man, starring Bo Derek and Miles O'Keefe. Taking the opposite view of WHV and WEA. Corp., MGM has the unique role of being the country's only label that not only holds the "leading" position, but also owns the major home video operation. Whatever the result of the lawsuit brought by WHV and several other major labels against MGM over the rental program in their "D" series tapes, the court may be expected to rule soon on the validity of similar amendments to the proposed "surtache" legislation which the judges filed in 1981.

And while the majors, which they believed for such as "surcharge" would be the "Big Bang" that would set video and home entertainment field. "The home entertainment market during the first quarter of 1982, will appear, are more sold than any previous start-up in the history of the video industry."

Disney's Golden Pond (MCA), Anthony Braxton (Arista), Ber- nard Morrison (Warner Brothers) (Columbia), Dennis Brown (A&M), Steveie (EPIC), Ghost Story (MCA), On Golden Pond (MCA), Border (MCA/Backstreet), Christianne F. (RCA), Fame (TV soundtrack on RCA) and the original cast album from Dream Girls (Geff- ne).

Two more major labels will be entering the exercise record debut early in the year. PolyGram's "Aerobic Dancing," while Columbia will be releasing an exercise album by Olympic figure skating silver medalist Linda Fratianne.

The first quarter release schedules from the majors and prominent independents represent a jump of nearly 14%, going from 309 releases during the first quarter of 1981 to 352 scheduled for the first quarter this year.

Borchetta Promotions: Includes A/C Radio

NASHVILLE – Effective immediately, Mike Borchetta Promotions here will be involved with Adult Contemporary promotions, as well as country. Borchetta's first project will be "Love Is Like a Laugh," from the movie of the same name. After the first of the year, Borchetta will be working various controversial acts like Country Piccalo and Silver.

Jarreau Gets Gold

LOS ANGELES – Al Jarreau's Warner Bros LP "Breakin' Away" was recently certi- fied gold by the RIAA.\n
Cash Box/December 26, 1981
**STYLISH IN CHICAGO** — While in Chicago to promote his latest Motown LP, "I Like Your Style," recording artist Jermaine Jackson dropped by WYEN-FM to meet the staff and chat. Pictured at the station are (l-r): Ron Franklin, Ernie "Bert" Givens, VicReeves, and Laucha "Loch" Hall. Photo courtesy of Chicago Promotion, Motown, Jackson, Louis Parrott, WYEN, and Mike Walters, PD, WYEN.

**THE RHYTHM SECTION**

ADVENTURE IN ’82? — To say there were quite a few musical surprises in 1981 would be an understatement. Black radio took some very odd music to new heights, with predictable hits and the occasional chart-topper. From former Motown and Warner Bros. LP, "The Computer World" became a staple at some adventurous black stations like WBBJ/Detroit, which embraced a pattern of continually exposing its audience to new music. An album released that year, that also saw another world music icon's revived King Crimson's "Discipline" on Warner Bros. Despite the group's reputation being for one of the odddest but most progressive artists of the '70s, the group led by Robert Fripp is trance-inducing. A subsequent revival of the classic rock. While black radio has shown, once again, that it is capable of recognizing good music for its audience, regardless of the genre. AOR radio can not garner the same kudos at this point. One of the most notable omissions from AOR playlists in 1981 was the music of Mr. Rick Dene's "Conga Songs." LP had to be one of the biggest hits in Motown history. With a song like "Super Freak" adopting the new music stance in rock, but sporting the energy synonymous with funk, James was unable to reach the head-banging radio audience that has become addicted to REO Speedwagon. Van Halen, Foreigner and the rest. Another outfit significantly ignored by AOR was the Gap Band. The group's Mercury/Polymag "Gap Band III" LP, which contained the single "Burn Rubber," could not more get AOR airplay. The song "In the Dark" from their album "The Fillmore Explosion" is a must-listen. Really, it's too bad that there is not enough adventure at AOR to match the enthusiasm employed by a growing number of black programmers in slotting time for music that is out of or an expansion of tradition. Maybe next year AOR radio will surprise the black music industry and find a place for rocky soul.

**MERIT AWARD** — The indefatigable Stevie Wonder will receive the Award of Merit at the ninth annual American Music Award, slated to air on ABC. On the horizon for 1981, the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the new year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the new year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premiere in the New Year. Early in the year the label bowed the series with "Stevie Wonder's World," which will premi
Home Taping Disputes Issues On International Scene

(continued from page 42) favor of the proposals, little of actual value was added to the consumer's rights, and with several key "deferred payment" clauses stricken from Canadian income tax laws, many of the nation's top musical
artists were threatening to leave the country to escape the burden.

Canada also faced a growing problem stemming from its dual heritage — French and English. In matters of radio programming, where there are certified all-French and all-English stations, questions and challenges to the system began to surface during the year, with many stations preferring to play whatever would bring in the most revenues — French, English or whatever.

Radio Developments

On the subject of radio, an interesting story developed in Europe, with the pirate stations that had tried to resume operations off the English coast and a number of commercial stations (pirates included) switching over to the continent. Since the rule has been government-sponsored and run stations throughout Europe with only a handful of commercial stations, the new movement to independent radio was viewed with interest.

The critical state of the industry was also reflected at the two major international music conventions — MIDEM in Cannes at the end of June and SAM (Seminario de Música) in Lauderdale during November. At both, while participation by the major international conglomerates was down, a number of indie looks took advantage of the less-crowded conditions to conduct business in what they later described as a "more professional" atmosphere. Nevertheless, with decreased attendance at both international conventions, a number of participants expressed doubts as to the viability of such events. Many felt that while the atmosphere was indeed more businesslike, the costs involved with participation were prohibitive, thus eroding the benefits of participation. Some even questioned whether or not such conventions should be held at all.

Other Highlights

Other highlights on the international scene in 1981 included:

- An independent promoter working for WEA U.K. was fired from her position in the wake of the chart "humping" scandal that rocked the British industry in 1980. The WEA rep was found to have offered goods and services to retailers above and beyond the normal course of business in an attempt to manipulate the national charts.
- Philips and Telefunken debuted new 5" compact disc systems at the annual International Music Market Seminar in Berlin April 29-30.
- CBS and the China Record Company of the Republic of China entered an agreement, known as "Phases of the Moon," for the China record company of China, was a classical Chinese collection titled "Phases of the Moon." Recorded entirely with classical Chinese instruments, "Phases of the Moon" was released in the U.S. in early May on the CBS Masterworks label.
- Mick Fleetwood, one of the founders of Fleetwood Mac, journeyed to Accra, Ghana to record an album incorporating African rhythms and rock music. Fleetwood's project, one of first of its type in years by a major international recording star, resulted in his first solo album, "The Visitor" on RCA.

After an association with the British Michigan Alps (Beaver Creek) lasting 12 years, the BPI announced that it would seek another agency to compile the British discography, beginning with the U.K. charts beginning with the new year.

Gov't Submits Final Goody Appeal Brief

(continued from page 18) ing to obfuscate the issues. As in its initial brief for the appellate court (Cashbox, Oct. 31), the government took the stand that the district court's order for a trial based on prosecutorial misconduc-

directing the failure to correct for the jury rejected testimony of FBI agent Richard Ferrar and "spillings" from un-

Heroprotected sources was based on un-

charges. If these are correct in their assertions," the brief stated, "they may indicatetheir position on appeal from the judgment after the verdict is reinstated and the conviction is reinstated.

The government also supported its right to appeal the order for a new trial, which is the appropriate course of action on rule before hearing the actual appeal.

Federal District Court Judge Thomas C. Platt dismissed guilty verdicts against the retail chain and its vice president Samuel Stolon on July 27 and ordered a new trial at which the jury found the defendant responsible for the retail chain. On May 27, it found guilty of one count of interstate Transportation of Stolen Property (ITSP) and three counts of copyright infringement. Stolon and Stoloinly guilty of one count of ITSP and one count of copyright infringe-
AROUND THE ROUTE
by Camille Compasio

Cash Box wishes to extend holiday greetings to everyone. May the New Year be one of prosperity and personal happiness for all.

A number of regional trade events took place in the final weeks of 1981, which kept manufacturers on the go. Universal USA president Paul Jacobs, for instance, was on hand for four such events: the Advance Automatic Sales dinner and product showing at the Hyatt Regency in San Francisco; the Southwest Vending gala in Dallas; Birmingham Vending's 50th anniversary celebration in Alabama; and, most recently, the big C. A. Robinson show in Los Angeles.

Universal is currently enjoying success with its latest video game "Lady Bug," which went into delivery a couple of weeks back. The game is of the non-combat "cute" variety, referred to in Japan as a "character" game, and the model was shown in prototype at AMOA Expo. A cocktail table version is scheduled for upcoming release and will be produced at the Santa Clara (Calif.) factory. Paul said that while Universal equipment is still being produced, for the most part, in the Taiwan factory, the

(continued on page 85)

Mittel Is Getting His 'Qix' As The Head Of Taito America

LOS ANGELES — When Jack Mittel took over as head of Taito America Corp. less than 18 months ago, his goal was to give the world a hit game that was conceived, designed and built in the United States from American parts and creativity. He originally set a two-year timetable for the project.

As things turned out, Mittel's estimate on how long it would take the Elk Grove Village, Ill.-based manufacturer to churn out its first all-American made video game was overly conservative. "Qix" (pronounced "kick-x"), the factory's current best-selling game, began rolling off the assembly line in September of this year — months ahead of schedule.

"Qix allowed us to become more self-sufficient," said Mittel, president and chief executive officer of Taito America. "Now, in addition to marketing games from our parent company (Taito Corp. of Japan), we are giving them games in return." If Elk Grove Village is the factory that "Space Invaders" built (Cash Box, Oct. 31), then "Qix" is the game that put the facility on the map.

Mittel's presence has had an equally dramatic impact on the company. Since coming to Taito America in July 1980, he has taken a operation with sales of less than $1.5 million and negligible profitability and completely turned it around. For the last six months of 1980, sales increased to $10 million with profits in excess of $1.5 million. And this year's results will be even more impressive, as Mittel forecasts sales of close to $50 million with a corresponding increase in profitability.

Mittel believes he was able to engineer the quick turnaround at Taito America because the parent company gave him the autonomy to run the operation his way and allowed him to bring in his own staff. "When I took over I brought experienced people in key areas who had worked with me before," he said. "This eliminated the wasted motion of everyone trying to feel each other out."

Despite the immediate success of "Qix," Mittel isn't resting on his laurels. "Currently we are location testing four different pieces," he said, "and one unit appears to be an ex-

(continued on page 90)
Midway Gets TRO; 130 Bogus Games Seized In Hawaii

CHICAGO — Midway Mfg. Co. reported that it has brought an action against 42 defendants for alleged violations of copyright and trademark laws in the U.S. District Court in Honolulu, Hawaii, for infringement of its rights in the "Galaxian," "Pac-Man" and "Rally-X" video games. The action was granted a temporary restraining order and an injunction against the defendants.

In total, 130 games were impounded, including 67 alleged copies of Galaxian, 57 alleged copies of Pac-Man and six alleged copies of Rally-X. A contemptitory preliminary injunction was granted against the corporation.

Browne Appointed As President Of D. Gottlieb & Co.

LOS ANGELES — Boyd B. Browne has been named president and chief operating officer of D. Gottlieb & Co. He succeeds Robert W. Bloom, who has announced his resignation to pursue other long term interests.

Commenting on the appointment, Robert L. Stone, executive vice president of Gottlieb's parent company, AMOA, Inc., said, "Boyd Browne is a seasoned general manager who has a strong marketing background and has accomplished results in significant, sizable multi-unit manufacturing businesses. He is very sensitive to the marketplace and relates well to finance, operations and engineering and all of the marketing functions.

Browne has extensive experience in the consumer electronics and toy businesses. He has served in chief executive positions with major divisions of General Mills, Nabisco and Mattel, and was president of his own consulting firm, Management Associates in Toronto, Canada, immediately prior to joining Gottlieb.

He is a graduate of The University of California at Los Angeles, and he and his wife Donna have three grown children.

Paramount Officers Named To Board Of Sega Enterprises

LOS ANGELES — Sega Enterprises Inc. has appointed Harry Dilfer, Michael D. Fouser and Arthur Barron to the company's board of directors. Dilfer, Easter and Barron are respected chairman and chief executive officer, president and chief operating officer, and executive vice president of Paramount Pictures Corp.

Commenting on the appointments, David Rosen, chairman of the board and chief operating officer of Sega, commented, "The addition of these creative and experienced entertainment industry leaders will assist in the development of the existing opportunities we foresee in Sega at Sega Sales, as well as our continued commitment to Paramount in that we are both committed to producing high quality entertainment products for people throughout the world.

Sega Enterprises Inc. is a leading designer, manufacturer, distributor and operator of commercial amusement games for the worldwide entertainment industry, with subsidiaries located in the United States and Japan. The company also operates family amusement arcades known as Sega Centers and a family restaurant entertainment attraction chain called P.J. Pirates.

Amstar Joins ADMA

CHICAGO — The Amusement Device Manufacturers Assn. announced that Amstar Electronics Corporation of Phoenix, Ariz., has been accepted as a member of the recently formed manufacturers trade association. A lengthy study proved to Amstar, stated in a letter to the association that Amstar will be an active and contributing member doing its utmost to advance the cause of the coin operated amusement device industry.

ADMA, whose membership includes most of the top ranking manufacturers in the coin machine industry, was formed during the past year. Executive director is Paul Huesch and the association maintains a headquarters office in suburban Chicago, located at 2300 E. Devon Avenue, Des Plaines, Ill. 60018.

1981: The Year In Review

A synopsis of coin machine happenings as reported in Cash Box over the past 12 month period.

January: Gene Lipkin resigns as president of Atari Coin-op Division. Frank Fogelman is named vice chairman of Gremlin, Duane Blough becomes Gremlin president. Existing releases "Saga" video game... Video game manufacturers begin taking a strong stand against game copiers. Infringement of video game copyrights became a major industry issue in 1981 with more and more manufacturers employing strong legal measures to protect their proprietary rights.

The 17th annual ATE show at the Los Angeles Coliseum this year was the most successful in previous years. AMOA appeals CFT ruling to increase $5 jailhouse royalty rates commencing in January 1982.

Gottlieb releases "Force II" pin... Balls is granted casino license in Atlantic City. Williams debuts "Black Knight" pin... "Skidmore" named president of World Wide Data. In Chicago, Williams releases "Eraso" arcade video game, Xeo files with SEC for sale of Williams stock... Gremlin releases "Space Firebird" video game... Taito America's Mike Von Kellen and wife welcome their first child, a son, Justin Eric... The rush is on for Midway's "Pac-Man" video game, which ultimately becomes the year's best seller.

February: Video game manufacturers accelerate their efforts against game copiers following the exposure of a number of pirated machines at the London ATV show... ATE show at Chicago's 7th District Court is set as the site for the jailhouse royalty appeal... Midway releases "Pac-X"... Bally debuts "Flash Gordon," its first 2-level pingame... Top manufacturers join together to form their own trade association, Amusement Device Manufacturers Assn.

March: Gottlieb announces major executive realignment. Marshall Caras resigns from his executive vice president position; Gil Pollock is appointed to vice president product design. Howard Rubin (continued on page 88)

THE JUKEBOX PROGRAMMER

TOP NEW POP SINGLES

1. SHAKE IT UP THE CARS (Elektra E-47206)
2. YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America-Capitol A-9101)
3. SHE'S GOT A WAY BILL JOEL (Columbia 18-0269)
4. LEADER OF THE BAND DAN FOGELBERG (CBS CBS-10254)
5. SWEET DREAMS AIR SUPPLY (Atlantic AD-8055)
6. TAKE IT EASY ON ME LITTLE RIVER BAND (Columbia P-9057)
7. WAITING ON A FRIEND ROLLING STONES ( phosphates Atlantic R-1204)
8. SEA OF LOVE DEL SHANNON (Network 4986)
9. LOVE IS LIKE A ROCK DONNIE IRIS (MCA-5220)
10. MAIN THEME FROM CHARIOTS OF FIRE VANGELIS (Polydor Polygram 2169)

TOP NEW COUNTRY SINGLES

1. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51507)
2. SHINE WAY JENNING SPARROW (P-B-12267)
3. ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 70626)
4. COOL NIGHT PAUL DAVIS (Arsenal A/W-42-0265)
5. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-53817)
6. WILD TURKEY LACY J. DALTON (Columbia 18-0267)
7. MOUNTAIN OF LOVE CHARLEY PRIDE (RCA-13014)
8. BLUE MOON WITH HEARTACHE ROSANNE CASH (Columbia 18-02659)
9. HEAVEN IN YOUR EYES ROY THOMPSON (Epic 12-0267)
10. THE VERY BEST IS YOU CHARLY McCLAIN (epc-14-02656)

TOP NEW B/C SINGLES

1. YOU'RE MY LATEST MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philips/Phonogram 12-0250)
2. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA-12057)
3. YOU'RE THE ONLY ONE GROVER WASHINGTON JR. (Elektra E-47246)
4. TOOT AN'T TOOT AN'T CURTIS MAYFIELD (Dynamo BNK-71-132)
5. DO IT TO ME VERNON BURCH (Spector Records INT-40021)
6. WHEN I'M THINKING OF YOU ROY THOMPSON (Epic 18-0267)
7. LET ME SET YOU FREE FOUR TOPS (Casablanca/Phono/GBR MR-2344)
8. DON'T YOU KNOW THAT LUTHER VANDROSS (epc-18-02656)
9. MY WAY VARIOUS ARTISTS (EPC PHONO/GBR MR-2344)
10. LET'S SET TOGETHER MELBA MOORE (EMI America-Capitol A-9104)

NEW WA/C SINGLES

1. MORE THAN JUST THE TWO OF US SNEAKER (Handshake W55-2027)
2. COULD IT BE LOVE JENNIFER WARNES (Atlantic AD-8117)
3. TAKE A GAINT STEP JIMMY JAM (Atlantic AD-8117)
4. THOSE GOOD OLD DREAMS CARPENTERS (A&M 2396)
5. WKR IN CINCINNATI (MAIN THEME) STEVE CARLISLE (MCA 51203)
Make room for Eliminator™. Eliminator is the hot new game from Sega/Gremlin that’s already climbing to the top of many earning reports. You can’t afford to be without it. Available today in the upright and cocktail cabinet. Eliminator combines all the elements of a great game. The brilliant ColorBeam™ screen display and bigger-than-life sound effects grab player’s attention. Then, Eliminator’s unique game play keeps them coming back for more. It’s unique because the 2-player mode features simultaneous play, triggering fierce competition between players.

And remember Eliminator is a ColorBeam Convert-a-Game™, which can later be converted to a brand new top earning game at a substantial savings. Convert-a-Games cost the same or less than other color XY nonconvertible games, so you save on a good investment. See your authorized Sega/Gremlin distributor for conversion details.

Dimensions:
Upright: 71-1/4" high, 29-7/16" deep, 25-1/16" wide, 333 lbs.
CASH BOX INTERVIEW

David Rosen

David Rosen, chairman and chief executive officer of Sega Enterprises, Inc., is a 25-year veteran of the amusement game industry and has been a pioneer and leading innovator in the development and refinement of coin-operated computer video games.

Rosen began his career in Japan. In 1965, he formed Sega Enterprises to design and manufacture coin-operated amusement games.

Today, Sega Enterprises, Inc. is a leader in the development of computer video entertainment systems and family amusement centers. With corporate offices in

Los Angeles and subsidiaries in San Diego and Tokyo, Sega has significant research and development and manufacturing capabilities in the two largest markets for computer video games—the United States and Japan. Sega also operates a chain of family amusement-oriented Sega Centers and PJ Pizzazz family fun restaurants and amusement centers in the United States featuring a wide assortment of the latest video games.

The outlook for coin machine industry growth in 1982:

Over the past two or three years there has been unprecedented market expan-

The lifeblood of the industry is new, exciting games. Unless we keep putting new models on the market, interest in coin machine games will wane, and we will have to satisfy with shorter runs and it is going to be necessary to put out more models.

Now the question becomes how is the operator going to be able to afford to replace a game? This usage was to be handled in the past was based on trade-ins. Well, trade-ins don’t exist any more, particularly in the volumes we’re discussing.

We feel that one of the more important ways that this problem can be overcome is by a Convert-A-Game/Convertible-A-Pak concept. I’m sure that other manufacturers will come up with similar concepts in the future. It has to be; it’s the economics of the business.

On the emergence of family entertainment centers combining amusement games and fast food:

As you can appreciate, we’re very excited about this fast food concept, which we’ve been studying for the past five or six years. It’s been about two years since we opened the first PJ Pizzazz. This month we’re opening another one in Garden Grove (Calif.), next month we open our third in Puente Hills, and we have several more to follow shortly after that. We hope to have our franchise approved in another couple of weeks and we’ll start opening franchises next year. I think this is a very natural growth area; there’s a natural crossover between these two areas (games and fast food). I also feel it is an ideal way for an operator to expand and place a considerable number of games in one location.

On the fight against copyright infringement of games:

As best that I have been informed, it appears that here in the United States we have probably gone quite a distance. During this past year there has been a meaningful advance in both pulling illegal games off the market and in the courts. And it would appear that recent court decisions strengthen our position, and I expect that more favorable decisions will follow.

The problem outside of the United States is not quite so clear. We, along with other manufacturers in the U.S. and Japan, (continued on page 87)

"The lifeblood of the industry is new, exciting games. Unless we keep putting new models with new challenges to interest the players, they will turn away."
Thanks
For Including Us In Your
Success Story!

1981 was the year it all came together for the coin machine business. All of us—factories, distributors, operators—enjoyed a banner year during the past 12 months. So with the new year just around the corner, let’s keep in mind that the key word in our spectacular success story this year was...“teamwork.”

All segments of the business communicating and working together for the common good—that’s what makes for a record-setting year. And that’s one sign of a healthy industry.

At C.A. Robinson & Co., we are proud of the important role we play as the link between manufacturers and operators. Your concerns are our concerns; we’re all in this business together, so let’s keep the lines of communication open so that we can look forward to an even better year in 1982.

C.A. Robinson & Co.
2891 West Lodi Boulevard, Los Angeles, CA 90006 • 213 • 736-3001.
Bally Finalizes Six Flags Agreement With Penn Central

CHICAGO — The Penn Central Corporation (PCC) and Bally Manufacturing Corp. announced that they have signed a definitive agreement for the sale to Bally of Six Flags Corporation. Six Flags, a PCC subsidiary, operates six theme amusement parks, two wax museums and a group of electronic game centers. The agreement is in accord with a letter of intent signed by Penn Central and Bally earlier this fall.

The agreement fixes a purchase price equal to the net worth of Six Flags at the end of 1981, which is expected to be approximately $142 million. Terms call for the payment of $75 million in cash at closing and the balance by a subordinated note bearing interest at 16% per annum and maturing in three years. The closing is scheduled for early January, 1982.

Bally Manufacturing Corp. is a leading manufacturer and distributor of coin-operated amusement games and gaming equipment worldwide.

AROUND THE ROUTE

(continued from page 81)

firm's Santa Clara facility has been utilized for a portion of the various production runs and in the coming months more and more product will ultimately be made in the U.S.

Stern's marketing director Tom Campbell has been a man on the go these past three weeks, covering some of the aforementioned showings and visiting factory distracts as well. Of the Advance Automatic event. Tom said it just keeps getting bigger and bigger each year and this year's offering included thousands of dollars worth of equipment as prizes and giveaways. The Birmingham Vending celebration was also an exceptional affair, Tom added, with Al Toranto and his staff going all out in southern hospitality. Amusement Game Division president Stephen Kaufman attended the C. A. Robinson spectacular and was all raves about it. The Bettelman's really outdid themselves this year — just as they did last year, and the year before that, and so on. Sales director Ben Rochetti was off to New Jersey at prestige time to meet the Betson showing out there. As for upcoming products at Stern, Tom told us the factory will shortly be testing a couple of new video games and expect to be sample shipping the Seeburg "VMA" phonograph by mid-January, with production tentatively slated for early February.

Pac-Man on wax? Cash Box received a call from Mason Munoz, product manager for CBS Records in New York, telling us about a new single by Buckner & Garcia called "Pac-Man Fever" which, in its first week of release, sold over 100,000 units. The record is obviously going the way of its famous namesake.

D. Gottlieb & Co. is still maintaining extra shifts at the factory — to keep up with orders for the red hot "Black Hole" pin which, according to marketing vice president Marshall Caras, will continue in production into the first of the year — and then the factory will get right into "Haunted House." Gottlieb's exciting new pin game with the three distinct, different levels. Marshall modestly admits that preliminary reports on "Haunted House" have been "kind of extraordinary," to put it mildly. Indications are that this one might even go a little better than "Black Hole."

Cash Box received a call from Peter Betti, president of Betson Pacific, regarding an article that appeared on page 41 of the Dec. 12 issue, announcing that Betson Pacific had been appointed exclusive distributor for the Rock-Ola phonograph line in Northern California. Betson stated that he was "extremely pleased to have been re-appointed the exclusive Rock-Ola distributor in Northern California, however," he said, "the article gave the impression that Rock-Ola was the only phonograph that Betson Pacific would be distributing in Northern California while, in fact, Betson Pacific's San Francisco office has been and will continue to represent the Stern/Seeburg phonograph line."
Cash Box/December 26, 1981

INDUSTRY NEWS

Midway Obtains TRO Against Illegal Games In Hawaii

(continued from page 82)

Cosmic Encounters, Kailua,
Midway stated that it will continue the ac-
tive enforcement of its rights in its popular
video games against all infringers by civil ac-
tion in the federal courts, as well as U.S.
Customs seizures of imported copies.

48 Pac-Man Copies Impounded
Midway further advised that in a legal ac-
tion it filed against Imperial Games, Inc.,
Telum, Inc., and Tremonton Shamrock, the
U.S. District Court for the District of Utah,
Central Division, issued temporary restrain-
ing impoundment orders against the defen-
dants.
Impounded from defendant Imperial Games were 21 games labeled “Gobbler” con-
sisting of 12 upright and nine cocktail models which, according to a recent court order, are
substantially identical to Midway’s “Pac-
Man” game. Also impounded were 27 games
without electronic printed circuit boards. These games were labeled “Super Star” but were
in cartons labeled “Ready Packman”. Also impounded were a quantity of read-only
memory (ROM) packs for a game called “Cat
and Duck” alleged to infringe Midway’s
copyright on Pac-Man.
Subsequent to these impoundments, Im-
perial reportedly filed a motion for the return
(continued on page 80)

David Rosen
(continued from page 84)

have taken quite aggressive action in
Europe. At the moment we are pursuing
several cases in the English courts and
have been successful, so most of the
manufacturers feel the situation there is
subsiding. In France and Germany,
however, we are just cracking the surface;
and in other countries in Europe its been
very difficult to take action against in-
frikers. In Japan, Sega has taken action
against several companies domestical-
ly and we received a favorable court deci-
sion just last October. But this does not
affect those companies in Japan, Korea
or Taiwan who may be manufacturing
and shipping into European markets.

On the introduction of anti-coin machine
legislation:
This problem is partly a result of the
public’s distorted image of the industry,
and partly of the result of what has hap-
pened within the industry itself over the
past couple of years. Whenever you have
an expansion of this magnitude, there is a
chance that someone will become a little
too aggressive in the operation of his
locations. So in this regard, I think a lot
of the bad press, to a degree, the industry
has brought on itself. For example, to
open an arcade in an area that is heavily
residential and stay open until two or
three in the morning doesn’t make much
sense, and certainly does a lot to create
bad public opinion in the area. But for-
luckily, those are not the majority of
cases.
I think the current situation is that
anything that becomes popular as
quickly as video games have raised ques-
tions. In particular, it points out that the
older generation has justifiable concerns
as to the fact there are places where
young people are congregating. But I
think it’s up to us to prove there is no
need for concern. I always use the argu-
ment that it’s no different from the ice
cream parlor of the ’50s or the
McDonald’s of the ’70s, which were
places that were new at the time and
where young people congregated.

On the outlook for the future:
Much depends on the continued abil-
y of manufacturers to introduce new and
exciting games, and much depends on the
operator’s method of operation. At this
point in time we are a multi-billion dollar
industry that has to act like one. And the
future growth is going to depend on each
individual segment of the industry and
their commitment to its well-being and
growth. In short, we as an industry can go
as far as our imagination, desire and
commitment will allow us to go.

The ATARI® Era. It’s the beginning of a new profit age.

Tempest™ begins the ATARI® Era. A new
dimension of sight, color and unlimited
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THE ATARI ERA
INDUSTRY NEWS

New Equipment

Elektra-fying Pin

Bally Pinball Division announced the release of "Elektra," the firm's first 3-level pinball game. The new model was premiered at the October AMOA convention where it was declared "un-disputedly a major hit," according to Bally officials.

"We're very excited about the response to Elektra," said Paul Calamari, vice president-sales. "The combination of two separate bonus systems, multi-ball, three levels of play and a unique graphics and speech/sound package have made Elektra a very high earning flipper.

In play, the key to Elektra centers around a mini-sized playfield on the third level. This level, complete with its own bonus system can only be activated by accumulated Elektra units, that are scored through the two upper levels' targets. Play on this level begins only after the ball has drained and a minimum of six Elektra units have been earned.

The center level playfield has a blue target feature whose flashing light can be rotated by the left flipper button. Completion of a light sequence qualifies the right locked ball saucer and left outlane special as well as awarding Elektra units.

1981: The Year In Review

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The game's upper playfield has numbered flashing targets that, if hit in sequence, light the saucer for a locked ball. A series of in-line boot-a-ball drop targets multiplies scores and awards Elektra units as well. The new model will be available through factory distributors and further information may be obtained by contacting Bally Pinball Division, 90 O'Leary Drive, Bensenville, Ill. 60106.

SEASONS GREETINGS IN OUR 50th YEAR

Bally
1981: The Year In Review

(continued from page 88)

- Game Plan releases "Shark Attack" cocktail table under license from Pacific Novelty Mfg., Inc. 
- Fifteenth annual 8-ball pool tournament is sponsored by South Dakota music and vending association. 
- Sega announces major expansion of its Gremlin manufacturing division facilities. 
- Mac Brier joins Atlas Music Co. of Chicago as general manager.

June:
- Time Warner licenses and Atari announces their co-sponsorship of a multi-product World Championship Tournament of competition in five different game categories, to be held in conjunction with the 1981 AMOA convention. 
- "Armour Attack" is released by Cinematronics. 
- Bally debuts "Fireball II" pinball. 
- Williams hosts third annual Accents on Achievement conference in Chicago. 
- Taito America appoints World Wide Dist. in the Illinois and Michigan territory as distributor. 
- Gremlin markets new "Pulsar" video. 
- CRT agrees to eliminate the location test regulation from the copyright law, which is declared a major victory for AMOA and geared with the Midway/Jalecos operators. 
- Still in the news and continuing in the next through this year are the actions by video game manufacturers against copyright infringers and the numerous victories and judgements in favor of the manufacturers. 
- Atari releases "Centurion" and Bally releases "Superman" pinball. 
- Williams hosts successful 8-ball league pool championships and continuous their tournament program to help stimulate pool activity throughout 1981. 
- Sega/Gremlin hosts annual distribs meeting at La Costa on the West Coast and intro its "Converter-a-Game" concept.

July:
- Rock-Ola exports "Armor Attack" under license with Cinematronics. 
- Terence Cunningham is named field service manager at Exidy. 
- Century releases "Pleasers" video under license with Tekkan of Japan. 
- Exidy opens plant in Ireland. 
- Ed Doris is appointed executive vice president for Bally's new Amusement & Vending Machine Distribution Assn. 
- C. A. Robinson's mid-summer product showing draws a record turnout in L.A. 
- Williams releases "Wizard of Wor". 
- Taito America releases "Colony 7". 
- Bally bowls "Embryon" pinball. 
- Bally plans to establish a chain of Aladdins's Castle amusement centers in Asia. 
- Williams releases "Pharaoh" multilevel pinball game. 
- "Super Cobra" video is introduced by Stern. 
- Gary Stern and his wife Denise welcome their first child, a daughter.

August:
- The trade expresses concern over restrictive proposals and legislative measures that could adversely affect the industry. 
- Los Angeles, Mesquite, Tex., and Chicago are the three areas that were threatened with laws that would put age restrictions on game players. 
- John Neville, former marketing director at Empire Dist., departs his post to become an operator with the Blackhawk Music Chicago, Ill. 
- "Split Second" pin is debuted by Stern. 
- Exidy premieres "Venture". 
- AMOA announces that Expo '81 will occupy four exhibition halls at the Convention Center. 
- Stern's coply-proof system on video games helps combat infringement of copyright products. 
- Atari bowls new "Red Baron"-sits-in cabinet. 
- Stern purchases all shares of its voting stock that were formerly owned by an outside investor. 
- "Omega Race" is released by Midway. 
- AMOA, the newly formed distributers' group, opens a Chicago headquarters office with executive director Ed Doris in command. 
- Century hosts annual distribs meeting at The Sands in Atlantic City, N.J. 
- "Volcano" pin is released by Gottlieb. 
- Rock-Ola/Nameco sign licensing pact with Taito America. 
- "Moon Shuttle" pin is released by Bally. 
- John Mason is appointed president of trademark merchandising at Midway.

September:
- Bally/Midway sponsor their first domestic distribs meeting at the '80s at The Hamilton Hotel in suburban Chicago. 
- Williams expands sales department. 
- Exidy announces the new "Cosmic Avenues" by Universal. 
- Rowe Int'l. holds its national distribs meeting and new product showing in Atlanta. 
- Two new arcades open up in Dallas and Philadelphia, under the direction of Randy Fromm of the San Diego team. 
- Walter Koch departs his post at Rowe after 35 years to open his own design/consulting firm. 
- Video rental operator Seymour Pollack, secretary of the Westchester Operation Guild, celebrates 52 years in the biz. 
- Stern/Seeburg sponsor "Music Machines" exhibit at Chicago Museum of Science & Industry, focusing on jukeboxes of various eras. 
- Rock-Ola announces its new product showing at Kusaw Island. 
- Midway announces the opening of a branch in San Diego, in addition to its recently established Phoenix facilities.
- Williams opens a new 60,000 sq. ft. plant for video game production in Gurnee. 
- Game Plan, Inc. announces plans to open an office in Tokyo. 
- Universal Research Laboratories, the Stern subhead, opens a new 42,000 sq. ft. electronic manufacturing plant in Elk Grove Village, Ill. 
- ADMA, the recently formed manufacturers association, meets in Chicago. 
- Bally debuts a pinball called Hilltopper. 
- "Cactacorn" pin is released by Stern. 
- Williams releases "Solar Fire" pin.

October:
- Chuck Farmer is named president of Bally Pinball Division. 
- In Oritz retires from his longtime post at World Wide Dist. in Chicago. 
- "Quix" is released by Taito America. 
- "Black Hole" pin is released by Gottlieb. 
- GDI, Inc. noted producer of slot machines, enters video arcade with "Red Alert". 
- Richard "Duck" Dungan, general manager of the Empire Division in Indianapolis branch, dies at the age of 39. 
- Japan hosts second Game Manufacturers conference. 
- Bally announces plans to purchase six flags, Inc. 
- Cinematronics debuts "City of Sin". 
- JAA conference in Tokyo. 
- "Enigma II" is released by Game Plan under license with Zeez of England. 
- "Medusa" pin is released by Bally. 
- Williams celebrates the production of its millionth "Defender". 
- Stern debuts "Moon War" video game. 
- AMOA sponsors the biggest Expo in its history at Chicago's Conrad Hilton Hotel, with total attendance at nearly 11,000. 
- Leona Ballard becomes the association's first woman president. 
- C. A. Robinson moves into spacious new quarters in Los Angeles. 
- Taito America expands its facilities in Elk Grove Village, Ill. 
- Exidy opens a plant in Ireland.

November:
- Pat O'Malley is named to Bally's board of directors. 
- R. H. Belam of New York expands its operation to include vending equipment. 
- AMOA announces major PR campaign and plans to seek to expection from paying copyright royalties fees by campaigning for the repeal of Section 110 of the copyright law. 
- RCA hikes the price of its single, drawing opposition from jukebox operators. 
- Stern announces plans to set up a plant in Ireland. 
- Midway bows "Galaga" video. 
- "Turtles" is released by Stern. 
- Stern releases "Death Wish" pinball. 
- Williams releases "Superman" pinball. 
- The growing number of non-combat, cute type video games have been fast becoming popular — with Midway's "Pac-Man" setting the pace quite awhile back. 
- Many of the major factories have released this type of video and the games have generated an expanded player base and have had a particular impact on women players. 
- "Challenger" is released by Centuri. 
- Al Rodstein is named board chairman and CEO at Banner Specialty.
Jack Mittel Gets His 'Qix'

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Midway Obtains TRO Against Bogus Games

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1981: The Year In Review

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INDUSTRY NEWS

When you sell a token, you've made the sale.

Just because you've made change doesn't mean you've made a sale. Your profits can walk right out the door — in your customer's pocket. But as soon as you sell a token, you've sold your customer. He's committed. And if he happens to leave with a couple of tokens, chances are he'll be back.

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Cash Box / December 26, 1981
The year's top three "highest earning pieces", according to our survey are:

1. Pac-Man
2. Defender
3. Asteroids

Operators were asked to name the top three amusement game manufacturers, based on quality and earning power of the products they produce, and following are the results:

1. Midway
2. Atari
3. Williams

Operators were asked their choice as the "top game of the year"—and the winner is Pac-Man!

We asked the operators to list the most profitable upright video games they've had out since the beginning of 1981; and we asked them to write them down in order. Their cumulative answers were:

1. PAC-MAN (Midway)
2. DEFENDER (Williams)
3. ASTEROIDS (Atari)

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