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April 18, 1981

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EDITORIAL Still Work To Be Done

It's convention season again, and the music industry takes a back seat to no one when it comes to trade gatherings. This week, the National Assn. of Recording Merchandisers (NARM) is meeting in Hollywood, Fla.; the National Assn. of Broadcasters (NAB) in Las Vegas; and the Gospel Music Assn. (GMA) in Nashville. For members of each group, it will probably be a chance to get away from the office, renew old acquaintances and maybe do a little work. Except that this year, there's a lot of work to be done.

For NARM members, it will be a time to re-ignite the enthusiasm for the Gift of Music program launched at last year's convention and to look closely at the potential of the growing home video market. The retail sector of the music industry must surely by now realize that much of the future lies in these two areas.

For NAB members, the convention will be a time to learn about the latest in government actions and the galloping technologies of today, especially in the field of delivery systems. A new administration,

headed by a former broadcaster and NAB member, and a likely shift away from the liberal philosophies of Charles Ferris by the Federal Communications Commission (FCC) will mean a new regulatory stance by the government; and the continuing development of sophisticated delivery systems will certainly change the face of broadcast technology in the coming years, particularly in the ability to reach widespread markets at a minimum cost.

Finally, for GMA members, the musical tastes of the country have shifted and gospel music now stands on the threshold of mass appeal success. A time-honored genre, gospel is in a place it has never been before. GMA members must realize that the record business extends beyond the church and there are many things to do to effectively move ahead in it.

Cash Box would just like to say to all conventioners this week: Have fun in the spirit of such events, but don't forget why you're really there.

NEWS HIGHLIGHTS

- Reaching new markets, Gift of Music campaign, home video potential highlight NARM convention (page 7, additional coverage begins page 22).
- "Hurry Up And Wait" by the Isley Brothers and "This Little Girl" by Gary U.S. Bonds (new and developing artist) are the top **Cash Box** Album Picks (page 18).
- David Sanborn's "Voyeur" and the self-titled debut by Fantasy (new and developing artist) are the top **Cash Box** Album Picks (page 20).

TOP POP DEBUTS

SINGLES	84	HURRY UP AND WAIT — The Isley Brothers — T-Neck/CBS
ALBUMS	45	DIRTY DEEDS DONE DIRTY CHEAP — AC/DC — Atlantic

POP SINGLE

MORNING TRAIN (NINE TO FIVE)
Sheena Easton
EMI-America

B/C SINGLE

BEING WITH YOU
Smokey Robinson
Tamla/Motown

COUNTRY SINGLE

**YOU'RE THE REASON
GOD MADE OKLAHOMA**
David Frizzell & Shelly West
Warner Bros./Viva

JAZZ

WINELIGHT
Grover Washington, Jr.
Elektra

NUMBER ONES



Smokey Robinson

POP ALBUM

HI INFIDELITY
Reo Speedwagon
Epic

B/C ALBUM

GAP BAND III
Gap Band
Mercury/PolyGram

COUNTRY ALBUM

9 TO 5 AND ODD JOBS
Dolly Parton
RCA

GOSPEL

THE LORD WILL MAKE A WAY
Al Green
Myrrh

CASH BOX TOP 100 SINGLES

April 18, 1981

	Weeks On Chart	4/11
1 MORNING TRAIN (NINE TO FIVE) SHEENA EASTON (EMI-America 8071)	4	10
2 KISS ON MY LIST DARYL HALL & JOHN OATES (RCA JH-12142)	1	13
3 RAPTURE BLONDIE (Chrysellis CHS 2485)	2	12
4 ANGEL OF THE MORNING JUICE NEWTON (Capitol 4976)	8	9
5 JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)	6	11
6 KEEP ON LOVING YOU REO SPEEDWAGON (Epic 19-50963)	3	21
7 WOMAN JOHN LENNON (Geffen GEF 49644)	5	14
8 BEING WITH YOU SMOKEY ROBINSON (Temple/Motown T54321)	16	9
9 DON'T STAND SO CLOSE TO ME THE POLICE (A&M 2301)	9	11
10 WHILE YOU SEE A CHANCE STEVE WINWOOD (Island IS 49656)	12	11
11 HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)	13	6
12 TAKE IT ON THE RUN REO SPEEDWAGON (Epic 19-01054)	20	5
13 SOMEBODY'S KNOCKIN' TERRI GIBBS (MCA-41309)	14	14
14 I CAN'T STAND IT ERIC CLAPTON AND HIS BAND (RSO RS 1060)	15	8
15 9 TO 5 DOLLY PARTON (RCA PB-12133)	7	20
16 THE BEST OF TIMES STYX (A&M 2300)	11	13
17 DON'T STOP THE MUSIC YARBROUGH & PEOPLES (Mercury/PolyGram 76085)	19	12
18 WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB (Columbia 11-11430)	10	12
19 AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR (Rive/PolyGram R-207)	21	12
20 YOU BETTER YOU BET THE WHO (Werner Bros. WBS 49698)	22	5
21 JUST BETWEEN YOU AND ME APRIL WINE (Capitol 4975)	23	11
22 WATCHING THE WHEELS JOHN LENNON (Geffen GEF 49695)	32	4
23 I LOVE YOU CLIMAX BLUES BAND (Werner Bros. WBS 49669)	25	10
24 TIME OUT OF MIND STEELY DAN (MCA-51082)	26	6
25 HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)	29	10
26 IT'S A LOVE THING THE WHISPERS (Soler/RCA YB-12154)	27	9
27 TOO MUCH TIME ON MY HANDS STYX (A&M 2323)	31	5
28 SWEETHEART FRANKE & THE KNOCKOUTS (Millennium JH-11801)	30	7
29 LIVING INSIDE MYSELF GINO VANNELLI (Ariste AS 0588)	33	5
30 BETTE DAVIS EYES KIM CARNES (EMI-America 8077)	35	4
31 SUKIYAKI A TASTE OF HONEY (Capitol P-4953)	37	7
32 I MISSED AGAIN PHIL COLLINS (Atlantic 3790)	36	6
33 CELEBRATION KOOL & THE GANG (De-Lite/PolyGram DE 807)	17	25
34 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Ariste AS 0592)	40	7

	Weeks On Chart	4/11
35 TURN ME LOOSE LOVERBOY (Columbia 11-11421)	38	11
36 THE TIDE IS HIGH BLONDIE (Chrysellis CHS 2465)	28	23
37 MISTER SANDMAN EMMYLOU HARRIS (Werner Bros. WBS 49684)	39	7
38 CRYING DON McLEAN (Millennium YB 11799)	18	13
39 LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION (Elektra E-47125)	49	5
40 WASN'T THAT A PARTY THE ROVERS (Cleveland Int'l./Epic 19-51007)	43	9
41 THE PARTY'S OVER (HOPELESSLY IN LOVE) JOURNEY (Columbia 11-60505)	44	8
42 HOLD ON LOOSELY .38 SPECIAL (A&M 02316)	48	7
43 WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)	55	4
44 HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER') NEIL DIAMOND (Capitol 4960)	24	12
45 TREAT ME RIGHT PAT BENATAR (Chrysellis CHS 2487)	41	14
46 THE WINNER TAKES IT ALL ABBA (Atlantic 3776)	34	22
47 SAY YOU'LL BE MINE CHRISTOPHER CROSS (Warner Bros. WBS 49705)	57	4
48 WALKING ON THIN ICE YOKO ONO (Geffen GEF 49683)	47	8
49 LONELY TOGETHER BARRY MANILOW (Ariste AS 0596)	52	6
50 HEARTS ON FIRE RANDY MEISNER (Epic 19-50964)	42	13
51 PRECIOUS TO ME PHIL SEYMOUR (Boardwalk WS8-5703)	45	14
52 FADE AWAY BRUCE SPRINGSTEEN (Columbia 11-11431)	46	11
53 FIND YOUR WAY BACK JEFFERSON STARSHIP (Grunt/RCA FB-1-2211)	63	3
54 I LOVE A RAINY NIGHT EDDIE RABBITT (Elektra E-46656)	51	24
55 WHO DO YOU THINK YOU'RE FOOLIN' DONNA SUMMER (Geffen GEF 49664)	50	9
56 STARS ON 45 STARS ON 45 (Radio Records/Atlantic RR 3810)	73	2
57 BLESSED ARE THE BELIEVERS ANNE MURRAY (Capitol 4987)	67	4
58 ME (WITHOUT YOU) ANDY GIBB (RSO-1056)	56	6
59 JESSIE'S GIRL RICK SPRINGFIELD (RCA JH12201)	65	4
60 I AIN'T GONNA STAND FOR IT STEVIE WONDER (Temple/Motown T 54320)	54	19
61 AHI LEAH! DONNIE IRIS (Carousel/MCA-51025)	53	19
62 I LOVED 'EM EVERY ONE T.G. SHEPPARD (Werner Bros. WBS 49690)	69	4
63 GUITAR MAN ELVIS PRESLEY (RCA JH-12158)	58	13
64 SINCE I DON'T HAVE YOU DON McLEAN (Millennium YB-11804)	79	2
65 SMOKY MOUNTAIN RAIN RONNIE MILSAP (RCA PB-12084)	62	21
66 GAMES PEOPLE PLAY THE ALAN PARSONS PROJECT (Ariste AS 0573)	60	20
67 RUNNING SCARED THE FOOLS (EMI-America 8072)	59	7

	Weeks On Chart	4/11
68 SOMEBODY SEND MY BABY HOME LENNY LE BLANC (Capitol 4979)	74	4
69 I DON'T NEED YOU RUPERT HOLMES (MCA-51092)	78	3
70 BUT YOU KNOW I LOVE YOU DOLLY PARTON (RCA JB-12200)	77	3
71 WINNING SANTANA (Columbia 11-01050)	83	2
72 LIMELIGHT RUSH (Mercury/PolyGram 76095)	66	6
73 THAT DIDN'T HURT TOO BAD DR. HOOK (Ceselence/PolyGram NB 2325)	80	3
74 MEMORIES TIERRA (Boerdwek WS8 70073)	76	3
75 LOVER MICHAEL STANLEY BAND (EMI-America PRO-9519)	75	4
76 SUPER TROUPER ABBA (Atlantic 3806)	82	3
77 AI NO CORRIDA QUINCY JONES (A&M 2309)	86	2
78 RIGHT AWAY HAWKS (Columbia 11-60500)	68	5
79 (JUST LIKE) STARTING OVER JOHN LENNON (Geffen GEF 49604)	70	25
80 SHOTGUN RIDER DELBERT McCLINTON (Capitol/M.S.S. P-4984)	87	2
81 LIVING IN A FANTASY LEO SAYER (Werner Bros. WBS 49657)	61	13
82 FOOL IN LOVE WITH YOU JIM PHOTOGLO (20th Century/RCA TC-2487)	90	2
83 TOO TIGHT CON FUNK SHUN (Mercury/PolyGram 76089)	71	13
84 HURRY UP AND WAIT THE ISLEY BROTHERS (T-Neck/CBS S6 02033)	—	1
85 SAME OLD LANG SYNE DAN FOGELBERG (Full Moon/CBS 19-50961)	72	19
86 STILL RIGHT HERE IN MY HEART PURE PRAIRIE LEAGUE (Caseblence/PolyGram NB2332)	—	1
87 TIME THE ALAN PARSONS PROJECT (Ariste AS 0598)	—	1
88 SAY WHAT JESSE WINCHESTER (Beersville BSS 49711)	—	1
89 IS IT YOU LEE RITENOUR (Elektra E-47124)	—	1
90 ONE DAY IN YOUR LIFE MICHAEL JACKSON (Motown M1512)	—	1
91 DON'T KNOW MUCH BILL MEDLEY (Liberty 1402)	88	4
92 96 TEARS GARLAND JEFFREYS (Epic 19-51008)	89	4
93 (GHOST) RIDERS IN THE SKY OUTLAWS (Ariste AS 0582)	84	14
94 PLAYING WITH LIGHTNING SHOT IN THE DARK (RSO RS 1061)	95	2
95 SEVEN YEAR ACHE ROSANNE CASH (Columbia 11-11426)	97	2
96 LET ME LOVE YOU GOODBYE BOBBY VINTON (Tepestry TR006)	96	3
97 GAMES PHOEBE SNOW (Mirage/Atlantic WTG-3800)	91	7
98 LOVERS AFTER ALL MELISSA MANCHESTER & PEABO BRYSON (Ariste AS 0587)	92	7
99 LET ME STAY WITH YOU TONIGHT POINT BLANK (MCA-51083)	—	1
100 HOLD ON BADFINGER (Radio Records/Atlantic RR 3793)	85	8

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Woman Needs Love (Reydiola — ASCAP)	34	Hold On Loosely (Rocknocker/W.B./Easy Action — ASCAP)	42	Lovers After All (Rumanian Pickleworks — BMI/Leon Ware — ASCAP)	98	Stars On (Various Publishers — BMI/ASCAP)	56
Ah! Leah! (BEMA — ASCAP)	61	How 'Bout Us (Dana Walden — license pending)	84	Me (Stigwood Adm. by Unichappell — BMI)	58	Starting Over (Lenono — BMI)	79
Ai No Corrida (Heathweve/HG — ASCAP/Lazy Lizard — BMI)	77	Hurry Up (Bovina — ASCAP)	84	Memories (Marvin Gardens — ASCAP)	74	Still Right Here (Kentucky Wonder — BMI)	86
Ain't Even Done (H.G., Inc. — ASCAP)	19	I Ain't Gonna (Jobete/Black Bull — ASCAP)	60	Mister Sandman (Edwin H. Morris/MPL Comm. — ASCAP)	37	Sukiyaki (Beechwood — BMI)	31
Angel Of The Morning (Blackwood — BMI)	4	I Can't Stand It (Stigwood/Unichappell — BMI)	14	Morning Train (Unichappell — BMI)	1	Super Trouper (Countless Songs — BMI)	76
Being With You (Bertem — ASCAP)	8	I Don't Need You (WB/The Holmes Line — ASCAP)	69	One Day In Your (Jobete — ASCAP)	92	Sweetheart (Big Teeth — BMI/Bright Smile — ASCAP)	28
Bette Davis Eyes (Plain & Simple/Donne Weiss — ASCAP/BMI)	30	I Love A Rainy (Debdeve/Briarpatch — BMI)	54	96 Tears (ABKCO — BMI)	15	Take It On The Run (Buddy — BMI)	12
Blessed Are (Chappell/Unichappell — ASCAP/BMI)	57	I Love You (C.B.B. — ASCAP)	23	Right Away (Junior Wild/Cheppell — ASCAP)	90	That Didn't Hurt (I've Got The Music — ASCAP)	73
But You Know (Tro-Devon — BMI)	70	I Loved 'Em (Tree — BMI)	62	Running Scared (Acutt-Rose — BMI)	67	The Best Of Times (Styngian songs — ASCAP)	16
Celebration (Delightful/Fresh Start — BMI)	33	I Missed Again (Effectsound Ltd/Pun — ASCAP)	32	Same Old Lang Syne (Hickory Grove Adm. by April — ASCAP)	85	The Party's Over (Weed High Nightmare — BMI)	41
Crying (Acutt Rose — BMI)	38	Is It You (Rit Of Hebees — ASCAP)	89	Say What (Fourth Floor/Hot Kitchen — ASCAP)	88	The Tide Is High (Gemrod, Inc. — BMI)	36
Don't Know Much (ATV/Menn & Weil/Breintree/Snow — BMI)	91	It's A Love (Spectrum VII/Mykinde — ASCAP)	26	Say You'll Be Mine (Pop n' Roll — ASCAP)	47	The Winner (Artwork — ASCAP)	46
Don't Stand (Virgin Adm. by Cheppell — ASCAP)	9	Jessie's Girl (Portal/Musclemen — BMI)	59	Seven Year Ache (Hotwire/Atlantic Corp. — BMI)	95	Walking On (Lenono — BMI)	38
Don't Stop (Total X — ASCAP)	17	Just Between (Northern Goody/Two-Tunes Ltd. — ASCAP — CAPAC)	21	Shotgun Rider (House Of Gold — BMI)	80	Wasn't That A Party (United Artists — ASCAP)	40
Fade Away (Springsteen — ASCAP)	52	Just The Two (Antasia — ASCAP)	5	Since I Don't Have You (Bonnyview/Southern — ASCAP)	64	Watching The Wheels (Lenono — BMI)	22
Frid Your Way Back (Lunetunes — BMI)	53	Keep On Loving (Fate — ASCAP)	6	Smoky Mountain Rain (Pi-Gem — BMI)	65	What Are We Doin' (Chappell/Seilmaker — ASCAP)	43
Fool In Love (Nearytunes — ASCAP/Fanfare/Nearytunes — BMI)	82	Kiss On My List (Hot-Che/Six Continents/Fust Buzza — BMI)	2	Somebody Send (Muscle Shoals — BMI)	68	What Kind (Stigwood Adm. by Unichappell — BMI)	18
Games (Jeeters/Daremoly — BMI/Bleck Platinum — ASCAP)	97	Let Me Love You (Algee Corp.)	96	Somebody's Knockin' (Chirilin — ASCAP/Tri-Chappell — SESAC)	13	While You See (Island/Irving/Blue Sky/Rider — BMI)	10
Games People (Woolfsongs Ltd/Careers Adm. by Irving — BMI)	66	Let Me Stay (Hamstein — BMI)	99			Who Do You (First Night — SUIZA)	55
Guitar Man (Vector — BMI)	63	Limelight (Core — ASCAP)	72			Winning (Island — BMI)	71
Hear's On Fire (Nebraska/United Artists/Giasco — ASCAP)	40	Living In A (Rare Blue — ASCAP/ATV — BMI)	81			Woman (Lenono — BMI)	7
Hello Again (Stonebridge — ASCAP)	50	Living Inside (Black Keys — BMI)	29			You Better You Bet (Towser Tunes — BMI)	20
Her Town Too (Country Road/Leedsheetland — BMI/Ice Age — ASCAP)	11	Lonely Together (Kenny Nolen — ASCAP)	49				
Hold On (Dung — ASCAP)	100	Love You Like I (Sixty-Ninth Street — BMI)	39				
		Lover (Michael Stanley/Berne — ASCAP)	75				



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

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CASH BOX NEWS



COLUMBIA SEES CASH — Columbia recording artist Rosanne Cash recently appeared at New York's Bottom Line as part of a concert and promotional tour in support of her new LP, "Seven Year Ache." Pictured backstage are: (l-r): Michael Gardner, manager; Dick Asher, deputy president and chief operating officer, CBS Records Group; Rick Blackburn, vice president and general manager, CBS Records Nashville; Cash; Roy Wunsch, vice president, marketing, CBS Records Nashville; Bruce Lundvall, president, CBS Records Division; and Paul Smith, senior vice president and general manager, marketing, CBS Records.

Greater Exploitation Of Music, Video Highlight NARM Agenda

by Richard Imamura

HOLLYWOOD, Fla. — With a decided emphasis on maximizing existing opportunities and gearing up for the hoped-for boom in the marketing of home video product, the 23rd annual National Assn. of Recording Merchandisers (NARM) convention opened at The Diplomat Hotel here April 11. A full review of the Gift of Music campaign; seminar/workshops on the most efficient marketing of black product, midlines and accessories; and an in-depth look at the complexities of the growing home video market highlight the agenda of the convention, which concludes April 14.

Themed "Plan To Be There," the official programming for the 1,700 or so participants from nearly 500 companies will focus on the opportunities for growth still under-exploited or even untouched in a time of rising costs, fewer releases and sales, less label support and spiraling prices for the consumer. With the traditionally strong market among teens and young adults shrinking in numbers, NARM's convention will provide a forum for ideas on how to best exploit existing markets, maximize efficiency in the merchandising sector and open avenues to the growing network of video producers and suppliers.

"Plan To Be There' means 'are you going to be able to take advantage of the things this industry has to offer?'" explains Joe Cohen, NARM executive vice president. "It asks the industry, 'when the Gift of Music, video and other things happen, will you be there?'"

While the official programming of the convention has been designed to address positive opportunities present in the industry today, informal meetings and discussions promise to reflect the retail concern over the negative aspects of the state of the business. Much discussion is expected to center on home taping and illegal product in general and the implications of the Sam Goody Inc. counterfeit tapes trial in New York City in particular (see separate

story); but the main cause of concern will most likely be the rising suggested list of product.

Wholesale Hikes Near?

Following the latest round of hikes in the suggested list for LPs and tapes — beginning in January with MCA and continuing with Chrysalis, CBS, RCA, PolyGram, Capitol and A&M in subsequent months — retailers prior to the convention expressed concern about the new prices and the possibility of an increase in the wholesale

(continued on page 30)

WCI Consumer Survey Reveals Less Customers

by Richard Imamura

HOLLYWOOD, Fla. — Reflecting the double-edged threat of inflation and recession, total dollars spent on prerecorded music rose slightly, while the number of individual consumers declined in the fiscal year ended June 30, 1980, according to a survey unveiled by Warner Communications, Inc. (WCI) at the annual National Assn. of Recording Merchandisers (NARM) convention here this week. In addition, while the survey revealed that over two-thirds of current prerecorded music consumers still consider records and tapes to be "good" values for the money, a majority also feel that prices today are "too high."

Nevertheless, in spite of the ambivalent general findings of the survey, other more clearly optimistic trends also emerged. While the number of consumers in 1979-80 dropped from 53% of the total U.S. population over 10 years of age to 51%, it still totalled nearly 96 million individuals. Also, it was revealed that a majority of the record and tape purchases (54%) were made by those over 25 years of age, with the 30-39 age group itself accounting for a full 25% of

(continued on page 75)

Goody, Stolon Found Guilty On ITSP, Copyright Counts

by Dan Nooger

NEW YORK — The jury in the Sam Goody, Inc. counterfeit tape case last week has returned guilty verdicts against both the retail chain and its vice president, Sam Stolon, in Brooklyn Federal District Court. Following a week of jury deliberations, the chain was found guilty on two counts of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement — representing

Nine kHz Proposal, Deregulation Top Issues At 59th NAB

by Mark Albert

LAS VEGAS — The deregulation of certain policies applying to radio, continuing discussions on the nine kHz proposal for AM spacing and AM stereo, and a look at the changing face of the Federal Communications Commission (FCC) and its regulatory authorization are among the major topics of interest at the 59th annual National Assn. of Broadcasters (NAB) convention here at the Las Vegas Convention Center this week (April 12-15).

Themed "Directions," this year's convention also features more than 100 workshops, general business sessions and forums, as well as over 200,000 square feet of exhibit space devoted to the radio, television and engineering fields.

"This is going to be one of the most exciting gatherings we have had," says Wayne Cornils, NAB radio vice president. Cornils noted that it was of prime importance that broadcasters remain aware of and on top of satellite usage and new state-of-the-art equipment already available, as well as what was just looming on the horizon.

"On Monday (April 13), for example," he adds, "we are having a 'New Technologies' forum that radio people should get involved with. It basically will show the various things, such as direct broadcast satellites, video disc and cable, that are radio's competition. The question is, will these advances help or hinder radio?"

Cornils says that while pre-registration was off of last year's pace, he expects that increased on-site registration would bring total attendance close to last year's registration figure of over 16,000 registrants, exhibitors and various staff people. He said that a slumping economy was part of the reason and that the rash of

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Grease, Billy Joel's "The Stranger" and Thank God It's Friday.

Stolon was found guilty of one count of ITSP, based on an October 1978 shipment of 23,000 Grease tapes from Goody to sister corporation Pickwick International, and one count of copyright infringement (also for Grease).

Interestingly, the jury acquitted both defendants of copyright violation of Saturday Night Fever. During the trial, defense attorneys had raised questions regarding the validity of the album's copyright because of the existence of a prior copyright on the film (Cash Box, April 11).

Both defendants originally faced three felony counts of ITSP for three 1978 shipments of counterfeit tapes from Sam Goody, Inc. to Pickwick International and six counts of copyright infringement. The remaining albums in question were Andy

(continued on page 22)

Prerecorded Cassette Sales Continue To Climb

by Michael Martinez and Michael Glynn

LOS ANGELES — The proliferation of both high- and low-end hardware, the increased availability of catalog and midline titles and the gradual phase out of 8-track tapes by many labels are factors contributing to the current boom in prerecorded cassettes — a boom that has seen the gap between album

and tape sales close dramatically in recent years.

Retailers and manufacturers agree that demand for cassettes is at an all-time high and cite a variety of reasons — from the overwhelming preference for cassette player installations in cars to the phenomenal success of portable stereo "boxes" and miniature players like Sony's

Walkman to stepped up merchandising at the store level.

The increased demand for cassettes is reflected in manufacturer shipment totals released by the RIAA. In 1980, cassettes for the first time topped 8-tracks both in dollars and units. Last year 99 million prerecorded cassettes were shipped, a 29% increase over 1979. At suggested list, their value was \$705 million, up 21%.

Shipments of 8-tracks, however, declined by 17% to 85 million units. Dollar value at suggested list price slipped 23% to \$527 million.

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KIHN ROCKER — Northern California Bay Area rocker Greg Kihn, who recently released an LP distributed by Elektra/Asylum on Beserkley Records, was greeted by label executives following a show at The Stone in San Francisco supporting his "Rockin'roll" album. Pictured at the premiere are (l-r): Jerry Sharell, senior vice president of creative services, E/A; Kihn; Mel Posner, E/A vice chairman; Burt Stein, vice president of promotion, E/A; Matthew King Kaufman, president, Beserkley, who produced Kihn's LP; and Marty Schwartz, national album promotion director, E/A.

CB Bows Features For Record Merchandisers

LOS ANGELES — Effective with this issue, the Cash Box merchandising section has been expanded to two pages. The enlarged section will include a concise survey of the top single and album breakouts, listed by account and region, as well as new chart features compiling the fastest moving midline titles and top-selling accessories.

As part of an ongoing effort to provide timely and accurate information for the merchandising community, editorial coverage will also be expanded to include more in-depth reporting and analysis of the many areas affecting retailers and rack jobbers.



ODD JOB GOLD — RCA recording artist Dolly Parton was recently in Nashville where she received gold awards for her single and album 9 To 5. Pictured at the presentation are (l-r): Jerry Bradley, division vice president, RCA Records Nashville; Parton; Greg Perry, producer of 9 To 5; Robert Summer, president, RCA; Joe Galante, vice president, marketing, RCA, Nashville; and Dave Wheeler, director, sales and promotion, RCA Nashville.

Retailers More Aggressive In Seeking Label Coop Dollars

by Michael Martinez

LOS ANGELES — In an era where manufacturers' advertising budgets are down and more frugal policies regarding the available resources are in force, record retailers are becoming more aggressive in seeking such monies by developing proposals for coop or other label funding.

Although retailers have generally begun to provide more input into how advertising dollars are employed in their markets, many labels still budget for more specific projects, such as new and developing artists and exploitation of hit product, as a means of more closely managing expenditures.

Retailers and manufacturers agree, however, that the use of advertising dollars — both coop and retailer or manufacturer funded — has become more judicious and sensible. The growing attitude toward sensible ad dollar expenditure also manifests itself through retailers' more careful surveying of how money can be best spent on each project.

"We look more carefully at the way we spend money and it's helping because we have more control over where the money goes," comments Michael Vassen, ad director of Ad-Ventures, the in-house advertising unit of the 113-store Durham, N.C.-based Record Bar chain.

"We don't rely on the manufacturer to put together a concept for an advertising campaign on a piece of product that is selling in our stores," adds Jerry Glazio, vice president of advertising at the 102-store

Stark/Camelot web. "From a retail standpoint, we have to develop such plans."

Support Not There

Some of those contacted said that in some instances, when retailers broach plans for an ad campaign on an artist, total support from the label for the act may not be available.

"Dollars spent by the manufacturers are not getting us the market coverage we had three years ago, so we have to supplement those ad campaigns with our own money," Vassen explains.

Factors that can justify dealers proposals for manufacturer ad dollars, according to Alan Schwartz, executive vice president of the Los Angeles-based, 21-store Music Plus chain, who will speak at the 1981 NARM convention on advertisement, is buzz through radio airplay, the streets (i.e. clubs) or if retail action beckons for ad money to enhance sales.

"The ad should make people who hear or see the spot ready to spend money; get interested in the music advertised; let him know where to get the product; then in the mood to spend money on a record," says Schwartz.

Outlining another approach, Vassen says that the Record Bar tries to stress the

(continued on page 34)

Elton John Album Presentation Held Via Industry's First Teleconference

by Michael Glynn

LOS ANGELES — Approximately 333 members of WEA Corp.'s regional branches around the country, in addition to the Warner Bros. and Geffen label staffs, participated in the recording industry's first marketing and promotion teleconference April 8 for Elton John's forthcoming Geffen LP, "The Fox."

John himself was on hand for the event, which was beamed via Holiday Inn's HINET Communications two-way satellite network to 19 of the chain's locations across the U.S. An audience of about 75 people viewed the live telecast at the Hollywood Stage in Los Angeles, as John presided over the "meeting," tossing out quips like Johnny Carson and bringing on such "guests" as lyricist Bernie Taupin, Geffen president Ed Rosenblatt, and members of the Warner Bros. promotion, advertising and merchandising teams to discuss plans for "The Fox."

While several sales and communications-oriented companies have held teleconferences in the past, notably TRW's information services group and RCA subsidiary Picker Corp., the Elton John

Mechanicals Hike Appeals Filed By Industry, Writers

by Earl B. Abrams

WASHINGTON — The Copyright Royalty Tribunal (CRT) came under fire on two fronts for its Dec. 19, 1980 decision raising the mechanical royalty rate from 2.75 cents-a-song to four cents-a-song, effective July 1. In briefs filed April 7 in the U.S. Court of Appeals in Washington, the Recording Industry Assn. of America (RIAA) and CBS Inc. on the one hand argued that there was no justification in the year-long record for the boost in fees. The American Guild of Authors and Composers (AGAC) and the Nashville Songwriters' Assn., on the other hand, maintained that the hike in royalty fee was not high enough. The National Music Publishers Assn. (NMPA) challenged the effective date of the boost, maintaining that it should be earlier.

The RIAA-CBS brief contended that there is "no rational connection" between the four cents-a-song rate and the statutory criteria set forth in the Copyright Law. The recording industry also charged that the CRT disregarded "critical" evidence that from half to 60% of the increased royalty revenues will go to singer-songwriter copyright holders.

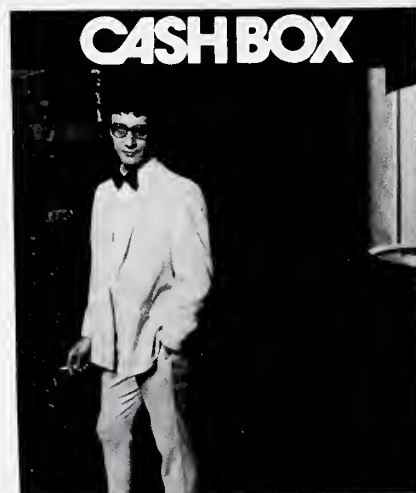
Other CRT errors, RIAA-CBS said, were in relating U.S. mechanical royalty rates to fees paid in foreign countries for the same rights, and the requirement that annual adjustments be made in the royalty fees based on changes in suggested retail prices.

The 45% boost in mechanical royalty rates, RIAA-CBS declared, will require record companies to pay an additional \$675 million over the next seven years. The Copyright Law requires CRT to hold another hearing on mechanical rates in 1987.

AGAC complained that the boost in mechanical royalty fees approved by the CRT was not high enough. AGAC said the increase was not big enough to permit true marketplace bargaining between copyright holders and prospective users.

Both AGAC and NMPA had proposed royalty fees related to the suggested retail price of albums. AGAC suggested eight percent of list price; NMPA, six percent. This would have factored out, based on the 1980 average list price of \$8.92 for a 10-song album, to 7.1 cents a song on the

(continued on page 79)



MCA/Carousel recording artist Donnie Iris delivered one of the sleeper gems of the year with his "Back On The Streets" LP. His multi-tracked wonder of a label debut was paced by the hook-ridden Top 25 single, "Ah! Leah!" And his success is as much of a surprise to him as anyone.

The Beaver Falls, Pa. native had been laying low in his basement hideout after recording an album for Cleveland-based Sweet City Records' Midwest label, when all of a sudden he found himself in the major leagues with MCA/Carousel Records.

His single was getting plenty of action in the Midwest with the tiny boutique label, but once MCA stepped in, "Ah! Leah!" seemed to take off everywhere. His sudden success isn't so surprising to pop analysts, though, as songs like "I Can't Hear You" and "Agnes" exhibit that mixture of shimmering emotion and electric energy that characterized the classic rock period of the Beatles-dominated late '60s.

In fact, Iris fronted his own classic rock period group — he was the leader of the '60s band The Jaggerz, which had a style heavily influenced by the Liverpool Four, and struck with a big hit with "The Rapper." The Jaggerz, recording for Neil Bogart's Kama Sutra label, disbanded in 1974 after recording its last fateful LP for the obscure California-based Wooden Nickel label.

Undaunted, Iris hooked up with an R&B band, Wild Cherry, in the late '70s. Invigorated by the experience, he returned to his beloved Beaver Falls to cut some fresh wax of his own.

Although it was recorded only a few doors away from his Third Ave. home, "Back On The Streets" has a brilliantly layered vocal and instrumental feeling that sounds as if it were recorded at the top 24-track studio in the country.

The brainchild of Iris and keyboardist/best friend Mark Avsec, the album became a reality via the help of local musicians Marty Lee (guitar), Albritton McClain (bass), Kevin Valentine (drums) and Kenny Blake (saxophone).

Already having hit #58 on the **Cash Box** Top 200 Albums chart, Donnie Iris looks like he's "Back On The Streets" for good.



TEEN IDOLS — Long-time hearthrob Frank Sinatra (l) recently met with current-day teen idol Leif Garrett during Sinatra's opening night at Caesar's Tahoe. Garrett was at Caesar's filming the movie Longshot, in which he has a starring role.

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T.G. Not just for country audiences. For the country.



The whole place seems fair game now for one of the nation's best-loved singers. T.G. Sheppard's got something everybody wants to hear these days, whether it's another Number One country hit (he's had five already), another debonair appearance on national television, or another sell-out concert.

T.G.'s got something else a lot of people want to hear: his new album. It's for people who listen to country *and* the country for people who listen.

T.G. Sheppard. *I Love 'Em All.*

BSK 3528

Featuring the hit "I Loved 'Em Every One!"

WBS 49690

Produced by Buddy Killen for Tree Productions.
On Warner/Curb records & tapes.



NEW FACES TO WATCH



Juice Newton

With her "Angel Of The Morning" single bulleting into the Top 10, Capitol recording artist Juice Newton has every reason to feel cocky; but she's remained very level-headed in light of her success. "A hit record like this belongs to more than one person," she says. "A lot of people work on a hit, and they should all be recognized. I hope they all know that I know who they are."

"It's been difficult, but maybe I'll be able to handle success better because it came slowly to me and I'm not tired of it. I don't think that this LP is necessarily better than my earlier ones," she says, referring to her latest Capitol release, "Juice." "I think that the listening public's tastes have broadened. Now they're able to take in the kind of music I've been doing for a long time which is a combination of pop and country — not really country rock."

Newton was born in Virginia Beach and raised as a Navy brat. She taught herself guitar at age 13, inspired by folk singers like Tom Rush and Judy Henske and the early records of Bob Dylan. Soon she was performing on the coffee house circuit. When she started college in northern California, she got interested in rock 'n' roll, inspired by Creedence Clearwater Revival, and formed an electric band with guitarist Otha Young, who is still playing with her today.

In 1975 Newton and Young moved to Los Angeles, where they formed Silver Spur. The band signed with RCA and released two LPs, "Juice Newton & Silver Spur" and "After The Dust Settles." In 1978, the band signed with Capitol and released "Come To Me." The album featured "Good Luck Baby Jane," a song Bob Seger wrote for Newton.

Silver Spur split up in 1978 and Newton spent time doing backup singing on several albums, including Bob Welch's "French Kiss," and recording her debut solo LP, "Well Kept Secret," which contained her version of "It's A Heartache" and sold well in the international market.

Her 1979 release, "Take Heart," featured the Top 40 country hit "Sunshine" and confirmed her move into the country/pop field. "Juice" plants Newton firmly in the mainstream, with songs ranging from the pop flavor of her hit single and the melancholy country style of "Ride 'Em Cowboy" to her country/rock treatments of "Queen Of Hearts" and "Heading For A Heartache." Her version of Elton John's "Country Comfort" is the first time the song has been recorded by a woman. The Everly Brothers' "All I Have To Do Is Dream" is "a song I've wanted to sing for a long time," according to Juice.

Although she names Merle Haggard and James Taylor as her favorite singers, Newton manages to rock convincingly on up-tempo numbers in her live performances. "You can definitely get looser on stage," she says, "although I can't say I'm more comfortable doing one or the other. It's like driving a car or sitting in a chair — they're different although you're sitting in the same position."

Newton has recently completed a whirlwind five-city U.S. tour and is currently on a promotional performing tour of Europe and Asia. "I've been to Europe before on pleasure trips, but never as a performer so I'm real excited about this," she says. A U.S. concert tour is set for May.



The Brains

The twanging accents and good 'ole boy demeanor of Atlanta-based Mercury recording group The Brains is a bit confusing, as its finely tuned synthesizer/guitar sound is more akin to new rock pioneers like Roxy Music and The Cars than red clay favorites The Allman Brothers.

Chief Brain Tom Gray is quick to point out that the three-year-old quartet isn't just another Southern band. "We're an urban band," he insists.

A favorite on an Atlanta club scene that has spawned such other new music surprises as The B-52s and Pylon, The Brains first garnered East Coast attention with a self-produced single two years ago entitled "Money Changes Everything." The song's dramatic hook, neurotic vocals, urgent message and hi-tech sound, which have become the band's trademarks, were engaging enough to win "Best Independent Label 45" award in the *Village Voice* Critics Pool of 1979.

The foursome was quickly scooped up by Mercury, but was just as rapidly forgotten, as the label underwent a drastic restructuring shortly after the signing. Nonetheless, the band pressed on, and after listening to dozens of albums, most notably XTC's "Drums And Wires," the band enlisted British whiz kid Steve Lillywhite to produce its debut LP.

The result, a brilliantly crafted, modern music extravaganza, surprised a revamped Mercury staff, which didn't even know the band existed until it received the finished album.

Songs like "Raeline," "Girl In The Magazine" and "In The Night" were paranoid musical essays on the coldness of the modern world. Gray's tales of non-communication, people who walk through the world like zombies, and the lifelessness of high-tech society quickly became the subject of countless critical raves.

Gray, who lived a double life as court reporter by day and a rock musician at night before forming The Brains, maintains that most of his ideas for lyrics came from working in the 9-to-5 grind. "I felt like I wasn't anybody walking around in those crowded downtown streets. I felt invisible," he reflects.

Gray's odes to the urban nightmare and his distinctive synthesizer work are propelled by the three other people who make up the Atlanta-headquartered Braintrust — slashing guitarist Rick Price, hard driving bassist Bryan Smithwick and kinetic drummer Charles Wolff.

The band's second LP, the recently released "Electronic Eden," represents another collaboration with producer Lillywhite and gripping variations on the themes introduced on the first album.

"The concept for 'Electronic Eden' comes from the possibility that one could actually go through his whole life without ever having to get out of bed with TV and modern conveniences always being there," says Gray.

"Electronic Eden" is a line from the album's showcase piece, "Heart In The Street," which epitomizes the band's dramatic style.

"Heart In The Street," like many of our songs, is almost a movie theme," Gray points out. "It's a full sound that suggests a film score — we call that being real Italian."

STUDIO PROFILE

The Record Plant: Enthusiasm, Diversity Spark Solid Growth

by Michael Glynn

LOS ANGELES — Since the halcyon days of rock and pop recording, which began to mushroom in the mid- to late- '30s and lasted through the better half of the '70s, the fate of nearly every studio has rested almost entirely upon the economic status of the record business. As the business grew into a \$4 billion industry, studios across the U.S. were booked to capacity with artists and producers commanding seemingly limitless budgets. However, when labels were forced to cut back drastically on recording expenses late in the last decade and signed fewer acts, many studios were left floundering in the wake, with others dropping out of sight altogether.

While the business has improved somewhat since the early part of the '80s, an alarming number of prestigious houses are still fighting to get by on a week to week basis and more are expected to go under this year. For a studio to not only survive, but prosper, through the last 13 years and continue to grow and expand, it must be driven by equal amounts of technical and creative talent, efficient money management, top-notch maintenance and the foresight necessary to diversify... not to mention a lot of luck.

Such has been the good fortune of The Record Plant. Started by present owner Chris Stone and the late Gary Kellgren, an engineer who drowned in 1977, the first Record Plant studio was officially opened in New York at its present address of 321 W. 44th Street on March 11, 1968, but its origins date back some two years earlier when Stone and Kellgren met through mutual friends. At the time, Stone held an executive position with Mattel Toys, while Kellgren was making \$200 a week engineering at a small studio off of Times Square, working with such clients as Jimi Hendrix, Frank Zappa and Wes Farrell, among others.

Studios Big Business

"Initially, I felt sorry for Gary when he told me of the long hours he would put in and the poor pay he was getting," recalls Stone. "So, one night in 1967, I went to the studio to look over the books and I found that Gary's boss was billing \$5,000 a week! Well, the next day, we went down and re-negotiated Gary's salary from \$200 to \$1,200 a week. That was also the first time I realized how profitable recording studios were."

Together with Kellgren and Tom Wilson, then head of A&R for MGM Records, Stone formed ABBADON Corp. in October of 1967 and began construction on Record Plant's studio A. The day it opened, the studio was booked for three months. The



Chris Stone

success of studio A prompted Kellgren and Stone to immediately begin work on studio B downstairs, which was opened a year later to handle all the overflow and soon after that was opened, approximately a year later, that, too, was booked to capacity.

During this time, Stone had moved from his position at Mattel to Revlon, where he worked as Charles Revson's personal assistant, overseeing the operation and construction of the studio during his nights and evenings. Stone's wife, Gloria, did all of the bookkeeping, as the Plant remained very much a family enterprise, with Kellgren working virtually around the clock many nights. The very first gold record the studio received was for Jimi Hendrix' "Electric Ladyland" LP.

Move To L.A.

Even as the New York studios were being built, though, Kellgren had his sights set on Los Angeles, and he rapidly accomplished his dream of building a studio there. In June of 1969, the New York Record Plant was sold to TVC, with Stone and Kellgren moving out to L.A. the same month. Kellgren started work on the first room in August, and by December, the L.A. Plant opened. Construction on studio B began shortly thereafter, in February of 1970.

"Part of the deal between Gary and myself was that when we sold the studio in New York and moved to Los Angeles, I'd leave my job at Revlon," stated Stone. "The business was moving at such a fast pace that I really had no other choice."

To say that the pace was fast would actually be a mild understatement. Kellgren regularly engineered on several sessions simultaneously and was often known to fall

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Nashville Music Assn. Will Sponsor Talent Showcase For Black Musicians

NASHVILLE — The Black Music Committee of the Nashville Music Assn. (NMA) will sponsor a Black Music Showcase to define and focus record label attention on area black musical talent. This talent search is open to any professional, self-contained musical entity (single or group) without an existing recording contract.

The five winning entrants will be presented at a live public concert promoted by the NMA at the Tennessee Theater June 19 at 8:00 p.m. Though the NMA cannot guarantee a recording contract, the organization will invite and encourage attendance by artist and repertoire representatives from every major record company.

The five winners will also receive six hours of recording studio time (courtesy of Bennett House Studio, Broken Door Studios, CBS Studios, LSI Studios, Music

City Music Hall, The Rat Hole Studio and Woodland Sound Studios), as well as a one-year membership in the NMA.

Entrants must submit a cassette containing three copyrighted songs of previously unrecorded black-oriented music totalling not more than 15 minutes duration. Each cassette must include the name, address and telephone number of the entrant. Entries must be received by the NMA, 2020 21st Avenue South, Nashville, Tenn. 37212, no later than 5:00 p.m., May 15, 1981. (Cassettes will not be returned.)

All entries will be judged by a two-tier screening process. A panel of Nashville music industry executives will choose semi-finalists. The semi-finalists will then perform live before a second panel of five judges. The five winners will be chosen, then notified by telephone by the NMA.

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| 4/2 New York, NY | 4/12 Kansas City, MO |
| 4/3 Philadelphia, PA | 4/14 Denver, Colo. |
| 4/5 Baltimore, MD | 4/15 Salt Lake, Utah |
| 4/6 Cleveland, OH | 4/17 San Francisco, CA |
| 4/7 Cincinnati, OH | 4/18 Los Angeles, CA |
| 4/8 Columbus, OH | |
| 4/9 Chicago, ILL | |



And on his new Single **"GIVE A LITTLE BIT MORE"** 8076
 From the album **"I'M NO HERO"** SW 17039
 On EMI America Records



EXECUTIVES ON THE MOVE



Jenkins



Patterson



Backer



Hamann

Orgel Named — Warner Amex Satellite Entertainment Company has announced the appointment of Andrew H. Orgel as vice president, affiliate relations. He joined WASEC in March 1980 as regional sales director and in October was promoted to director affiliate relations.

PolyGram Ups Walker — Linda Walker has been named promotion coordinator, rock department, PolyGram Records, Inc. She joined PolyGram Records in October, 1979 in the advertising department.

Berger Appointed At WEA — The Warner/Elektra/Atlantic Corp. has announced the appointment of Mel Berger as national traffic manager. He started in the record and transportation industry in 1968 with Capitol Records. Prior to joining WEA, he was with MCA Distributing for ten years.

Changes At PolyGram — Sylvia Chanler has been promoted to artist tour administrator, PolyGram Records, Inc. Previously, she was artist tour coordinator, PolyGram Records Operations, and, before that, new release coordinator, production department, Polydor Records. She joined the company in April, 1976. In addition, Gary Korb has been named artist tour coordinator, PolyGram Records, Inc. Prior to assuming his new job, he was a merchandiser for the New York sales branch, PolyGram Distribution, Inc.

Jenkins Promoted At E/A — Penny Jenkins has been promoted to administrative assistant to Vic Faraci, executive vice president/marketing for Elektra/Asylum Records. Previously, Jenkins was executive secretary to Faraci, a post she held since June 1980. She had joined E/A in November 1978 as secretary to the vice president of sales.

Patterson Appointed At Motown — Worthy Patterson has been named east coast marketing director for Motown Records and its affiliated labels. Prior to joining Motown, he was formerly vice president of east coast operations for Casablanca Records and Filmworks, where he also served as east coast marketing director; a position he also served in at Warner Bros. Records.

Peterson Named At Capitol — Marilyn Peterson has been promoted to insurance claims clerk and was promoted to insurance supervisor in March 1978. She was transferred in July 1980 to the benefits and compensation area.

Backer Appointed At CBS — Steve Backer has been appointed to supervisor, college program, CBS Records. Prior to joining CBS he worked at Side One Creative Marketing as national director of promotion.

Hamann Appointed — Doug Hamann has been appointed to local promotion manager, Cleveland market, Epic/Portrait/CBS Associated Labels. Since 1978 he has been salesman, Cleveland market, CBS Records. From 1973-1978 he served as salesman, Cleveland market, ABC Records.

Changes At Capitol — Capitol Records, Inc., & Liberty/EMIA/Recording Departments have announced the following appointments within Capitol's studio operation: John Sands, formerly with Westlake Audio and more recently chief engineer of technical services at Sound Labs Studio, to chief engineer of Capitol electronic maintenance. Daniel Kopman, formerly chief engineer at Chateau Studio, to electronic maintenance engineer.

Solomon Promoted — Susan L. Solomon has been promoted to director of legal & business affairs for Warner Amex Satellite Entertainment Company. Prior to accepting her position at WASEC, she was an attorney with Dehevoise, Plimpton, Lyons & Gates, where she specialized in copyright, entertainment and labor matters.

Ayer Named — Pacific Arts Video Records has announced the appointment of Jane Ayer as director of publicity. She was formerly media coordinator of Krage & Company in Los Angeles. Previous to Krage & Co., she was director of national publicity for Elton John's Rocket Records, as well as west coast director of publicity for Atlantic Records.

BeeGee Names Stone — BeeGee Records of Los Angeles has announced the appointment of Linda Stone as national sales/marketing manager. She worked for KWBU Radio as a feature writer and news broadcaster. Later she worked at KABC-TV in Los Angeles as a consumer researcher for the 6 PM News.

Binford Named — Sue Binford has been appointed manager of program publicity for Warner Amex Satellite Entertainment. Before joining WASEC, she was director of press and public relations for CBS Records in Nashville, Tenn. Prior to joining CBS, she was a divisional sales coordinator for Opryland USA/Grand Ole Opry.

ASCAP Names Schwartz — Sam Schwartz has been named director of television and film repertory/west coast for ASCAP's western regional directors. He joined the ASCAP staff in 1980 as a membership representative. Previously, he was associated with a management and production firm where he handled a variety of television and film composers, producers and writers in addition to developing special projects.

UA Promotes Wohl — United Artists Music has announced the appointment of Linda Wohl as director of legal and business affairs. She is an attorney and has been a member of the legal staff of the music publishing company since 1977.

Isaacson Named At Arista — Jerry Isaacson has been named comptroller for Arista/Interworld Music. He was formerly with Screen Gems/EMI in a similar post.

Marx Resigns A&M — Michelle Marx has resigned her post as director of west coast publicity for A&M Records after two years with the company. She will now be handling independent public relations accounts as well as co-producing promotional and documentary films/video in association with independent producer, Robert Lombard. She can be reached at (213) 934-5710.

Regis Joins Side One — Joe Regis joins the Los Angeles staff at Side One Marketing as national marketing director. He previously worked as assistant program/music director at WXTQ-FM in Athens, Ohio, and as music director at Ohio University's ACRN-FM.

Changes At Capitol — George B. Zeigler, corporate personnel director, Capitol Records, Inc., will be retiring as of June 30, 1981, after 19 years of service. Sherel Wingard, currently Capitol's compensation manager, will be promoted to the position of corporate personnel director. Wingard has been with Capitol 10 years. She began her tenure in 1971 and held various positions in the benefits compensation and employment areas prior to her appointment as compensation manager.



Miller London

London Named Vice President Of Sales At Motown

LOS ANGELES — Miller London, Jr., national singles sales and retail accounts manager for Motown Records, has been promoted to the position of vice president of sales for the company and its affiliated labels.

In making the announcement, Motown senior vice president of marketing and distribution Richard Sherman said, "Miller London has been with Motown for the past 11 years, and during that time, he has worked in many positions within the sales department. His knowledge and experience will be extremely valuable in our projected goals."

London, who will report to Sherman at Motown's Los Angeles headquarters, joined the then-Detroit-based label in 1969 as regional album and tape sales manager. When the company relocated to the west coast in 1972, London was upped to assistant national sales manager.

PolyGram Makes Three High Level Int'l Appointments

HAMBURG — In three key executive appointments at PolyGram Record Operations, Tim Harrold has been named to the position of president of PolyGram Records, Peter Erdmann has succeeded Harrold as president PolyGram Inc., Canada and Dieter Radecki has assumed the post of executive vice president and general manager. The appointments were effective April 1.

Harrold, who will relocate to Hamburg in July of this year, began his PolyGram career in 1970 with Polydor LTD. In London. He then served with Phonodisc Inc. in New York and in 1975 was named president of PolyGram's Canadian Record Company. In his new role, Harrold will take over for Richard Busch who will concentrate on his tasks as Deputy president of PolyGram Records Operations International.

Erdmann joined Deutsche Grammophon Gesellschaft in Hanover, Germany in 1954. Moving to Hamburg, he served as head of the commercial department from 1965-1967. He relocated to Polydor Ltd., London in 1967, subsequently becoming financial director. He transferred in 1976, and three years later he was appointed senior vice president, finance of PolyGram's Canadian Record Company.

Dieter Radecki first came to PolyGram in 1968 and was appointed vice president, sales & marketing, PolyGram Inc., Canada in 1975.

WCI's Domestic, Foreign Revenues Jump During '80

NEW YORK — Warner Communications Inc. (WCI) has reported increased 1980 revenues for its domestic and foreign recorded music and music publishing operations. In its annual report, the company provided a more detailed accounting of its previously reported revenues and earnings for the year. Domestic recorded music revenues were \$445.9 million, up 10% over the 1979 figure of \$400 million, representing 45% of WCI Music Group total revenues of \$805.7 million.

WEA International recorded music revenues were \$323.3 million, a 9% increase over the 1979 figure of \$294.3 million, although the company reported slightly lower profits than in 1979 due to "severe economic and operating difficulties in many foreign countries."

Warner Bros. Music's publishing revenues from domestic and foreign sources were \$36.6 million, up 18% from 1979's \$31 million. Print sales accounted for 30% of the company's revenues. Foreign revenues and performing royalties contributed significantly to the total, although the company reported a "modest decline in operating income" due to lower mechanical royalty collections.

The report pointed out that Atlantic Records had the second best year in its history. Elektra/Asylum revenues rose 55%, boosted by resurgent sales of its Doors

(continued on page 80)

Nash Named VP, Creative Services At Solar Records

LOS ANGELES — Margaret Nash was recently promoted to the post of vice president of creative services for Solar Records, which she joined last year as head of the label's publishing division. She will continue to administer the label's Spectrum VII (ASCAP) and Hip Trip (BMI) publishing wings.

In her new position, she will work to further develop working relationships with Solar writers, particularly in the area of creative/professional operations, and also work to broaden exposure of the company's catalog. Solar's A&R and publishing divisions will report to Nash.

Before joining Solar, Nash, a 15-year veteran of the music industry, was partner on the Joda/Jad Records label with Johnny Nash. The label's roster included Nash, Bob Marley and the Wailers, Peter Tosh, Gloria Gaynor and others. She has worked as a professional manager at United Artists Music Publishing Group and was president of her own publishing company, Maggie Cat Music, prior to joining solar.



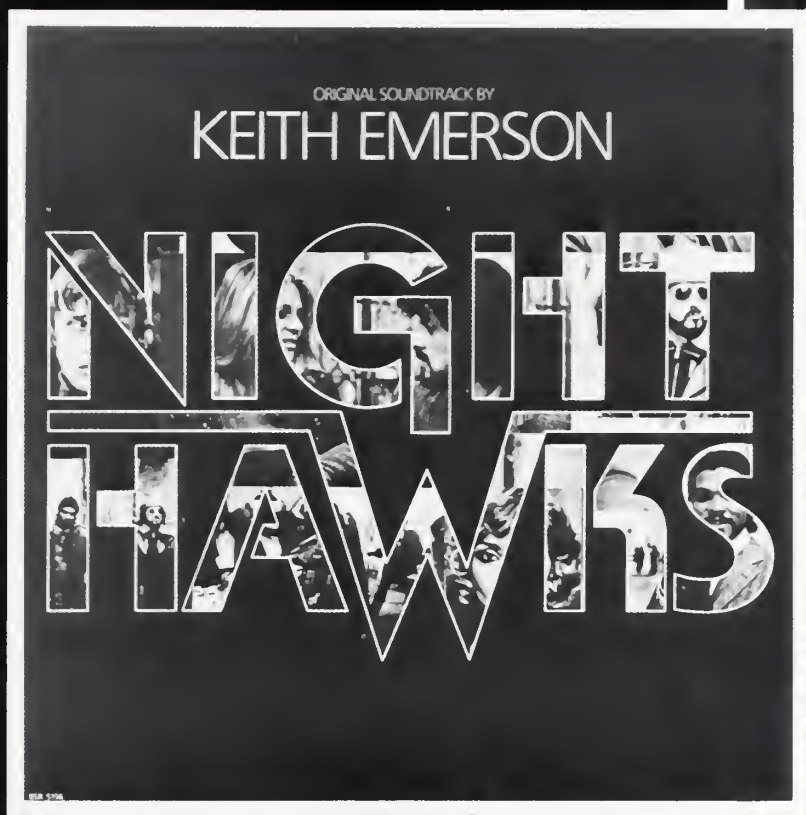
Margaret Nash

ORIGINAL SOUNDTRACK

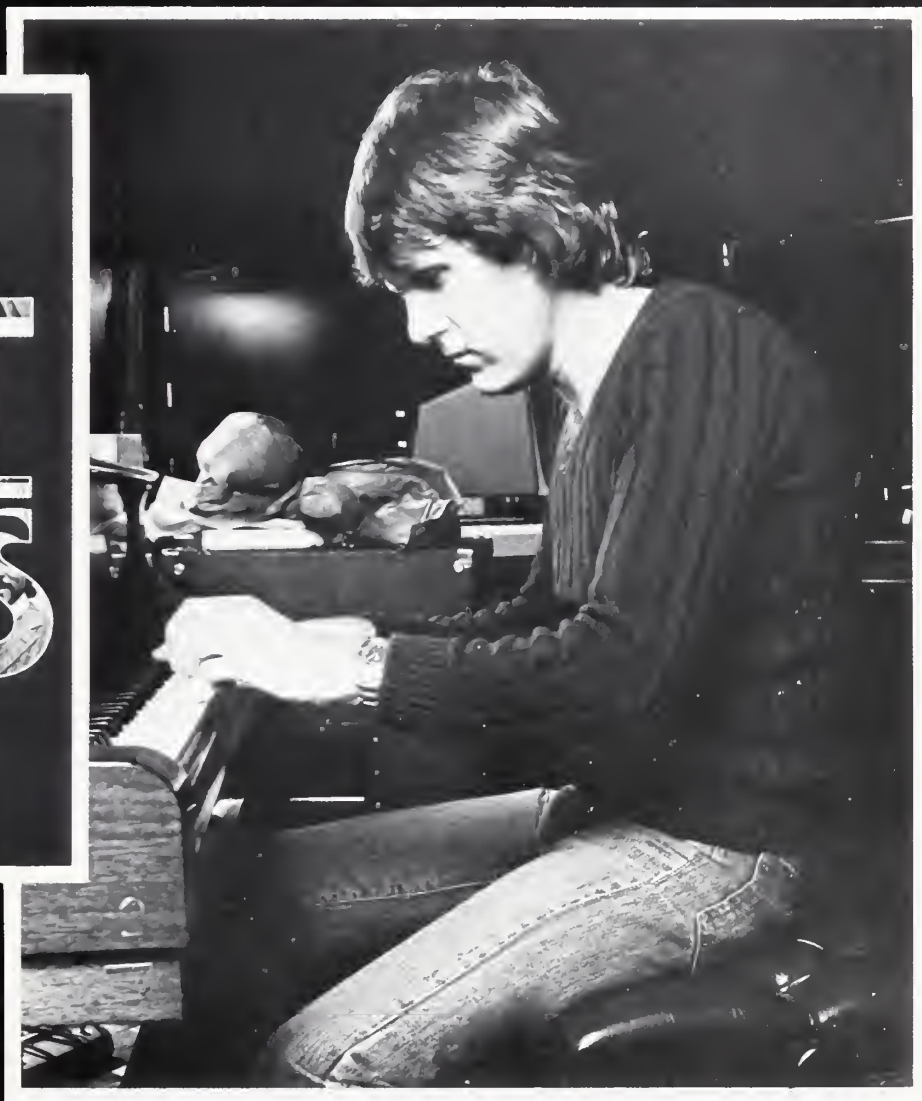
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SUGAR HILL'S RADIO GANG — Sugar Hill Records recently celebrated the success of the Sugar Hill Gang's premier album. Shown at the reception are (l-r): Jim Gates, WESL, St. Louis; an unidentified guest; Terrible Turk, OK100 Radio, Washington, D.C.; Mary Thomas, WXLO, New York; Guy Brody, WVON, Chicago; Sylvia Robinson, chairwoman of Sugar Hill Records; and Jim Knapp, WXLO, New York.

Sugar Hill Builds Rap Discs From Street To Big Business

by Aaron Fuchs

NEW YORK — Don't tell the folks at Sugar Hill Records that 12" singles aren't profitable and that rap records are a fad. After little more than a year of operations, the Englewood, N.J. firm, whose stock in trade is the 12" rap single, can point to sales of over 11 million records worldwide, at a profit margin three times that of the 45 single.

The firm is almost literally a family operation. Joe Robinson, Sr. is president and heads up the firm's promotion and marketing divisions; Sylvia Robinson is chairwoman of the board and head of A&R (she produces all of Sugar Hill's records); Milton Maiden is vice president, and handles the firm's sales and administrative operations; while Joe Robinson, Jr., who discovered the Sugar Hill Gang, is vice president of promotion. It was precisely the familial nature of the organization that enabled Robinson, Jr. to swiftly move into the turf of the rappers when mother Sylvia suggested that the label record a rap record.

The Sugar Hill Gang had its origins on the streets and in the discos of New Jersey, where Guy ("Master Gee") O'Brien, Michael ("Wonder Mike") Wright and Henry ("Big Bank Hank") Jackson developed their style by doing DJ work and rapping over the rhythms of disco records. O'Brien says that the rapping style originated in Harlem and spread to New Jersey, where he and Wright grew up. Jackson, originally from the Bronx, recalls that the group got its start when Joe Jr. and Sylvia heard them rapping in a disco one night.

"After she saw us, she didn't audition anybody else," he said. Matching three different rappers, each with their own styles, took some work, but the combination ultimately resulted in "Rappers Delight." The record set the rap phase rolling and the Gang followed up with "Jam Jam Jam," "Hot, Hot Summer Day" and "8th Wonder," which became the latest of the group's gold and platinum hits in two weeks after release.

Rap Groups Proliferate

The group has been headlining a series of "Rappers' Conventions" with other Sugar Hill Records rap groups, including Grandmaster Flash & The Furious Five, Sequence, and the Funky Four Plus One (which recently appeared on NBC-TV's *Saturday Night Live*).

On its forthcoming second album, the Gang will include some singing. "Sugar Hill is going to show more versatility," noted Jackson, "because the more versatile you are, the more people you can draw to your concerts."

Another key signing for Sugar Hill Records has been Sequence, which is

something of a rarity among rap groups, being the only female rap trio. They had a big hit last year with "Funk You Up," but the group's origins were actually in singing. The three South Carolina natives — Angel Brown, Gwen "Blondy" Chisolm and Cheryl "The Pearl" Cook — started singing together in high school. "When we first met Sylvia Robinson (who signed them to Sugar Hill Records in 1979), we were singing," recalled Cook. "But she wanted to move us over into rapping. Being versatile, she pointed out, would help us in the long run. Our first album has enough singing and rapping to show everyone we are versatile enough to move in both directions."

The Sequence is currently featured on the Sugar Hill "Rappers Convention" tour, which is expected to stay on the road through May.

But while the origins of artists on the label — especially those of the Sugar Hill Gang — have proven appealing to the consumer press, little attention has been paid to the label's consistency of sales. On the heels of the success of the double platinum "Rapper's Delight" and the gold of "Eighth Wonder," the firm has chalked up gold records for "Freedom" by Grandmaster Flash & The Furious Five, "Funk You Up" by Sequence and the Sugar Hill Gang LP.

Here To Stay

Joe, Sr. is adamant that the 12" single is a commercial commodity that is here to stay. "It's the greatest thing that's happened to the industry in the past 10 years," he noted, "and it is definitely profitable. But the major labels didn't have success with it for a few

(continued on page 80)

MCA, CBS, RCA Settle Colony Copyright Suit

NEW YORK — MCA, CBS and RCA Records have settled their lawsuit against Colony Record and Radio Center of New York. The record manufacturers had charged Colony and its owners, Sidney Turk and Harold Grossbardt, with copyright infringement and unfair competition resulting from the unauthorized duplication and sale of the companies' recordings.

Consenting to a permanent injunction in the U.S. District Court, Southern District of New York on March 30, the defendants paid damages, costs and attorneys' fees to the plaintiffs through the companies' attorney, Roy R. Kulcsar. The defendants also agreed to cooperate with the record companies in providing information necessary to continue litigation against co-defendant Michael "Russki" and others allegedly involved in unauthorized duplication of the plaintiffs' recordings.

The exact dollar amount of the settlement was not disclosed.

MEL ILBERMAN, RCA business affairs veep has turned down a high ranking European post with the label to join CBS' publishing arm, April Blackwood, in a VP and GM capacity . . . It's contract time for **Carl Davis'** Chi-Sound Records and he confirms that other labels are wooing him from 20th . . . A call to **Curtis Mayfield's** Curtom Records gets you ex-partner **Marv Stuart's** Gold Coast Records. Reports have Mayfield leaving manufacturing to run his own studio in Atlanta . . . PolyGram has shuttered its Philadelphia sales office . . . **Spinners'** manager **Buddy Allen** is currently on the West Coast shopping the group . . . Look for **Rounder** to reissue material from the MCA catalog as part of its settlement with MCA over **George Thorogood**.

WOODSHEDS OF THE HOLY — *The Rock Report* updates the intriguing activities of



A RUSH OF FUNK — P.I.R. recording artist Bobby Rush recently performed at Bond's. Rush is pictured above.

Cash Box photo by Kwame

Individual **Yes** members, despite no confirmation of the group's breakup. Guitarist **Steve Howe** is currently in rehearsal with ex-ELP drummer **Carl Palmer**, and ex-UK bassist **John Wetton**, while **Jon Anderson** mulls a possible reunion with original **Yes** rhythm section **Peter Banks** and **Tony Kaye**. Most fascinating is a conformation of rehearsals by **Yesmen** **Chris Squire** and **Alan White** with none other than **Jimmy Page** — is the rest of the remaining **Zeppelin** far behind?

HERE NOW THE SHMOOZ — **Rockpile** drummer **Terry Williams** will embark on a three-month tour with **Meat Loaf**, while friends of **Dave Edmunds** and **Nick Lowe** wonder if either will tour again . . . **Bob Dylan** has cancelled his proposed spring tour dates . . . Despite

published reports, **Debby Harry** and **Chris Stein** deny they'll be involved with scoring the next James Bond flick, *For Your Eyes Only* . . . I.R.S. has signed L.A.'s **Go-Gos**. They'll be produced by **Richard Gottehrer**, whose girl-group credits range from "My Boyfriend's Back" by **The Angels**, to "Tell That Girl To Shut Up," by **Holly and the Italians** . . . The next **Foreigner** album, titled "Silent Partners," will feature a guest appearance by **Junior Walker** . . . **P-Funk's** appearance at the Ritz on Tuesday and Wednesday may feature an appearance by **Sly Stone** . . . Meanwhile, the venue's music director, **Jerry Brandt**, has struck again: At the pandemonious **Adam and the Ants** show there, Brandt annulled the Epic guest list, prohibiting the admission of E/P/A staffers including A&R head **Greg Geller** . . . **The Clash** are mulling a Roseland date during their late spring tour . . . **Rick Derringer** has ankle manager **Steve Paul** and his Blue Sky label . . . **Ze** has pacted with Island for the release of its "Was Not Was" LP . . . **Rolling Stone Ron Wood** is recording a solo album that will feature appearances by **Charlie Watts** and **Rod Stewart** . . . **Humble Pie** frontman **Steve Marriott** had four fingers crushed when a door slammed on them . . . JAM Productions has inaugurated a fine series of all-black musicals, each Friday in April, at 180 Franklin Street. Call (212) 966-7020 for details.

BULLETIN BOARD — Congratulations to **Mike Leon**, vice president of East Coast operations for A&M, on the birth of a son, **Adam**. Same goes to **Len Epand**, vice president of press and artist relations for PolyGram, on the birth of a daughter, **Megan Elizabeth**. On a more biz-oriented note, we congratulate **Denny Somach**, who has left Philly's WYSP to devote full time to project development in radio and television, for NBC and Westinghouse, respectively.

FROM THE ROOTS — **Solid Smoke** has struck a deal to reissue material from the Carnival label. Releases will include a **Manhattans** LP, featuring their fine '64-'67 recordings and a "best-of-Carnival" package featuring the likes of **Lee Williams** and **the Cymbals**. The label will also issue some live material from the San Francisco folk festival featuring artists like **Lowell Fulson**, **Big Mama Thornton**, **Jimmie Rogers** and **Roy Brown**. Brown's recent performance at the Bottom Line was described by *Village Voice* music editor **Bob Christgau** as "mind-boggling" . . .

Alligator Records has handed over booking responsibility of its artist roster, including **Koko Taylor**, **Son Seals**, **Lonnie Brooks** and **Albert Collins** to Minneapolis-based Variety Artists. The label is set to release LPs by guitarist **Tony Matthews**, a seven-year veteran of the **Ray Charles** band and a live set by **Albert Collins**. The label is also negotiating with R&B godfather **Johnny Otis**, great Chicago soul man **Otis Clay** and, get this, **Johnny Winter**. Label president **Bruce Iglauer** also promises to bow a gospel line. Finally, **Rooster Blues**, the record arm of the *Living Blues* mag, will release an LP by **Larry Davis**, "The Arkansas Blues Man."

BUSTA JONES AND HIS CHERRY-PICKED FRIENDS — We've long felt that **Busta "Cherry" Jones** had ensured his place in heaven, as often as he's been the soul-salvation of rockers who wanted to feel the funk going back to stints with **Black Oak Arkansas**, **the Sharks** (with **Chris Spedding**), and most recently, as a member of the augmented **Talking Heads** show. Last week at the **Peppermint Lounge**, for a show billed as "Busta Jones and Friends," Jones showed just how many cards he had to play as he assembled a lineup that featured **Spedding**, super-session drummer **Yogi Horton**, Funkadelic-cum-Head **Bernie Worrell** and **Talking Heads** **Jerry Harrison** and **David Byrne**. Although the music suffered when Jones put down his bass and played soul man for new wavers, when he powered the band with his superstrong playing, he treated us to a funk-rock synthesis — with *funk* as the operative word — that could absolutely dominate the Northeast (for starters). Special plaudits should also be given to **David Byrne**. As a guitar player, he is evolving a personal style, with near-vocally expressive qualities that range from the impassioned to the frenzied; while as a group player, he nobly subordinated his democratic notion of group playing to Jones's occasional excesses. He is becoming one of the most responsible of our star performers.

aaron fuchs



THE BROTHERS RAMONE — *The Rattlers* recently played at Club 57, where guitarist **Mitch Leigh** was joined by his brother **Joey**, lead singer for the **Ramones**. The brothers are pictured on the far left and second from the right.

Cash Box photo by Joseph Szkodzinski

Sorrows cause tears of joy!

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Costs, Confusion Slow Spread Of Video To Record Retailers

by Michael Glynn

LOS ANGELES — Despite the predictably glowing sales picture that has been painted by video software manufacturers and suppliers, with few exceptions, business has been slow in building for most record retailers who have begun to stock pre-recorded video. Citing high start-up and inventory costs, heavy competition from specialty stores and lingering confusion over rentals, many retailers say that the video scenario has changed little in the past six to eight months and the market continues to dictate a cautious course of expansion.

"We're just keeping three fingers in it," says Bob Tollfson, vice president of marketing for the 26-store Record Factory chain, based in Brisbane, Calif. "We've opted to expand the number of titles we carry, while concentrating the business in three of our outlets at present. I really don't believe the market has developed to the point where we would just dive in. Essentially, we're still getting our feet wet."

Tollfson, like many of his fellow retailers, indicates that the strict returns and dating policies enforced by video manufacturers and suppliers has created additional reluctance to stock all but the fastest-moving titles.

"As far as I'm concerned, we are in the type of business that relies upon a fast turnover and most pre-recorded video product doesn't fit into our normal pattern of doing business," Tollfson emphasizes. "Manufacturers are keeping returns, as well as profits, as tight as possible, which I believe, at this point, are negatives. If any of these manufacturers or distributors admit-

ted that a lot of this product turns over as slow as it does, then they'd have to extend their dating or create a more liberal returns policy."

Still A Believer

However, Tollfson is also quick to add that the Record Factory hasn't lost faith in the potential sales and profits to be derived from video; quite the opposite, in fact, as the chain invested an additional \$10,000 last month in broadening its selection of titles for the three outlets.

"We're trying very hard to give it our best shot," he concludes, "but we can't ignore the fact that sales have been slow. It's hard to compete with guys who are renting; we simply don't have a lot of the reinforcement from manufacturers that we need."

Dwight Montgar, accessories and video buyer for the North Canton, Ohio-based Stark/Camelot chain, notes that the Camelot stores that stock video have done "surprisingly well with sales, despite the lack of volume in titles we carry and the competition from specialty stores." He adds, though, that the largest Camelot outlets that stock pre-recorded video "only carry up to 85 titles," and also expresses a desire to "get into rentals" when more companies introduce plans.

"Of course, we'd like to expand, but video is still such a small part of our overall business," says Montgar. "It's hard to compete with video specialists when you can't offer a comparable selection of titles, and we can't get into rentals on a lot of product because we've signed various agreements which prohibit it. . . . To rent on selected titles would be very confusing and hard to keep track of right now."

As the business continues to metamorphose and mature, Montgar says he will advocate an "ongoing educational program" sponsored by the National Assn. of Recording Merchandisers (NARM), such as the workshop sessions at the annual convention in

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Maclen Music Obtains Injunction Stopping Lyric Use

LOS ANGELES — A permanent injunction against the manufacture, distribution and sale of posters or any other product bearing the phrase "All You Need Is Love" was recently obtained by Maclen Music, Inc., the ATV Music Group company representing the majority of the John Lennon and Paul McCartney copyrights in the U.S.

Filed in a federal court in Seattle, Washington, the suit charged defendants AA Sales, Inc.; AA Graphics, Inc. and Keith D. Russell with violations of Maclen's trademark and copyright protections on the lyrics of the Lennon/McCartney song.

The defendants allegedly manufactured and marked posters featuring the likeness of the former Beatle Lennon and the phrase "All You Need Is Love" without the publishing company's consent.

ATV Music president Sam Trust, commenting on the injunction, said, "We hope this action will serve as notice to any and all potential merchandisers that Maclen Music intends to pursue any unauthorized usage of its works associated with the late John Lennon."

A&M Hikes List For Most Album Product To \$8.98

LOS ANGELES — Following closely behind album and tape list price hikes by several other major labels, A&M Records has instituted a number of increases in suggested retail prices. Affected by the April 1 change from \$7.98 to \$8.98 are: LPs with series numbers 3000 to 3099; series number 3500 and series number 3600. A&M releases with numbers above 4800 retain a suggested list of \$7.98. Releases featuring the numbers 4101 to 4799 are now \$8.98.

Commenting on the reason behind the new list prices, A&M vice president of sales David Steffen said, "We've had price increases from our manufacturer over a period of the last two years. Everything from vinyl to the paper for the jackets has gone up and it just made sense at this time."

In addition, the list price for the 700 series of Horizon LPs has been increased to \$8.98, the one exception being Dave Brubeck's new live two-record set, which has been increased to \$9.98 list.

Double-pocket, 10" releases by The Police and Joe Jackson have been given new jacket numbers and list prices, as well. Both will now be listed at \$9.98 and The Police set, formerly SP 3713, is now SP 6018; while The Joe Jackson set, formerly SP 3660, is now SP 6017.

A new two-disc LP by Chuck Mangione, due for release on April 28, will list at \$11.98 with a 6500 series number.

A&M will continue to release albums by new and developing artists at \$7.98.

OUT TH' WAY MICKEY — A recent weekend visit to the Ft. Worth area for the grand opening of Billy Bob's Texas nightclub once again proved the old adage that everything is, indeed, bigger in Texas. The new complex's 127,000 square foot area is enough to give Gilley's the willies, as it is a full third larger than the club of *Urban Cowboy* fame. The hatching of **Billy Bob Barnett** (former Miller beer distributor and noted Texas businessman) and **Spencer Taylor** (noted Ft. Worth nightclub entrepreneur) now has the *Guinness Book of Records* crown as the world's largest country nitery. With its 42 bars, 20 pool tables, 40 video games, two 7,000 square foot dance floors, photo shop, barber shop, greasy spoon and concert stage, it rivals any establishment in the world as an adult Disneyland. No mechanical bull here either folks, Billy Bob has roped the meanest, ugliest live brahmas in the state for his indoor rodeo. And there's grand talent to draw Fort Worthlans to his mas grande club. Christening the club (April 2-3) for a mighty 6,000 Billy Bobs and Bobettes was **Waylon Jennings**, who was in rare form, growling out marches like "Are You Sure Hank Did It This Way" and "Don't You Think This Outlaw Bit's Done Got Out Of Hand," and taking time out for Oklahoma jokes. Prices vary (Waylon, who liked the club so much he gave a second show each of his three nights, was \$12.50 per show, and an evening with **Con Hunley** and **Janie Fricke** was \$6.50), but the caliber of entertainment is to remain high. **Willie Nelson**, closed the opening week festivities and **Hank Williams, Jr.**, **Alabama** and **Moe & Joe** will also be featured during April. **Chuck Berry**, **Davey Wood**, **Gary Stewart**, **Roy Orbison**, **Gene Watson** and **Leon Everett** are scheduled for May. Monday evenings will be crossover nights, according to Billy Bob, featuring such light on the ears artists as **Chris Cross**. Barnett and Spencer put up a paltry \$5 million to renovate the former cattle clearing house in Ft. Worth for a reason besides profit though. "The Stockyards and Cowtown are historical landmarks filled with history as the likes of **Billy The Kid** and **Bonnie and Clyde**," states Barnett. "Also our daddies and their daddies drank here as well, so it has a special meaning." And while it seems like there is a born rivalry between Billy Bob's and Gilley's, Spencer maintains that "we hope to have a good working relationship with Gilley's and any other major club that crops up in Texas so we can get a constant flow of national talent to come our way." Spencer and Barnett have also lassoed 1,000 Lone Star guzzlers to join the establishment's VIP club, which entitles one to free parking, use of the special Celebrity Room (where **John Wayne's** famous eye patch from *True Grit* is kept), a monthly newsletter and four free special concerts a year. The club, which helps Ft. Worth compete with Dallas as an entertainment mecca, is located at 2520



STALEY ART — Internationally renowned author/critic **Gore Vidal** (l) recently met *PolyGram* vice president **Russ Regan** (r) and *ASCAP* vice president **Arthur Hamilton** during a taping of *KHJ-TV's* *Midmorning Show*.

Commerce in Cowtown.

HAIL TO HITE — The *Cash Box* staff mourns the death of **Bob "The Bear" Hite**, the heavy set Californian who is best known for bringing old-time black country blues to white rock 'n' roll. Hite died of an apparent heart attack early April 6, after complaining of feeling ill while on-stage at the Palomino in North Hollywood April 5. The 5' 9", 370 pound "Bear" founded **Canned Heat** in 1966 and was responsible for helping to bring the boogie to rock 'n' roll. Hite and the late **Al "Blind Owl" Wilson**, who died in 1970, powered the country blues boogie band that reached its peak in the late '60s with songs like "On The Road Again" and "Goin' Up The Country," but blues freaks best remember songs such as "Fried Hocky Boogie" and the group's collaboration with the legendary **John Lee Hooker**, "Hooker 'N' Heat." Hite was a noted expert and collector of blues music. He often wrote and lectured about the art form. His death, which was attributed in part to his great girth and energetic life style, is especially sad, because the band was returning to the concert circuit and was about to release a new studio album. Plans for the record have been put on hold.

WESTWORDS — It's official folks, **John Fogerty** is back in the studio recording a solo LP for E/A that should be out sometime this year. . . . "Wango Tango" man **Ted Nugent** will appear on the *Tomorrow Coast To Coast* show April 16 and England's finest, **The Jam**, will guest with Tom Snyder in May. . . . **George Harrison** is producing the new **Monty Python** movie *Time Bandits*. Besides Arista recording artists The Pythons, the movie features **Sean Connery** and **Shelley Duvall**. . . . Queen's combined gate on its seven-city "South America Bites The Dust" tour is conservatively estimated at \$5 million. Paid attendance approached 500,000. . . . **Bonnie "Soul Shake" Bramlett** has signed with Muscle Shoals Sound Prod. . . . **L'il Queenie & The Percolators** have signed with **Jay Landers Prod.** **Rob Fraboni** will most likely produce the New Orleans sensation's first LP. . . . Columbia has inked **Third World**. . . . "Talk, Talk, Talk" is the name of the new **Psychedelic Furs** LP. It will be out in late May and a U.S. tour will follow. . . . A recent "Imitate Elvis" night at the Comedy Store in Hollywood was temporarily upset when a local lad named **Gary Panter** got up on stage and sang "Angels Want To Wear My Red Shoes" in the guise of **Elvis Costello**. He has not been asked back. . . . **David Geffen** will be featured luncheon speaker May 9 at UCLA Extension's third annual music industry symposium, "The Recording Contract 1981," at the Beverly Hilton Hotel.

WILD GIFTS — It's a banner season for L.A.'s ripe new music scene. X, the city's most acclaimed punkers, will come forth June 1 with their greatly anticipated follow-up album to last year's "Los Angeles" with "Wild Gift." Another **Ray Manzarek** produced effort due June 1 is the **Zippers** new EP on Rhino. . . . And finally, **Oingo Boingo** will have their **Pete Solley** produced debut LP released on A&M May 26.

MOVIEOLA — *Urgh*, a film produced by **Monty Python** money man **Michael White**, is set to be released in June. The film features performances by 35 new rock acts including **The Police**, **Devo**, **Gary Numan**, **XTC**, **Wall Of Voodoo**, **Magazine**, **Pere Ubu** and **X**, and a three-record soundtrack on A&M will follow shortly afterwards. . . . **Alan Parker**, the man who directed the Oscar winning movie *Fame*, is putting a production deal together so to make a movie version of **Pink Floyd's** "The Wall." **Roger Waters** has already written the screenplay, and brilliant animator **Gerald Scarfe** will help with the direction.

MOURNING FOR THE MCCRARYS — **Miles Lindsey McCrary**, 17-month-old son of **Jackie** and Capitol recording artist **Alfred McCrary**, died April 16 at their home in Beverly Hills. Besides his parents Miles is survived by a twin brother, **Quincy Eugene**. **Cash Box** offers its condolences.

marc cetner

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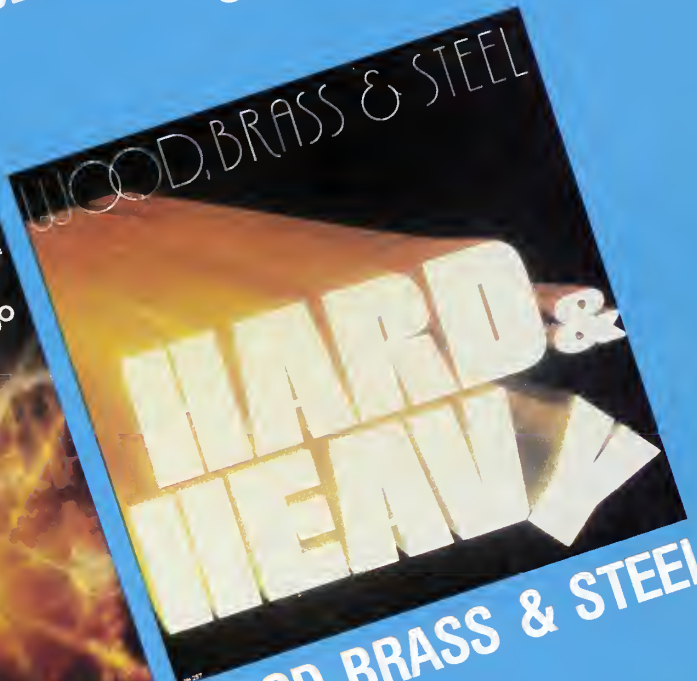
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NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

GARY U.S. BONDS (EMI America 8079)
This Little Girl (3:42) (Bruce Springsteen — ASCAP) (B. Springsteen) (Producers: S. Vanzandt, B. Springsteen)

After closing his shows for many years with Bonds' "Quarter To Three," Springsteen returns the favor by contributing his backing vocals, the E Street Band and his co-production skills (along with Miami Steve) to this original tune from Bonds' "Dedication" LP.



BILLY & THE BEATERS (Alfa ALF-7002)
I Can Take Care Of Myself (3:19) (WB Music Corp./Vera Cruz Music Co. — ASCAP) (B. Vera) (Producer: J. Baxter)

Billy Vera and his nine-man aggregation The Beaters begin their recording career on a bright note with a wry little pop ditty, recorded during the band's mid-January SRO stomp at L.A.'s Roxy. The tune is reminiscent, in spots, of Joe Walsh's "Life's Been Good To Me So Far."



U2 (Island IS 49716)
I Will Follow (3:34) (Island Music — BMI) (B. Hewson, L. Mullen, A. Clayton, "The Edge" Evans) (Producer: S. Lillywhite)

Already the most-played AOR track from the young Irish quartet's "Boy" LP, this wondrous tune is charged with a sort of ethereal Gaelic energy that builds with instrumental and vocal intensity. The band plays with a stunning force and confidence that's brought out nicely by Steve Lillywhite's production.



JOHN CALE (A&M 2329)
Dead Or Alive (3:51) (UnderCover Music — BMI) (J. Cale) (Producer: M. Thorne)

The brilliant Welsh musician/songwriter/producer is hardly new to those who have followed the pop/rock avant garde since Cale first came on the scene in '66 with the Velvet Underground. However, from the sound of things, the man appears totally revitalized on this spirited rock outing from the "Honi Soit" LP. A commanding vocal and rhythm drive it.

LENORE O'MALLEY (Polydor PD 2166)
By The Way, Now (The Best Thing That Ever Happened) (3:18) (Seacoast Music Pub. Co. — BMI) (Michaela L., P. Sebastian) (Producers: Michaela L., P. Sebastian)

If you think lightning doesn't strike twice in the same place, give a listen to the first single from sexy Lenore O'Malley's new "Lenore" LP. A guaranteed pop, A/C smash follow-up to last year's hit, "First, Be A Woman," this could easily find a place on the B/C charts as well.



LAUREN WOOD (Warner Bros. WBS 49713)
Half As Much (3:30) (Creeping, Licking Music — BMI/Special Music — ASCAP, c/o The Special Music Group) (L. Wood, M. Peisone) (Producers: P. Bunetta, R. Chudacoff)

Wood purrs her way through another warm, glowing pop ballad in the vein of her last Top 40 hit, "Please Don't Leave." Sure, some of the Michael McDonald influences have lingered on, but Wood grows as an individual stylist with each outing.



LEON WARE (Elektra E-47139)
Rockin' You Eternally (4:21) (Almo Music Corp./Calunga Music — ASCAP) (L. Ware, M. Valle) (Producer: L. Ware)

Highly respected producer/songwriter Ware, who spent some time at the Philly International label honing his talents, employs a top-notch session crew to help out on the title track from his recently released E/A LP. Co-writer Marcos Valle's Fender Rhodes streams through the placid proceeding like an ocean breeze.



LESLIE, KELLY & JOHN FORD COLEY (A&M 2332)

Without You (3:30) (J.F. Coley, L. Bulkin, K.B. Bruss) (Ala Jamal Music — BMI/Silver Nightingale Music — ASCAP) (Producer: J. Lubbock)

You remember John Ford Coley... he was one half of the hit making pop team in the late '70s with England Dan Seals. Well, he's reunited with two look-alike sisters, Leslie and Kelly, whom he had previously produced.

FEATURE PICKS

HITS OUT OF THE BOX

JIMMY CLIFF (MCA MCA-51094)
Another Summer (3:45) (Sunflower Music, adm. by Irving Music, Inc. — BMI) (J. Cliff) (Producers: J. Cliff, L. Dixon, C. Tranel)

Cliff works out under a solid reggae groove with some beautiful gospel-tinged backup vocals complementing the humanistic flavor of his lyrics. A very timely tune from the Jamaican legend.

BEN E. KING (Atlantic 3808)
Street Tough (3:45) (Warner-Tamerlane Pub. Corp./It's The Song Music — BMI) (W. Hutch) (Producer: R. Chew)

Mr. Supernatural is back, drifting his way through the smokey, inner city-oriented type of tune that Curtis Mayfield used to cut. King makes it all sound so easy, yet there is plenty of conviction in the vocal reading.

THE FUTURES (Philadelphia Int'l. ZS6 02052)
Mr. Bojangles (3:43) (Cotillion Music/Danel Music, Inc. — BMI) (J. Walker) (Producers: K. Gamble, S. Marshall)

With much fanfare and strings, The Futures start an almost dirge-like version of the Jerry Jeff Walker classic, then shifts gears into a pop/gospel groove. The rendition is unusual but somehow very stirring.

KATHY BARNES (Handshake WS8 70069)
In The Beat Of A Heart (3:25) (House of Gold Music, Inc. — BMI) (L. Henley, K. Barnes) (Producer: B. Montgomery)

A raw, stomping rocker if there ever was one, the electric guitars here sound as if they were recorded in a cardboard box. Together with a persistent handclap and drum rhythm, the unique production is an effective contrast to Barnes' pert vocals.

SHAMUS M'COOL (Perspective PR-107)
American Memories (3:33) (Celtic Music — BMI) (S. M'Cool) (Producer: S. M'Cool)

M'Cool is, in reality, a stand-up comic, but there is nothing funny about this tune. In fact, country stations like KLAC are taking it quite seriously. M'Cool sees American history from a startlingly honest perspective, noting the exhilarating highs and bitter lowpoints equally.

JIMMY CASTOR (LM LM-542A)
Don't Cry Out Loud (3:39) (No publisher listed) (C.B. Sager, P. Allen) (Producer: J. Castor)

With sax in hand, the Castor man performs a cocktail lounge rendition of the Melissa Manchester hit, complete with a rap that must be heard to be believed. Just for good measure, there is a Spanish language version of the tune on the B side.

JOE ELY (MCA/SouthCoast MCA-51102)
Musta Notta Gotta Lotta (2:30) (ERE Music — ASCAP) (J. Ely) (Producers: J. Ely, M. Brovsky)

The Killer would be proud. Ely whips through a rollicking rockabilly tune, very much in the Jerry Lee Lewis mold, with a band that doesn't merely cook, but microwaves. Rock stations get hip and cue up this cut. Don't be square.

GREG PHILLINGANES (Planet P-47928)
Baby, I Do Love You (4:15) (No publisher listed) (G. Phillinganes, J. McClain, A. Willis, R. Perry) (Producer: G. Phillinganes)

If some producers ever get the idea to do a life story on Stevie Wonder or, perhaps, a Broadway "Wondermania," they might consider Phillinganes for the lead role. Listen and see why.

LIFE (Elektra E-47128)
Cool Down (3:38) (Terrytunes/Myjah — BMI) (G. Terry, K. Woodson) (Producers: G. Terry, S. Kleni, F. Haayen)

Life's debut E/A single appears to be somewhat in the vein of Eric Clapton's "Slow Hand" work with Yvonne Elliman. Lead singer Kitty Woodson doesn't purposely emulate the latter's style, but there are some similarities.

GRAF (Precision ZS6 02050)
Baby's Gone Home (3:55) (Cactus Industries Music, Inc. — ASCAP) (F. Pellino) (Producer: S. Katz)

A unique and ultimately very satisfying fusion of classical and pop/rock music, Graf takes the listener on an exhilarating journey. Fast-paced and vibrant, with a wonderful classical opening, this is offbeat AOR fare.

THE ISLEY BROTHERS (T-Neck ZS6 02033)
Hurry Up And Wait (3:54) (Bovina Music, Inc. — ASCAP) (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley) (Producers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley)

PURE PRAIRIE LEAGUE (Casablanca NB 2332)
Still Right Here In My Heart (2:55) (Kentucky Wonder Music — BMI) (J. Wilson, D. Greer) (Producer: R. Fraboni)

THE ALAN PARSONS PROJECT (Arista AS 0598)
Time (4:11) (Woolfsongs Ltd./Careers Music, Inc., adm. by Irving Music, Inc. — BMI) (E. Woolfson, A. Parsons) (Producer: A. Parsons)

LEO SAYER (Warner Bros. WBS 49714)
Where Did We Go Wrong (3:55) (Rare Blue Music, Inc. — ASCAP/ATV Music Corp. — BMI) (L. Sayer, A. Tarney) (Producer: A. Tarney)

SPINNERS (Atlantic 3814)
Long Live Soul Music (3:59) (Warner-Tamerlane Pub. Corp./It's The Song Music — BMI) (W. Hutch) (Producer: M. Zager)

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VOYEUR — David Sanborn — Warner Bros. BSK — Producers: Michal Colina and Ray Bardani — List: 7.98 — Bar Coded

David Sanborn has one of the most engaging and distinctive saxophone styles in popular music, and his lyrical alto work can be heard on work by artists as diverse as Stevie Wonder and David Bowie. Last year's "Hideaway" was his most successful LP, staying in the Top 20 of the jazz charts for months, but "Voyeur" will break the shy, likeable sax man as a major star. Including collaborations with expert sessioners like Marcus Miller, the album is representative of an artist whose time has come. Alternately funky, soulful, mellow and adventuresome, "Voyeur" is the creme de la creme of fusion albums.



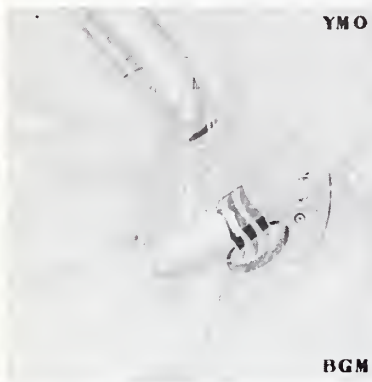
THE BEST OF DAVE MASON — Columbia FC 37089 — Producers: various — List: 8.98 — Bar Coded

This is Mason's fourth "best of" compilation LP, and they still haven't gotten it right. Classics like "Pearly Queen," "Shouldn't Have Took More Than You Gave," "World In Changes" and that old chestnut, "Hole In My Shoe" are missing, and so is the double album Masonites could be happy with once and for all. While past treasures such as "Only You Know And I Know" and "Feelin' Alright" are given a nod, this 10-track collection dwells on more recent adult pop-oriented accomplishments like "Let It Flow" and "We Just Disagree." His classic rock 'n' roll voice and guitar finesse are still the things to listen for here.



BGM — YMO — A&M SP-4853 — Producer: Haroumi Hosono — List: 8.98 — Bar Coded

YMO (Yellow Magic Orchestra) gets more adventuresome each time out, and this is no exception. The past few voyages have touched on R&B and reggae, but the trio from Tokyo still remains one of rock's most innovative and hi-tech synthesizer groups. The band is more heavily influenced by the Bowie-Eno collaborations on this LP than past efforts, and Hosono's phased vocals are very reminiscent of the Thin White Duke. Superb percussion, sequencer and alien world effects are laced throughout the band's interesting computer rock compositions. "Ballet" and "Cue" pick up where "Nice Age" left off. Music now for the future that is as listenable as it is avant.



BILL WITHERS' GREATEST HITS — Columbia FC 37199 — Producers: various — List: 8.98 — Bar Coded

Mr. Smooth and Soulful's new greatest hits package is exactly the same as last year's "The Best Of Bill Withers," except it includes two of his more recent collaborations with The Crusaders, "Soul Shadows" and Grover Washington's "Just The Two Of Us." Nonetheless, this package once again illustrates why Withers will go down as one of the most admired adult pop vocalists of the last decade. Upcoming pop and R&B singers should put on "Ain't No Sunshine" and "Use Me" to learn from a singer's singer. Suited for jazz, pop, B/C and especially A/C lists, as Withers has the perfect late night adult sound.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

GOLDEN DOWN — Willie Nile — Arista AB 4284 — Producers: Thom Panunzio and Willie Nile — List: 7.98 — Bar Coded

Everyone thought it was the second coming of "The Boss" when Willie Nile put out his much-touted debut album last year, and while he didn't quite bear up, industry observers knew they were dealing with a fierce talent. Nile's compositions are full and dramatic a la Springsteen, but he still sounds best when he's alone with his acoustic guitar on songs like "I Like The Way." There's also overtones of a naive, innocent Dylan on numbers like "Champs Elysees." AOR should listen up.



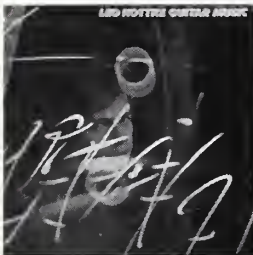
FANTASY — Pavillion JZ 37151 — Producer: Tony Valor — List: 7.98 — Bar Coded

Take one part Chic, a dash of Kool & The Gang and a twist of raw funk, and you've got Fantasy, one of the dance club delights of the season. An insistent walking bass and expert synthesizer fills are laced over those kick drums, and some Kid Creole meets Kurtis Blow vocal interplay makes for amusing disco fare. Messrs. Luongo and Valor could dance/funk their way to gold with this talented foursome. Hot for dance and B/C lists.



GUITAR MUSIC — Leo Kottke — Chrysalis CHR 1328 — Producer: Leo Kottke — List: 8.98 — Bar Coded

This intrepid six- and twelve-string acoustic guitar master never fails to impress. His fluid phrasing, shifts in tempo and ability to wring life into every harmonic make this album yet another joy. Fusing, classical, folk, swamp blues and every picking style imaginable. Kottke consistently manages to sound fresh and inventive. "Guitar Music" is the pure art of a musician's musician, and "Available Space" and "Part Two" harken back to the "My Feet Are Smiling" and "Greenhouse" albums.



DON'T SAY NO — Billy Squier — Capitol ST 12146 — Producers: Mack and Billy Squier — List: 8.98 — Bar Coded

Squier proved he had "The Big Beat" with last year's much overlooked "Tale Of The Tape" LP; but this time around with former Queen producer Mack in tow, Squier is right in the grooves for AOR. His stylish brand of head-banging has both melody and emotion and is at times reminiscent of early Bad Company. Squier's hard-driving, hook-laden sound recalls those halcyon days when metal was talent, sweat and volume, and not this hi-tech clone that FM fans are faced with today.

FUN IN SPACE — Roger Taylor — Elektra 5E-522 — Producer: Roger Taylor — List: 7.98

Queen's drummer steps out from behind his kit and has a bit of a knees up as a one-man band, and with some surprising results. "Fun In Space" is part ballsy AOR and part headphones — oriented space excursions, and he pretty much does it all on his own — playing guitar, bass, drums, percussion and half of the LP's sundry keyboard parts. Dave Richards handles the others.



THE LOUNGE LIZARDS — Editions EG EGS 108 — Producer: Teo Marcero — List: 7.98

EG has long been the home of some of popular music's most notable eccentrics, with Brian Eno, Robert Fripp and Roxy Music making their homes there. With the debut album by self-described fake jazz band The Lounge Lizards, the label has gathered another lovable neurotic into the fold. Fans of peak era King Crimson and Pere Ubu will go gaga for this atrophying jazz ensemble. Accomplished musicians all, the band knows how to pepper its avant stylings with the perfect amount of atonality.



HUMBLE PIE — GO FOR THE THROAT — Humble Pie — ATCO SD 38-131 — Producer: Gary Lyons — List: 7.98

Remember the days of "30 Days In The Hole," "Four Day Creep" and "I Don't Need No Doctor"? Well, Humble pie does. Yes, old raspy-throated Stevie Marriott staged a comeback with his band last year, and the addendum is "Go For The Throat." There's not a lot of difference between the music on this LP and "Rock On," but it still is strong, good time, hard-core blues rock, and that's much preferred to most of today's heavy metal wimps.



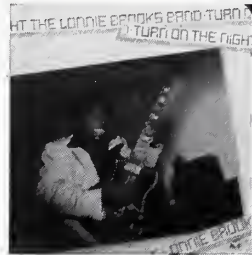
JAH MALLA — Modern Records/Atco MR 38-135 — Producer: Michael Kamen — List: 7.98

Jah Malla is in the same passle of modern reggae acts to come to major U.S. labels this year along with Dennis Brown (A&M) and Kwame (Polydor). The band has strong Jamaican roots, with associations with the Soul Syndicate and the Skatiles, but the group has a distinctive commercial pop edge on its debut for Modern Records. Together since 1975, the foursome has developed a steady following on the East Coast college circuit, having played on Mink Deville and Patti Smith tours.



LONNIE BROOKS BAND — Turn On The Night — Alligator 4721 — Producers: Brude Iglauer and Lonnie Brooks — List: 7.98

This 20-year veteran of the blues and rock wars was a major star in Texas and Louisiana during the '50s and is one of the major influences on Johnny Winter's guitar style. His first album for Alligator earned him the Grand Prix at the Montreaux Jazz Festival last year, and "Turn On The Night" is every bit as accomplished. His raw rockin' blues guitar numbers are offset by the more traditional horn-framed songs on this latest venture. Top tracks are the good timey "Eyeballin'" and "Teenage Boogie Man."



YOUR WORLD AND MY WORLD — Albert Hammond — Columbia 36964 — Producer: Jim Ed Norman — List: 8.98 — Bar Coded

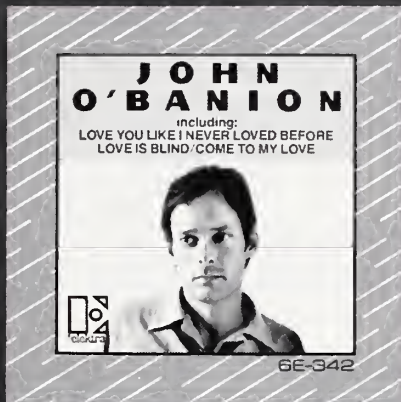
"Your World And My World" is reminiscent of those halcyon days when every other song was a bubble gum sweet number by the Bee Gees, The Hollies or Donovan. Hammond has had brief flirtations with glory before in tracks like "It Never Rains In Southern California" and "99 Miles From L.A." He has a classic Top 40 voice and the title track and "I Want You Back Here With me" could fare well on pop and A/C lists.



ROCKIN' TO A FRESH SOUND! NEW RELEASES FOR APRIL



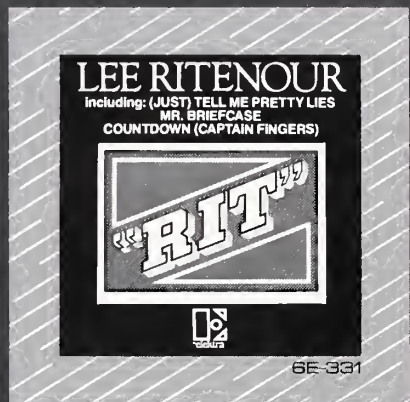
PRODUCED, ARRANGED & WRITTEN
BY ROGER TAYLOR



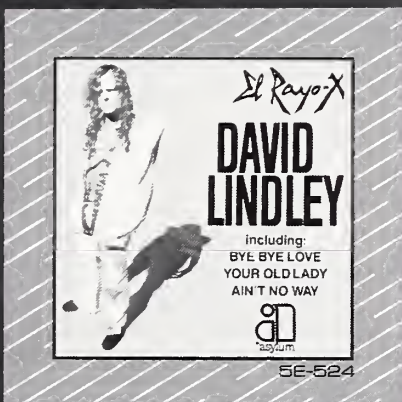
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"LOVE YOU LIKE I NEVER
LOVED BEFORE" E-47125



PRODUCED BY GEDRGE TERRY &
STEVE KLEIN. CONTAINS THE
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PRDDUCED BY LEE RITENOUR,
HARVEY MASON & DAVID FDSTER
CONTAINS THE SINGLE
"IS IT YOU?" E-47124



PRDDUCED BY
JACKSDN BRDOWNE &
GREG LADANYI



Caution Rules As Labels Try Anti-Counterfeiting Systems

by Dave Schulps

NEW YORK — Most record manufacturers are currently considering eventual implementation of some kind of anti-counterfeiting device on record and tape product, according to Jules Yarnell, the Record Industry Assn. of America (RIAA) anti-piracy liaison. But only the Warner Communications Group and Chrysalis revealed that they had initiated experiments in this direction at present. A **Cash Box** survey revealed a cautious and tight-lipped attitude prevalent among the other labels currently studying a wide assortment of available systems.

The reason most companies are hesitant to initiate anti-counterfeiting programs at present stems from wanting to find the best possible system at the most reasonable price. According to Nina Franklin, executive assistant to the senior vice president of the WCI Record Group, "We now have a list of 30-odd systems that have been presented to us. Once it became known that we were looking for ways to prevent counterfeiting, we began to get calls from crazy old guys with labs in their attics saying, 'What is your problem? I've got the solution.' It has taken a while to narrow it down to the best system for us."

"At the moment we are favoring one

system and we've already started testing it, but we will not exclude testing others," Franklin adds. "We're prepared to change over quickly if another system appears more viable." Thus far, WCI has 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. The stickers have appeared on eight WEA LPs to date, including the most recent albums and cassettes by ABBA, the Rolling Stones, Chaka Khan, Sister Sledge, Hank Williams, Jr. and the *Inside Moves* soundtrack.

Variety Of Reasons

Those albums were chosen, Franklin says, for a variety of reasons, including requests from artist management; likelihood that a large-selling act would be a target for counterfeiters; and because the timing of the release coincided with a particular phase of the test, such as seeing how the pressing plants could handle production.

In addition to records and cassettes, WCI is also using anti-counterfeiting stickers on home videocassettes. At the moment there are plans for seven more record releases to bear the stickers, which are distinguished by a pattern of WCI's "W" logos emblazoned on a white background.

Chrysalis is another label that is reportedly testing anti-counterfeiting devices on certain releases, including bestsellers by Blondie and Pat Benatar. Still, a label spokesman declined to comment on the company's future plans in that direction, although he did say that "no results had come in" on current tests.

As to why so few companies have actually initiated anti-counterfeited devices on product, the RIAA's Yarnell suggests that "The implementation of an anti-counterfeiting system is quite expensive, which is why some companies are holding back. But," he added, "if it works it will be worth the expense."

Too Expensive

The question of expense was also mentioned by a representative from a west coast label, who says, "We had been working on installing a system, but you wouldn't believe how expensive it was. They wanted \$50,000 just to initiate the program. When the right system at the right price comes along, we'll definitely do it, but right now we're still looking for the best one."

At the moment, WCI's Franklin says, there are three basic types of anti-counterfeiting systems available: electronic devices, which use sophisticated equipment to read implanted coding; mechanical devices, including coded labels or stickers

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Goody, Stolon Convicted

(continued from page 7)

Gibb's "Flowing Rivers" and Eric Clapton's "Slowhand."

Stolon also faced one felony count of Racketeer Influenced Corrupt Organization (RICO) violation for his role in a "pattern of racketeering" involving the purchase and shipment of over 100,000 illicit tapes with a retail value of over one million dollars.

All of the charges against the retail firm's president, George Levy, originally named as a co-defendant, were dismissed on March 30 by Federal District Court Judge Thomas C. Platt on the grounds of "insufficient evidence." The judge also dismissed six additional copyright violation counts against both defendants and the RICO charge against Sam Goody, Inc. at that time (**Cash Box**, April 11).

Stolon faces a possible maximum penalty of 11 years in prison and a \$35,000 fine. Sam Goody, Inc. faces a possible maximum fine of \$95,000. Judge Platt said he would hear motions to set aside the verdict in early May, but no date has been set.



TRAVERS, RAINBOW ROCK THE FORUM — Polydor/PolyGram acts Rainbow and Pat Travers recently played a sold out show at the Los Angeles Forum as part of national tours in support of the albums "Difficult To Cure" by Rainbow and Travers' "Radio Active." Pictured backstage are (l-r): Mick Brown, vice president, West Coast marketing, PolyGram Records; David Braun, president/chief executive officer, PolyGram; Mary Turner, KMET; Sandy Cennaro of Pat Travers Band; Danny Davis, vice president, West Coast promotion, PolyGram; Larry Tollin, western regional promotion manager, PolyGram; Travers; Peter "Mars" Cowling of Pat Travers Band; Jeff Laufer, L.A. promotion, PolyGram; Julie Hooker, New Age Management; Jerry Jaffe, vice president, rock department, PolyGram.

Cassette Sales Are Booming

(continued from page 7)

Cassettes are also gaining in the sales race with albums, according to a just released study of consumer buying patterns underwritten by Warner Communications, Inc. (WCI) (see separate story). The WCI study, the third in a series dating back to 1977, found that cassettes accounted for 14% of the total dollars spent on prerecorded music in 1980, up from seven percent in 1977. Albums, meanwhile, registered the sharpest decline among all configurations, to 54% in 1980 from 61% in 1977.

One of the most frequently cited reasons for the increase in cassette sales was the dramatic hardware growth — both in car and home units.

Mobile Society

"We're living in a mobile society, and everyone wants to take music wherever they go," said John Grandoni, head buyer/advertising director for the 19-store Cavages chain based in Buffalo. "People are getting more involved with having music on the move."

Supporting Grandoni's contention, figures from the U.S. Dept. of Commerce indicate that audio tape recorder imports last year totalled more than \$21 million. Also, estimates from the Electronic Industries Assn. are that retail sales of cassette hardware in 1980 were \$19.5 million, up from \$16.1 million in 1979.

"The hardware people know what's happening in the marketplace, and the marketplace is going toward cassettes," said Lou Dennis, vice president/director of sales for Warner Bros. Records, who cited the increasing presence of the Sony Walkman and all its counterparts as having a definite effect on sales.

Further supporting the premise that mobile Americans are switching to cassette hardware over 8-track, Ray Genovese, music department manager for the two-store Tape City web in New Orleans, explained that at his stores, which also sell cassette hardware, customers usually have a new deck installed in their cars, then return to the store to purchase cassettes.

"In our free-standing store, we sell just as many cassettes as we do albums, sometimes more," he said. "We can go days at a time selling more cassettes than albums." He added that even at the store located in a mall, where no hardware installation is available, cassettes are closing in on LP sales.

Joe Petrone, vice president of marketing at EMI America/Liberty Records, said that total tape sales, including cassette and 8-track, were equal to total record sales at the label. He said further that of the tape sales total, the majority was comprised of cassettes.

"Eight-tracks are still selling, but with the growth of cassette hardware and fewer 8-track releases, many people are opting for

cassettes," Petrone added.

Retailers claim that 8-tracks still sell well in country music markets and, to a lesser extent, black music markets.

"Eight-tracks are still selling at a 6:4 pace over cassettes in the Southeast," said Ed Berson, vice president of purchasing at the Durham-based, 113-store Record Bar chain. He also noted that combined tape sales represent 30-40% of total sales throughout the chain.

However, despite the regional popularity of 8-tracks, retailers say that the deletion of 8-track catalogs may force even country and R&B music consumers to rely totally on cassette hardware for portable music pleasure.

Midlines Boost Sales

What may prove to be an added boon to cassette tape sales is the current availability of catalog and midline product in the cassette configuration. "Cassette sales have increased at our chain and part of the reason is midlines," said Grandoni. "Midline sales have increased by the week as people are becoming aware they are available."

"Midline rock titles have become the bread and butter of the cassette business," he added.

"We find people buying more and more catalog product in cassette," said Alan Levenson, president of the 16-store Atlanta-based Turtles web. "We're starting to do big numbers on cassettes."

Many retailers feel, however, that even bigger cassette sales figures could be registered if an improved and standardized package could be developed; a package that would allow consumer browsing through cassette tape sections.

"Cassette sales at our store took a big jump three years ago when we opened up the tape bins for browsing," said Michael Reff, executive vice president of the nine-store Everybody's chain based in Portland, Ore. "Our sales went up 15-20%. Some stores jumped as high as 30%."

But few retailers are willing to unlock their bins to consumer browsing because of the omnipresent pilferage problem. To remedy the problem, various labels have

(continued on page 34)

CRT Urges Dropping Of Jukebox Lists

WASHINGTON — The Copyright Royalty Tribunal (CRT) has proposed to delete the requirement in the copyright law that requires the recording with the Tribunal of locations where jukeboxes are placed.

The proposal requests comments from interested parties on or before May 15.

The CRT action was taken at the request of the Amusement And Music Operators Assn. (AMOA), which claimed that no one has ever asked for this information.

Sam Goody Case Won't Sway Gibbs Vs. RSO Lawsuit

by Dan Nooger

NEW YORK — The acquittal of the Sam Goody Inc. retail chain and Sam Stolon on charges of copyright violation of *Saturday Night Fever* in the recently concluded counterfeit tape trial will probably not have any effect on the multi-million dollar Bee Gees vs. Robert Stigwood lawsuit. Defense attorneys in the Goody case raised questions about the validity of the album's copyright because a prior copyright on the film, covering both the movie and its audio content, had been filed by Paramount Pictures (**Cash Box**, April 11).

Attorney John Schwartz of Gold, Farrell & Marks, representing the Gibbs, said, "The question of the validity of the *Saturday Night Fever* copyright may come up and cause some complications in terms of royalties and accounting. However, the verdict in the Goody trial is not binding on the Gibbs or on RSO because they weren't parties to the case."

"So, if the question did come up, it would have to be litigated all over again," Schwartz added. "Nobody knows what the jury actually based their decision on. I don't think the copyright question is the Gibbs' problem, although it may be RSO's. It's something we'll have to look into when the time comes."

No trial date has been set in the case, pending decisions on several pre-trial motions filed by the Stigwood defense attorneys.

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Progress is being made. Slowly. Methodically. The results are extremely promising. The cost is incredibly high. Today, the leukemia fight is at the very forefront of all cancer research. And today, the T.J. Martell Memorial Foundation for Leukemia Research—the music business charity and only such organization totally supported by music industry contributions—needs our help.

Based in New York's Mount Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the world's leading leukemia scientists. His staff of cancer research pioneers includes several internationally recognized authorities in the field. "The attitude that prevails here," Dr. Holland recently stated, "is that cancer can be beat. And we are optimistic because we can see the light."

Our industry must keep that light growing brighter. Since 1975, enough funds have been raised to establish a research laboratory and make grants of almost \$2,000,000 available to the facility. Much more is now needed.

The T.J. Martell Memorial Foundation for Leukemia Research exists only because of the commitment of the music industry.

The fight is our fight. It needs our support.

Because until everyone is safe from leukemia, no one is.

THE T.J. MARTELL MEMORIAL FOUNDATION FOR LEUKEMIA RESEARCH 1981 HUMANITARIAN AWARD DINNER IN HONOR OF DICK ASHER

This year, Dick Asher, Deputy President and Chief Operating Officer, CBS Records Group, becomes the fifth recipient of the foundation's annual Humanitarian Award. The 1981 T.J. Martell Humanitarian Award Dinner will be held on Saturday, May 2, at the Waldorf-Astoria's Grand Ballroom in New York City.

THE DICK ASHER RESEARCH FELLOWSHIP

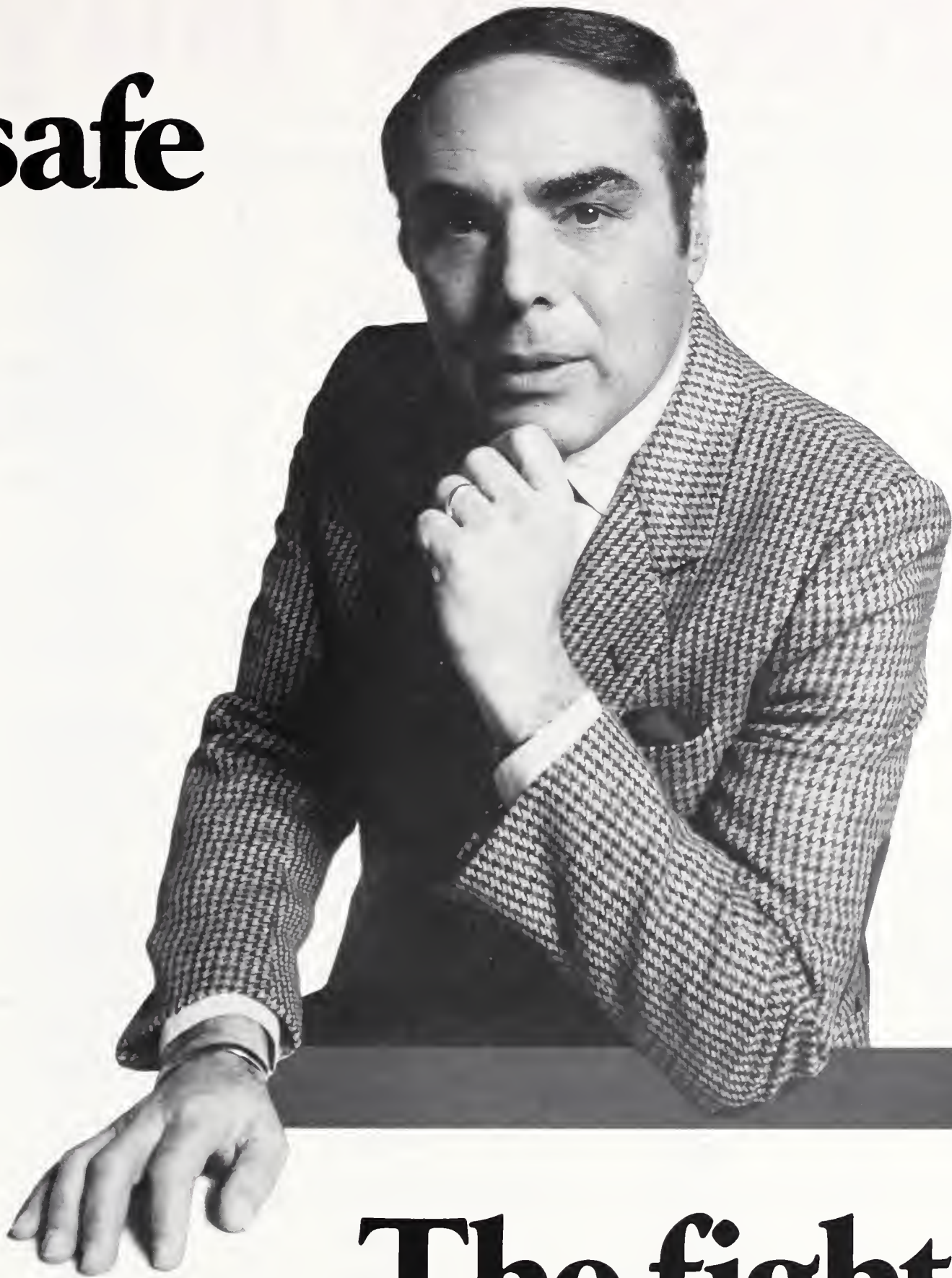
Each special contribution of \$5,000 or more brings a Dick Asher Research Fellowship, enabling the Foundation to train more specialists, to put more of medicine's most capable and gifted minds to work on wiping out leukemia.

Help work toward the miracle.
Make your pledge of support now.

Special entertainment: Neil Diamond and Jane Olivor

T.J. Martell Memorial Foundation for Leukemia Research
1370 Avenue of the Americas, New York, N.Y. 10019 (212) 245-1818
For further details, contact Muriel Max, Director of Development.

safe



**The fight
is our fight. It needs
our support.**

Record Buy



A&M
APRIL
Yellow Magic Orchestra
Splzles
Rupert Hine
Chuck Mangione
Split Enz
Nine Below Zero
Robert Williams



ARISTA
APRIL
Harvey Mason
Bram Tchaikovsky

MAY
Brecker Bros.
Dionne Warwick
Air Supply
Phyllis Hymen
The 'A's
Spaces
Michael Henderson (Buddah)

JUNE
Grateful Dead
GQ
Aretha Franklin
Al Stewart
Dave Valentín (GRP)
Bobby Broom (GRP)
Woman of the Year
(Original Cast Recording)



ATLANTIC
APRIL
Foreigner
Riff Raff
Eluzion
Dave Edmunds
Whitesnake

MAY
Rose Tattoo
Jim Carroll Band
Blackfoot
Manhattan Transfer
Muppet Movie II

JUNE
Bad Company
Stacy Lattisaw



CAPITOL
APRIL
Anne Murray
Billy Squire
Blue Magic
Kitty & Heywoods

MAY
The Tubes
Lisa Dal Bello
Iron Maiden
Donna Washington
L.J. Reynolds
Future Flight

JUNE
Red Rider
Gary O.
Duran Duran
Honky Tonk Freeway
John Miles
Eboney Webb
Maze — Live
Rene & Angela
Cash



CHRYSALIS
APRIL
Leo Kottke
Linx

MAY
Stiff Little Fingers
Chris Darrow/Max Buda



COLUMBIA
APRIL • MAY • JUNE
Bill Withers
Dave Mason
Heath Brothers
Maggie & Terre Roche
Billy Joe Shaver
NRBQ
Junie
Les Dudek
Al DiMeola
Lamont Dozier
Tim Hardin
Gladys Knight
Miles Davis
Bobby Bare
Psychadelic Furs



EMIA/LIBERTY

APRIL
Gary U.S. Bonds
Kim Carnes
Dayton
Bill Medley

MAY
Kitty Hawk
Marty Ballin
Peter Tosh
Bill Wray

JUNE
Michael Stanley Band
Kwilk
Michael Johnson
Classix Nouveaux
Susie Allanson
Powder Blues
Kenny Rogers
James Bond Soundtrack



ELEKTRA/ASYLUM

APRIL
John O'Banion
Roger Taylor
Life
David Lindley
Pirates Of Penzance
Lee Ritenour

MAY
Robbie Dupree
Marva King
John Klemmer
Mighty Fire
Dave Rowland & Sugar
Side Effect
Joe Vitale
Wanda Walden
Joe Walsh

JUNE
New England
Lee Oskar
Eddie Rabbitt



EPIC
APRIL
Stanley Clarke & George Duke
Dan Hartman
Charly McClain
Lake
Johnny Rodriguez
Silencers
Jim Steinman
Billy Swan
Muddy Waters

MAY
Englebert
Hard Country
Don King
Mike Oldfield
New Musik
Silverado
Ricky Skaggs
20/20

JUNE
Angela Clemmons
Electric Light Orchestra
England Sings
Dan Fogelberg
Volunteer Jam VII

MCA RECORDS

MCA
APRIL
Point Blank
Jerry Bell
Buddy Rich Band
Bandera
Ed Bruce
Shake Russell / Dana Cooper Band
Night Hawks
Taffy McElroy
Tess

MAY
American Pop
Tommy Dorsey Band
Delbert McCilinton
Tom Petty
Wishbone Ash
Klique
Round Trip
Helen Reddy

JUNE
B.J. Thomas
Jerry Jeff Walker
Oak Ridge Boys
Conway Twitty
Donna Fargo
Thrasher Brothers



MOTOWN
APRIL
Rick James
The DeBarges
Rare Earth
Jermaine Jackson
Smokey Robinson
Eddie Kendricks
Theima Houston

MAY
Dazz Band
Commodores
High Inergy
Billy Preston & Syreeta
Teena Marie

JUNE
Commodores
Four Tops
Four Tops & Supremes
Diana Ross & Marvin Gaye
Marvin Gaye
Gladys Knight & Pips

1981 Second Q

er's Guide



Give the gift
of music.

Thelma Houston
Isley Bros.
Jackson 5
Michael Jackson
Contours
Eddie Kendricks
Marvellettes
Miracles
Smokey Robinson
Diana Ross
Smokey Robinson & Miracles
Originals
Supremes
Supremes & Temptations
Temptations
Junior Walker
Marvin Gaye & Tammi Terrell
Martha Reeves & Vandellas
David Ruffin
Spinners
Edwin Starr
Mary Wells
Stevie Wonder
Grover Washington

MERCURY
Scorpions
Statler Brothers
Night Hawks
Kurtis Blow
Jackie Ward
Reba McEntire
Dickie Lee

POLYDOR
Gloria Gaynor
Peaches & Herb (M.V.P.)
Roy Ayres

Cosmos
Danny Davis
The Dillman Band
Thelma Houston
Karen Lawrence & The Pinz
Jerry Reed
Tierra (Salsoul)
Tomita (Red Seal)
Esther Williams



WARNER/REPRISE

WARNER BROS.
APRIL
Chaka Khan
Tom Johnston
Urban Verbs
John Abercrombie Quartet (ECM)
Gary Burton Quartet (ECM)
John Clark (ECM)

MAY
Guy Clark
Randy Crawford
D.B. Cooper
David Frizzell & Shelly West
Funkadelic
Gang Of Four
Stephane Grappelli/David Grlsman
George Harrison (Dark Horse)
Elton John (Geffen)
Grace Jones (Island)
Kraftwerk
Marshall Tucker Band
Public Image LTD
Secret Policemans Ball (Island)
Tasmanian Devils
Urubamba
Van Halen
Randy Vanwarmer (Bearsville)

JUNE
Chick Corea
Force 10
Arlo Guthrie
Larry Graham
Rickie Lee Jones
Jim Messina
Hilly Michaels
Margo Smith
Superman II
Gary Wright
Carla Bley (ECM)
Jack DeJohnette (ECM)
Pat Metheny & Lyle Mays (ECM)
Shankar (ECM)
English Beat (Sire)
Kid Creole And The Coconuts (Sire)



20TH CENTURY RECORDS
APRIL
Stephanie Mills
Elephant Man Soundtrack

MAY
Impressions
Best of Ahmad Jamal

JUNE
Gene Chandler
Carl Carlton

MAY
Julian Bream (Red Seal)
Kenl Burke
Cameron (Salsoul)
Chet Atkins
The Chipmunks
Dave Davies
John Denver
James Galway (Red Seal)
Hall & Oates
Klymaxx (Solar)
Los Indios Tabajaras
Madeleine Marks
The Movies
Willie Nelson
Odyssey
Gary Stewart
Sylvain Sylvain

JUNE
Joe Bataan (Salsoul)
Tommy James (Millennium)
Instant Funk (Salsoul)
Evelyn King
Midnight Star (Solar)
Native
The Sylvers (Solar)
Porter Wagoner & Dolly Parton



RCA
APRIL
Razzy Bailey
Jim Ed Brown & Helen Cornelius
Bruce Cockburn (Millennium)

Manufactured and Marketed by
PolyGram Records



POLYGRAM GROUP
OF COMPANIES
APRIL
CASABLANCA
Pure Prairie League

MERCURY
Tom Jones
South Side Johnny &
Asbury Jukes (2 Rec. Set)
Florence Warner

POLYDOR
Alton McClain & Destiny
Lenore O'Malley
Clay Hunt (M.V.P.)
Leon Bryant (De-Lite)

MAY
CASABLANCA
Cameo (Chocolate City)

POLYDOR
Johnny Van Zant Band
Jean Michel Jarre
999
James Brown

THRESHOLD
Moody Blues

D.J.M.
Johnny Guitar Watson

SPRING
Fat Back Band

JUNE
CASABLANCA
Nick Gilder

Tear Out and Post

This Schedule is Tentative and Subject to Change

CASH BOX

Quarter Albums

MERCHANDISING

Accessories Get Bigger Share Of Profits; Blank Tapes Lead

by Dave Schulp

NEW YORK — Despite slow record sales during the first three months of 1981, the sale of accessories, especially blank tapes, continued at a healthy pace, according to a **Cash Box** survey of accessories buyers for retail chains. In addition, some chains are currently looking toward expanding accessories lines to include more and better quality tapes and such tape-related items as head demagnetizers; while others are looking to high-margin boutique items, not necessarily related to music, as possible in-store staples.

Reade White-Spinner of the purchasing department at Record Bar notes that accessories have accounted for the highest percentage of sales ever for the chain over the past year and that Record Bar is currently in the midst of test marketing about a dozen lines of boutique items in eight carefully selected stores.

"We are trying to increase our percentage of accessories sales because these items can be extremely profitable," she explains. The boutique items currently being tested, which include such small gifts as buttons, pens, greeting cards and wallets, represent a departure for the chain inasmuch as they are not necessarily related to the music that is sold in the stores.

Boutique Items Encouraging

Nevertheless, with a mark-up of 100%, the boutique products are potentially the single most profitable items in the stores. Thus far, White-Spinner says, the results of the test marketing have been "very encouraging." Eventually the chain hopes that boutique items will account for one and possibly even two percent of all sales.

Although White-Spinner said that 1981 first quarter accessories sales "were really in their regular pattern," she sees no signs that blank tape sales will recede when record sales begin to pick up again.

Fred Traub, vice president of software merchandising for Musicland, says that his chain continues to show growth in the accessory area, with a particular upswing in blank tapes, plus good action in carrying cases and record cleaning devices.

TownHouse Bows With 45s, LPs And Midprices

NEW YORK — TownHouse Records has been formed by Las Vegas-based real estate developer William Levitt, chairman of International Community Corp. The label will be distributed through Capitol Records branches under a contractual arrangement with Accord Records, which has a pressing and distribution deal with Capitol.

TownHouse product is being supplied by Audio Leasing Corp., a subsidiary of Audio Productions Inc., a New Hampshire-based company active in talent acquisition and development. Richard Broderick, director of the Music Business & Technology program at New York University, will serve as consultant.

Initial releases will be singles by Carl Graves, Dianne Brooks, and female group Something Sweet (produced by Kool & the Gang). LPs will follow by these artists and others including Savoy Brown and Buzzy Linhart. Also scheduled for spring are \$5.98 list albums by Elvin Bishop, Patsy Cline, Donovan, Al Green, Dr. Hook, Bob Marley, Willie Nelson, Johnny Rivers and Warren Zevon. Negotiations are underway with several major artists, according to Levitt.

Levitt also anticipates using direct TV and radio response marketing, and plans to offer a line of "low cost" video discs to meet projected fuller development of the market by 1984.

"The trends we're seeing," he states, "are toward the better quality record care devices and the premium grades of blank tape, sometimes at the expense of the lower priced items. At the moment, we're expanding our selection of blank tapes and looking into other items in record and tape care and carrying cases."

Sheet Music Down

Traub also mentions a leveling off on sheet music and music book sales at Musicland stores, due in part, he thinks, to a general decrease in the number of musicians and lack of noteworthy musical subject matter. He says that he found no correlation, however, between blank tape sales and record sales, attributing the medium's growth strictly to more home taping.

Jerry Polito, manager of the newest and largest of the six Disc-O-Mat stores in New York, says that blank tape business has "skyrocketed over the past year, with the advent of the Sony Walkman and better quality cassette decks and tapes." Polito remarks that not only are all of his tape lines selling well, but that he has been having good success with other tape-related merchandise, such as "these new space-age looking head demagnetizers that sell from anywhere from three dollars to \$15. For every one record cleaning kit we sell we sell five of those."

"We're placing a major emphasis on tapes in our new store," Polito adds. "We've increased our floor space for tapes from three cabinets to 50 and have upped the amount of display material significantly as well."

Dwight Montjar, accessories and video buyer for the Camelot Records chain, which averages 10-12% of its business in accessories, says that Camelot stores have been doing well recently with impulse-buy items like Chu-Bops bubble gum and that the recent addition of badge and button lines in some stores has generally gotten good reaction.

Montjar also notes that Camelot engages regularly in promotions with blank tape manufacturers because "it creates interest on a store level." Still, it is his view that accessories are a "cut and dried type of business. They're not something you can sell a lot more of by pushing harder."

Larry Colter, operations manager for the Karma Records chain, says that while he sees no appreciable increase in accessories sales over the early part of this year, neither have accessories suffered the kind of slump that record product has. "We just happened to have sent out a new accessories catalog to our stores during that time, and we're used to 30 day periods of strong sales after each catalog we send, so that may have helped," he adds.

Neal Levy, general manager of the 15-store Strawberries chain in New England, says that accessories "have been a growing thing every since we've had them," and cites particularly good sales on blank tapes during sale periods, which he says nearly always sell out stock. However, Levy states that being primarily in the record-selling business, the attitude at Strawberries is not to play up blank tapes, because "the record companies are very sensitive to it. Some record companies said they will not run ads on a page where blank tapes are advertised, so we've made it a policy to keep the ads separate. We devote 95% of in-store space to records and pre-recorded tapes, so we don't really have that much room for accessory growth," Levy explains. But he also adds that although accessories were only allotted five percent of store space, their sales accounted for "seven to eight percent of the chain's business."

SINGLE BREAKOUT OF THE WEEK

KIM CARNES • BETTE DAVIS EYES • EMI-America 8077

Breaking out of: Waxie Maxie — Washington, Richman Bros. — Philadelphia, Lieberman — Portland, Record Theatre — Cleveland, Win One Stop — New York, Tower — San Diego, Tower — Sacramento, Tower — Seattle, Sounds Unlimited — Chicago, Father's & Sons — Indianapolis, Oz — Atlanta, Poplar Tunes — Memphis.

SINGLES BREAKOUTS

LOVE YOU LIKE I NEVER LOVED YOU BEFORE • JOHN O'BANION • ELEKTRA E-47125

Breaking out of: National Record Mart — Pittsburgh, Alta (w'hse) — Phoenix, Tower — San Francisco, Tower — West Covina, Radio Doctors — Milwaukee, Waxie Maxie — Washington, Richman Bros. — Philadelphia, Lieberman — Portland, Record Theatre — Cleveland, Win One Stop — New York, Father's & Sons — Indianapolis.

LIVING INSIDE MYSELF • GINO VANNELLI • ARISTA AS 0588

Breaking out of: Poplar Tunes — Memphis, Tower — Sacramento, Harmony Hut — Washington, Peaches — Memphis, Peaches — Columbus, National Record Mart — Pittsburgh, Richman Bros. — Philadelphia, Lieberman — Portland, Record Theatre — Cleveland, Win One Stop — New York.

FIND YOUR WAY BACK • JEFFERSON STARSHIP • GRUNT/RCA FB-1-2211

Breaking out of: Peaches — Columbus, Father's & Sons — Indianapolis, Waxie Maxie — Washington, P.B. One Stop — St. Louis, Port 'O Call — Nashville, Tower — Sacramento, Record Theatre — Cleveland.

WATCHING THE WHEELS • JOHN LENNON • GEFEN GEF 49695

Breaking out of: Lieberman — Portland, National Record Mart — Pittsburgh, Harmony Hut — Washington, Discount — St. Louis, Peaches — Columbus, P.B. One Stop — St. Louis.

SUPER TROUPER • ABBA • ATLANTIC 3806

Breaking out of: Tower — Sacramento, Port 'O Call — Nashville, Pickwick — Midwest, Tower — San Diego, National Record Mart — Pittsburgh, Peaches — Columbus.

WHAT ARE WE DOIN' IN LOVE • DOTTIE WEST • LIBERTY 1404

Breaking out of: Lieberman — Portland, Tower — San Francisco, Radio Doctors — Milwaukee, Father's & Sons — Indianapolis, Waxie Maxie — Washington, Camelot — National.

FASTEST MOVING MIDLINES

- ① AC/DC • Let There Be Rock • Atco SD 19132
- Beatles • Rock 'N' Roll Vol. II • Capitol SN/16021
- Crosby, Stills, Nash & Young • So Far • Atlantic SD 15119
- Devo • Q: Are We Not Men? A: We Are Devo. • Warner Bros. BSK 3239
- ② Doors • The Doors • Elektra EKS 74007
- Doors • The Soft Parade • Elektra EKS 75005
- Fleetwood Mac • Mystery To Me • Reprise MSK 2279
- Dan Fogelberg • Netherlands • Full Moon/CBS PE34185
- ③ Billy Joel • Piano Man • Columbia PC 32544
- Carol King • Tapestry • Columbia PE 34946
- John Lennon • Imagine • Capitol SW 3379
- Kenny Loggins • Celebrate Me Home • Columbia PC 34655
- Lynyrd Skynyrd • Skynyrd's First And . . . Last • MCA 37071
- Poco • Legend • AA 1099 MCA
- Steely Dan • Royal Scam • MCA 37044
- Talking Heads • Talking Heads '77 • Sire 6036
- Tanya Tucker • TNT • MCA 37075
- Who • Meaty, Beaty, Big & Bouncy • MCA 37001
- Yes • Fragile • Atlantic SD 19132

COMPILED FROM: Big Apple — Denver • Peaches — Oklahoma City • Gary's — Virginia • Rose Records — Chicago • Father's & Sons — Indianapolis • Licorice Pizza — Los Angeles • Disc Records — Dallas • Cavages — Buffalo • Tower — Seattle • Lieberman — Portland

TOP SELLING ACCESSORIES*

- Allsop Video Cassette Head Cleaner 60100
- Bowers Anti-Static Sleeves
- ① Discwasher D-4 System
- Discwasher D-4 1 1/4 oz. Re-Fill
- LE-BO Cassette Case TA-133
- LE-BO 45 Inserts
- LE-BO Outer LP Covers
- ② Maxell UDXL II C-90
- Maxell UDXL I C-90
- Maxell LN C-90 5 pack (promo item)
- Memorex Buy 2 Cassettes Get 1 Free (promo item)
- Memorex 8 Track 2 pack (promo item)
- Pfanstiehl Stylus 274
- Pfanstiehl Speaker Wire A20-A
- Savoy Cassette Case AC60
- Savoy Cassette Case AC30
- ③ TDK SA C-90
- TDK SA C-90 6 pack w/Free Case (promo item)
- TDK D C-90 2 pack
- TDK 8Tr 2/45 pack (promo item)

COMPILED FROM: Record Theatre — Cleveland • Sounds Unlimited — Chicago • Peaches — Dallas • Big Apple — Denver • Sound Warehouse — San Antonio • Gary's — Virginia • Cavages — Buffalo • Tower — Sacramento • Lieberman — Portland • P.B. One Stop — St. Louis

* Excludes T-Shirts & Paraphernalia ④ Heavy Sales

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK



EXTENDED PLAY • PRETENDERS • SIRE MINI 3563
Breaking out of: Licorice Pizza/Los Angeles, Tower/Los Angeles, Wherehouse/Los Angeles, Music Plus/Los Angeles, Big Apple/Denver, Tower/Seattle, Tower/Campbell, Tower/San Francisco, Tower/Sacramento, Tower/San Diego, Lieberman/Portland, Mile High/Denver, Lieberman/Denver, Strawberries/Boston, Harvard Coop/Boston, Disc-O-Mat/New York, Cutler's/New Haven, Waxie Maxie/Washington, Father's & Sun's/Indianapolis, Radio Doctors/Milwaukee.
MERCHANDISING AIDS: 1x1 Flats, 24x36 Posters, Streamers.

ALBUM BREAKOUTS

A WOMAN NEEDS LOVE • RAY PARKER, JR. & RAYDIO • ARISTA AL 9543

Breaking out of: Record Bar/National, Soul Shack/Washington, Harmony Hut/East Coast, Record & Tape Collector/Baltimore, Popcorn/Boston, Strawberries/Boston, Cutler's/New Haven, Win One Stop/New York, Cavages/Buffalo, Turtles/Atlanta, Poplar Tunes/Memphis, Tape City/New Orleans, Port O' Call/Nashville, Cactus/Houston, Sound Warehouse/San Antonio, Lieberman/Dallas, Radio Doctors/Milwaukee, Father's & Sun's/Indianapolis.

MERCHANDISING AIDS: 2x3 Flats, Streamers, Mini Covers.



MODERN TIMES • JEFFERSON STARSHIP • GRUNT/RCA BZL 1-3848

Breaking out of: Record Bar/National, Sound Unlimited/National, Tower/Campbell, Tower/San Francisco, All Record Service/Oakland, Lieberman/Portland, Tower/Seattle, Tower/Los Angeles, Wherehouse/Los Angeles, Big Apple/Denver, Mile High/Denver, Lieberman/Denver, King Karol/New York, Disc-O-Mat/New York, Win One Stop/New York, Strawberries/Boston, Cutler's/New Haven, Record & Tape Collector/Baltimore.

MERCHANDISING AIDS: Album Interspread Poster, 24x24 Posters, All Catalog Posters, Ad Mats, Press Kit Covers, Streamers, Videos, Top 40 and AOR Radio Spots.

RECKONING • GRATEFUL DEAD • ARISTA A2L 8604

Breaking out of: Record Bar/National, Sound Unlimited/National, Tower/San Francisco, Tower/Campbell, Tower/Sacramento, Lieberman/Portland, Lieberman/Denver, Big Apple/Denver, Mile High/Denver, Licorice Pizza/Los Angeles, Wherehouse/Los Angeles, Harvard Coop/Boston, Strawberries/Boston, Disc-O-Mat/New York, Cutler's/New Haven, Record & Tape Collector/Baltimore, Streetside/St. Louis, Father's & Sun's/Indianapolis, Radio Doctors/Milwaukee, Gary's/Virginia, Lieberman/Dallas, Sound Warehouse/San Antonio.

MERCHANDISING AIDS: 2x2 Flats, Mini Covers.

GRATEFUL DEAD



LIVE • DEVO • WARNER BROS. MINI 3548

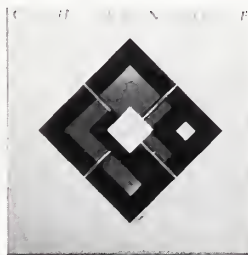
Breaking out of: Record Bar/National, Sound Unlimited/National, Tower/Los Angeles, Licorice Pizza/Los Angeles, Wherehouse/Los Angeles, Tower/Campbell, Tower/San Francisco, Lieberman/Portland, Mile High/Denver, Lieberman/Denver, Radio Doctors/Milwaukee, Streetside/St. Louis, Peaches/Cleveland, Great American Music/Minneapolis, Peaches/Indianapolis, Wilcox/Oklahoma City, Harvard Coop/Boston, Cutler's/New Haven, Peaches/Memphis.

MERCHANDISING AIDS: Die-Cut Devo Hat, 1x1 Flats.

MIRACLES • CHANGE • RFC/ATLANTIC SD 19301

Breaking out of: Popcorn/Boston, Strawberries/Boston, Cutler's/New Haven, Record & Tape Collector/Baltimore, Soul Shack/Washington, Cavages/Buffalo, Tower/Los Angeles, Tower/San Francisco, Tower/Sacramento, Radio Doctors/Milwaukee, Chicago One Stop, Boatners/New Orleans, Independent/Denver, Mile High/Denver.

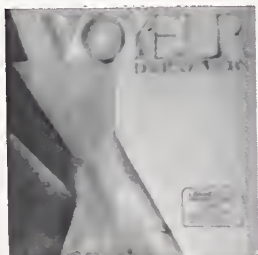
MERCHANDISING AIDS: 1x1 Flats, 2x2 Flats, Die Cut Streamers.



VOYEUR • DAVID SANBORN • WARNER BROS. BSK 3546

Breaking out of: Record Bar/National, Spec's/South Florida, Turtles/Atlanta, Harvard Coop/Boston, Port O' Call/Nashville, Radio Doctors/Milwaukee, Peaches/Indianapolis, Peaches/Cleveland, Webb's/Philadelphia, Tower/Los Angeles, Mile High/Denver.

MERCHANDISING AIDS: 1x1 Flats, Streamers, Special Edition 24x36 Poster.



DANCERSIZING AT RECORD THEATRE — Carol Hensel (r) showed the staff and customers of the Record Theatre at Golden Gate Plaza in Mayfield Heights, Ohio what "trim fronts" really are when she appeared March 7 to promote her "Dancersize" LP. Store manager Colleen Jewitt helped organize the in-store by distributing 2,000 flyers around the mall, attracting more than 300 people to the event. The album is distributed by Mirus Music, Inc. of Cleveland.

WHAT'S IN-STORE

STERN MARKETING MEASURES — CBS Masterworks felt it had a rare opportunity to expand its sales base with the release of its Mastersound audiophile record "Issac Stern: 60th Anniversary Celebration." As the soundtrack to an already-aired national television broadcast, the album had a high-level of listener recognition, which the label capitalized on by taking its advertising campaign to some unorthodox places. "We placed print ads in *Gourmet* and a few of the travel magazines in an attempt to reach some of the young professionals who might not read classical music publications," reports Susan Kosls, manager of press for CBS Masterworks. "Classical buyers are people, too," adds the label's marketing director, Bob Campbell. "We placed ads for Zubin Mehta on subway clocks in New York a few months back. Why should we limit ourselves to just classical venues, when people look at other things, too?" Along with the two ads, a 7" sampler featuring excerpts from the \$14.98 LP was utilized. The 120,000 pressings were sent to press, radio, stores and classical club members. In addition, a six-minute videocassette from the TV show was given to each of CBS' 21 branches to further familiarize the label's salesmen. After only four weeks, the album has attained the #10 spot on the *Cash Box* Classical Chart. But it's still not known how much of the album's success is based on the ad campaign. "I'm still not sure whether sales were pre-established by the show and the artist's reputation, or whether it was reinforced by the campaign," says Campbell, "but I do know that the shipment is the largest initial one I can remember on an audiophile record."

RECORD BAR NEWS — The Durham, N.C. firm has named Eddie Lassiter director of accounting. Lassiter joined Record Bar almost two years ago as accounting manager . . . Other appointees are Chip Cappelletti as construction manager and Jim S. Thompson as a buyer . . . The four Durham/Chapel Hill stores recently gave away tickets to concerts by Holly Near, Teresa Trull, Alvie, Betty Carter and Sweet Honey In the Rock as part of a "Celebrate A Month of Women In Music" promotion . . . A winelight dinner for two at a local Italian restaurant is being offered as grand prize in the Antioch, Tenn. store's Grover Washington "Winelight" promotion . . . Free theatre tickets and a Styx catalog are the prizes in a "Paradise Theater" promotion at the three Overland Park, Kan. stores . . . The Carbondale, Ill. Record Bar recently selected a winner from over 400 contestants in a Jimmy Buffett "Coconut Telegraph" raffle. First prize was a complete Buffett catalog . . . The Tucson, Ariz. outlet sponsored a "Luck of the Irish Sale" with the catalogs of CBS artists Ted Nugent, Chieftains, REO Speedwagon, Clash and Journey given to the patrons coming closest to guessing the number of shamrocks displayed in the store's front window . . . Customers at the Columbia, S.C. store were recently invited to take the "Turn of A Friendly Card" in support of Alan Parson's most recent release. Customers got a chance to cut a deck of cards with prizes printed on them ranging from a Parson catalog to albums and T-shirts . . . A dance contest for Texas two-steppers was sponsored by the Gastonia, N.C. store to celebrate the release of the Hank Williams, Jr. single, "Texas Women." The best female dancer won a cowboy hat with a snakeskin band, and all contestants got a copy of the single . . . The chain recently held its first "Air Guitar" contest at the Chattanooga, Tenn. store in conjunction with radio station WSKZ. Customers were invited to pretend they were playing the guitar, employing whatever props they deemed necessary (tennis racquets and vacuum cleaners were reportedly popular choices). The obvious deterrent, looking like a boob in public, was tempered by a first prize of an electric guitar, \$200 in cash and dinner for two. Runners-up got Record Bar gift certificates.

AMPEX PROMOTION — The Ampex Corp. is offering special discounts on two of its consumer tapes. The sale offers 25% savings on Ampex GM I and GM II Stackettes featuring two 90-minute cassettes with a free Stackette storage rack. The GM I cassette is a normal bias tape with high output sensitivity and a low noise level, while the GM II is Ampex's high bias cassette. Stackette units are packed 12 to a case, and each case includes a counter display with a promotional header card. Suggested promotional prices are \$6.99 for the GM I and \$7.49 for the GM II. Orders are now being accepted for shipment May 1 through June 30.

WAXIE MAXIE'S SOULFUL SPRING — April is being billed as "Soulful Spring" at the 18-store Washington, D.C.-based chain. A reduced pricing policy, based on additional discounts on the area's Top 40 soul albums is being promoted with an intensive advertising blitz, contests, giveaways, in-store play support and merchandising. While the ad push will last four weeks, the lower price will be permanent. Future plans for the chain include regular monthly promotional projects, each centered around a specific music category and designed to increase store traffic and stimulate sales while demonstrating the chain's capability to get behind a record and break new artists.

AIN'T IT GRAND — Chicago's four Laury Discount Record stores have gotten together with piano retailer Hendricks Music to give away a Kawai baby grand piano. Spots on classical station WFMT, as well as print ads, are running concurrent with the giveaway, and the promotion is being cosponsored in part by Angel, CBS, Nonesuch, PolyGram and RCA Records.

fred godman

Greater Exploitation Of Music, Video Highlight NARM Agenda

(continued from page 7)

tag after mechanical royalties for songs go up July 1.

The entire proceedings will be kicked off with the keynote address by WEA Corp. president Henry Droz. Concentrating on the "Plan To Be There" theme, Droz' address will set the tone of the opening business session, which will also feature multi-media presentations on the Gift of Music campaign, audio technology advances, home video industry, new ideas in cassette tape packaging and bar coding.

"Henry Droz is one of the most positive thinking men in this industry today," says NARM's Cohen. "His address, like his approach to the business, will certainly be upbeat and optimistic — pointing out the possibilities that lie ahead instead of dwelling on the pessimistic and negative."

Two of the most promising subjects to be discussed over the course of the convention will be the Gift of Music campaign (debuted at last year's NARM) and the attempt to interface with the home video industry. The Gift of Music — a marketing approach to merchandising records and tapes specifically as gifts (outside of the traditional Christmas sales season) — was the most ballyhooed development of last year's NARM and will once again occupy the spotlight.

Gift Of Music Review

"The opening business session will document the various activities over the

NARM Launches Major Mother's Day Retail Campaign

LOS ANGELES — As part of its ongoing "Gift of Music" push, the National Assn. of Recording Merchandisers (NARM) has announced plans for an extensive Mother's Day campaign slugged, "Color Your Mother's World With Music."

Assistance to retailers will include in-store 2'x3' posters carrying the Mother's Day theme, which will be offered to NARM members free of charge, and camera ready art, developed from the poster, which can be used by dealers, rack jobbers and one-stops in print ads and speciality signage and also by record companies in label-generated display material.

In addition to in-store display use, the theme "Color Your Mother's World With Music" can be used on radio spots and for in-store public address announcements.

Commenting on the Mother's Day gift giving campaign, Joseph A. Cohen, NARM executive vice president said, "I believe this industry has an incredible opportunity for Mother's Day, May 10. We know that the 'Give the Gift of Music' flats and banners which NARM provided for Christmas and Valentine's Day were used in the hundreds of thousands. Early returns of Christmas and Valentine's Day sales data are supportive of our efforts. With our record of success, we embark on the 'Color Your Mother's World With Music' with a substantial dollar investment in artwork, in distribution costs, in making available camera ready artwork, and the fantastic posters themselves free of charge.

"We want to 'Color Every Mother's World With Music' this year, and create incremental sales for every segment of the record and tape business," Cohen added. "Merchandisers will create customers they never had before. This Mother's Day effort marks the first of many 'Gift of Music' holiday and non-holiday theme campaigns which will run throughout the year."

To obtain the posters and camera ready art for the Mother's Day campaign, orders may be placed by calling (609) 795-5555.

year and discuss where we're going with the Gift of Music," NARM's Cohen explains. "We've accomplished much this year, establishing the Gift of Music Idea as a valid one at retail, and we will quantitatively and qualitatively document the program's progress via WCI and CBS marketing surveys.

"We will be able to show how many people and what types of people are buying records and tapes, and the reasons why they are buying," Cohen continues. "This will help us to explain better what we have planned for the coming year in terms of the Gift of Music, especially our upcoming 'Color Your Mother's World With Music' campaign for Mother's Day (May 10)."

Such an annual update and appraisal of the Gift of Music campaign will become a regular part of the NARM convention, Cohen adds.

In the area of home video, where many record and tape dealers have been intimidated by the vast differences from their usual businesses, two days of seminar/workshops will be conducted to educate the dealers. "NARM has been addressing video for some time now," Cohen explains, "and since then, the interest level has continued to grow, particularly with the recent RCA (SelectaVision VideoDisc) rollout." (Cash Box, March 28)

Video Presentations

"Video I — Introducing Video Into The Retail Music Environment: How To Sell Sight With Sound," scheduled for April 13, will concentrate on educating record retailers in the basics of video merchandising. "This seminar will be for those who are not as yet into the video field," Cohen says. "It will cover such basics as the types of software and distribution available, as well as the implications of such issues as Beta vs. VHS, tape vs. disc and rental vs. sale.

"It will be a learning experience, plus a chance to meet with the many representatives of the video companies who will be here," Cohen adds.

The second session, "Video II — Marketing Video In The Retail Music Environment: How It's Done; How To Do It Better," scheduled for April 14, will take the first seminar/workshop's lessons one step further, delving into the specifics of selling video product.

"The second session has been designed for those already in the video business and for those who were convinced by the first session that they need to know more," Cohen explains. "Such specifics as merchandising and promotion will be discussed, using real case histories in some instances. It will be a detailed examination of the complexities of the home video market.

"We think the presence of these two workshops at NARM is an indication of the value of the home video market as we see it," Cohen summarizes. "It represents NARM's intent to broaden its base, which will be further illustrated by a Video Retailers' Convention set for August that we will officially announce soon."

Other Highlights

Other highlights of the convention will be:

- An audio/visual presentation and panel discussion on the marketing of black music. Titled "Black Music Is Green," the April 13 session will use actual case histories to illustrate a variety of means to expand and increase efforts and sales in the area of black music. "We will try to show people how to maximize their marketing opportunities with black music," according to Cohen. "We will try to bridge the gap that often exists in marketing black music by trying to promote a better understanding of black music and black radio."

- Seminar/workshops dealing with

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A MASTER AT WORK — CBS Masterworks artist Jean-Pierre Rampal, recently in Los Angeles for a taping of the Tonight Show, visited Big Ben's in Encino. Pictured are (l-r): George Schutz, Rampal's manager; Debbie Yanovich, store manager; Rampal; Ellen Stolzman, director of promotion for CBS Masterworks; Roger Holdredge, sales manager, CBS, L.A. branch; Jim Kollitz, vice president and general manager of the Big Ben's chain; and Lee Lawrence, CBS sales rep, CBS, L.A. branch.

Bar Coding Implementation Meeting Resistance At Labels

by Marc Ceter

LOS ANGELES — Bar coding, a cost-cutting numbering system that could possibly save the recording industry millions of dollars, is still being received with a mixed reaction by major labels. The system, which is aimed at aiding the industry in areas of inventory management, re-ordering, returns processing and product movement in general, is meeting resistance, despite endorsements by the National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America (RIAA).

With an estimated 40% of the product on the album charts now carrying the computer symbols and no less than six major labels committed to it, NARM executive vice president Joe Cohen sees implementation of the code throughout the industry as an evolutionary process that will be cost-justified in two to three years. However, the WEA labels, MCA and PolyGram Distribution, Inc. (PDI) are slowing down that process.

"We're committed to supporting the RIAA, and we want to give the customers what they want; but we have been doing a lot of internal investigating and feel the industry may be headed off in the wrong direction with bar coding," says Jack Reinstein, senior vice president and treasurer for Elektra/Asylum and chairman of the board of the bar coding committee for WEA. "Not one retailer has put in equipment to use bar coding, and I don't suspect they ever will."

Reinstein does, however, say that WEA is keeping an open mind for the NARM convention, despite his reservations, although he insists that E/A and Atlantic have no present plans to adapt the UPC bar code system.

"We're in a tough place in regards to bar coding because we want to help our customers, he adds. "Right now, we're waiting to see if there are any encouraging developments at NARM."

MCA Backs Away

Also somewhat disillusioned by the slow development of bar coding was Dan Westbrook, vice president of manufacturing for MCA, which has already bar coded some product.

"We've backed away on bar coding not only because some of our artists feel the symbol mars the creativity of the jacket, but also because we're not sure if it's really the right way to go," offers Westbrook.

He explained the label's position on bar coding became somewhat muddled

when he learned that many retailers might not be behind bar coding. "I learned at an RIAA meeting in New York a while back that many retailers and racks would rather use the OCR system and still others used their own systems," explains Westbrook. "It was suggested that we put both symbols on the product, and that really confused me. We just don't want to end up providing a service that the retailers may not want."

Also slow on the conversion to bar coding is PDI, which, because of its multi-national structure, is having trouble seeing it is a viable system.

On the other hand, Cohen maintains that in a NARM-endorsed bar coding study, published last year, 70% of the retailers and rack jobbers surveyed were in favor of the system. Cohen also maintained that NARM and the RIAA were encouraged by the success of bar coding in the paperback book and magazine industries. He feels that the majority of retailers are waiting for more bar coded inventory in order to start buying processing equipment.

Not A Luxury

"In the future I think bar coding will no longer be classified as a luxury, but as a necessity," says Cohen.

Giving fuel to Cohen's statement is Richard Bruce, manager of package engineering at CBS. "Many people don't realize that the vast majority of the benefits from the UPC system are fall out," explains Bruce. "You have to take that important first step before you see its many uses, and it's difficult to quantify bar coding's benefits before you start."

Bruce goes on to say that CBS has already taken its first step by implementing the UPC bar code at its Pittman, N.J. plant via Symbol Technology's Scan/Print/Apply System.

The system begins with a laser scanning of each bar coded product and results in a full-sized machine readable Universal Product Code symbol, which relates the quantity in each shipping carton, as well as the shift and date of manufacturing. Every shipping carton that now leaves CBS' Pittman plant carries the automatically applied, pressure sensitive sticker, which aids in sorting and inventory management.

Returns Processing, Too

Bruce says that by 1982 every CBS plant would be using the Scan/Print/Apply System. "We're now taking the next step with the bar code and involving ourselves in returns processing," says Bruce. "Right now, we're seriously considering buying

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AFTER 500 PLAYS OUR HIGH FIDELITY TAPE STILL DELIVERS HIGH FIDELITY.



A lot of recording tapes sound good the first few times they're played. But after a few hundred plays, many end up sounding dull and lifeless.

What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of the music with them.

At Maxell, we've developed a binding process that helps to prevent this. Once oxide particles are bound onto our tape, they stay put. And so does the music.

It's this kind of engineering that's helped make Maxell so easy to sell.

And when a tape is this well made, not only do you profit from it, but so do your customers.



IT'S WORTH IT.



Fast Breaking News! From CBS Records.

REO SPEEDWAGON
FE 36844
*19-50953

ALBUM "HI INFIDELITY" NOW TRIPLE PLATINUM. "KEEP ON LOVING YOU"* SINGLE NOW GOLD. ALL SEVEN PREVIOUS ALBUMS AT LEAST GOLD. ALL SELLING WITH RENEWED SPEED. NEVER-ENDING TOUR CONTINUES SRO.

BARBRA STREISAND
FC 36750

OUTDOES HERSELF. AGAIN. FIVE MILLION ALBUMS SOLD IN SIX MONTHS. "GUILTY" ONE OF FEW ALBUMS IN HISTORY TO SPAWN THREE TOP-10 SINGLES. MORE TO COME.

JOURNEY
KC2 37016

DOUBLE-LIVE ALBUM "CAPTURED" GOLD IN ONE WEEK. TOP-10 IN THREE WEEKS. THREE PREVIOUS ALBUMS REAPPEAR AND BULLET UP CHARTS.

JIM STEINMAN
FE 36531

OUT FROM BEHIND MEAT LOAF. PRESENTS LONG-AWAITED ALBUM TO WAITING WORLD. ON EVERY AOR STATION IN AMERICA UPON RELEASE.

RANDY MEISNER
JE 36748
*19-50964

SCORES HIGH ON CHARTS WITH EPIC DEBUT "ONE MORE SONG" ALBUM AND "HEARTS ON FIRE"* SINGLE.

MOE BANDY
JOE STAMPLEY
FC 37003
*11-60508
+19-50972

FOLLOW-UP THEIR NEAR-GOLD DEBUT ALBUM WITH "HEY JOE HEY MOE." SINGLE* AND ALBUM A SMASH. STAMPLEY'S SOLO CAREER SOARS. "I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN"+ HIS BIGGEST HIT EVER.

HAWKS
JC 36922
*11-60500

ALBUM AN INSTANT AOR SUCCESS. "RIGHT AWAY"* SINGLE GAINING TOP-40 MOMENTUM EVERYDAY.

MANHATTANS
JC 36861
*11-11398
+JC 36411

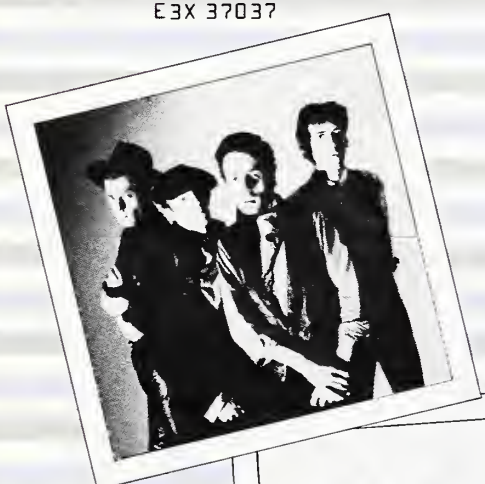
CAREER IN HIGH GEAR WINNING GRAMMY FOR "SHINING STAR."* SINGLE GOLD "AFTER MIDNIGHT"+ ALBUM GOLD. "GREATEST HITS" SELLING STEADILY. ACCLAIMED AS ESSENTIAL LISTENING BY ROCK AND SOUL CRITICS.

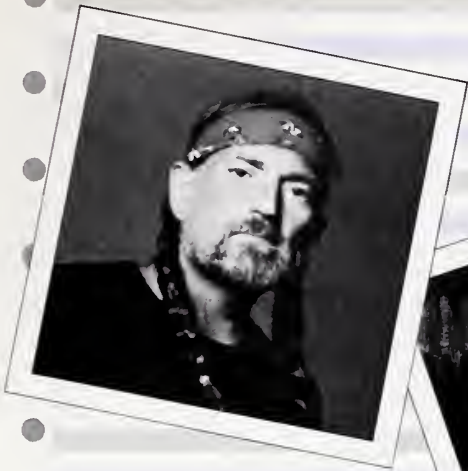
CHAMPAIGN
JC 37008
11-11433

RELEASES FIRST COLUMBIA ALBUM AND SINGLE BOTH TITLED "HOW 'BOUT US." BOTH BECOME GIANT HITS. BLACK AND TOP-40 RADIO THIRSTY FOR MORE.

THE CLASH
E3X 37037

CONTINUE TO SHAKE UP THE MUSIC WORLD WITH THREE-RECORD TWO-HOUR "SANDINISTA!" TOTAL CLASH SALES TOP MILLION MARK AND CONTINUE TO ACCELERATE.





ROSANNE CASH
JC 36965
*11-11426



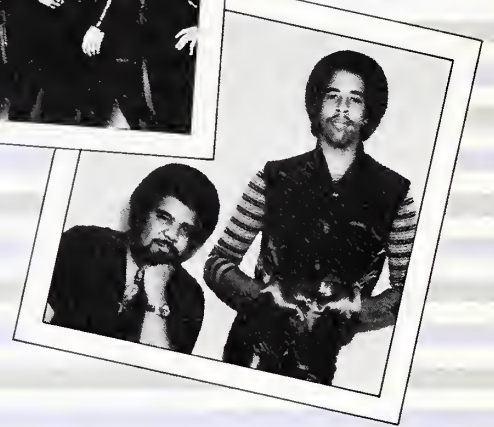
THE ROVERS
JE 37107



WILLIE NELSON
FC 36883
*S2 36752
+JC 36476

SECOND ALBUM EXPLODES. "SEVEN YEAR ACHES" ACCLAIMED AS CLASSIC SINGLE. VIDEO SEEN EVERYWHERE. TOUR SENSATIONAL.

CANADIAN SMASH NOW U.S. SMASH. "WASN'T THAT A PARTY" LOVED BY ALL FORMATS. ALBUM SALES SOARING. BIG U.S. TOUR UNDERWAY.



STANLEY CLARKE
GEORGE DUKE
FE 36918

SHIPS GOLD "SOMEWHERE OVER THE RAINBOW." SOON GOES PLATINUM. "HONEYSUCKLE ROSE" SURPASSES 1.5 MILLION. STILL RED HOT. "NELSON AND PRICE" + GOLD. STILL RED HOT.

"THE CLARKE/DUKE PROJECT" ALREADY BIGGEST SUCCESS YET FOR STANLEY OR GEORGE. OUT-OF-THE-BOX ACROSS-THE-BOARD AIRPLAY.

ADAM AND THE ANTS
JE 37033

BIG SENSATION IN EUROPE. QUICKLY SPREADING IN THE U.S.

BRUCE SPRINGSTEEN
PC2 36854
*11-11391
+11-11431

ALBUM "THE RIVER" #1 ON CHARTS AND ON BEST-OF-YEAR LISTS. "HUNGRY HEART" AND "FADE AWAY" + TOP-20 HITS. HOTTEST CONCERT TICKET IN ROCK HISTORY.

THE REDDINGS
JZ 36875
*ZS9 05600

LAUNCH CAREER WITH BEST-SELLING "REMOTE CONTROL" SINGLE AND "THE AWAKENING" ALBUM.

CARL WILSON
J2 37010

RECORDS FIRST SOLO ALBUM. INSTANT ACCLAIM AIRPLAY AND SALES. FIRST NON-BEACH BOY TOUR SPECTACULAR SUCCESS.

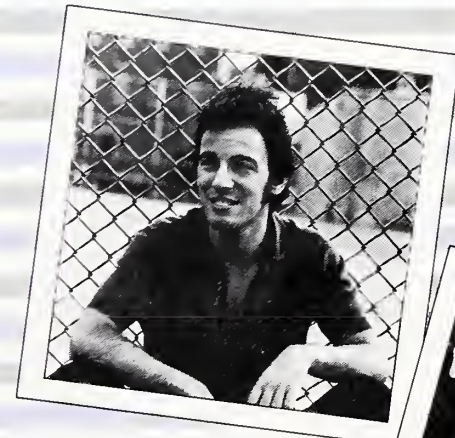
JUDAS PRIEST
JC 36443
*FC 37052

AT FOREFRONT OF NEW HEAVY METAL TREND. "BRITISH STEEL" BEST-SELLER TO DATE. BRAND-NEW "POINT OF ENTRY" LOOKS BIGGER.

LOVERBOY
JC 36762
*11-11421

HOTTEST DEBUT ALBUM OF '81. "TURN ME LOOSE" HOTTEST SINGLE. GROUP WITH NO PAST. GIANT FUTURE.

ON COLUMBIA, EPIC, EPIC-CLEVELAND INTERNATIONAL™, BELIEVE IN A DREAM AND CARIBOU RECORDS AND TAPES.



"CBS," "COLUMBIA," "EPIC," "EPIC-CLEVELAND INTERNATIONAL," "BELIEVE IN A DREAM," "CARIBOU RECORDS" ARE TRADEMARKS OF CBS INC. CLEVELAND INTERNATIONAL RECORDS IS A DIVISION OF THE CLEVELAND ENTERTAINMENT COMPANY. BELIEVE IN A DREAM RECORDS AND CARIBOU RECORDS ARE DISTRIBUTED BY CBS RECORDS ©1981 CBS INC.

Retailers Move Aggressively, Seeking Label Coop Dollars

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chain's services, selection and locations in advertisement, as well as the current product being highlighted; but he also recognizes the need to present advertisements in the manufacturers' best interests.

"Label money is label money," Vassen explains. "When an ad appears in print or on the radio, the manufacturer, the artist's name and title of the product are first and then the location tag (where the product can be purchased) becomes the priority."

Acting as a surveyor of dealer needs are labels' regional or district managers, who usually present retailer generated proposals they think valid to central marketing offices, where decisions are made as to what projects can be funded.

To some extent, the regional managers have discretion over how ad funds will be used in markets they service. "Our district managers are given a discretionary budget for everyday business use so that they can supply dealer demands for such resources where they see fit," explains Joe Petrone, vice president of marketing for EMI America/Liberty.

Local Emphasis

Describing another manifestation of how regional managers respond to market demands and label goals simultaneously, Petrone says, "If we have a group from Boston that we want to break in there, we ask the district manager what he'd like to do to break the act there."

"The manager then submits an advertising budget that we review to see how it fits in our entire scheme and, if it's a sensible plan, we supply what ever additional funds the manager needs to develop the ad program," he adds.

Petrone and Simon agree that there is no formula dealers or manufacturers can apply to development of advertising cam-

paigns. But they are also in tandem on the need to encourage advertising of new and developing acts.

"We spend a great deal of our advertising money on reaching the consumer, and a great deal of that money is spent in developing acts," says Simon.

Petrone said that established artists like Kenny Rogers release product that all dealers would like to advertise. "We know we can get retailers to participate on advertising of established artists, but a lot of times with developing artists we force the issue with advertising dollars earmarked for their product," Petrone explains.

But retailers also realize the importance of new artist development advertising, according to Glazio, who says, "We will spend out of pocket on new artists who have shown sales potential, while also seeking funds from the record company."

From a retailer perspective, however, some of those contacted by **Cash Box** believe that coop advertising is a myth because of labels' alleged frequent practice of requiring dealers to stock huge quantities of the item advertised and price the product on sale, which shrinks dealer profit margins.

Retail Finances Coop

"In essence I'm financing the ad," complains Ben Karol, president of the six-store King Karol chain in New York. "Manufacturers call and say, 'Hey, I'll give you an ad, but you've got to buy a lot on the title and price it low so we can have the quick sell-through.' Now, you tell me who's paying for it."

Karol says that if a dealer resists such arrangements, manufacturers merely go to the dealer's competitors with the proposition.

Among black retailers, the problem of

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Country Boom Spurs Labels To Up Service, Merch Aids

by Jennifer Bohler

NASHVILLE — When country music vaulted ahead of pop and disco music in terms of sales in 1979, according to sales figures released by the National Assn. of Recording Merchandisers (NARM) in June 1980, it was a boon for the industry. But it was also an added pressure to the country divisions of the record companies to at least equal those figures in the following years, if not better them and make sure the popularity of country music did not dissipate into nothing more than a fad.

A heightened visibility at the retail level via displays, posters, mobiles and other point-of-purchase aids to enhance consumer awareness of an artist and product was one way the labels deal sought to continue the prosperity of the industry. Though the latest NARM sales figures for the various categories of music will not be ready for another few months, Pat Gorlick, special projects coordinator with NARM, told **Cash Box** he anticipates the latest country sales figures to be even bigger than last year's.

A survey of the country divisions of five major labels also indicate that country garnered an even heftier share of the total sales figures in 1980, with all labels reporting an increase in sales. Additionally, label representatives contacted by **Cash Box** reported a stepped up merchandising campaign to meet the needs of the retailers, and in some cases, an increase in the amount of product that was released in 1980 and the first quarter of 1981.

Ewell Roussell, general manager of Elektra/Asylum's Nashville division, reported a steady increase in sales over the last

two years for his division. He noted that business was up more than 200% in 1979 over 1978, and in 1980, that figure was doubled. He attributed that increase in part to heightened visibility at the retail level.

More Sophisticated Methods

"We began dumping our money into something we very seldom did, and that was advertising on the consumer level," Roussell said. "We also began offering our product to rack jobbers, and one of the things we demanded from them was visibility — we did not want to be placed in the back of the store. We wanted them to put our records right where the people could see them. These prominent positions really helped sell our records. That's where our power came from — strictly visibility."

Roussell pointed out that visibility for product should not be limited to new releases. He said one thing Elektra insisted on was that catalog material be racked up front with the new releases as well, which, he says, has resulted in continuous sales for catalog product from such artists as Hank Williams, Jr. and Eddie Rabbit.

Country's popularity has, thus, resulted in more of the retailers requesting a larger supply of display materials and using those materials to create attractive point-of-purchase displays on country product. This demand for display materials has placed strain on country merchandisers to create posters and display pieces that can compete with their rock, pop and R&B counterparts. Roussell noted that he found major retailers are "not afraid anymore to totally saturate their stores with country product displays. But they are insisting the

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SLAVE GETS VIP TREATMENT — Atlantic/Cotillion recording group Slave recently stopped by the VIP record store in Los Angeles. The group made the appearance in support of its "Stone Jam" album.

Cassette Sales Up

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bowed experimental tape packaging designs such as the 6x6 design employed by Arista, Columbia and Chrysalis, and the 4x9 explored by RCA and Capitol (see separate story).

Quality Needs Improving

However, some see tape quality as a bigger problem than packaging.

"Forget the package, give me a quality tape," said Calvin Simpson, president of Simpson's Wholesale/Bad Records, Inc. Simpson felt that some labels, such as Inner City, are making strides with their chromium dioxide tape listed at 8.98.

But clearly, according to Reff, "The quality of cassette tapes is still pretty poor. There's no excuse why manufacturers can't use a better quality tape."

Although retailers are generally encouraged by the upswing in cassette sales, some believe the total tape volume will suffer if the demise of 8-track continues.

"I don't believe that the increase in cassette tape sales will offset the drop in 8-track sales," said Lieberman president Harold Okinow.

He referred to the situation in the U.K., where 8-tracks are no longer available. Okinow said unit sales going down caused prices up, literally pricing many consumers out of the market. Then home taping ensues.

"The American industry could face the same fate as the U.K.," Okinow said.

But perhaps a more immediate problem is concerns fill, keeping enough cassettes in stock. Many retailers report that titles disappear almost as soon as they're placed in the bins.

"Being able to meet the tremendous demand for cassettes is a big problem," noted Grandoni. "Not being able to keep certain titles in stock can lose us sales."

"We often have a difficult time getting older titles in cassette tape and it's harder to get the midlines consistently," said Simpson.

With manufacturers caught up in a constant race to meet the ever-growing demand for cassettes, retailers have spent their time trying to further heighten consumer demand.

"In some of our TV spots we advertise our LPs, cassettes and available 8-tracks on sales at the same price," explained Lou Fogelman, president of the Los Angeles-based 21-store Music Plus chain. "We moved our cassettes closer to the cash register, which gives it the potential to be more an impulse item and to highlight the product."

Similarly, other retailers are preparing sales programs to feature cassettes.

"We're having a big spring tape sale to capitalize on the fact that people will be out more during the spring and summer and will want to take music along with them," explained Simpson.

Labels, Retailers Question Cassette Packages' Effect

by Mark Albert

LOS ANGELES — Members of both the retail and record industries generally agree that a new tape package is needed for pre-recorded cassettes to heighten visibility in stores, cut down on pilferage and prevent counterfeiting. However, retailers who conducted tests with either the 6x6 package produced by Shorewood Packaging or the 4x9 box developed by Album Graphics Inc. (AGI) late last year during the holiday season expressed mixed reactions on the effectiveness of the new packages.

Despite the fact that the packages boasted improved graphics and product information usually found on album jackets, and the fact that both, according to the labels, clearly indicated that they were cassettes, retailers said that many customers were confused as to what was inside the boxes.

Lou Fogelman, president of Los Angeles-based Music Plus retail chain, which tested both boxes, said that customers showed no preference for either package over the standard Norelco boxes. "The customers questioned the new packaging," Fogelman explained. "They were apparently confused by the new designs and didn't know what they were getting. We had the 6x6 boxes right next to the Norelco boxes, and the customers preferred the Norelcos."

Other problems reported by retailers that confronted the 6x6 boxes were that they were not clearly marked as to their contents and that customers thought they were reel-to-reel tapes. Additionally, they reported that the boxes were too bulky and, in many cases, were simply discarded in the stores' parking lots later.

The biggest problem with both the 6x6 and the 4x9 packages, however, was with the tests themselves. Those surveyed complained that the mad-rush holiday season was the poorest time to conduct a test because store employees were too busy to be that concerned with educating the consumer on a new product, in addition to the fact that the holiday season brings the heaviest retail activity anyway. Another factor was that the titles used for testing were all established star acts, so a reasonable gauge of success could not be made. The retailers felt that more testing with some midline artists should be made.

Hard To Judge

The testing of the 6x6 package used Columbia's "Guilty" by Barbra Streisand, Chrysalis' "Autoamerican" by Blondie and Arista's "Barry" by Barry Manilow. The 4x9 testing included *The Jazz Singer* by Neil Diamond and Pink Floyd's "Dark Side Of The Moon" on Capitol and the original cast recording of *42nd Street* on RCA.

Stan Layton, vice president of marketing for Chrysalis Records, one of three labels that jointly tested the 6x6 boxes, said, "The time of year that the tests were conducted was the biggest drawback. I hesitate to say that it was a test."

Layton noted that while Chrysalis did not endorse the new package, it agreed to test it along with Columbia and Arista. Together, the three labels had 7' displays designed, produced and shipped to the retail chains used in the test. He said the displays were clearly marked Cassette Center, but were reported to be cumbersome, causing many retailers to simply ignore them.

"I don't think they (the retailers) wanted these packages to work," Layton said. "They ask for something new, we give them the supplies, and then they don't use them."

"I'm sympathetic that it was a busy time of the year," he continued. "It was also the

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Dancer's Jaguar Mask from Guerrero, Mexico used in the procession of San Francisco. Courtesy of the Southwest Museum. Los Angeles.



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Costs, Confusion Slow Spread Of Video To Record Retailers

(continued from page 16)

Hollywood, Fla. April 13 and 14 (see separate story), to keep record retailers abreast of changes and developments in the industry.

More Aids Needed

Some retailers have taken a more aggressive stance in the areas of rentals and marketing of video. George Hill, national corporate operations manager and Denver branch manager for DanJay Music, franchisers of the 96 Budget Tapes & Records stores, points out that the company has taken a more active role in in-store merchandising, due to a lack of manufacturer-supplied point of purchase aids, while delving into rentals at the same time.

"Of the 15 Budget stores which stock video, only three have been really doing well so we've had to go into rentals to compete and stepped up the in-store merchandising," says DanJay's Hill. "We created a loose-leaf binder catalog, which incorporates the Budget logo and includes color brochures with about 400-500 selections. We're also going to help in the design of the video display areas of each store to create a more uniform look. The business is still in the experimental stages, accounting for about five percent or less of the total volume, but we expect that to increase to about 10% by the end of the year."

Due to the high start-up costs that Hill estimates to be approximately \$2,000 per store, most Budget stores are still hesitant to go into video because of their position as franchise holders. However, Hill noted that, in order for the business to build, the stores will "have to identify and draw from their existing customers, implement sales and rental plans to meet the competition and step up in-store merchandising" to effectively market video product.



ROBOX BOX — In a joint promotion between Robox Records and the Record Bar, an \$800 stereo system was given to the winner of the Ziggurat puzzle contest, which was created to publicize Ziggurat's debut LP. Pictured are (l-r): Mark Cooper, national promotion director, Robox; Kirby Kinman, Robox president; and Robin Sutton, contest winner.

"We're beginning to see some manufacturer support in the way of coop advertising, which is a positive sign," summarized Hill. "WEA just became the first company to coop an ad, so we're hopeful that others will begin to follow."

Slow Growth

Southern California's 21-store Music Plus chain is also just beginning to see some signs of growth and maturity in video but, according to recently appointed video buyer Shelly Tucker, "it's been real slow." Tucker indicates that only four Music Plus stores are stocking video at present, all located in high traffic areas, and only a "limited line of titles" are being offered. However, Tucker adds that chain executives have considered expanding but no

definite plans have been set right now.

"More than ever, people are cautious in spending money on such a high ticket item as prerecorded videocassettes," states Tucker. "I think they tend to shop around as much as possible; these videos aren't five or six dollars, like some records. Consumers will shop where they can get the best buy. As such, we have to be able to compete with specialty stores which offer rentals, a wide selection of product and the like."

Not every record and video retailer has found the going rough, though. Nickelodeon, located in the high traffic and affluent area of Century City, Calif., has seen a 300% increase in prerecorded video sales within the past year, according to buyer Susan

Hatfield. Hatfield also notes that since the outlet began stocking video 2½ years ago, prerecorded videocassette sales have grown to the point where it now represents "in excess of 50% of our business."

Likewise, such video one-stops as Sound/Video Unlimited in Skokie, Ill. have seen business increase to the point where four to five new accounts are opened each week, according to sales coordinator Barry Leshtz. However, Leshtz adds that, despite the interest, just as many stores may fall because they don't make a serious commitment to the product or develop long-range growth plans.

"Many Ma and Pa stores have problems coping with the dollar amounts needed to buy and rent video product," says Leshtz. "They dive into this business and soon find out they're in way over their heads. There is a significant need for education in this respect and its pleasing to see trade associations like NARM beginning to offer this sort of help."

John Marmaduke, president of Western Merchandisers and a NARM board member, states that, as little as six months ago "we (NARM) really hadn't taken a very aggressive posture towards educating and informing retailers about video," but adds that, while NARM will be stepping up its efforts in that area considerably over the next several months, "there will still be a lot of questions that can only be answered at the market level."

Explaining that eight of Western Merchandisers' Hastings Books & Records outlets now stock 100-150 video titles, Marmaduke adds that he has seen "enough growth to warrant further expansion" after a year in the business.

"Like most record retailers who carry video, we've had to learn how to grow with our audience," Marmaduke sums up.

NARM Convention Gets Underway In Florida

(continued from page 30)

coop and TV advertising. Scheduled for April 13, the sessions will deal primarily with maximizing the results of such advertising commitments. The session on coop ads will focus on "how it can be used to maximum advantage," says Cohen; while the TV advertising session will be two-pronged — first dealing with what type of format and production to use, then following with an analysis of how to buy time most effectively. "This session will help dealers benefit from the pitfalls of earlier experiences of others."

A presentation, complete with demonstrations, on various advances in the audio field. Titled "The Sounds Of Tomorrow Today," the April 13 session will feature the unveiling of the recently announced CBS CX compressor/expander, a device capable of expanding the dynamic range of a record up to 20 decibels. "This is a landmark stride that could revolutionize records," Cohen explains, "and we will demonstrate it here for the industry."

Bar Code Future

A session on bar coding, entitled "UPC/Bar Coding: Challenges, Opportunities and Issues." Long a goal of NARM, the practice of bar coding will be examined April 14, with emphasis on displays of bar code systems for retail available at lower prices in years due to technological advances and the possibility of spreading application of the identification process to areas beyond use in a retail store. "The many uses of bar coding and the new, cheaper systems available will be highlighted," says Cohen. "While most of the talk about bar coding has centered on retail and rack applications, CBS recently purchased six scanners to process its returns and to keep tabs on its inventory. Bar coding for the entire industry is still an important goal for us."

- An exhibit area featuring up to 100 displays. According to Cohen, the exhibit booths, which will be located poolside at The Diplomat, have been sold out this year, with the convention's events intentionally scheduled to allow free afternoons to view the exhibits. "We tried to avoid over-programming this year," says Cohen. "The afternoons have been left free for those who want to view the exhibits and those who will be engaging in the 'wheeling and dealing' that is so important at a NARM convention."

- A wide variety of luncheons, starting with the Country Music Luncheon April 12, and followed by the first-ever (for NARM) Black Music and Gospel Music Luncheons, set for April 13 and 14, respectively. The Country Music Luncheon will feature a performance by Warner Bros. recording artist Emmylou Harris; the Black Music

Luncheon, a performance by 20th Century-Fox recording artist Stephanie Mills; and the Gospel Music Luncheon, a performance by Word recording group Mighty Clouds Of Joy.

- Diverse entertainment for the various awards dinners and banquets. On April 11, A&M recording artist Chuck Mangione will perform the opening night concert. Epic recording group The Charlie Daniels Band will perform at the 15th annual NARM Scholarships Awards Dinner April 13; and A&M recording artist Peter Allen will perform at the Gift of Music Awards Banquet, hosted by Columbia recording artist Larry Gatlin, April 14, where the top selling product of 1980 will be honored. In addition, an April 12 reception for London Records opera star Luciano Pavarotti will be held.

Retail Shelf, Sale Prices Increase In Response To List, Royalties Hikes

LOS ANGELES — Shelf prices at retail outlets around the U.S. jumped again in the second quarter of 1981, as most chains reacted quickly to the shift away from \$7.98 suggested list pricing by most major labels, as well as anticipating a wholesale price rise across the board when the new copyright royalty rate is enforced July 1.

As expected, shelf prices on \$8.98 list product took the biggest climb, from a nationwide average of approximately \$7.80 in the first quarter to \$8.19, while shelf prices on \$7.98 list LPs and tapes crept up only slightly, from a national average of \$6.93 to \$6.98.

In contrast to last quarter's figures, sale prices around most of the country also took a hefty jump, with the exception of the New York metropolitan area, where Jimmy's and Disc-O-Mat continue to lead the nation in lowballing. The average sale price on

\$7.98 list price LPs went from \$4.85 to \$5.40, also reflective of the majors' move towards discontinuing the \$7.98 list, while moving from a \$5.58 to \$5.79 shelf average for all \$8.98 list product.

According to the survey of 23 chains, the average price of singles remained fairly constant between the beginning of the first and second quarters, dipping only two cents on the national average from \$1.38 to \$1.36, while the shelf price for midline, or \$5.98 list product, took a startling leap from a national average of \$4.48 to \$5.24. The sale price of midlines only increased one cent, from \$4.15 to \$4.16.

The survey also revealed that the average shelf price for \$9.98 "superstar" product was \$8.87, while the average sale price for such product was \$7.37. Most retailers reported that those prices would probably increase soon (see chart on pg. 70).

Labels Resisting Bar Coding LPs

(continued from page 30)

Symbol Technology's magazine returns processing system, and we'll have a pilot laser system by 1981."

Bruce insists that other areas of use for the bar code have also made themselves evident since CBS has gone ahead with the system. "The bar code should also help us cut costs in document preparation, control of work in process and better scheduling."

Robert Schneider, executive vice president for Western Merchandisers, maintains that it wouldn't be long before bar coding could be implemented at cash registers in retail stores to monitor product as it leaves the store.

"Its capabilities are endless," says Schneider. "The grocery business has saved millions of dollars with bar coding and so can the record industry. The goal at NARM is to enlist more people for the cause — get the horses moving so we can come in with carts."

Anti-Counterfeiting

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placed on product (such as WCI's); and etched-on systems, where the code is engraved directly onto disks and covers.

"We expect this to be a progressively developing program," states Franklin. "WCI is testing things right now with an eye to a major international roll-out in the future."

"The whole industry is watching WCI's progress with its program," Yarnell adds, "but we won't really know how effective it is until we've had more time to assess it. As far as retaining one particular system as an industry standard, it would be nice if we could, but we really couldn't tell each company what they should use."

Retailers More Aggressively Seeking Label Coop Dollars

(continued from page 34)

competition is exhibited in a different manner. Black retail outlets in various markets are normally tagged en masse, rather than the practice with pop outlets where a single retailer is usually tagged with an ad featuring a particular product.

"There's no exclusivity when advertising black product," claims Calvin Simpson, president of Simpson's Wholesale/Bad Records, Inc. Simpson says that he can rationalize the manufacturers' reasoning behind such practices among black dealers, which he feels is a symptom of economic survivalism.

"If I were a manufacturer, I don't know if I would want to run a radio spot or full page ad tagging a retailer with only one store," Simpson notes.

But he stresses it was clear that adver-

Sassi Named To VP Post At RCA Records

LOS ANGELES — Daniel Sassi has been named division vice president, industrial relations, for RCA Records.

He joins the records division after having spent the past year as director of personnel and labor relations for NBC in Chicago. Prior to that, he spent five years with NBC in Washington D.C. as manager of labor relations.

He joined RCA Corp. in 1969 in the industrial relations training program, then became a job analyst in RCA's electronics components division in Harrison, N.J. He moved on to the NBC subsidiary of RCA Corp. in 1971.

tising helped sell black product, which, Simpson acknowledges, is popularly believed to sell sufficiently without substantial coop dollars.

"It definitely helps when labels provide advertisement along with sales programs, window display material, point-of-purchase aids and all kinds of merchandising which could stimulate sales on an item," Simpson summarizes.

"We need manufacturers to reinforce advertising with point-of-purchase material and other merchandising aids," adds Music Plus' Schwartz. "Music Plus believes strongly in in-store merchandising and air-play as much as TV, radio and print advertising."

Vassen concurs, commenting that "everything from tour tie-ins to in-store play are part of the entire package when trying to expose a new or established artist."

Clearly, the most important element stressed by both retailers and manufacturers is cooperation.

"We firmly believe that it's a marriage between retailers and manufacturers and the effective use of available resources on both sector's parts," Glazio points out.

Sunshine Bows EP Line

LOS ANGELES — Listing the product at \$4.98, Sunshine Recordings, a division of the Sunshine Group, recently unveiled its "Sunshine Midline" EP line, featuring four to six songs on each album, all by new artists. First artists to release product on the new line will be Bill E. Glenn and Jean Wells, whose releases will coincide with the upcoming NARM Convention.

Labels, Retailers Question Effect Of New Cassette Packs

(continued from page 34)

first time that a consumer was seeing the new displays and packages. There was no pre-advertising announcing a new product. That was a problem also."

The 4x9 boxes received more favorable response than the 6x6s, but again the problem of running a test during the holiday season that featured only top line product was considered a drawback. Joe Bressi, vice president of purchasing for the Cleveland-based Stark/Camelot chain, which has produced and sold its own 4x12 box since 1967, was one retailer very impressed with the 4x9 boxes.

Acceptable Compromise

"The 4x9 box is an acceptable compromise" Bressi said. "Our package is much duller by comparison. The graphics are great on the 4x9s."

"It would also be great for us," Bressi continued, "because we could save money on labor if we didn't have to produce our own boxes anymore. Another highlight for us is that we use the same racks for tapes and albums." Bressi said, however, that consumer reaction to the new product was mixed, but that they usually selected the 4x9 because of the improved graphics. He said that his store displayed the tape packages visibly and that they always had their cassettes out in the open.

Dennis White, vice president of marketing for Capitol Records said that his company is still testing the 4x9 cassette boxes and that generally he had received favorable results.

All of the retailers surveyed agreed that a

new package was needed to offer the consumer more than they were now getting. However, they strongly felt that the record industry needed to standardize the size of the tape package and avoid confusion and extra expense.

"This is the first time that three labels got together on one idea, not for the betterment of one artist, but for the betterment of the industry." Layton commented, "If the industry standardized to one tape package size, I think we would achieve much greater results on the rack and retail levels."

Europa Records Bows

NEW YORK — Europa Records has been formed by Jean-Pierre Weiller. Initial releases are scheduled for April 15, with independent regional distributors.

Europa's first releases will be: "Tribute To," by jazz violinist Stephane Grappelli; "Cross Roads," by Sugar Blue, the harmonica player who recorded with the Rolling Stones; and "Two Rainbows Dally," by Hugh Hopper and Alan Gowen, former members of Soft Machine and National Health, respectively.

Prior to founding Europa, Weiller was label manager in the international department of Phonogram France, and managed Island, Charisma, ECM, and Casablanca labels.

Future releases will be diverse, and will include classical, traditional, rock and contemporary music from Europe.

Europa Records is headquartered at 1302 Heron Drive, P.O. Box 20513, Orlando, Fla. 32814. The telephone number is (305) 896-1371.

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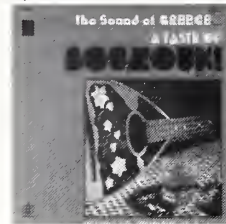
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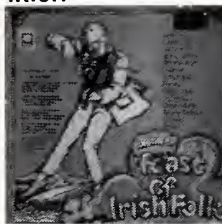
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AIR PLAY

NAB Convention: Take 59 — Thousands of broadcasters swooped into Las Vegas this week for the National Assn. of Broadcasters (NAB) 59th annual convention. The NAB's combined radio, television and engineering gathering is not noted for focusing on music programming like its other confab to be held in Chicago this August; however, the latest technological developments and state of the art equipment will be bursting at the seams on the sold-out, 11-acre exhibit floor. In addition, heated discussions and question/answer sessions pertaining to many legislative matters currently facing broadcasters and the upcoming 97th Congress will be plentiful. One workshop will feature Senator **Barry Goldwater** (R-Az.), chairman of the Senate Communications Subcommittee, in an hour-long question-and-answer period. It is in this workshop that many legislative forecasts may be brought to light, with moderator **Edward Fritts**, chairman of the NAB Radio Board, fielding the questions from the audience. Fritts says that he anticipates discussion on topics like deregulation, nine kHz allocations, AM/FM combinations and financial disclosures, to name a few. He also expects some fiery comments regarding Congressman **George Danelson's** (D-Calif.) proposal to assess annual performance fees for the commercial use of sound recordings on the radio. "Hell, yeah, there will be talk about this," Fritts says, "but I imagine talk will be more in the form of statements than questions."

SOMETHING NEW — TM Special Projects has prepared quite a documentary with its 30-hour special, *The Beatles: The Days In Their Life*. Included in this package are 227 songs performed by **The Beatles** as a group, 50 of their songs performed by other artists, 92 songs from the group members' solo careers and 322 interview clips. The clips are a real treat as they contain many interviews that were collected since 1963 by the show's co-producer, **David Pritchard**. To date, 23 stations have signed for the broadcast with national presentation beginning the last week of April . . . Co-sponsored by



HATCHET IN BALTIMORE — **Bruce Crump** and **Jimmy Farrar** of Epic recording group **Molly Hatchet** were in Baltimore recently, where they stopped by the **WIYY** studios and chatted with DJ **Ty Ford**. Pictured are (l-r): **Ford (seated)**, **Crump** and **Farrar**.

Angeles personality **Mary Turner**, who also hosts **Westwood One's Off The Record**. **George Thorogood** and **Chuck Berry** are set for the debut show and **Molly Hatchet** will be featured on May 22. *In Concert* is available on a barter basis through **Westwood One**. The phone number there is (213) 204-5000 . . . And finally, **Ron Bledsoe** and **Michael St. John** have formed a consulting partnership called **Mikron**. The new firm will advise medium and small market stations on management, sales and programming levels. The first client station is James Gang Broadcasting's **WKXC/Chatanooga** effective immediately. **Bledsoe** is the owner and president of **Sumner County Broadcasting's WHIN/WKXN/Nashville** where **St. John** is the program manager. **St. John** can be reached at (615) 452-4747.

FREE AGENT DJ??? — **WNBC/New York's** top rated DJ, **Don Imus**, has signed a new five-year contract with the station, effective April 1. **WNBC** reports that, according to the Fall 1980 Arbitron ratings, its morning dynamo is the most listened to jock in the country, and since his return to the station in 1979, **WNBC** has been #1 in audience delivery throughout the U.S. Lightly regarded, totally unofficial sources report that **Imus'** contract also calls for various incentive clauses if he can maintain an ERA (earned ratings average) and/or RBI (ratings brought in) come exceeding the record breaking totals he achieved last year, which earned him radio's MVP award, the most valuable personality.

NEW JOBS — **Tim Sullivan**, currently the general manager at **Top 40 KHTZ/Los Angeles**, will be moving crosstown shortly to become the vice president/general manager at **Century Broadcasting's AOR outlet, KWST**. **Sullivan** said he is leaving the **Greater Media** station on or around April 27 after directing **KHTZ** since September 1979. Prior to his stint at **KHTZ**, **Sullivan** served as general manager at **KHJ** for eight years. **Bob Moore**, **KHTZ** sales manager, will replace **Sullivan** as GM . . . **Steve Rivers**, PD at **KOPA-FM/Phoenix**, says he is looking for a stable, humorous morning drive personality who has the ability to talk directly to the 25-34 year old market. If you fit the bill, **Rivers** said he needs your tape today. Air Express to **Steve Rivers**, **KOPA**, 4601 N. Scottsdale Rd., Scottsdale, Ariz. 85251, EOEMF . . . **John Anthony** is the new music director at **WWXX-FM/Nashville** for program manager **Michael St. John** . . . **Ron Denman**, general sales manager at **KSFJ/San Francisco**, has been promoted to general manager of the **ABC FM outlet** replacing **Joe Parish**, who recently moved to New York to become general manager at sister station **WPLJ** . . . **Gary Wall** has become the new program director at A/C-formatted **WNCI/Columbus** . . . Industry vets **Chuck Blore** and **Don Richman** have been signed by **FirstCom Broadcast Services, Inc.**, to create and produce radio jingles for the company's newly formed "The Creative Department," which specializes in commercials and sales campaigns for radio. Coupled with last week's signings of **Dick Orkin** and **Bert Berdis** to write, produce and appear in **Creative Department** commercial packages, **FirstCom** president **Jerry Atchley** said, "It is going to be the greatest group of syndicated radio commercials ever available." The **Creative Department** is available on an exclusive market basis. For more information, contact **Atchley** at **FirstCom** at (214) 934-2222 . . . **Mark Preston** was named music director at **FM 102/Fresno** . . . **Lee Michaels**, formerly at **WYDD/Pittsburgh**, is now handling the 10 a.m.-2 p.m. air shift at **WIBZ/Parkersburg**, replacing **Chuck Stotts**.
mark albert



THE TOPIC IS JERMAINE — **Motown** artist **Jermaine Jackson** recently visited **Los Angeles' KGFJ** to thank the staff there for supporting his current LP, "Jermaine." Pictured are (l-r): **Jesus Garber**, western regional promotion manager, **Motown**; **Jackson**; **Geroge Moore**, DJ; **J.B. Stone**, program director; **Sam Watson**, **Motown** local promotion; and **Cal Milner**, music director.

Networks Expand Operations In Battle With Radio Syndies

by Mark Albert

LOS ANGELES — The combination of an ever tightening economy, an increase in the number of stations competing for the same revenues and the predominance of an older, more sophisticated population has forced broadcasters in all markets to seek better and more diverse programming to gain a competitive edge. However, with the economic crunch and, in some cases, lack of manpower and hours to produce effective special programs, radio is turning more and more to outside sources for various short and long form programming — primarily networks and national syndicators.

However, as the competition sorts out the marketplace — eliminating inefficient companies and enriching the successful ones — changes in the basic network-

Ambrose, Penn Named NBC Radio VP/GMs

LOS ANGELES — **Ellyn Ambrose** and **Richard Penn** have been named to the position of vice president/general manager for **The Source**, **NBC's** young adult network, and the **NBC Radio Network**, respectively.

NBC Radio president **Dick Verne** noted that these appointments to newly created positions completed the network's reorganization. **Ambrose** and **Penn** are replacing **Chuck Renwick**, recently named executive vice president, **Network development**, who was previously in charge of both **The Source** and the **NBC Radio Network**. **Renwick**, **Ambrose** and **Penn** all report to **Verne**.

Ambrose had been vice president, sales, for **The Source** for the past six months and, before that, was manager of affiliate development since January 1980. "Ellyn **Ambrose** is a gifted broadcaster whose strong background in sales and affiliate relations was critical in getting **The Source** off the ground and into a leadership position in only one year," said **Verne**.

Penn most recently served as vice president and general manager at **NBC's WKQX-FM/Chicago** since January 1980. He joined the network in 1979 as that station's general manager. **Verne** lauded **Penn's** managerial skills in both station and group operations and said that he was "proud to have both **Penn** and **Ambrose** on a team that will lead **NBC Radio** into the future."

Johnson Resigns As Head Of Shamrock

LOS ANGELES — **Bruce Johnson**, president of **Shamrock Broadcasting**, resigned last week. **Johnson** said his resignation was a financial decision and that it was "a very amicable parting" from the **Roy Disney** family, which owns **Shamrock**.

syndicator battle have occurred. On one hand, the few high-profile national syndicators have used the competition to heighten the market awareness of their firms and their shows; while on the other, the vast resources of the networks have created opportunities for joint network-syndicator ventures to be used in the inter-network battles. **Syndicators**, in this case, act more like production appendages of the networks.

"As the economy gets tighter and competition between stations gets keener, the networks and syndicators are being called upon more and more to produce and provide various shows," says **Jim Kefford**, president of **Drake-Chenault**, a national syndication/consulting firm. **Norm Pattiz**, president of the **Westwood One** national syndication firm, agrees that network-syndicator competition has increased in

(continued on page 39)

Case Leaves RKO Post To Join Sunbelt Comm.

LOS ANGELES — **Dwight Case**, president of **RKO Radio** for six years, is leaving the network to join **Sunbelt Communications, Ltd.** in a partnership position.

C.T. Robinson, president and chief executive officer of **Sunbelt**, said that the addition of **Case** would accelerate the company's activities in hi-tech and software, as well as station acquisitions.

Sunbelt Communications currently owns six radio stations, including **KQEO-AM** and **KZZX-FM/Albuquerque**, **KVOR-AM** and **KSPZ-FM/Colorado Springs**, **KFYE/Fresno** and **KLNK/Oklahoma City**. The company also owns a research firm called **The Research Group**, a management consulting and marketing firm called **SBCC, Inc.**, and a program syndication firm called **Syndicom**.

"**Sunbelt** is one of the truly scintillating companies in communications today," **Case** said. "Their stations are very highly rated and very successful. **The Research Group** is the leader in its field and its new projects already launched and on the drawing boards are positioned to take advantage of the changes I foresee in our industry in the 1980s."

King Named To VP Post For ABC Entertainment

LOS ANGELES — **Charles King** has been named vice president of the **ABC Entertainment Network**, effective immediately.

King, who was director of the **ABC Information Network** since November 1980, joined **ABC** in 1974 as eastern regional manager of affiliate affairs. Prior to joining **ABC**, he was with the **Mutual Broadcasting System** from 1960 to 1974, where he eventually became director of news and programming.

AM Spacing And Deregulation Top Issues At NAB Confab

(continued from page 7)

fires in Las Vegas hotels probably served to keep others away.

Exhibits Increase

The list of exhibitors, however, is at an all-time high. Completely selling out 230,000 square feet, over 440 exhibits and booths will fill up the 11-acre expanse of the Convention Center, compared with 410 exhibits in 198,000 square feet last year, according to Cornils. The exhibitors include satellite companies, software and hardware manufacturers, as well as representatives from the major syndication firms and networks.

Two workshops are scheduled on April 14 that promise thought-provoking discussions and some heated debate. One, entitled "Nine kHz: What's The Real Story," will, besides general discussions, address itself to Cuba's request that it receive six different 500,000 watt stations as a condition for compliance with the proposed AM spacing reduction. Cornils explains that one reason why the Latin American countries were pushing for the space reduction was to solve their problem of co-channel interference, while American broadcasters may suffer interference problems with the space reduction. Quoting NAB radio board chairman Edward Fritts on the Cuban request, Cornils says that the nine kHz issue is boiling down to "technical solutions for political problems."

The panel will be moderated by the NAB's Erwin Krasnow, who is the head of the radio allocations committee. Panelists include FCC Broadcast Bureau chief Richard Shiben; Wally Johnson, Assn. For Broadcast Engineering Standards; and Charles Wright, WBYS/Canton.

The second workshop tied to the nine kHz issue and scheduled immediately after the first session, will be "Deregulation: What's It All About" and will serve to put the

Networks Are Expanding Their Operations

(continued from page 38)

the last year, but also says that it has helped a high profile company like his own.

"Major syndicators have always perceived networks, not other syndicators, as their main source of competition," Pattiz says. "In our case, we do what the nets do in terms of selling; all of our normal programming is on a non-cash barter basis. It's really a blessing for me. The big networks have dozens of people on the street selling short features, concerts, what have you, and with the increased attention brought to national block programming by them, it has made my job easier."

Offering a different viewpoint, Pam Hamilton, director of publicity for the RKO Radio Network, also notes an increase in competition, but with the networks going against each other, above and beyond the syndicators.

"There is definitely a competitive spirit between the networks," she says. "The market has become such that network radio is a burgeoning area. Stations are targeting to specific demographics and so the networks today are honing in on specific demographics to deliver to advertisers."

Hamilton says that the biggest competition is with music specials that include interviews with and music by today's popular artists, as well as concerts offered by ABC, the various concerts and specials offered by NBC's young adult network The Source and the options left open by the recent creation of the RKO III network. "There are two reasons for this," she explains. "The stations love them, and it provides a nice

entire deregulation matter into full perspective. It will be moderated by Krasnow, with a panel consisting of Shiben, Richard Chapin of Stuart Broadcasting and Richard E. Wiley of Kirkland & Ellis.

In light of the tight economy, there will be a joint sales forum on April 14, followed by separate large and small market forums in the afternoon. Among the topics to be discussed are staffing, organizing and motivating radio sales departments, what advertisers think about radio today, achieving bigger rates in smaller markets and tapping co-op dollars in small markets.

Although the exhibition hall opens on April 12 at 9 a.m., the convention officially begins at 3 p.m. with a welcoming speech by Thomas E. Bolger, chairman, NAB board of directors, followed by the keynote address delivered by NAB president Vincent T. Wasilewski.

Other Highlights

Other highlights of the convention will include:

- An April 15 luncheon address delivered by acting FCC chairman Robert E. Lee, who will be retiring this year when his term expires on June 30. Entertainment will be provided by Bob Hope.

- An April 13 workshop entitled "Meet The Chairman — Legislative Forecasts for the 97th Congress." Senator Barry Goldwater (R-Ariz.) will be featured, along with moderator Edward Fritts.

- Open roundtable discussions with industry experts to be held on April 15. Some of the areas to be covered here include new technology, management, promotion/sales, government relations, selling AM, earth stations and small market groups.

- Concurrent April 14 workshops entitled "Do's and Don'ts For Changing Formats" and "What You Are Supposed To Know About FCC Rules & Regulations."

environment for advertisers. The music specials are a tune-in factor that enjoy hefty audience gains."

Chuck Renwick, executive vice president, network development for the NBC Radio Networks, said that the prime source of competition is with rock concerts — again primarily from other networks.

"There is an increasing demand from advertisers for them," Renwick says. "The problem is that there is a decreasing availability of artists to do concerts. The superstar bands seem to burn out quicker than they used to, and those are the very bands that the advertisers want. They are very reluctant to support a new act.

"As far as competition goes," he continues, "we try to assess and take care of the needs of our affiliates first. We recognize the need to provide further services than we already are, so we are expanding."

A direct consequence of radio's current need of diverse programming aimed at specific demos and formats has been the recent move by the networks to expand their services. RKO Radio, for example, just formed two new networks (RKO II and III) to more easily target specific demographics (**Cash Box**, April 11). Such a case graphically illustrates the trend to the use of syndicators to make programs for the networks.

"While RKO I places its emphasis on the 25-34 year olds, RKO II has been designed to place special emphasis on the 35-44 year olds," Hamilton explains. "RKO is going after the older demos with programming that will reflect the lifestyle of that audience segment with more authoritative news,



RISING STARR — On the road to promote their current LP, "Radiant," A&M recording group Atlantic Starr recently stopped in on some Chicago-area radio stations. Pictured are (l-r): Joey Phillips of the group; Ron King, WVON program director; Sharon Bryant of the group; and Steve Harris, WGCI music director.

Radio Issues Pending As FCC Changes Personnel, Outlook

by Mark Albert

LOS ANGELES — As a result of a new Republican administration taking office, combined with sweeping personnel and philosophical changes within the Federal Communications Commission (FCC), the fate of important legislation and regulatory policies affecting broadcasters are still up in the air on the eve of the 59th annual National Assn. of Broadcasters (NAB) Convention in Las Vegas.

Radio deregulation as well as other regulatory policy changes such as implementation performance royalty fees and FCC authorization, and technological matters ranging from reduced AM spacing from 10 to nine kHz and the implementation of AM stereo, are still being mulled over by broadcasters and government officials.

Perhaps the most significant matter concerning broadcasters is the FCC's recently implemented deregulation policy, which won court approval two weeks ago (**Cash**

Box, April 11). However, a number of organizations, including the NAB, have petitioned the FCC to reevaluate and clarify certain aspects of deregulation. Regulations eliminated by the FCC policy included percentage requirements for non-entertainment programming, such as religious and public affairs, formal ascertainment procedures for renewals, new stations and major change applications, as well as maximum commercial guidelines and the keeping of formal program logs.

On the legislative front, Rep. Al Swift (D-Wash.), member of the House Telecommunications Subcommittee, has drafted a bill that would require the FCC to determine the quantity of public interest standards maintained by broadcasters. Swift's proposal calls for broadcasters to be awarded points based on the amounts of aired non-entertainment or other public service broadcasts as determined by the commission. The points in turn would be used to obtain license renewal.

On the other hand, broadcasters would be given broader news exemption with regards to equal time requirements and have license terms extended to five years from three. The bill would also eliminate ascertainment, do away with restrictions on formats, eliminate program logs and reports, strike the requirement that broadcasters break down non-entertainment into categories, eliminate petitions to deny comparative renewal hearings, shorten the waiting time on applications and allow for random selection among qualified initial applicants. May 1 is the date that Swift would like to have the bill introduced.

Controversial Issues

Another serious issue facing broadcasters is the recently introduced Danielson Bill that would impose performance royalty fees for the commercial use of sound recordings. H.R. 1805 is virtually the same bill that Congressman George Danielson (D-Cal.) submitted last year, which died in the subcommittee. Broadcasters' opposition to this bill is decidedly strong. A spokesperson at Danielson's office said that no hearing date has yet been set.

A major source of controversy revolves around the proposal for reduced spacing on the AM band from 10 to nine kHz. It was a little over a year ago in March that the proposal was shot down at the Region II (Western Hemisphere) meetings held in Buenos Aires. Aside from opposition by the NAB, commissioner James Quello has now officially opposed the space reduction (**Cash Box**, March 21), and this past week (April 6), the Canadian government added its official opposition to the measure.

Yet another carryover from last year is

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LP Chart Position

45 AC/DC • DIRTY DEEDS DONE DIRT CHEAP • ATLANTIC
 ADDS: KSJO, KZEL. **HOTS:** KBPI, KLIV, WBAB, WCCC, WMMS, WGRQ, KLOL, KROQ, WAAF, WWWM, WBLM, KWST, KMG, KMET, WLIR. **MEDIUMS:** WSHE, WIBZ, WBCN, KOME. **PREFERRED TRACKS:** Title, Problem, Balls.
SALES: Major breakouts in all regions.

88 ADAM & THE ANTS • KINGS OF THE WILD FRONTIER • EPIC
 ADDS: WMMS. **HOTS:** KROQ, WNEW, WBCN, WLIR, KNAC, WHFS. **MEDIUMS:** WBAB, WRNW, WWWM, KSJO, KWST. **PREFERRED TRACKS:** Dog, Invasion, Antmusic, Human Beings.
SALES: Moderate in East and West; fair in others.

7 MOST ACTIVE

21 APRIL WINE • THE NATURE OF THE BEAST • CAPITOL
 ADDS: None. **HOTS:** KOME, WOUR, WLIR, KMG, WLVO, KSHE, KEZY, WSHE, KLIV, WBAB, WIBZ, WCCC, WYDD, WGRQ, KROQ, WWWM, KNCN, KSJO, WKLS, WKDF, WAAL, WBLM. **MEDIUMS:** KMET, KMEL, KZEW, KZOK, WABX. **PREFERRED TRACKS:** Just Between, Future.
SALES: Moderate to fair in all regions.

142 BADFINGER • SAY NO MORE • RADIO RECORDS/ATLANTIC
 ADDS: None. **HOTS:** None. **MEDIUMS:** WSHE, KZOK, WMMS, KROQ, WWWM, WBLM, KSHE, KMG, KMET, WOUR, KOME. **PREFERRED TRACKS:** Hold On, I Got You.
SALES: Fair in South; weak in others.

9 PAT BENATAR • CRIMES OF PASSION • CHRYSALIS
 ADDS: None. **HOTS:** WIBZ, WMMS, KSJO, WBCN, WBLM, KWST, KMG. **MEDIUMS:** None. **PREFERRED TRACKS:** Treat Me, Best Shot.
SALES: Good to moderate in all regions.

15 BLONDIE • AUTOAMERICAN • CHRYSALIS
 ADDS: None. **HOTS:** WMMS, KROQ, KSJO, KNAC, KOME. **MEDIUMS:** KZEL, WBCN. **PREFERRED TRACKS:** T-Birds.
SALES: Good to moderate in all regions.

175 JOHN CALE • HONI SOIT • A&M
 ADDS: WCCC. **HOTS:** WRNW, WWWM. **MEDIUMS:** WMMS, WBCN, WLIR, KNAC. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions.

2 MOST ACTIVE

10 ERIC CLAPTON • ANOTHER TICKET • RSO

 ADDS: None. **HOTS:** WHFS, KOME, WOUR, KINK, KNX, KMET, KMG, WLVO, KMEL, KSHE, WABX, WBLM, WAAL, WKLS, WBCN, KSJO, KZEW, KEZY, WSHE, KBPI, KZEL, KLIV, KZOK, WBAB, WRNW, WIBZ, WCCC, WMMS, WYDD, WGRQ, KLOL, WAAF, WWWM, KNCN, WNEW. **MEDIUMS:** WLIR, KWST, WKDF, KROQ. **PREFERRED TRACKS:** I Can't, Rita, Floating.
SALES: Good in all regions.

103 THE CLASH • SANDINISTA! • EPIC
 ADDS: None. **HOTS:** WRNW, KROQ, WNEW, WBCN, WLIR, WOUR, KNAC, KOME, WHFS. **MEDIUMS:** KZEL, WBAB, KNCN, WBLM. **PREFERRED TRACKS:** Hitsville, Police, Murder, Magnificent.
SALES: Fair in East and Midwest; weak in others.

6 MOST ACTIVE

29 PHIL COLLINS • FACE VALUE • ATLANTIC
 ADDS: None. **HOTS:** WHFS, KOME, WOUR, KINK, KNX, WLIR, WAAL, WBCN, KSJO, KEZY, KBPI, KZEL, WBAB, WRNW, WIBZ, WCCC, KZAM, WMMS, WGRQ, KLOL, WAAF, WWWM, WNEW. **MEDIUMS:** KMG, WLVO, KWST, KMEL, KSHE, WABX, WBLM, WKDF, WKLS, WSHE, KLIV, KZOK, KROQ, KNCN. **PREFERRED TRACKS:** In The Air, I Missed.
SALES: Good to moderate in all regions.

LP Chart Position

#10 MOST ACTIVE

66 CONCERTS FOR THE PEOPLE OF KAMPUCHEA • VARIOUS ARTISTS • ATLANTIC
 ADDS: KINK, KZOK. **HOTS:** WHFS, WLIR, KMET, KMG, WLVO, WBLM, KEZY, WSHE, KZEL, WBAB, WRNW, WCCC, WMMS, WGRQ, KROQ, WAAF, WWWM, WNEW, KSJO, WBCN. **MEDIUMS:** KOME, KNAC, WOUR, KWST, WABX, WAAL, WKDF, KLIV, WIBZ, KLOL, KNCN, WKLS. **PREFERRED TRACKS:** Open.
SALES: Major breakouts in all regions.

91 ELVIS COSTELLO & THE ATTRACTIONS • TRUST • COLUMBIA
 ADDS: None. **HOTS:** KROQ, KSJO, WBCN, KNAC, WHFS. **MEDIUMS:** KEZY, KZEL, WMMS, WNEW, WBLM, WLIR, KOME. **PREFERRED TRACKS:** Watch, Whisper.
SALES: Fair in all regions, weakest in South.

98 JOHN COUGAR • NOTHIN' MATTERS AND WHAT IF IT DID • RIVA/POLYGRAM
 ADDS: None. **HOTS:** KEZY, KZOK, KZAM, WWWM, WKDF. **MEDIUMS:** WBAB, WNEW, KMEL, KOME. **PREFERRED TRACKS:** Night.
SALES: Moderate to fair in all regions; weakest in East.

6 MOST ADDED

104 DEVO • LIVE • WARNER BROS.
 ADDS: KMET, KWST, WBLM, WBCN, KROQ. **HOTS:** KNAC. **MEDIUMS:** WBAB. **PREFERRED TRACKS:** Whip It.
SALES: Major breakouts in all regions.

195 TOM DICKIE & THE DESIRES • COMPETITION • MERCURY/POLYGRAM
 ADDS: KSJO, KNCN, WAAF. **HOTS:** None. **MEDIUMS:** KZEL, WBCN, WOUR. **PREFERRED TRACKS:** Open.
SALES: Fair in East; weak in others.

82 DIRE STRAITS • MAKING MOVIES • WARNER BROS.
 ADDS: None. **HOTS:** KZEW, KZOK, WBLM. **MEDIUMS:** KEZY, WNEW, KNAC. **PREFERRED TRACKS:** Skateaway, Romeo.
SALES: Fair in West and Midwest, weak in others.

— DOC HOLLIDAY • A&M
 ADDS: None. **HOTS:** WLIR. **MEDIUMS:** KLIV, WCCC, WBLM, WLVO, KMG, KMET, WOUR. **PREFERRED TRACKS:** Magic, I'm A Rocker.
SALES: Fair in South; weak in others.

#10 MOST ADDED

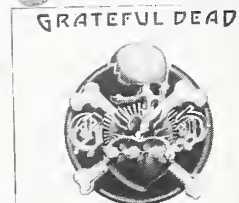
132 THE DREGS • UNSUNG HEROES • ARISTA
 ADDS: KOME, KINK, WCCC, WBAB. **HOTS:** WLIR. **MEDIUMS:** KZEL, WKLS. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions; strongest in South.

177 THE FOOLS • HEAVY MENTAL • EMI AMERICA
 ADDS: None. **HOTS:** WBCN, WOUR. **MEDIUMS:** WBAB, WRNW, WMMS, WBLM. **PREFERRED TRACKS:** Running, Alibi.
SALES: Fair in East; weak in others.

136 FRANKE & THE KNOCKOUTS • MILLENNIUM/RCA
 ADDS: KOME, WSHE, KZEW. **HOTS:** WIBZ. **MEDIUMS:** KEZY, KBPI, KZOK, WBAB, WCCC, WMMS, WWWM, WKDF, WAAL, WBLM, WABX, KSHE, KMG, KINK. **PREFERRED TRACKS:** Sweetheart.
SALES: Fair in East and South; weak in others.

166 ROBERT GORDON • ARE YOU GONNA BE THE ONE • RCA
 ADDS: WOUR, KSJO. **HOTS:** WNEW, WLIR. **MEDIUMS:** KZEL, WWWM. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions; strongest in East.

3 MOST ADDED

96 GRATEFUL DEAD • RECKONING • ARISTA

 ADDS: KOME, KINK, KMET, KMG, KMEL, WAAL, WBCN, WAAF, KZOK. **HOTS:** KZEL, WBAB, WRNW, WCCC, WNEW, WBCN, WLIR. **MEDIUMS:** WWWM, KNCN, KSJO, WBLM, WOUR, WHFS. **PREFERRED TRACKS:** Open.
SALES: Major breakouts in all regions; strongest in West.

LP Chart Position

— GREAT BUILDINGS • APART FROM THE CROWD • COLUMBIA
 ADDS: WLIR, KSHE, WBAB. **HOTS:** None. **MEDIUMS:** KBPI, KZEL, KLOL, WWWM, KSJO, WBLM, KNAC. **PREFERRED TRACKS:** Title.
SALES: Fair in West; weak in others.

— HAWKS • COLUMBIA
 ADDS: WKLS. **HOTS:** WIBZ. **MEDIUMS:** KEZY, WBAB, WRNW, WCCC, KLOL, WWWM, WBCN, WAAL, WBLM, KSHE. **PREFERRED TRACKS:** Right Away.
SALES: Fair in Midwest; weak in others.

70 DONNIE IRIS • BACK ON THE STREETS • CAROUSEL/MCA
 ADDS: None. **HOTS:** KZEW, WBCN, KOME. **MEDIUMS:** WIBZ, WCCC, KMG, WLIR. **PREFERRED TRACKS:** Dreaming, Ah! Leah!
SALES: Fair in all regions; strongest in Midwest.

1 MOST ADDED

87 JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA



ADDs: WHFS, KOME, WLIR, KMET, KMG, WLVO, KWST, KZEL, KSHE, WABX, WBLM, WKDF, WKLS, WBCN, KZEL, KZEW, KEZY, WSHE, KBPI, KLIV, WIBZ, WCCC, WMMS, WGRQ, KLOL, KROQ, WAAF, WWWM, KNCN, WNEW, WBAB, KSJO. **HOTS:** WLIR, WLVO, KMEL, WBAB, KZEL, WRNW, WCCC, WMMS, WNEW. **MEDIUMS:** KMG, WABX, WKDF, WBCN, KZEW, WSHE, KLOL, KROQ. **PREFERRED TRACKS:** Way Back, Title.

SALES: Major breakouts in all regions.

68 GARLAND JEFFREYS • ESCAPE ARTIST • EPIC
 ADDS: None. **HOTS:** WHFS, WOUR, WLIR, WBAB, WRNW, WMMS, WGRQ, WNEW, WBCN. **MEDIUMS:** KOME, KNAC, KMG, WBLM, KZEL, KLIV, KZOK, WCCC, KLOL, KROQ, WAAF, WWWM, KNCN, KSJO, WAAL. **PREFERRED TRACKS:** 96 Tears.
SALES: Moderate to fair in all regions; strongest in East.

23 JOURNEY • CAPTURED • COLUMBIA
 ADDS: None. **HOTS:** KOME, KMET, WSHE, KBPI, KLIV, WBAB, WIBZ, WMMS, KNCN, KSJO, WBCN, WBLM, WLVO, KMG. **MEDIUMS:** WLIR, KEZY, WNEW, WABX, KSHE. **PREFERRED TRACKS:** Party's, Hiway, Stay.
SALES: Moderate to fair in all regions.

49 JUDAS PRIEST • POINT OF ENTRY • COLUMBIA
 ADDS: KROQ. **HOTS:** WIBZ, WMMS, WCCC, KNCN, KMG, WBLM. **MEDIUMS:** KOME, WSHE, KZEL, KLIV, WBAB, WGRQ, KLOL, WBCN, WBLM, KSHE, WLVO, KMET, WLIR. **PREFERRED TRACKS:** Heading Out, Solar, Circles.
SALES: Good to moderate in all regions; strongest in Midwest.

118 GREG KIHN BAND • ROCKHNROLL • BESERKLEY/ELEKTRA
 ADDS: KWST, KBPI, WSHE. **HOTS:** KOME, KZEL, KLIV, WRNW, KSJO. **MEDIUMS:** WHFS, WLIR, KMET, KBPI, KZOK, WBAB, WCCC, WMMS, WGRQ, KLOL, KROQ, WWWM, WNEW, WBCN, WAAL, WBLM, WLVO, KMG. **PREFERRED TRACKS:** Sheila.
SALES: Weak in South; moderate in others.

130 KROKUS • HARDWARE • ARIOLA/ARISTA
 ADDS: WIBZ. **HOTS:** KLOL, WAAF, KMG. **MEDIUMS:** KZEW, WSHE, KZEL, KLIV, WBAB, WCCC, WGRQ, KROQ, WWWM, KSJO, WLVO, KMET, WLIR, WOUR, KOME. **PREFERRED TRACKS:** Easy Rocker, Bruning.
SALES: Fair in South and Midwest; weak in others.

5 MOST ADDED

— ROBIN LANE & THE CHARTBUSTERS • IMITATION LIFE • WARNER BROS.



ADDs: KOME, WLIR, WMMS, WBAB, KZEL. **HOTS:** WRNW, WBCN. **MEDIUMS:** KZEW, WBAB, WCCC, WAAF, WBLM, WHFS. **PREFERRED TRACKS:** Open.
SALES: Fair in East; weak in others.

P Chart Position

3 JOHN LENNON/YOKO ONO • DOUBLE FANTASY • GEFEN
 ADDS: None. HOTS: KOME, KINK, KZEW, KEZY, WBAB, WIBZ, KZAM, WMMS, WNEW, KSJO, WKDF, WABX. MEDIUMS: KZOK, WYDD, WBCN, WKLS, KWST, KMG, KMET. PREFERRED TRACKS: Wheels, Woman.
 SALES: Good to moderate in all regions.

25 LOVERBOY • COLUMBIA
 ADDS: None. HOTS: KOME, KZEW, WSHE, WGRO, KLOL, WWWW, KSJO, WBLM, KMG, KMET, WOUR. MEDIUMS: KROO, KNCN, WKLS, WABX, KSHE, KMEL, WLVO. PREFERRED TRACKS: Turn Me Loose.
 SALES: Good to moderate in all regions; weakest in East.

109 MANFRED MANN'S EARTH BAND • CHANCE • WARNER BROS.
 ADDS: None. HOTS: WOUR. MEDIUMS: KZEW, KEZY, KNCN, WWWW, WBLM, KSHE. PREFERRED TRACKS: For You, Stranded.
 SALES: Fair in Midwest; weak in others.

9 MOST ADDED

188 WILLIE NILE • GOLDEN DOWN • ARISTA
 ADDS: KMG, WBLM, WKLS, WBCN. HOTS: WRNW, WIBZ, WGRO, WLIR. MEDIUMS: KZEL, WBAB, WCCC, WWWW, WNEW, WOUR, WHFS. PREFERRED TRACKS: Open.
 SALES: Fair in East and Midwest; weak initial response in others.

39 TED NUGENT • INTENSITIES IN 10 CITIES • EPIC
 ADDS: None. HOTS: WGRO, WAAF, KNCN, KMG. MEDIUMS: WSHE, KZEL, WBAB, WCCC, WMMS, WWWW, WKLS, WBLM, KMET, WOUR, KOME. PREFERRED TRACKS: Thousand Dances.
 SALES: Fair in all regions.

148 OZZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS
 ADDS: KOME, WAAL. HOTS: WBAB, WCCC, WMMS, WGRO, KWST, WLIR. MEDIUMS: KZEW, KZEL, KLIV, WIBZ, KLOL, WAAF, WWWW, KNCN, KSJO, KSHE, WLVO. PREFERRED TRACKS: Open.
 SALES: Moderate in Midwest; fair to weak in others.

44 THE ALAN PARSONS PROJECT • THE TURN OF A FRIENDLY CARD • ARISTA
 ADDS: None. HOTS: KZOK, KSJO, KOME. MEDIUMS: KZEW, KEZY, WBAB. PREFERRED TRACKS: Time, Games.
 SALES: Moderate to fair in all regions' strongest in West.

124 THE PLIMSOUls • PLANET/ELEKTRA
 ADDS: None. HOTS: KROO, KWST, KNAC. MEDIUMS: KSJO, KMG, KMET, WHFS. PREFERRED TRACKS: Now.
 SALES: Fair in West; weak in others.

4 MOST ADDED

POINT BLANK • AMERICAN EXCESS • MCA
 ADDS: KOME, WLVO, WBCN, KSJO, WIBZ, WSHE. HOTS: KLOL, KNX. MEDIUMS: KZEL, WCCC, WWWW, WKDF, WBLM, WLVO, KMG, KMET. PREFERRED TRACKS: Open.
 SALES: Fair in Midwest; weak initial response in others.



14 THE POLICE • ZENYATTA MONDATTA • A&M
 ADDS: None. HOTS: KOME, KZEW, KEZY, WBAB, WMMS, KROO, WWWW, WNEW, KSJO, WBCN, WABX, KWST, KMET, WLIR, KNAC. MEDIUMS: KZEL, WYDD, KMEL, KMG. PREFERRED TRACKS: Don't Stand, De Do Do, Driven.
 SALES: Good to moderate in all regions.

2 MOST ADDED

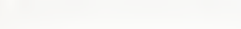
77 PRETENDERS • EXTENDED PLAY • SIRE
 ADDS: KOME, KNAC, KMET, KMG, WBLM, WAAL, WKLS, WBCN, KZEL, KBPI. HOTS: WHFS, KMG, WBCN, KZEL, WBAB, WRNW, WMMS, KROO, WWWW, WNEW, KSJO, WLIR, KWST. MEDIUMS: WOUR, KBPI, KLIV, WIBZ, WCCC, WGRO, KLOL, KNCN, WABX. PREFERRED TRACKS: Open.
 SALES: Major breakouts in all regions.



LP Chart Position

4 MOST ACTIVE

1 REO SPEEDWAGON • HI INFIDELITY • EPIC
 ADDS: None. HOTS: KOME, WOUR, KMET, KMG, WLVO, KWST, KSHE, WABX, WBLM, WAAL, WKDF, WKLS, WBCN, KZEW, KEZY, WSHE, KBPI, KLIV, KZOK, WBAB, WIBZ, WCCC, WMMS, WYDD, WGRO, KLOL, WWWW, KNCN, WNEW, KSJO. MEDIUMS: WLIR, KMEL, WAAF. PREFERRED TRACKS: On The Run, Tough Guys, Let Him Go, Keep On.
 SALES: Good in all regions.



50 RAINBOW • DIFFICULT TO CURE • POLYDOR/POLYGRAM
 ADDS: None. HOTS: WBAB, WMMS, WAAF, KMG, KMET, WLIR. MEDIUMS: KOME, WSHE, KBPI, KLIV, WCCC, WGRO, WWWW, KNCN, KSJO, WBCN, WAAL, KWST. PREFERRED TRACKS: I Surrender.
 SALES: Fair in all regions; strongest in East.

17 THE ROLLING STONES • SUCKING IN THE SEVENTIES • ROLLING STONES/ATLANTIC
 ADDS: None. HOTS: WHFS, KOME, WOUR, WBAB, WRNW, WMMS, KROO, WWWW, KNCN, WNEW, KMEL, KMG. MEDIUMS: KINK, KZOK, WCCC, WBCN, WKLS, WAAL, WBLM, KMET. PREFERRED TRACKS: Open.
 SALES: Good to moderate in all regions.

165 TODD RUNDGREN • HEALING • BEARSVILLE
 ADDS: None. HOTS: WWWW, WLIR. MEDIUMS: KEZY, KNCN, WAAL, KOME. PREFERRED TRACKS: Compassion, Healer.
 SALES: Fair in Midwest; weak in others.

8 MOST ACTIVE

5 RUSH • MOVING PICTURES • MERCURY/POLYGRAM
 ADDS: None. HOTS: KOME, WLIR, KMET, KMG, WLVO, KWST, KSHE, WBLM, WAAL, KZEW, WSHE, KLIV, WBAB, WIBZ, WCCC, WMMS, WGRO, KLOL, WAAF, WWWW, KNCN, WKLS. MEDIUMS: WOUR, KMEL, WABX, WKDF, KBPI, KZEL, KROO, WNEW, KSJO, WBCN. PREFERRED TRACKS: Limelight, Tom Sawyer, Signs.
 SALES: Good in all regions.

58 SANTANA • ZEBOP! • COLUMBIA
 ADDS: KROO. HOTS: KINK, WLIR, KMEL, KSHE, WBCN, KSJO, KEZY, KZEL, KLIV, WBAB, WRNW, WIBZ, WCCC, KZAM, WMMS, KNCN. MEDIUMS: WHFS, KOME, WOUR, KMET, KMG, WLVO, KWST, WBLM, WAAL, WKDF, WSHE, KBPI, KZOK, WGRO, KLOL, WAAF, WWWW, WNEW. PREFERRED TRACKS: Winning.
 SALES: Major breakouts in all regions.

100 SHERBS • THE SKILL • ATCO
 ADDS: None. HOTS: KZEW, WRNW, KSHE, KMG, WOUR. MEDIUMS: KEZY, KLIV, KZOK, WBAB, WMMS, WGRO, WAAF, KNCN, WNEW, KSJO, WBLM. PREFERRED TRACKS: The Skill.
 SALES: Weak in South; fair in others.

SHOT IN THE DARK • RSO
 ADDS: KNX, WAAL, KZAM. HOTS: KINK. MEDIUMS: KEZY, KBPI. PREFERRED TRACKS: Lightning.
 SALES: Weak in all regions.

102 PHOEBE SNOW • ROCK AWAY • MIRAGE/ATLANTIC
 ADDS: None. HOTS: KZAM, KINK. MEDIUMS: KZOK, WIBZ, WWWW, KNCN, KSJO, WBLM, KNX. PREFERRED TRACKS: Open.
 SALES: Weak in South; fair in others.

8 MOST ADDED

146 RICK SPRINGFIELD • WORKING CLASS DOG • RCA
 ADDS: KMG, KMEL, WBLM, WGRO. HOTS: WSHE, KLIV, WAAF, WAAL, WOUR. MEDIUMS: KBPI, KZEL, WCCC, WWWW, KNCN, KSJO, WBCN, WKDF, WABX, WLVO, KOME. PREFERRED TRACKS: Jessie's Girl.
 SALES: Fair in East and West; weak in others.

58 BRUCE SPRINGSTEEN • THE RIVER • COLUMBIA
 ADDS: None. HOTS: KZEW, WIBZ, WNEW, KSJO, WBLM, KWST, KMET, WLIR, KOME. MEDIUMS: KEZY, WCCC, WBCN, WKDF. PREFERRED TRACKS: Fade, Cadillac, Ramrod, Title.
 SALES: Moderate to fair in all regions.

30 STEELY DAN • GAUCHO • MCA
 ADDS: None. HOTS: KZEW, KEZY, KZOK, KZAM, WMMS, WKDF, WBLM, KMEL, KWST, KNX, KINK, KOME. MEDIUMS: WBAB, WYDD, WKLS, WABX. PREFERRED TRACKS: Time, Nineteen, Babylon.
 SALES: Moderate to fair in all regions.

LP Chart Position

3 MOST ACTIVE

2 STYX • PARADISE THEATRE • A&M
 ADDS: None. HOTS: KOME, WOUR, WLIR, KMET, KMG, WLVO, KWST, KMEL, KSHE, WABX, WBLM, WAAL, WKDF, WKLS, WBCN, KZEW, KEZY, WSHE, KBPI, KLIV, WBAB, WIBZ, WCCC, WMMS, WYDD, WGRO, KLOL, WAAF, WWWW, KNCN, WNEW, KSJO. MEDIUMS: KZEL, KROO. PREFERRED TRACKS: Too Much, Best Of, Penny, She Cares.
 SALES: Good in all regions.



12 JAMES TAYLOR • DAD LOVES HIS WORK • COLUMBIA
 ADDS: WABX. HOTS: KINK, KNX, KEZY, WBAB, WIBZ, WCCC, KZAM, WMMS, WWWW, KNCN, WKDF, WAAL. MEDIUMS: WOUR, WABX, KZEW, KBPI, KZOK, WNEW, WBCN, WBLM, WLVO. PREFERRED TRACKS: Her Town.
 SALES: Good in all regions.

9 MOST ACTIVE

33 .38 SPECIAL • WILD-EYED SOUTHERN BOYS • A&M
 ADDS: None. HOTS: KOME, WOUR, WLIR, KMET, KMG, KSHE, WAAL, KBPI, KLIV, WBAB, WRNW, WIBZ, WCCC, WGRO, KLOL, WAAF, WWWW, KNCN, KSJO, WBCN, WKLS. MEDIUMS: WLVO, KMEL, WABX, WBLM, WSHE, KZEL, WNEW, WKDF. PREFERRED TRACKS: Hold On, First Time.
 SALES: Good to moderate in all regions.

38 PAT TRAVERS • RADIO ACTIVE • POLYDOR/POLYGRAM
 ADDS: WAAF. HOTS: KOME, KZEL, WBAB, KMG. MEDIUMS: WOUR, WLIR, KZEW, WSHE, KLIV, WIBZ, WCCC, WGRO, KROO, WWWW, KNCN, WBCN, WBLM, KWST, WLVO, KMET. PREFERRED TRACKS: New Age, My Life.
 SALES: Moderate to fair in all regions.

35 ROBIN TROWER • B.L.T. • CHRYSALIS
 ADDS: None. HOTS: KOME, KMG, WLVO, KEZY, WSHE, KZEL, WRNW, WCCC, WGRO, WWWW, KNCN, WNEW. MEDIUMS: WOUR, WLIR, KMET, WBLM, WAAL, KZEW, KBPI, KLIV, WBAB, WMMS, KROO, WAAF, KSJO. PREFERRED TRACKS: Open.
 SALES: Good to moderate in all regions.

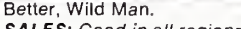
7 MOST ADDED

79 U2 • BOY • ISLAND
 ADDS: KMET, KMG, KWST, WIBZ. HOTS: WRNW, KROO, KSJO, WBCN, KNAC, WHFS. MEDIUMS: WSHE, WBAB, WCCC, WMMS, WGRO, KLOL, WWWW, KNCN, WNEW, WBLM, WLIR, KOME. PREFERRED TRACKS: I Will Follow, Out Of Control.
 SALES: Fair in all regions; strongest in East.

114 THE VAPORS • MAGNETS • LIBERTY
 ADDS: WBLM, WBAB. HOTS: KROO. MEDIUMS: KSJO, WBCN, KNAC, WHFS. PREFERRED TRACKS: Spiders.
 SALES: Fair in Midwest; weak in others.

1 MOST ACTIVE

6 THE WHO • FACE DANCES • WARNER BROS.
 ADDS: WKDF. HOTS: WHFS, KOME, KNAC, WOUR, WLIR, KMET, KMG, WLVO, KWST, KMEL, KSHE, WABX, WBLM, WAAL, WKLS, WBCN, KSJO, WNEW, KZEW, KEZY, WSHE, KBPI, KXEL, KLIV, KZOK, WBAB, WRNW, WIBZ, WCCC, WMMS, WYDD, WGRO, KLOL, KROO, WAAF, WWWW, KNCN. MEDIUMS: KINK, WKDF. PREFERRED TRACKS: You Better, Wild Man.
 SALES: Good in all regions.



5 MOST ACTIVE

8 STEVE WINWOOD • ARC OF A DIVER • ISLAND
 ADDS: None. HOTS: KOME, WOUR, KINK, KNX, WLVO, KWST, KMEL, KSHE, WABX, WAAL, WKDF, WKLS, WBCN, KSJO, KZEW, KEZY, WSHE, KBPI, KZOK, WBAB, WRNW, WIBZ, WMMS, WYDD, WGRO, KLOL, WWWW, KNCN, WNEW. MEDIUMS: WLIR, WBLM, WCCC, KZAM. PREFERRED TRACKS: Chance, Arc, Train.
 SALES: Good in all regions.



LAST WEEK	THIS WEEK		WEEKS ON CHART
4	1	MORNING TRAIN (NINE TO FIVE) SHEENA EASTON	10
1	2	KISS ON MY LIST DARYL HALL & JOHN OATES	13
2	3	RAPTURE BLONDIE	12
8	4	ANGEL OF THE MORNING JUICE NEWTON	9
6	5	JUST THE TWO OF US GROVER WASHINGTON, JR.	11
3	6	KEEP ON LOVING YOU REO SPEEDWAGON	21
5	7	WOMAN JOHN LENNON	14
16	8	BEING WITH YOU SMOKEY ROBINSON	9
9	9	DON'T STAND SO CLOSE TO ME THE POLICE	11
12	10	WHILE YOU SEE A CHANCE STEVE WINDWOOD	11
13	11	HER TOWN TOO JAMES TAYLOR and J.D. SOUTHER	6
20	12	TAKE IT ON THE RUN REO SPEEDWAGON	5
14	13	SOMEBODY'S KNOCKIN' TERRI GIBBS	14
15	14	I CAN'T STAND IT ERIC CLAPTON AND HIS BAND	8
7	15	9 TO 5 DOLLY PARTON	20
11	16	THE BEST OF TIMES STYX	13
19	17	DON'T STOP THE MUSIC YARBROUGH & PEOPLES	12
10	18	WHAT KIND OF FOOL BARBRA STREISAND & BARRY GIBB	12
21	19	AIN'T EVEN DONE WITH THE NIGHT JOHN COUGAR	12
22	20	YOU BETTER YOU BET THE WHO	5
23	21	JUST BETWEEN YOU AND ME APRIL WINE	11
32	22	WATCHING THE WHEELS JOHN LENNON	4
25	23	I LOVE YOU CLIMAX BLUES BAND	10
26	24	TIME OUT OF MIND STEELY DAN	6
29	25	HOW 'BOUT US CHAMPAIGN	10
27	26	IT'S A LOVE THING THE WHISPERS	9
31	27	TOO MUCH TIME ON MY HANDS STYX	5
30	28	SWEETHEART FRANKE & THE KNOCKOUTS	7
33	29	LIVING INSIDE MYSELF GINO VANNELLI	5
35	30	BETTE DAVIS EYES KIM CARNES	4

HIT BOUND

37 **31 SUKIYAKI** TASTE OF HONEY
ADDS: WGCL, KC101-29, KVIL, WHHY, WABC-15, WBEN-FM-30, WDRQ, WANS, WKBW, KHFI, WWKX, JB105-29, KYXX, KRAV, WHBQ. **JUMPS:** KOPA Ex To 28, WPGC 15 To 11, KFRC 19 To 10, 14Q 30 To 27, CKLW 30 To 15, KERN Ex To 29, WCAO 11 To 8, WICC Ex To 28, BJ105 35 To 31, WSEZ 33 To 20, WNBC 29 To 22, WTIK 31 To 27, WVBF Ex To 27, KRLY 29 To 26, KEEL Ex To 22, Y100 27 To 22, FM102 26 To 22, WROR 18 To 10, WOKY 18 To 15, KNUS 35 To 21, WZUU 29 To 26, WPRO-FM Ex To 26, KCPX 11 To 9, WAYS 20 To 10, KOFM 30 To 26, WGH Ex To 20, WQXI 23 To 13, 13K 28 To 21, WIF1 22 To 18, KFI 13 To 8, WAXY 28 To 23.
SALES: Good in the West and East. Moderate in the Midwest and South.

PRIME MOVER

36 **32 I MISSED AGAIN** PHIL COLLINS
ADDS: WKBO-20, WRQX, WPGC, FM102, WQXI, WHBQ, KRTH, BJ105-39. **JUMPS:** KOPA 27 To 24, WAYS Ex To 26, KNUS 34 To 24, WTIK 34 To 29, 14Q 29 To 26, WZZR 30 To 27, KINT 29 To 21, WBCY 27 To 24, 96KX 14 To 11, WANS Ex To 28, KMJK-FM Ex To 32, WBBQ 29 To 26, WRVQ 25 To 19, KJR Ex To 29, Q102 35 To 31, Y103 32 To 29, 94Q 28 To 24, WZZP Ex To 19, WKBW Ex To 20, WIF1 30 To 25, WHHY Ex To 29, WRJZ 26 To 23, WYYS 30 To 26, WSEZ 16 To 13, KHFI Ex To 27, Z93 Ex To 26, WVBF Ex To 24, WSPT 14 To 11, KRBE Ex To 26, WDRQ 25 To 20, WWKX Ex To 24, WKXX 20 To 16, KFMD 26 To 23, JB105 24 To 20, KERN 30 To 24, WOKY 24 To 20, WXXS 27 To 22, KC101 29 To 26.
SALES: Good in the Midwest. Fair in all other regions.

17 **33 CELEBRATION** KOOL & THE GANG 25

PRIME MOVER

40 **34 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)** RAY PARKER JR. & RAYDIO
ADDS: 14Q-30, WISM-30, WGH, 13K, WSKZ-24, KYXX, KXOK-30, KJR, KIMN, KRTH, WMC-FM, BJ105. **JUMPS:** KOPA 21 To 15, Y103 31 To 22, WQXI 19 To 15, WHHY Ex To 25, WPGC 13 To 9, WIF1 Ex To 29, WCAO 22 To 15, WRJZ 29 To 21, WHBQ 17 To 10, WSEZ 27 To 19, KRLY Ex To 29, WAXY 27 To 24, WBEN-FM 19 To 16, Z102 15 To 11, Z93 29 To 25, WDRQ Ex To 24, WXXS 14 To 6, WKXX 21 To 18, WFLB 25 To 19, FM102 Ex To 28, KC101 20 To 13, KFMD 29 To 26, KJRB 17 To 14, WBBQ 23 To 20, WAYS 27 To 22, KENO 25 To 20, WANS Ex To 26, KIQQ 22 To 13, WSGN 13 To 9, Q105 12 To 9, WGSV 14 To 10, 94Q 30 To 25.
SALES: Moderate in the West. Fair in all other regions.

38 **35 TURN ME LOOSE** LOVERBOY
ADDS: 96KX. **RE-ADD:** WKXX. **JUMPS:** WIKS 23 To 19, KMJK-FM 21 To 16, KJR Ex To 26, KBEQ 14 To 9, KRBE 12 To 10.
SALES: Moderate in the Midwest. Fair in the West and South. Weak in the East.

28 **36 THE TIDE IS HIGH** BLONDIE 23

39 **37 MISTER SANDMAN** EMMYLOU HARRIS
ADDS: WROR-22. **JUMPS:** WKIX 20 To 16, WFLB 10 To 6, WOKY 21 To 17, WKBW 9 To 7, KRAV 19 To 16, KIQQ 17 To 14, KOFM 27 To 24, KRTH 14 To 9.
SALES: Fair in the West and Midwest. Weak in the East and South.

18 **38 CRYING** DON McLEAN 13

CASH SMASH

49 **39 LOVE YOU LIKE I NEVER LOVED BEFORE** JOHN O'BANION
ADDS: WOW-23, WAKY-21, 13K, WNCI, WGCL-30, KRBE, WMC-FM-24. **JUMPS:** KOPA Ex To 30, WWKX Ex To 30, KERN 28 To 25, KEZR 20 To 16, Z102 27 To 24, BJ105 Ex To 40, WRVQ 27 To 24, KINT 36 To 22, WTIK 35 To 31, WHHY Ex To 30, KRQ Ex To 30, WCAO Ex To 28, KCPX Ex To 37, WBCY Ex To 30, WFLB 35 To 29, KJRB 21 To 18, WBBQ Ex To 28, KFMD Ex To 29, KENO Ex To 28, WZZR 29 To 26, KJR 21 To 16, WSGN 23 To 20, KIMN Ex To 25, Y103 39 To 35, 94Q 24 To 20, WSKZ 23 To 20, WSPT 25 To 22, KDWB 23 To 18.
SALES: Breakouts in all regions.

43 **40 WASN'T THAT A PARTY** THE ROVERS
ADDS: KFI, JB105, WQXI, KEEL. **JUMPS:** WDRQ 4 To 2, KFMD 10 To 6.
SALES: Moderate in the East and Midwest. Weak in the West and South.

44 **41 THE PARTY'S OVER (HOPELESSLY IN LOVE)** JOURNEY
ADDS: 96KX-30, WRVQ, WPRO-FM, KJR. **JUMPS:** WIKS 8 To 6, KINT 24 To 20, KENO 23 To 18, KIQQ Ex To 27, Q105 25 To 21, KBEQ 18 To 13, WIF1 25 To 22, WTIK 23 To 19.
SALES: Fair in all regions.

48 **42 HOLD ON LOOSELY** .38 SPECIAL
ADDS: WPRO-FM, WPGC, KMJK-FM, WNCI, Z93, WLS-43. **RE-ADD:** KENO. **JUMPS:** 96KX 20 To 17, WBBQ 21 To 16, WDRQ Ex To 29, WANS 30 To 27, Y103 10 To 6, KHFI 23 To 20, WSPT 12 To 9, JB105 32 To 27, KIMN Ex To 30, 94Q 27 To 21, KRBE 17 To 14, BJ105 18 To 15, WBCY 18 To 11.
SALES: Moderate in the Midwest. Fair in the West and South. Weak in the East.

HIT BOUND

55 **43 WHAT ARE WE DOIN' IN LOVE** DOTTIE WEST
ADDS: FM102, KOPA, KINT, WZZP, KIMN, WOW-22, WQXI, WBEN-FM-38, WIF1, WVBF, KSTP-FM, WDRQ, WKXX, WANS, WZUU, WAKY-22, KFI, WKBW, WWKX, JB105-34. **JUMPS:** KEZR Ex To 26, WSPT 27 To 23, WTIK 38 To 34, WTRY Ex To 28, KYXX 30 To 27, WROR 20 To 17, WHHY Ex To 28, WNBC 30 To 25, WFLB 32 To 25, KXOK 25 To 20, WOKY 27 To 21, KRAV 18 To 14, WPRO-FM 24 To 21, Z102 30 To 26, WAYS Ex To 25, KCPX 28 To 23, WZZR Ex To 30, KJR Ex To 27, WGH 22 To 15, KIQQ Ex To 34, Y103 34 To 30, WHBQ 29 To 26, WRJZ Ex To 29, KSLQ 19 To 16, KHFI 30 To 26, KEEL 32 To 27.
SALES: Breakouts in the Midwest.

24 **44 HELLO AGAIN (LOVE THEME FROM 'THE JAZZ SINGER')** NEIL DIAMOND 12

41 **45 TREAT ME RIGHT** PAT BENATAR 14

34 **46 THE WINNER TAKES IT ALL** ABBA 22

HIT BOUND

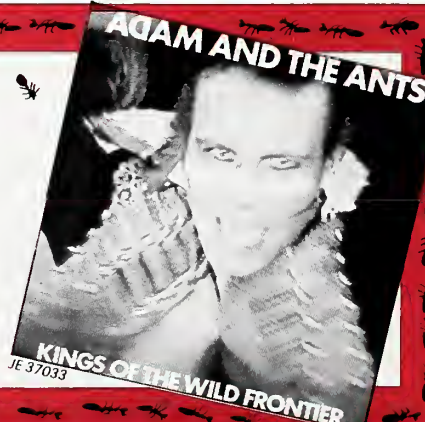
57 **47 SAY YOU'LL BE MINE** CHRISTOPHER CROSS
ADDS: KERN, KEZR, WZUU-29, 14Q-29, WBEN-FM-40, KFI, WKBW, WRJZ, JB105, FM102, KCPX, WBBF, Z93, WWKX. **JUMPS:** KOPA 19 To 16, WAXY 24 To 21, WTRY 22 To 16, KRBE 22 To 19, WCAO Ex To 30, KDWB 24 To 21, WFLB Ex To 32, WBCY 29 To 26, Y100 23 To 20, WBBQ 24 To 18, WPRO-FM Ex To 25, WAYS Ex To 27, WSGN 22 To 19, Z102 11 To 8, KINT Ex To 29, KENO Ex To 30, 94Q 19 To 16.
SALES: Moderate in the Midwest.

ANTS IN YER RADIO!

Tony Beradini—PD—WBCN—"When Adam and The Ants finally made American Bandstand and I saw West Coast kids dancing to Antmusic, I realized how lame and shortsighted most AOR programmers had become. How far behind the times can radio afford to get?!" Adam and The Ants are creepy-crawling American concert halls, dance clubs and the following truly progressive stations this summer:

WNEW KBCO WLIR WRKI WRNW WZZO WXRT KFMH WSYR KSJO KNAC
 WBAB WQBK WMMR WBRU WBLM KQDS WMJQ KTIM KEZY
 WBCN WHFS WCCC KWST WAQX KLRB KTYD
 WPLR KROQ WZIR KZAM KZOZ
 M105 KKSJN KMGN
 KWFM

Adam and The Ants.
 "Kings Of The Wild Frontier."
 Tribal rock 'n' roll that
 has nothing to do with Woodstock.
 On Epic Records and Tapes.



RADIO CHART

TOP 100 SINGLES

April 18, 1981

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART
7	48	WALKING ON THIN ICE	8	62	65	SMOKY MOUNTAIN RAIN	21	72	85	SAME OLD LANG SYNE	19
2	49	LONELY TOGETHER ADD: WAXY. JUMPS: WTRY 23 To 20, WROR 26 To 18, KFYE 20 To 16, WSEZ Ex To 32, WFLB 12 To 10, WOKY 28 To 24, WZZR 27 To 24, WKBW 27 To 23, KHFI Ex To 30, KXOK 19 To 13, WIFI 18 To 15, WYYS Ex To 34, KEEL 23 To 16. SALES: Weak in all regions.	6	60	66	GAMES PEOPLE PLAY THE ALAN PARSONS PROJECT	20	—	86	STILL RIGHT HERE IN MY HEART ADD: KIQQ, KYXX, WGSV, WSGN, WANS, 96KX, KDWB-23, WBCY.	1
42	50	HEARTS ON FIRE	13	59	67	RUNNING SCARED	7	—	87	TIME ADD: WKXX, WDRQ, WSGN, Y103-40, 94Q, KRBE.	1
45	51	PRECIOUS TO ME	14	74	68	SOMEBODY SEND MY BABY HOME ADD: KINT-36, 94Q, KERN, KEEL. JUMPS: WFLB 23 To 18, KDWB 25 To 20.	4	—	88	SAY WHAT ADD: KINT, KYXX, KHFI, WGSV, WFLB, KEZR, WBBQ. ON: KIQQ, WKXX.	1
46	52	FADE AWAY	11	78	69	I DON'T NEED YOU ADD: WYBF, KFMD, WICC, KJR, WIFI, WROR-25. JUMPS: WCAO 25 To 21, WFLB 33 To 27.	3	—	89	IS IT YOU ADD: WAYS, WSGN, WRJZ, WKXX. ON: WGSV, WBCY, WBBQ, 94Q.	1
63	53	FIND YOUR WAY BACK ADD: WTRY, WDRO, KFMD, WPRO-FM, Y103, WIKS, B97, Z102-30, KBEQ-27, KRBE, WLS. Day-Part: WOW. JUMPS: KEZR 28 To 24, WBEN-FM 38 To 33, WSPT Ex To 30, JB105 30 To 26, WIFI Ex To 30, KRFC 40 To 23, WKXX Ex To 29, WTIX Ex To 36, WBCY Ex To 29. SALES: Breakouts in the Midwest.	3	77	70	BUT YOU KNOW I LOVE YOU ADD: KEZR, WSGN, WRJZ, KRTH. JUMPS: WFLB Ex To 33, WGSV Ex To 30, KFI Ex To 30, JB105 Ex To 33, KRLY Ex To 30, KINT Ex To 38, KEEL Ex To 29.	3	—	90	ONE DAY IN YOUR LIFE ADD: WICC, WRVQ, WIFI, WAXY. JUMPS: Q105 5 To 3. ON: Y100, WGH, KIQQ.	1
51	54	I LOVE A RAINY NIGHT	24	83	71	WINNING ADD: KZZP-30, WHHY, WSEZ, WISM, WSKZ, CKLW, WICC, KRLY, KRBE. JUMPS: KEZR 30 To 27, JB105 Ex To 35, KBEQ 28 To 22, KFRC 36 To 30, WKXX Ex To 30.	2	88	91	DON'T KNOW MUCH	4
50	55	WHO DO YOU THINK YOU'RE FOOLIN'	9	66	72	LIMELIGHT	6	89	92	96 TEARS	4
HIT BOUND											
73	56	STARS ON 45 ADD: KC101-15, WTRY, BJ105-38, WSEZ, WTIX, Y100-30, WBCY, CKLW, KHFI, KNUS-36, KENO, Q105-23, KIQQ, WHBQ-30, WIFI, WAXY. JUMPS: WBEN-FM 39 To 19, Y103 Ex To 31, WKBW Ex To 18, WSPT Ex To 27, KYXX Ex To 29, Z102 29 To 18, KCPX Ex To 30, KJRB Ex To 30, WBBF Ex To 25. SALES: Breakouts in the Midwest.	2	80	73	THAT DIDN'T HURT SO BAD ADD: WFLB 29 To 24, KCPX 40 To 36, BJ105 34 To 30. SALES: Moderate in the South.	3	84	93	(GHOST) RIDERS IN THE SKY	14
67	57	BLESSED ARE THE BELIEVERS ADD: WOKY, WSGN, KFI, WSPT, Q105-25, KOFM-30, WROR-23, WZUU. JUMPS: WFLB 27 To 22, WGH Ex To 22, KCPX 25 To 19, KEEL Ex To 34.	4	76	74	MEMORIES	3	95	94	PLAYING WITH LIGHTNING SHOT IN THE DARK	2
66	58	ME (WITHOUT YOU)	6	75	75	LOVER	4	97	95	SEVEN YEAR ACHE ADD: WHHY. JUMPS: WSGN Ex To 24, 94Q Ex To 29.	2
65	59	JESSIE'S GIRL ADD: WANS, WICC, KSFJ. JUMPS: WRVO Ex To 22, WBCY Ex To 28, WBEN-FM 40 To 36, WBBQ Ex To 30, WSGN 26 To 23, Y103 Ex To 36, KHFI Ex To 28, WSPT 20 To 15, KCPX 39 To 34, KIQQ 34 To 29, Q105 23 To 19, 94Q Ex To 30, KRBE Ex To 27, KERN Ex To 30.	4	82	76	SUPER TROUPER ADD: KTSA. JUMPS: WFLB 26 To 20.	3	96	96	LET ME LOVE YOU GOODBYE	3
64	60	I AIN'T GONNA STAND FOR IT	19	86	77	AI NO CORRIDA ADD: WHHY, WFLB, Y100-28, WAYS, WTIX. JUMPS: B97 Ex To 27, KINT Ex To 40, KIQQ 27 To 24, KRTH Ex To 29.	2	91	97	GAMES	7
63	61	AH! LEAH!	19	68	78	RIGHT AWAY	5	92	98	LOVERS AFTER ALL MELISSA MANCHESTER & PEABO BRYSON	7
59	62	I LOVED 'EM EVERY ONE ADD: KEZR, WKIX, KHFI, KINT, WHB-16, WZUU-28. JUMPS: WHHY 24 To 20, WANS Ex To 30, KRAV Ex To 25, Z102 26 To 23, KCPX 21 To 17, 94Q 26 To 23, WHBQ 19 To 16, Z93 30 To 27.	4	70	79	(JUST LIKE) STARTING OVER	25	—	99	LET ME STAY WITH YOU TONIGHT ADD: KRBE 26 To 22. SALES: Fair in the South.	1
68	63	GUITAR MAN	13	87	80	SHOTGUN RIDER ADD: JB105. JUMPS: WFLB Ex To 34, KCPX 36 To 32, WTIX Ex To 38.	2	85	100	HOLD ON	8
59	64	SINCE I DON'T HAVE YOU ADD: WHB-20, KOPA, KEEL, KEZR, BJ105, WCAO, WTIX, WAYS, WROR-24, KFI, WKBW, KHFI, WNBC-29, KJRB, WNCI, WBBF, WIFI. JUMPS: WFLB Ex To 30, WSGN Ex To 25, WGSV Ex To 29, KCPX Ex To 26.	2	61	81	LIVING IN A FANTASY	13	LOOKING AHEAD			
<p>I CAN TAKE CARE OF MYSELF — BILLY & THE BEATERS ADD: WSGN, WSPT, Z102-29, BJ105, WBCY, WBBQ</p> <p>GIVE A LITTLE BIT MORE — CLIFF RICHARD ADD: WGH, Y103-39, JB105, BJ105. JUMPS: WSPT Ex To 29</p> <p>SWEET BABY — STANLEY CLARKE/GEORGE DUKE ADD: KFMD, WAYS, Y103-38</p> <p>CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.</p>											

We BREAK records from the bottom up.

For the *best* in national club/urban radio promo, accept no substitute.

For more details, call Ray Caviano or Bob Siegel at 212 • 246-4352

RFC PROMOTIONS: 101 West 55th Street • New York, NY 10019



Country Boom Spurs Labels To Up Service, Merch Aids

(continued from page 34)

we have proper displays — they want it first class. We have to come up with quality displays to compete with those high tonnage sales pop albums."

Display Quality Improves

Danny O'Brian, owner and manager of the Sound of Music Records in Houston, Texas, noted that the quality of display materials being offered to retailers by country merchandisers has "improved drastically." He added however, that there is still a problem securing promotional materials on new or lesser known artists, which he says he would assuredly use if it was available.

"Country product is very prominently displayed in our store," O'Brian said. "We are in a real hot area for country anyway. I wouldn't say country equals our rock sales, but it is enough so that it should have equal display space in the store."

Though O'Brian said he uses all of the visual promotional materials available, one of the most effective means he has discovered for selling product is through audio display — in-store play of the record, which he would do more of if promotional copies of records were made available.

"I would love to use in-store airplay more, but I don't get many promotional records," O'Brian said. "We do occasionally break open a record and play it, but I try to limit that. In-store airplay is very effective in selling a record. For example, on one occasion, we played an Ed Bruce album and that day I sold 25-30 copies."

Visibility Pays Off

Barry Mayer, manager of Discount Records in Nashville's Harding Mall, said that the prominent display of country product has paid off for his store in increased sales. In addition to the use of display materials, he said he rearranged the store's layout and moved country up front, initially as an experiment. The added sales was impetus to leave country up front.

Mayer also said country display materials were more readily available to him in the last few years and that more labels have merchandisers who help with displays and make suggestions, and in general work more closely with the retailer.

Chic Doherty, vice president of marketing, MCA, Nashville, agreed that the labels were trying to work more closely with retailers by making available the materials they specified they could use most effectively.

Frank Jones, operations manager of the Warner Bros. country division in Nashville,

noted that, in addition to making available more point-of-purchase display materials, Warner Bros. has placed more emphasis on in-store appearances by its artists, which he feels "definitely" accelerated sales.

When the demand for country product increased, many labels met it by releasing more product than normally would have been released. RCA, for example, has increased the number of releases in the first quarter of 1981 over the first quarter of 1980 and will for the whole year, according to Joe Galante, division vice president of RCA Records Nashville. Even now, within the first five months of the year, the label has album product out representative of almost the entire country roster. Galante added that the releases have been reinforced by extensive television exposure for the artists, as well as an aggressive merchandising campaign.

More Label Activity

CBS has also stepped up the number of releases for the year. According to Roy Wunsch, vice president of marketing, CBS Records Nashville, the label will release approximately 20% more albums in 1981 than have been released in the past couple of years. Additionally, Wunsch said the label has been working more closely with national accounts on country music oriented programs.

"We have continually tried to look at the needs of the marketplace relative to display material," Wunsch said. "A very high percentage of country music business comes from our rack customers, yet we don't want to neglect our direct retail accounts. With that in mind, we think of a modular approach: that is a continuity of graphics in two-, three-, and four-element displays. For instance, with Willie Nelson, we created a poster, die-cut logo, large header cards for end-cap displays and album flats. Where smaller outlets had room for one or two of the items, larger accounts could take advantage of every element and really build effective displays."

Whether this increased visibility in the overall marketplace — which includes virtually every means a consumer can be reached, from the retail store to a television set — actually pays off in an increased volume of sales for country music is yet to be seen. It is evident, however, that country music has entered a new phase of development, and the labels, through merchandising efforts, and retailers, through receptiveness to these efforts, are prepared and able to meet these changes.



STEVENS PACKS THEM IN — RCA artist Ray Stevens recently performed a benefit concert for the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS), proceeds from which will aid in its special projects. Playing to a packed house at the Tennessee Performing Arts Center, Stevens presented a 90-minute concert that aptly showcased his talents as a comedian, as well as a musician and performer. Pictured following the show are (l-r): Stevens; Joe Moscheo, first vice president of NARAS Nashville and director of affiliate relations, BMI; Don Butler, president of NARAS Nashville and director of the Gospel Music Assn. (GMA); and Francine Anderson, executive director of the Nashville chapter of NARAS.

Sound Emporium Studios, Masterfonics To Host Digital Recording Workshop

NASHVILLE — Sound Emporium Recording Studios and Masterfonics, Inc. here will co-sponsor an "Analog/Digital Workshop" at Sound Emporium April 21-24, which will allow artists, engineers and producers an opportunity to sample various types of recording equipment.

Machines on display will represent a number of manufacturers, as well as a variety of models and functions. The displays will include an entire digital mastering system by 3M; two-track digital recording systems by JVC, Sony and Mitsubishi; Studer 24-track and two-track analog recorder/reproducers and an Ampex analog half-inch two-track recorder/reproducer.

"This workshop is intended to offer the opportunity to evaluate presently used state-of-the-art analog recorders with digital and to compare a variety of available digital machines at one location," said Jim Williamson, president of Sound Emporium. "Upon request and by appointment, any artist, engineer or producer will be allowed two hours of free studio time to record live or to mix to all machines simultaneously for evaluation."

F & L Records Sponsors 'Code-A-Phone' Contest

NASHVILLE — To promote its new single, "Code-A-Phone" by Larry Riley, F&L Records here will be sponsoring a contest for radio personnel, which will culminate in a drawing May 11 to give away a Code-A-Phone.

According to contest rules, the station is not required to play the record to enter the contest, and more than one person per station can enter.

Entries must be submitted on company stationery and should include the name and address of the entrant. Entries should be mailed to 50 Music Square West, Penthouse Suite 902, Nashville, Tenn. 37203, to arrive in the office no later than the drawing date.

Haggard, Wynette To Star In Carnegie Show

NASHVILLE — Merle Haggard and Tammy Wynette will headline the First Annual Wild Turkey Festival of Country Music at Carnegie Hall in New York, May 13. Roy Acuff will host the evening of country music, which will also feature Ben Smathers and the Stoney Mountain Cloggers and Cabin Fever, the winner of the 1980 "Star of the Future" contest for country music.

Interested persons may call Kathy Petrie at (615) 383-1987 between 9:00 a.m. and 5:00 p.m. to book free studio time.

CMA Quarterly Board Meeting Set For London

NASHVILLE — The Country Music Assn. (CMA) will hold its second quarterly board meeting April 21-23 at the Royal Garden Hotel in London. With an emphasis on the international outlook for country music, the meeting will begin April 21 with a special seminar titled "Country Music: Music of the '80s."

The seminar will be divided into two panels — a morning discussion of "Country Music, A Business Success Story," and an afternoon panel on the topic, "A Transatlantic Dialogue." This panel will be comprised of the presidents of several record companies and will be moderated by CBS Records division president Bruce Lundvall, who is also CMA chairman of the board. Panelists for the morning session will be announced at a later date. Additionally, there will be a luncheon/show featuring CBS artist Bobby Bare between the two panel discussions.

The CMA's international committee, international subcommittee and international development committee chairmen are also scheduled to meet April 22-23.

Boone, Galther Trio To Guest On Easter Show

NASHVILLE — Grammy Award winners Debby Boone and the Bill Galther Trio will make guest appearances on the prime-time *Rex Humbard Easter Special* to be aired during Easter week in 200 U.S. markets.

The one-hour program was filmed on location in Israel and features scenery of numerous religious settings, such as the Sea of Galilee, The Upper Room, and the Mount of Olives.

In addition to Boone and the Galthers, there will be a luncheon/show featuring appearance by the Israeli Philharmonic Symphony.

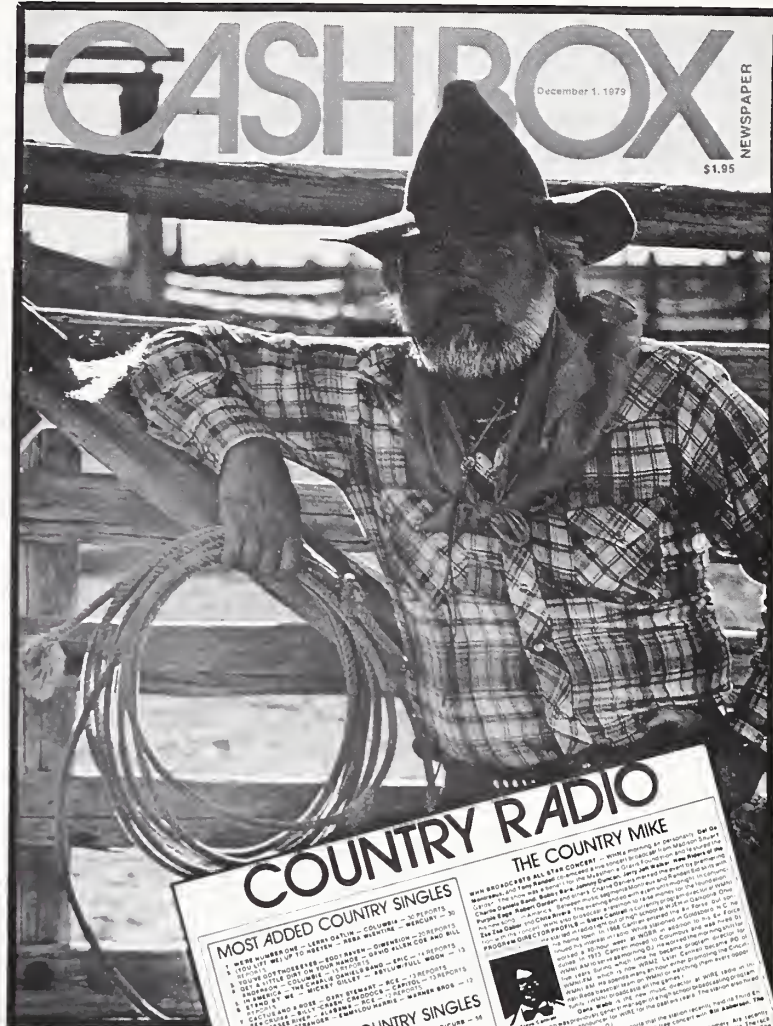


THREE OF A KIND — During a stint as co-host of the Mike Douglas Show, Mickey Gilley enjoyed greeting such special guests as Vic Damone, Neil Sedaka and long-time buddy Johnny Lee. Pictured during the taping at the Desert Inn in Las Vegas are (l-r): Douglas, Lee and Gilley.

COUNTRY

TOP 75 ALBUMS

	Weeks On	Chert		Weeks On	Chert
1	9 TO 5 AND ODD JOBS	1	20	41	SONGS OF THE SUN
	DOLLY PARTON (RCA AAL 1-3852)				BELLAMY BROTHERS
2	ROWDY	2	11	42	ANY WHICH WAY YOU CAN
	HANK WILLIAMS, JR. (Elektra/Curb 6E-330)				ORIGINAL SOUNDTRACK
3	FEELS SO RIGHT	3	5	43	LEON RUSSELL & THE NEW GRASS REVIVAL — THE LIVE ALBUM
	ALABAMA (RCA AHL 1-3930)				LEON RUSSELL (Paradisa PAK-3532)
4	LEATHER AND LACE	4	5	44	RAZZY
	WAYLON AND JESSI (RCA AAL 1-3931)				RAZZY BAILEY (RCA AHL 1-3688)
5	SOMEWHERE OVER THE RAINBOW	6	5	45	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING
	WILLIE NELSON (Columbia FC-36883)				RONNIE MILSAP (RCA AAL 1-3932)
6	HORIZON	5	40	46	SOUTHERN RAIN
	EDDIE RABBITT (Elektra 6E-276)				MEL TILLIS (Elektra 6E-310)
7	EVANGELINE	7	9	47	MUSTA NOTTA GOTTA LOTTA
	EMMYLOU HARRIS (Warner Bros. BSK 3508)				JOE ELY (MCA 5183)
8	KENNY ROGERS GREATEST HITS	8	28	48	BETWEEN THIS TIME AND THE NEXT TIME
	KENNY ROGERS (Liberty LOO 1072)				GENE WATSON (MCA-5170)
9	SOMEBODY'S KNOCKIN'	9	11	49	SAN ANTONIO ROSE
	TERRI GIBBS (MCA-5173)				WILLIE NELSON & RAY PRICE (Columbia JC 36476)
10	GREATEST HITS	10	25	50	TEXAS IN MY REAR VIEW
	RONNIE MILSAP (RCA AHL 1-3722)				MIRROR
11	BACK TO THE BARROOMS	12	24	51	ROLL ON MISSISSIPPI
	MERLE HAGGARD (MCA-5139)				CHARLEY PRIDE (RCA AHL 1-3905)
12	JUICE	17	8	52	SMOOTH SAILIN'
	JUICE NEWTON (Capitol ST-12138)				T.G. SHEPPARD (Warner/Curb BSK-3423)
13	GUITAR MAN	11	10	53	THESE DAYS
	ELVIS PRESLEY (RCA AAL 1-3917)				CRYSTAL GAYLE (Columbia JC 36512)
14	SEVEN YEAR ACHES	18	5	54	A TRIBUTE TO WILLIE & KRIS
	ROSANNE CASH (Columbia JC-36965)				RAY PRICE (Columbia JC-37016)
15	HEY JOE/HEY MOE	23	5	55	GREATEST HITS
	MOE BANDY AND JOE STAMPLEY (Columbia FC-37003)				DAVE ROWLAND & SUGAR (RCA AHL 1-3915)
16	I BELIEVE IN YOU	18	35	56	I'LL BE THERE
	DON WILLIAMS (MCA-5133)				GAIL DAVIES (Warner Bros. BSK 3509)
17	GREATEST HITS	13	104	57	KILLER COUNTRY
	WAYLON JENNINGS (RCA AHL 1-3378)				JERRY LEE LEWIS (Elektra 6E-291)
18	GREATEST HITS	20	29	58	I'LL NEED SOMEONE TO HOLD ME WHEN I CRY
	ANNE MURRAY (Capitol SO-12110)				JANIE FRICKE (Columbia JC 36820)
19	LOOKIN' FOR LOVE	19	24	59	FRIDAY NIGHT BLUES
	JOHNNY LEE (Asylum 8E-309)				JOHN CONLEE (MCA-3248)
20	THE BEST OF EDDIE RABBITT	21	17	60	STRAIGHT AHEAD
	EDDIE RABBITT (Elektra 6E-235)				LARRY GATLIN (Columbia JC 36250)
21	REST YOUR LOVE ON ME	15	28	61	WHO'S CHEATIN' WHO
	CONWAY TWITTY (MCA-5138)				CHARLY MCCLAIN (Epic JE-36760)
22	WILD WEST	28	7	62	THE BEST OF DON WILLIAMS: VOL. II
	DOTTIE WEST (Liberty LT-1062)				DON WILLIAMS (MCA 3098)
23	GREATEST HITS	14	24	63	MUSIC MAN
	OAK RIDGE BOYS (MCA-5150)				WAYLON JENNINGS (RCA AHL 1-3602)
24	I AM WHAT I AM	22	31	64	GREATEST HITS
	GEORGE JONES (Epic FE 36586)				LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36488)
25	LOVE IS FAIR	25	30	65	SONGS I LOVE TO SING
	BARBARA MANDRELL (MCA-5136)				SLIM WHITMAN (Epic/Cleveland Int'l. JE 36788)
26	THAT'S ALL THAT MATTERS TO ME	29	37	66	HARD TIMES
	MICKEY GILLEY (Epic JE 36493)				LACY J. DALTON (Columbia JC 36763)
27	HONEYUCKLE ROSE	27	33	67	URBAN COWBOY II
	ORIGINAL SOUNDTRACK (Columbia C238752)				VARIOUS ARTISTS (Full Moon/Epic SE-36921)
28	URBAN COWBOY	45	48	68	WILLIE AND FAMILY LIVE
	ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)				WILLIE NELSON (Columbia KC-2-35642)
29	LOOKIN' GOOD	33	24	69	FULL MOON
	LORETTA LYNN (MCA-5148)				CHARLIE DANIELS BAND (Epic FE-36571)
30	MY HOME'S IN ALABAMA	30	42	70	IT'S THE WORLD GONE CRAZY
	ALABAMA (RCA AHL 1-3644)				GLEN CAMPBELL (Capitol SOO-12124)
31	TWO'S A PARTY	31	8	71	BLUE KENTUCKY GIRL
	CONWAY TWITTY & LORETTA LYNN (MCA-5178)				EMMYLOU HARRIS (Warner Bros. BSK-3318)
32	STARDUST	32	155	72	WASN'T THAT A PARTY
	WILLIE NELSON (Columbia JC 35305)				THE ROVERS (Epic/Cleveland Int'l. JE-37107)
33	I'M COUNTRYFIED	35	7	73	MUNDO EARWOOD
	MEL McDANIEL (Capitol ST-12116)				MUNDO EARWOOD (Excelstor XLP-88006)
34	BLUE PEARL	34	4	74	ONE MORE LAST CHANCE
	EARL THOMAS CONLEY (Sunbird ST-50105)				RAY STEVENS (RCA AHL 1-3841)
35	IF I KEEP ON GOING CRAZY	36	3	75	DREAMLOVERS
	LEON EVERETTE (RCA AHL 1-3916)				TANYA TUCKER (MCA 5140)
36	MR. HAG TOLD MY STORY	43	2		
	JOHNNY PAYCHECK (Epic FE-36761)				
37	COCONUT TELEGRAPH	37	5		
	JIMMY BUFFETT (MCA MCA-5189)				
38	ENCORE	40	23		
	MICKEY GILLEY (Epic JE-38851)				
39	I HAVE A DREAM	39	4		
	CRISTY LANE (Liberty LT-1083)				
40	CAT'S IN THE CRADLE	41	4		
	REX ALLEN, JR. (Warner Bros. BSK-3530)				



COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. DOTTIE WEST - "WILD WEST" (Liberty) - 10
 2. LARRY GATLIN - "STRAIGHT AHEAD" (Columbia) - 10
 3. JERRY LEE LEWIS - "KILLER COUNTRY" (Elektra) - 10
 4. JERRY LEE LEWIS - "I'LL NEED SOMEONE TO HOLD ME WHEN I CRY" (Elektra) - 10
 5. JERRY LEE LEWIS - "I'LL BE THERE" (Elektra) - 10
 6. JERRY LEE LEWIS - "KILLER COUNTRY" (Elektra) - 10
 7. JERRY LEE LEWIS - "I'LL NEED SOMEONE TO HOLD ME WHEN I CRY" (Elektra) - 10
 8. JERRY LEE LEWIS - "I'LL BE THERE" (Elektra) - 10
 9. JERRY LEE LEWIS - "KILLER COUNTRY" (Elektra) - 10
 10. JERRY LEE LEWIS - "I'LL NEED SOMEONE TO HOLD ME WHEN I CRY" (Elektra) - 10

MOST ACTIVE COUNTRY SINGLES

1. JERRY LEE LEWIS - "KILLER COUNTRY" (Elektra) - 10
 2. JERRY LEE LEWIS - "I'LL NEED SOMEONE TO HOLD ME WHEN I CRY" (Elektra) - 10
 3. JERRY LEE LEWIS - "I'LL BE THERE" (Elektra) - 10
 4. JERRY LEE LEWIS - "KILLER COUNTRY" (Elektra) - 10
 5. JERRY LEE LEWIS - "I'LL NEED SOMEONE TO HOLD ME WHEN I CRY" (Elektra) - 10
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 10. JERRY LEE LEWIS - "KILLER COUNTRY" (Elektra) - 10

Phoenix Purchases Jamboree Talent Line-Up Announced

Phoenix, Ariz. (UPI) - The Jamboree talent line-up for the Phoenix Jamboree, which will be held at the Phoenix Convention Center from Oct. 15-17, was announced today. The line-up includes...

PROGRAMMERS PICKS

Station	Artist	Album
WABC	Waylon Jennings	Urban Cowboy
WABC	Merle Haggard	Back to the Barrooms
WABC	George Jones	I Am What I Am
WABC	Don Williams	I Believe in You
WABC	Conway Twitty	Rest Your Love on Me
WABC	Barbara Mandrell	Love Is Fair
WABC	Mickey Gilley	That's All That Matters to Me
WABC	Waylon Jennings	Music Man
WABC	Larry Gatlin	Straight Ahead
WABC	Charly McClain	Who's Cheatin' Who
WABC	Don Williams	The Best of Don Williams: Vol. II
WABC	Waylon Jennings	Urban Cowboy II
WABC	Willie Nelson	Willie and Family Live
WABC	Charlie Daniels Band	Full Moon
WABC	Lacy J. Dalton	Hard Times
WABC	Various Artists	Urban Cowboy II
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WABC	Willie Nelson	Willie and Family Live
WABC	Charlie Daniels Band	Full Moon
WABC	Lacy J. Dalton	Hard Times
WABC	Various Artists	Urban Cowboy II
WABC	Willie Nelson	Willie and Family Live
WABC	Charlie Daniels Band	Full Moon
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WABC	Various Artists	Urban Cowboy II
WABC	Willie Nelson	Willie and Family Live
WABC	Charlie Daniels Band	Full Moon
WABC	Lacy J. Dalton	Hard Times
WABC	Various Artists	Urban Cowboy II
WABC		

CASH BOX TOP 100 COUNTRY

April 18, 1981

	Weeks On Chart	4/11
1	YOU'RE THE REASON GOD MADE OKLAHOMA	DAVID FRIZELL & SHELLY WEST (Warner Bros./Viva WBS-49650) 2 14
2	A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)	MICKEY GILLEY (Epic 19-50973) 5 10
3	PICKIN' UP STRANGERS	JOHNNY LEE (Full Moon/Asylum E-47105) 4 10
4	REST YOUR LOVE ON ME/I AM THE DREAMER	CONWAY TWITTY (MCA 51059) 6 9
5	FALLING AGAIN	DON WILLIAMS (MCA 51065) 7 9
6	HOOKED ON MUSIC	MAC DAVIS (Casablanca/PolyGram NB-2327) 10 9
7	LEONARD	MERLE HAGGARD (MCA 51048) 9 10
8	LOVIN' WHAT YOUR LOVIN' DOES TO ME	CONWAY TWITTY & LORETTA LYNN (MCA 51050) 8 12
9	OLD FLAME	ALABAMA (RCA PB-12169) 1 10
10	I LOVED 'EM EVERY ONE	T.G. SHEPPARD (Warner/Curb WBS-49690) 15 8
11	AM I LOSING YOU/HE'LL HAVE TO GO	RONNIE MILSAP (RCA PB-12194) 20 5
12	ROLL ON MISSISSIPPI	CHARLEY PRIDE (RCA PB12178) 18 7
13	LOVE IS FAIR/SOMETIME, SOMEWHERE, SOMEHOW	BARBARA MANDRELL (MCA51062) 13 11
14	TAKE IS EASY	CRYSTAL GAYLE (Columbia 11-11436) 14 11
15	SEVEN YEAR ACHE	ROSANNE CASH (Columbia 11-11426) 18 10
16	STORMS NEVER LAST	WAYLON & JESSI (RCA PB-12178) 17 9
17	MISTER SANDMAN	EMMYLOU HARRIS (Warner Bros. WBS-49884) 19 7
18	HEY JOE (HEY MOE)	MOE BANDY & JOE STAMPLEY (Columbia 11-80508) 23 8
19	SOMEBODY LED ME AWAY	LORETTA LYNN (MCA 51058) 21 8
20	PRIDE	JANIE FRICKE (Columbia 11-80809) 26 8
21	DRIFTER	SYLVIA (RCA PB-12184) 3 14
22	FRIENDS	RAZZY BAILEY (RCA PB-12199) 34 4
23	BUT YOU KNOW I LOVE YOU	DOLLY PARTON (RCA PB-12200) 32 2
24	IF I KEEP ON GOING CRAZY	LEON EVERETTE (RCA PB-12177) 27 8
25	BETWEEN THIS TIME AND THE NEXT TIME	GENE WATSON (MCA 51039) 29 8
26	ANGEL OF THE MORNING	JUICE NEWTON (Capitol P-4978) 30 7
27	COWBOYS DON'T SHOOT STRAIGHT (LIKE THEY USED TO)	TAMMY WYNETTE (Epic 19-51011) 36 8
28	I DON'T THINK LOVE OUGHT TO BE THAT WAY	REBA McENTIRE (Mercury/PolyGram 57048) 38 8
29	CHEATIN'S A TWO WAY STREET	SAMMI SMITH (Sound Factory SF-427) 35 7
30	BRIDGE OVER BROADWAY	THE CAPITALS (Ridgeway R-01281) 31 7
31	WASN'T THAT A PARTY	THE ROVERS (Epic/Cleveland Int'l. 19-51007) 33 8
32	ALICE DOESN'T LOVE HERE ANYMORE	BOBBY GOLDSBORO (Curb/CBS Z58-70052) 37 7
33	LOUISIANA SATURDAY NIGHT	MEL McDANIEL (Capitol P-4983) 40 5

	Weeks On Chart	4/11
34	I'M JUST AN OLD CHUNK OF COAL (BUT I'M GONNA BE A DIAMOND SOMEDAY)	JOHN ANDERSON (Warner Bros. WBS-49899) 42 4
35	ELVIRA	THE OAK RIDGE BOYS (MCA 51084) 47 3
36	HIDEAWAY HEALING	STEPHANIE WINSLOW (Warner/Curb WBS-49693) 41 5
37	A MILLION OLD GOODBYES	MEL TILLIS (Elektra E-47118) 50 4
38	NO ACES	PATTI PAGE (Plantation PL-197) 43 8
39	JUST A COUNTRY BOY	REX ALLEN, JR. (Warner Bros. WBS-49882) 44 8
40	THE BARON	JOHNNY CASH (Columbia 11-80518) 49 5
41	HOLD ME LIKE YOU NEVER HAD ME	RANDY PARTON (RCA PB-12137) 48 6
42	I CAN'T HOLD MYSELF IN LINE	PAYCHECK and HAGGARD (Epic 19-51012) 45 5
43	HEART OF THE MATTER	THE KENDALLS (Ovation OV-1189) 48 5
44	WHAT ARE WE DOIN' IN LOVE	DOTTIE WEST (Liberty 1404) 51 3
45	BLESSED ARE THE BELIEVERS	ANNE MURRAY (Capitol P-4987) 58 3
46	IN THE GARDEN	THE STATLER BROTHERS (Mercury/PolyGram 57048) 54 4
47	EVIL ANGEL	ED BRUCE (MCA 51078) 52 5
48	FIRE IN YOUR EYES	GARY MORRIS (Warner Bros. WBS-49888) 53 8
49	IT'S A LOVELY, LOVELY WORLD	GAIL DAVIES (Warner Bros. WBS-49694) 59 3
50	WHISPER	LACY J. DALTON (Columbia 11-01038) 58 3
51	CRYING	DON McLEAN (Millennium YB-11799) 11 13
52	FOOL'S GOLD	DANNY WOOD (RCA PB-12181) 55 18
53	I WANT YOU TONIGHT	JOHNNY RODRIGUEZ (Epic 19-01033) 80 3
54	GETTING OVER YOU AGAIN	RAY PRICE (Dimansion DS-1018) 57 5
55	LOVIN' ARMS	ELVIS PRESLEY (RCA PB-12205) — 1
56	FIRE & SMOKE	EARL THOMAS CONLEY (Sunbird SBPR-7581) 83 3
57	SURROUND ME WITH LOVE	CHARLY McCLAIN (Epic 19-01045) 82 2
58	BY NOW	STEVE WARINER (RCA PB-12204) 85 2
59	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN	JOE STAMPLEY (Epic 19-50972) 12 14
60	DO I HAVE TO DRAW A PICTURE	BILLY SWAN (Epic 19-51000) 74 3
61	TEXAS WOMEN	HANK WILLIAMS, JR. (Elektra/Curb E-47102) 22 11
62	YOUR WIFE IS CHEATIN' ON US AGAIN	WAYNE KEMP (Mercury/PolyGram 57047) 88 4
63	MY WOMAN LOVES THE DEVIL OUT OF ME	MOE BANDY (Columbia 11-02039) 81 2
64	LET'S FORGET THAT WE'RE MARRIED	GARY STEWART (RCA PB-12203) 88 3
65	MAGIC EYES	JACK GRAYSON AND BLACKJACK (Koala KOS-331) 89 4
66	OLD FAMILIAR FEELING	WYVON ALEXANDER (Gervasi IRDA-844) 78 3
67	I'M ALMOST READY	LEONA WILLIAMS (Elektra E-47114) 71 4
68	MONA LISA	WILLIE NELSON (Columbia 11-02000) — 1

	Weeks On Chart	4/11
69	A LITTLE BIT OF HEAVEN	ROGER BOWLING (Mercury/PolyGram 57049) 73 3
70	SPREAD MY WINGS	TIM REX & OKLAHOMA (Dea Jay/NSD DJR-111) 79 2
71	YOU'RE CRAZY MAN	FREDDIE HART (Sunbird SBPR-7580) 82 2
72	SOMEWHERE TO COME WHEN IT RAINS	JOHN WESLEY RYLES (MCA 51080) 72 5
73	FRIENDS BEFORE LOVERS	GABRIEL (Ridgeway R-01381) 84 4
74	DO FISH SWIM?	WICKLINE (Cascadia Mountain CMR-2325) 78 5
75	FRIDAY NIGHT FEELIN'	RICH LANDERS (Ovation OV-1188) 88 4
76	FALLING IN	P.J. PARKS (KIK 903) 80 2
77	(LOOKIN' AT THINGS) IN A DIFFERENT LIGHT	NIGHTSTREETS (Epic 19-51004) 77 8
78	SOME LOVE SONGS NEVER DIE	B.J. THOMAS (MCA 51087) 87 2
79	HERE'S TO THE HORSES	JOHNNY RUSSELL (Mercury 57050) 89 2
80	DOES SHE WISH SHE WAS SINGLE AGAIN	BURRITO BROTHERS (CBS/Curb Z58-01011) 92 2
81	DARLIN'	TOM JONES (Mercury 78100) — 1
82	WHY DON'T WE JUST SLEEP ON IT TONIGHT	GLEN CAMPBELL & TANYA TUCKER (Capitol P-4988) 91 2
83	ANYWHERE THERE'S A JUKEBOX	RAZZY BAILEY (RCA PB-12199) — 1
84	REAL LOVE	LUCILLE STARR (Great Record Factory GRF-777) 85 2
85	LOVE DIES HARD	RANDY BARLOW (Paid PAD-133) — 1
86	LEARNING TO LIVE AGAIN	BOBBY BARE (Columbia 11-02038) — 1
87	LOVE KNOWS WE TRIED	TANYA TUCKER (MCA 51098) — 1
88	THE REDNECK CLUB	JOHN REESE (Stargam SG-2081) — 1
89	IT DON'T GET NO BETTER THAN THIS	LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 11-11438) 24 10
90	IF I SAY I LOVE YOU (CONSIDER ME DRUNK)	WHITEY SHAFER (Elektra E-47117) 98 2
91	UNTIL THE BITTER END	FARON YOUNG (MCA 51088) 94 2
92	MAKING THE NIGHT THE BEST PART OF MY DAY	LINCOLN COUNTY (Soundwaves SW-4629) — 1
93	MY HEART CRIES FOR YOU	MARGO SMITH (Warner Bros. WBS-49701) — 1
94	YOU AND ME WERE MEANT TO BE	RONNIE KARTMAN (Supar Productions SP-839) 95 2
95	NOBODY LOVES ANYBODY ANYMORE	KRIS KRIS OF FENSON (Columbia 11-80507) — 1
96	LUCKY ME	NOEL (Supar Productions SP-842) — 1
97	THIRTY NINE AND HOLDING	JERRY LEE LEWIS (Elektra E-47095) 25 14
98	ARE WE DREAMIN' THE SAME DREAM?	CHARLIE RICH (Elektra E-47104) 28 10
99	DOESN'T ANYBODY GET HIGH ON LOVE ANYMORE	THE SHOPPE (NSD 80) 39 9
100	CRAZY LITTLE THING CALLED LOVE	ORION (Sun 1182) 81 7

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Headache (Blue Lake/Chic Rains — BMI) 2	Falling In (Hall-Clement — BMI) 78	It Don't Get No Better (Larry Gatlin — BMI) 89	Rest Your Love (Stigwood/Unichappell — BMI) 4
A Little Bit Of Heaven (ATV — BMI) 89	Fire & Smoke (Blue Moon/April — ASCAP) 58	It's A Lovely, Lovely World (Acuff/Rose — BMI) 49	Roll On Mississippi (PI-Gem — BMI) 12
A Million Old Goodbyes (Buzz Cason/Angel Wing/Pixrus — ASCAP) 37	Fire In Your Eyes (Gary Morris/WB Corp. — ASCAP) 48	Just A Country Boy (Boxer — BMI) 39	Seven Year Ache (Hotwire/Atlantic Corp. — BMI) 15
Alice Doesn't Love Here (House Of Gold — BMI) 32	Fool's Gold (Hall-Clement/Upstart — BMI) 52	Learning To Live (Hall-Clamant — BMI) 88	Soma Love Songs (Southern Nights/Youngun Co. — ASCAP/BMI) 7
Am I Losing You (Rondo — BMI) 11	Friday Night Feelin' (Farca/Tarraca — ASCAP) 75	Leonard (Shade Tree — BMI) 7	Somebody Led Me Away (Coal Miners — BMI) 19
Angel Of The Morning (Blackwood — BMI) 28	Friends (House Of Gold — BMI) 22	Let's Forget That We're Married (Cadardwood — BMI) 84	Sometime, Somewhere (Chass — ASCAP) 13
Anywhere There's A Jukebox (Goldsboro — ASCAP) 83	Friends Before Lovers (Mik/Klar — ASCAP) 73	Lookin' At Things (First Lady — BMI) 77	Somewhere To Come When It Rains (Trea — BMI) 72
Are We (Vogue/Baby Chick/Easy Nine — BMI) 98	Getting Over You (Millstone — ASCAP/Baray — BMI) 54	Louisiana Saturday Night (Hall-Clamant — BMI) 33	Spread My Wings (Donnie Do-Dad/Lina Man — BMI) 70
Between This Time (Blue Echo — ASCAP) 25	Heart Of The Matter (Hawklime — BMI/ Writers Night — ASCAP) 43	Love Dies Hard (Fraber — BMI) 85	Storms Never Last (Baron — BMI) 18
Blessed Are The Believers (Chappell/Unichappell — ASCAP/BMI) 45	He'll Have To Go (Central Songs — BMI) 11	Love Is Fair (PI-Gem — BMI) 13	Surround Me With Love (Al Gallco — BMI/Bibo — ASCAP) 57
Bridge Over Broadway (Chappell/Intersong — ASCAP) 30	Here's To The Horses (Chappell & Co. — ASCAP/Rightsong — BMI) 79	Love Knows Wa Triad (Duchess/Rad Angus/Chappell — BMI/ASCAP) 87	Take It Easy (Duchass — BMI) 14
But You Know (Tro-Devon — BMI) 23	Hey Joe (Hey Moe) (Acuff-Rosa — BMI) 18	Lovin' Arms (Almo/Chandos — ASCAP) 55	Texas Woman (Bocephus — BMI) 81
By Now (PI-Gem — BMI/Chess — ASCAP) 58	Hideaway Healing (Pauke/House of Gold — BMI) 38	Lovin' What Your Lovin' (Sawgrass — BMI) 8	The Baron (First Lady/Sylvia's Mother's/Algee — BMI) 40
Cheatin's A Two Way Street (Crown Dancer — ASCAP) 29	Hold Me Like (I've Got The Music — ASCAP) 41	Lucky Ma (Fostall/Sir Dale — ASCAP) 98	The Redneck Club (Old Southern — BMI) 88
Cowboys Don't Shoot (Vogue/Baby Chick — BMI) 27	Hooked On Music (Songpainter — BMI) 8	Magic Eyes (Hinsdale — BMI/Temar — ASCAP) 85	Thirty Nine And Holding (April — ASCAP) 97
Crazy Little Thing (Beechwood/Queen — BMI) 100	I Am The Dreamer (Raindancer — BMI) 4	Making The Night (Bobo — ASCAP/Ben Petars — BMI) 92	Until The Bitter End (Chappell & Co./Intersong/Unichappell — ASCAP/BMI) 91
Crying (Acuff-Rose Publ. — BMI) 51	I Can't Hold Myself In Line (Blue Book — BMI) 42	Mister Sandman (Edwin Morris & Co. — ASCAP) 17	Wasn't That A Party (United Artists — ASCAP) 31
Darlin' (September/Yellow Dog — ASCAP) 81	I Don't Think Love (Ray Stevens/Lucy's Boy — BMI) 28	Mona Lisa (Famous — ASCAP) 88	What Are We Doin' In Love (Chappell/Sailmaker — ASCAP) 44
Do Fish Swim? (Cascadia Mountain — ASCAP) 74	I Loved 'Em Every One (Tree — BMI) 10	My Heart (Major Songs/Bibo/Drolat — ASCAP) 93	Whisper (Algee — BMI) 50
Do I Have To Draw (McGrath — ASCAP/Missing Finger — BMI) 80	I Want You Tonight (Algee — BMI) 53	My Woman Loves (Baray — BMI) 83	Why Don't We Just Sleep (ATV/Walback — BMI/ASCAP) 82
Does She Wish (United Artists — ASCAP) 80	If I Keep On (Magic Castla/Blackwood — BMI) 24	No Aces (On The House — BMI/Expatriata — ASCAP) 38	You And Me (Ronnie Kartman, Inc. — ASCAP) 94
Doesn't Anybody Get High On Love Anywhere (Colgams/EMI — ASCAP/Alamap — BMI) 99	If I Say I Love You (Acuff-Rosa — BMI) 90	Nobody Loves Anybody (Combina/Resaca — BMI) 95	Your Wife Is Cheatin' (Trea/Baray — BMI) 82
Drifter (PI-Gem — BMI/Chess — ASCAP) 21	I'm Almost Ready (Vinca Gill/Kentucky Wonder — BMI) 87	Old Familiar Feeling (Garvasi — BMI) 88	You're Crazy Man (Rad Ribbon/Hartline/Blackwood — BMI) 71
Elvira (Acuff/Rose — BMI) 35	I'm Gonna Love You Back (Blabb/Mullat — BMI) 59	Old Flama (I've Got The Music — ASCAP) 9	You're The Reason (Peso/Waliet — BMI/Senor/Cible — ASCAP) 1
Evil Angel (Fourth Floor/Hot Kitchen/Blendingwell — ASCAP) 47	I'm Just An Old Chunk Of Coal (ATV — BMI) 34	Pickin' Up Strangers (Welback — ASCAP) 3	
Falling Again (Hall/Clamant — BMI) 5	In The Garden (American Cowboy — BMI) 48	Prida (Cadardwood — BMI) 20	
		Real Love (Taylor Mada — BMI) 84	

⊖ = Exceptionally heavy radio activity this week

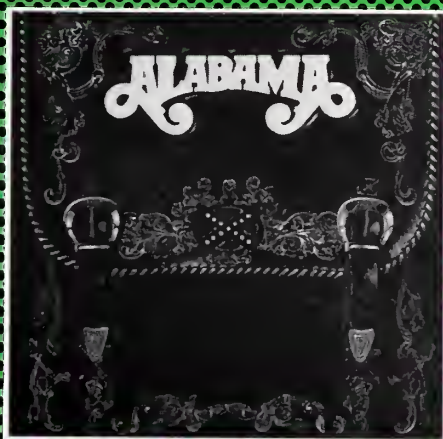
⊙ = Exceptionally heavy sales activity this week

OUR SPRING LINE-UP

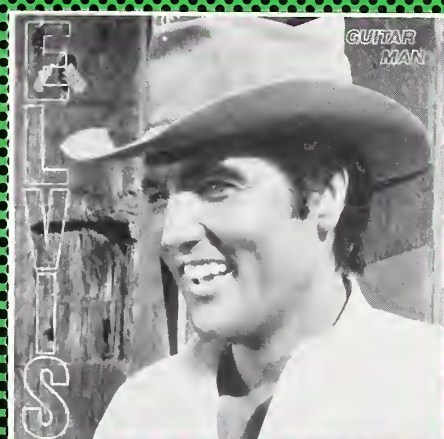
Still **HOT** after all these **HITS**.



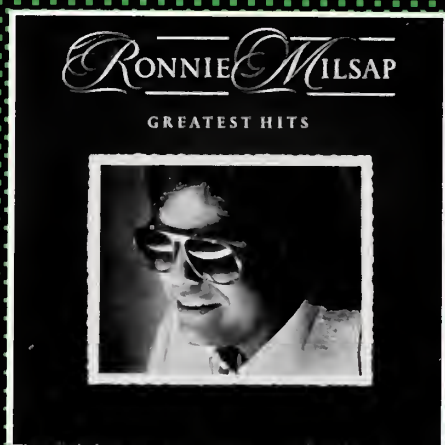
Sylvia
DRIFTER AAL1 3986
 Featuring the Number 1 hit single "Drifter" and the new single "Matador" PB 12214



Alabama
FEELS SO RIGHT AAL1 3940
 Featuring "Feels So Right" and the hit single "Old Flame" PB 12169



Elvis Presley
GUITAR MAN AAL1 3917
 Featuring "Guitar Man" and the new single "Lovin' Arms" PB 12205



Ronnie Milsap
GREATEST HITS AAL1 3772
 Featuring the hit singles "Almost Like A Song" and "Smoky Mountain Rain"



Dolly Parton
9 TO 5 AND ODD JOBS AAL1 3852
 Featuring "9 to 5" and the new single "But You Know I Love You" PB 12200



Ronnie Milsap
OUT WHERE THE BRIGHT LIGHTS ARE GLOWING AAL1 3932
 Featuring the new hit single "Am I Losing You" PB 12194



Charlie Pride
ROLL ON MISSISSIPPI AAL1 3905
 Featuring the new single "Roll On Mississippi" PB 12178



Waylon and Jessi
LEATHER AND LACE AAL1 3931
 Featuring "Wild Side of Life" and the hit single "Storms Never Last" PB 12176



COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. LOVIN' ARMS — ELVIS PRESLEY — RCA — 46 REPORTS
2. MONA LISA — WILLIE NELSON — COLUMBIA — 31 REPORTS
3. BY NOW — STEVE WARINER — RCA — 20 REPORTS
4. DARLIN' — TOM JONES — MERCURY — 20 REPORTS
5. MY WOMAN LOVES THE DEVIL OUT OF ME — MOE BANDY — COLUMBIA — 18 REPORTS
6. DO I HAVE TO DRAW A PICTURE — BILLY SWAN — EPIC — 16 REPORTS
7. LOVE DIES HARD — RANDY BARLOW — PAID — 16 REPORTS
8. BUT YOU KNOW I LOVE YOU — DOLLY PARTON — RCA — 15 REPORTS
9. BLESSED ARE THE BELIEVERS — ANNE MURRAY — CAPITOL — 15 REPORTS
10. WHISPER — LACY J. DALTON — COLUMBIA — 14 REPORTS

MOST ACTIVE COUNTRY SINGLES

1. AM I LOSING YOU/HE'LL HAVE TO GO — RONNIE MILSAP — RCA — 76 REPORTS
2. I LOVED 'EM EVERY ONE — T.G. SHEPPARD — WARNER/CURB — 69 REPORTS
3. PRIDE — JANIE FRICKE — COLUMBIA — 65 REPORTS
4. FRIENDS — RAZZY BAILEY — RCA — 62 REPORTS
5. ELVIRA — THE OAK RIDGE BOYS — MCA — 60 REPORTS
6. MISTER SANDMAN — EMMYLOU HARRIS — WARNER BROS. — 55 REPORTS
7. HEY JOE (HEY MOE) — MOE BANDY AND JOE STAMPLEY — COLUMBIA — 55 REPORTS
8. LOUISIANA SATURDAY NIGHT — MEL TILLIS — ELEKTRA — 52 REPORTS
9. A MILLION OLD GOODBYES — MEL TILLIS — ELEKTRA — 50 REPORTS
10. ROLL ON MISSISSIPPI — CHARLEY PRIDE — RCA — 49 REPORTS

Timmons Set As Keynote Speaker For Gospel Radio

NASHVILLE — Tim Timmons, founder of Maximum Life Communications, Inc., has been selected as the keynote speaker for the National Gospel Radio Seminar's Banquet on Aug. 1, culminating two full days of concurrent workshops.

Timmons received a Masters of Theology from Dallas Theological Seminary and then worked as a pastor and counselor. Maximum Life Communication, Inc. is a professional counseling service providing Maximum Life Seminars both nationally and internationally.

The Seminar begins July 30 at the Holiday Inn in Estes Park, Colo. Registration information and applications may be obtained by writing to the National Gospel Radio Seminar, P.O. Box 22912, Nashville, Tenn. 37202.

Door Knob Label Ships Video Of Goodnight's 45

NASHVILLE — Door Knob Records here has shipped a video of artist Gary Goodnight performing his upcoming single, "Tell Me So," to 62 radio stations. Additionally, Goodnight will embark on a mini-promotional tour of radio this week that will place him in five markets within five nights, including Omaha, Neb.; Wichita, Kan.; Amarillo, Texas; and Burlington, N.C., plus one other as yet undetermined city.

According to Gene Kennedy, president of the label, they were initially prompted to send out the video once they discovered the number of radio stations in the country that owned or had access to video equipment. He added that it was an excellent means of introducing Goodnight to radio.

In each of the five cities Goodnight has scheduled a radio visit, the label will be hosting a cocktail reception for the entire staff of the station.



RAISING MONEY FOR ST. JUDE'S — Radio station 13-KFH in Wichita, Kan. recently sponsored a Radiothon for St. Jude's Children's Research Hospital in Memphis, Tenn. with special guests Randy Barlow and Cristy Lane. Originating from Wichita's Town West shopping center, the locally produced event raised over \$40,000 for the hospital. Pictured are (l-r): Jason Drake, PD, KFH; Barlow; Lane; John "Hooter" Myers, air personality, KFH; and Ralph Hughes, MD, KFH.

THE COUNTRY MIKE

COLUMNIST SLAMS COUNTRY MUSIC, FANS — *Boston Globe* newspaper columnist Jack Thomas took a few cheap shots at country music and its fans in its April 1 edition, much to the displeasure of the growing number of Boston area fans. Hours after the column hit the streets, Boston's country WDLW was deluged by thousands of irate callers; hundreds of protestors picketed the *Globe*; and cancelled subscription orders began filtering in. Following a few brief stabs at the quality of lyrical content in country songs, Thomas wrote, "to be sure, a lot of people like country music, but that doesn't mean country is good music. It means that the country's music taste is going to hell." In a follow-up article carried by the *Globe* April 3, after several threatening phone calls were received by some country fanatics, Thomas stated, "People who like country music have called and threatened to kill me, which is OK, I can live with that. What I can't abide by is their threat to kidnap me and lock me in a room, and play country music over and over..." My suggestion to Duncan Stewart, music and program director for WDLW? Round up the posse at the station, lock Mr. Thomas in the production room for 48 hours, and if he still fails to see the light, then feed him to the angry, yet cultured country mob waiting like vultures at the station's doors.



Jon Olson

PERSONALITY PROFILE — Jon Olson has just been appointed program director of year-old country formatted WKSU-FM/Cleveland, the city's only FM country station. A seven-year veteran of country radio, Olson began his country career with WPRW/Manassas, Va. In 1977, he moved to Baltimore's top country station, WPOC, where he took over the afternoon drive shift, as well as handling the music director responsibilities. WKSU-FM station manager David Gerard stated, "Olson will bring a freshness to our station that should help us continue our increasing dominance of the country music listeners in the northern Ohio area." The station increased its share in the market from 2.6 to 3.8 in the most recent arb rating period. Gerard continued, "The overall increase in country music listenership noted across the nation is certainly being reflected in the Cleveland market. It is for this reason that we have added the experience of Jon Olson to our staff." On top of his duties as program director, Olson will resume his familiar afternoon drive shift.

'LIVE FROM GILLEYS' TOPS 300 STATION MARK — According to Norm Pattiz, president of national radio syndication firm Westwood One, the weekly radio series *Live From Gilley's* is now being aired on more than 300 radio stations across the nation. The hour-long series, which showcases major country artists, is produced by Westwood One in association with Gilley Communications, Inc., and over the past 13 weeks has presented such stars as Loretta Lynn, Ronnie Milsap, Moe Bandy, Joe Stampley, Jerry Lee Lewis, Mickey Gilley, Johnny Lee, George Jones, Gary Stewart, Willie Nelson, Hank Williams Jr., and Janie Fricke. *Live From Gilley's* now ranks as the most listened to weekly country concert series on radio.

MCDUFF TABBED AT KLIF — T.J. Donnelly, general manager of KLIF/Dallas-Ft. Worth, has announced the appointment of Danny McDuff as program director of the new country-formatted Texas powerhouse. McDuff, former program director of sister station KPLX commented, "I am very challenged by the opportunity to turn KLIF into a country legend. It was a legend back in the days of Top 40 under Gordon McLendon, and we intend to continue in that tradition." The Susquehanna Broadcasting station crossed the country line on Jan. 1, 1981, after more than 30 years of Top 40 programming.

KRMD CONTEST STYMIES MA BELL — Telephone service throughout the Shreveport area was non-existent during five minute call-in periods for KRMD's latest promotional contest, the "secret sound contest." Listeners were to call in and guess the secret sound being aired to win prizes. Response was so overwhelming that the flood of calls completely shut down computers at all Shreveport South Central Bell locations, causing a five minute "phone-out" every time the contest was run, once per hour. KRMD and Ma Bell were able to reach a compromise, however. The country contest king only accepts calls with a particular prefix, and rotating the prefix each hour.

DEMPSEY JOINS STAFF AT WHK — Don Dempsey has recently joined the air ranks at WHK/Cleveland. Prior to his move to Cleveland, Dempsey served as music director, production director, and air personality at WSLR/Akron. He will take over the part-time weekend shift.

country mike

PROGRAMMERS PICKS

Tom Edwards	KEED/Eugene	By Now — Steve Wariner — RCA
Jerry King	KKYX/San Antonio	A Little Bit Of Heaven — Roger Bowling — Mercury/PolyGram
Jim Bell	WPX/Columbus	You Asked Me — Elvis Presley — RCA
Benny Ray	WSIX/Nashville	Do I Have To Draw A Picture — Billy Swan — Epic
Jay Phillips	WMC/Memphis	You Asked Me To — Elvis Presley — RCA
Al Brock	WQIK/Jacksonville	Do I Have To Draw A Picture — Billy Swan — Epic
Bobby Martin	WCOS/Columbia	By Now — Steve Wariner — RCA
Paul Thorne	KUGN/Eugene	Mona Lisa — Willie Nelson — Columbia
Stan Davis	WVAM/Altoona	You Asked Me To — Elvis Presley — RCA
Coyote Calhoun	WAMZ/Louisville	Mona Lisa — Willie Nelson — Columbia
Mike Hinrichs	KHEY/El Paso	By Now — Steve Wariner — RCA
Don Kelly	KGEM/Boise	Magic Eyes — Jack Grayson and Blackjack — Koala
Dan Splice	WYDE/Birmingham	By Now — Steve Wariner — RCA

EXCELSIOR[®]

RECORDS AND TAPES

PRESENTS

Earl Thomas Conley Blue Pearl

ST 50105



Too Much Noise; Dreamin's All I Do; Stranded On A Dead End Street; You Don't Have To Go Too Far; Fire And Smoke; Played This Game Enough (To Know The Score); Blue And Green; Silent Treatment; Middle-Age Madness; This Time I Hurt Her More (Than She Loves Me);



Mel Street

ST 50101



Billy Larkin

SN 50107



Freddie Hart

ST 50100



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COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



KAY T. OSLIN (Elektra E-47132)
Clean Your Own Tables (2:40) (Blackwood Music Inc./Back Road Music — BMI) (C. Taylor)

Newcomer Kay T. Oslin has an easy, ambling way about her leather and lace, matter-of-fact vocals, and this fine song showcases those vocals to the max. If anyone can be labeled a female Waylon Jennings, it's Oslin. Top choice for new radio add.

DONNA HAZARD (Excelsior SIS 1009)

Go Home And Go To Pieces (3:11) (Flying Dutchman Music/Scimitar Music — BMI) (D. Roth)

Wispy, breathless vocals and a flowing arrangement make Hazard's latest release a certain contender for both country and A/C radio playlists. Hazard has had some success on the country charts before, and this single should be no exception.



HITS OUT OF THE BOX

CHRISTY LANE (Liberty 1406)

Love To Love You (3:20) (Christy Lane Music — ASCAP) (D. Heavener)

TOMPALL & THE GLASER BROS. (Elektra E-47134)

Lovln' Her Was Easier (Than Anything I'll Ever Do Again) (2:56) (Combine Music — BMI) (K. Kristofferson)

FEATURE PICKS

TOM T. HALL (RCA PB-12219)

The All New Me (2:51) (Hallnote Music — BMI) (T.T. Hall)

JERRY REED (RCA PB-12210)

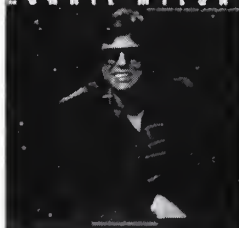
The Testimony of Soddy Hoe (4:04) (Guitar Man Music — BMI) (J. R. Hubbard, D. Feller)

DAVID ROGERS (Kari KA-120)

Houston Blue (2:38) (Foster & Rice — ASCAP) (J. McBride)

ALBUM REVIEWS

RONNIE MILLSAP



OUT WHERE THE BRIGHT LIGHTS ARE GLOWING — Ronnie Millsap — RCA AAL 1-3932 — Producers: Ronnie Millsap and Tom Collins — List: 8.98 — Bar Coded

Jim Reeves is a legend in the music industry, therefore it is only proper that an artist of Ronnie Millsap's caliber endeavors to do a tribute album to the late singer. Millsap more than adequately performs the songs that secured Reeves a place in music history, while adding a dose of his own unique style, which has in turn made him one of contemporary country's most popular artists.

THIS IS ELVIS — soundtrack — RCA CPL2-4031 — Producer: Joan Deary — List: 14.98 — Bar Coded

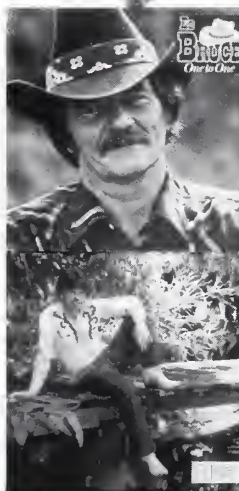
Coinciding with the release of the movie of the same name, *This Is Elvis*, a double-disc set, traces the history of Elvis Presley, from his "Elvis the Pelvis" beginnings to his "My Way" days. The soundtrack features a number of performances that were previously unreleased, including "Hound Dog" from the *Milton Berle Show*, "Don't Be Cruel" from the *Ed Sullivan Show* and "An American Trilogy."

ONE TO ONE — Ed Bruce — MCA MCA-5188 — Producer: Tommy West — List: 7.98

Ed Bruce has long been a noted songwriter, but last year's debut album release for MCA helped to establish him as a noteworthy performer as well. This follow-up should effectively continue building on that solid foundation. Bruce's songs, either subliminally or overtly, almost always seem to have a desirable western/cowboy flavor to them, no matter what the theme of the song happens to be. Best cuts include "Love's Found You And Me," "No Regrets" and "Evil Angel," with its engaging backing vocals.

INTRODUCING GARY GOODNIGHT — Door Knob DK-LPS-81-1003 — Producer: Gene Kennedy — List: 7.98

Life in that vast melting pot known as country music has indeed changed greatly over the last few years. Quality product is essential, technical excellence a must. But a homespun feel, a simple melody and sound that doesn't overwhelm is still a priority. Newcomer Goodnight and producer Gene Kennedy have managed to pull together a debut album that takes all these things into consideration.



GARY GOODNIGHT

ONE OF
COUNTRY MUSIC'S
FUTURE
SUPERSTARS!

HIS NEW ALBUM CONTAINS THREE
PREVIOUSLY CHARTED SINGLES!!
THE ALBUM ALSO CONTAINS GARY'S
NEW SINGLE WHICH IS SHIPPING THIS WEEK!

"TELL ME SO"

(DK-81-155)

B/W

"THERE'LL BE A BLUE MOON TONIGHT"

DK-LPS-81-1003



Door Knob
Records

PRODUCED BY:
GENE KENNEDY

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TOP 20 ALBUMS

Spiritual

	Weeks On Chart	4/4 Chart
1 THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1	18
2 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	2	10
3 THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	3	16
4 REJOICE SHIRLEY CAESAR (Myrrh MSB 6646)	5	38
5 RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	4	18
6 20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	8	6
7 EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	7	12
8 TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	9	12
9 THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	6	28
10 TRAMAINÉ TRAMAINÉ HAWKINS (Light LS-5760)	10	58
11 MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	11	18
12 KEEP ON CLIMBING, WE GOTTA GO HIGHER PILGRIM JUBILEE SINGERS (Savoy 14584)	12	8
13 GOD IS OUR CREATOR ALBERTINA WALKER (Savoy SL 14583)	14	6
14 MOTHER, WHY? WILLIE BANKS (Black Label 3000)	13	12
15 ONE DAY AT A TIME REV. THOMAS L. WALKER (Eternal Gold EGL-652)	15	24
16 GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS (New Birth 7048)	16	12
17 PLEASE BE PATIENT WITH ME ALBERTINA WALKER with JAMES CLEVELAND (Savoy SL 14527)	17	64
18 LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR (Light LS 5735)	18	126
19 PEOPLE GET READY SUPREME ANGELS (Nashboro 7226)	19	34
20 A PRAYING SPIRIT JAMES CLEVELAND AND THE CORNERSTONE CHOIR (Savoy 7046)	20	42

Inspirational

	Weeks On Chart	4/4 Chart
1 FAVORITES, VOL. 1 EVIE TOURNOUIST (Word WSD 8845)	1	24
2 NEVER ALONE AMY GRANT (Myrrh MSB 6645)	2	44
3 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	3	24
4 FORGIVEN DON FRANCISCO (New Pax NP 33042)	4	124
5 THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	5	34
6 PRIORITY IMPERIALS (Dayspring DST 4017)	9	8
7 PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	6	44
8 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	10	18
9 IN CONCERT B.J. THOMAS (Songbird/MCA 5155)	7	22
10 GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33071)	8	34
11 ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST-4015)	11	64
12 MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	16	162
13 HE IS NEAR MIKE ADKINS (Mike Adkins MA 1062)	18	4
14 HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	14	124
15 PH'IL SIDE PHIL KEAGGY (Sparrow SPR 1036)	12	22
16 THE PAINTER JOHN MICHAEL & TERRY TALBOT (Sparrow SPR 1037)	13	42
17 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	17	32
18 ARE YOU READY? DAVID MEECE (Myrrh 6652)	—	2
19 WITH MY SONG... DEBBY BOONE (Lamb & Lion LL-1046)	19	4
20 DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	15	6



SOMETHING TO SMILE ABOUT — Contemporary gospel group the Wynans has a lot to smile about. The group recently completed work on its debut album for Light records with producers Andrae Crouch and Bill Maxwell. Pictured in the front row following the recording sessions are (l-r): Ralph Carmichael, president of the label, Crouch and Maxwell. Pictured in the back row are (l-r): Ronald, Michael, Carvin and Marvin Wynan of the group.

Gospel Music Week Gets Underway With Full Slate of Panels, Awards

By Angela Ball

NASHVILLE — The third annual Gospel Music Week is getting into full swing here with an extensive agenda of activities planned for the public and industry alike this week (April 13-15).

The week will kick off with a breakfast sponsored by Word Records on April 13. Seminar sessions covering a diverse range of topics will follow until April 15.

Sessions on April 13 include "Gospel Concerts, Ministry, Entertainment: Both or Neither?" at 9:45 a.m.; "It All Begins With A Song — How Songs Are Exploited" at 11:00 a.m.; and a concurrent session entitled "G.R.N. and Bear It, The Gospel Radio Network — What It Is And What It Does." The final session on April 13 is from 2-3 p.m. entitled "Have You Had Your Image Checked Lately," a presentation of image building and public relations.

The April 14 sessions begin at 9:45 a.m. with a seminar involving songwriters, "Different Yet the Same/Secular and Gospel Writers Discussing Their Craft." Writers scheduled to participate include Walter Hawkins, Chris Waters, Ron Harris, Lanny Wolfe, and Marijohn Wilkin. A second session, also at 9:45 a.m., covers the publishing aspects of gospel music in a seminar entitled "They Still Print Music Don't They?"

Producers Session

Two more concurrent sessions will be held at 11:00 a.m.: "Producers: Weirdos or Wizards?" and "All I Need Is Some Good Bookings and Some Good Promotion," a seminar focusing on techniques of artist promotion and booking. "Gospel Music on TV, TU-BE or Not TU-BE" is the last April 14 session and will be held concurrently with choral reading sessions at 2:00 p.m. The reading sessions will be led by Bob Mulloy, a professor of Music Business at Belmont College in Nashville.

Seminar sessions on April 15 include "Will The Real Artist Manager Please Stand Up: What It Takes To Be An Artist Manager" and "Is There Life After Vinyl, What Makes A Record Sell" both at 9:45 a.m. and "Is There Really Secular Airplay For Gospel Artists" at 11:00 a.m. There will also be a choral reading session from 2-3 p.m.

Artist Showcases will be held nightly featuring new and established artists, including Bob Bailey, Cynthia Clawson, Ragan Courtney, the Cruse Family, Larnell Harris, The Hemphills, the Mercy River Boys, the Imperials, the Sharrett Brothers, Gary Chapman and Sandi Patti.

The highlight of the week will be the 12th Annual Dove Awards on April 15, with appearances by Dave Boyer, Bonnie Bramlett and Joe English, Denny Correll, the Gospel Keynotes, Tramaine Hawkins, Gary McSpadden, Doug Oldham, and Bobby Jones and New Life. The Awards ceremony will be held at the Roy Acuff Theatre, with a banquet following in the Chattanooga Ballroom of the Opryland Hotel.

Awards will be presented in 16 categories, including a Hall of Fame induction. Presentations will be made by Don Butler, Terry Bradshaw, Ralph Carmichael, Cynthia Clawson, Ragan Courtney, Shirley Caesar, Governor and Mrs. Jimmie Davis, Micki Fuhrman, Amy Gaither, Gloria and Edwin Hawkins, Billy Ray Hearn, Senator James Sasser, Terry Shephard, Ray Stevens, Tom Netherton, Sheryl Prewitt, Dino and Debbie Kartsonakis, Skip Konte, Robert MacKenzie, Angela Moscheo and Rex and Kelly Nelson.

Opryland To Sponsor Gospel Jubilee In May

NASHVILLE — Opryland U.S.A. is sponsoring its second annual Opryland Gospel Jubilee, May 23-25, in the Park's Theater by the Lake here.

Among the artists scheduled to perform on May 23 are the Hemphills and the Rex Nelson Singers, both nominees for a 1981 Dove Award from the Gospel Music Assn. (GMA).

On May 24, the lineup features the Kingsmen, The Brakemen, the Hinsons, the Inspirations and the Florida Boys.

The schedule for May 25 again includes the Brakemen, the Rex Nelson Singers and the Florida Boys, as well as an appearance by the Lewis Family.

Information about the Jubilee can be obtained by writing the Opryland Information Center, 2802 Opryland Drive, Nashville, Tenn. 37214.

ALBUM REVIEWS

REBEL TO THE WRONG — Dennis Agajanlan — Light LS 5872 — Producers: Bill Cole and Gerry Limpic — List: 7.98

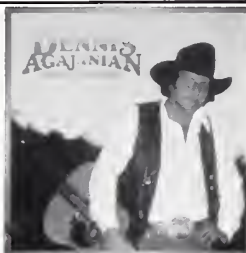
The roots of country and gospel music are so closely related that even today in many small country churches the differences are indistinguishable. Dennis Agajanlan takes that premise one step further by flavoring contemporary Christian lyrics with a style that may well find several cuts on the country charts. The pre-dominance of acoustic instruments, including banjo, mandolin and fiddle, gives a bluegrass effect.

THE NEW GAITHER VOCAL BAND — DaySpring DST 4024 — Producers: Chrls Christlan — List: 7.98

As the Statler Brothers and all country music fans know, there's just something special about four-part male harmony. Bill Gaither and Gary McSpadden, two-thirds of the Trio and backup vocalists Steve Green and Lee Young, have joined forces in quartet style. The audience response was so overwhelming that the group decided to record an album, and the results are indeed something special.

THE BRUSH ARBOR MEETING — Various Artists — Word WSB 8840 — Producers: Kurt Kaiser and John Purifoy — List: 7.98

Brush Arbor meetings were the forerunner of modern revivals, utilizing preaching and music to convey a message. This album captures that evangelistic spirit with traditional tunes and hymns arranged in a more contemporary choral style. Standards like "Precious Memories" and "When We All Get To Heaven" are presented with refreshing arrangements.



COIN MACHINE



NEW TRADE GROUP FORMED — Manufacturer representatives from the United States, Europe and Japan met recently in Tokyo, where they announced the formation of a new industry trade organization, the International Assn. of Video Game Manufacturers. Masaya Nakamura seated center, president of Namco Ltd., said the purpose of the meeting was to find ways to put a halt to unlawful copying of games.

Video Game Manufacturers Form Int'l Trade Association

TOKYO — Eight influential firms from Japan and abroad gathered on March 9, 1981 in the Hotel Okura, Tokyo, and held the first meeting of the International Association of Video Game Manufacturers. After the meeting, whose purpose was to stem the flood of copied games on the market, participants issued the following statement:

"We the members of the amusement machine industry hereby state our intention to make continuing and tireless efforts towards strengthening the industry on higher ethical standards so that the original work of innovators of new games will be highly regarded and their rights securely protected, so that all individuals can be sure that they will receive what they justly deserve, and so that the industry will be well recognized by the public and be worthy of its respect."

Commenting on the statement, Masaya Nakamura, a Japanese video game maker

and president of Namco Limited, as well as chairman of the Japan Amusement Machinery Manufacturers' Assn. (JAMMA) which came into existence this past January, said, "A video game program, as a form of motion picture, ought to receive the protection of copyright laws." The idea behind the meeting was to urge concerned government officers into forming a uniform policy that will insure legal regulation of video games.

Participating Firms

The international meeting was convened as a result of a conference between JAMMA and ADMA, the Amusement Device Manufacturers Assn., which was formed in Chicago recently (Cash Box, Feb. 21). In attendance were the four major Japanese companies (Namco, Nintendo Ltd., Taito and Sega Enterprises), three American firms (Atari, Inc., Midway Mfg.

(continued on page 54)

Bally Releases 'Eight Ball Deluxe,' Updated Version Of Famous Flipper

CHICAGO — "Eight Ball Deluxe," a contemporary version of Bally's famous "Eight Ball" flipper, is being released by Bally Pinball Division. The new model combines an abundance of exciting play elements with a new voice package and eye-catching cabinetry and design.

Eight Ball deluxe is loaded with challenging features and skill shots for continuous score build-up. Three flippers control the action as players go for the bonus by hitting each of the 1-7 or 9-15 drop targets. When this sequence is completed, the 8-Ball Target lights, and making all seven targets plus the 8-Ball target lights the Deluxe lights. Completing Deluxe will award points and will also light a letter in the popular backbox carryover feature.

The 8-Ball Target's value advances from 20 to 40 to 60 thousand points and lights the outline specials. It can be collected only by hitting the 8-Ball Target again.

Also in line with the theme of pool, the game has a Bankshot target, consisting of four in-line drop targets and a stationary target that scores points, special and multiplies the bonus from 2X through 5X.

Other exciting shots include an A-B-C-D feature and a left lane to the top of the playfield that scores consecutively higher values up to 70,000 points for each subsequent shot.

Eight Ball Deluxe is designed to fit any location with its timely Great American western theme and the most extensive voice package the factory has ever produced. It calls each shot, reminds players of stripes or solids and much, much more as it blends with its realistic poolhall

background sounds.

New thumper bumper assemblies, wedge base bulbs, and sockets have also been included for longer life and ease of maintenance.

The new model will be available through Bally distributors. Further information may be obtained by contacting Bally Pinball Division, 90 O'Leary Drive, Bensenville, Ill. 60106.



'Eight Ball Deluxe'

OMAA Hosts Unique Seminar

CHICAGO — Board members of the Ohio Music and Amusement Assn. (OMAA), together with a lineup of top level guest speakers from business and government, conducted an intensive two-day seminar for Ohio operators. Themed "Planning For Tomorrow," the program dealt with a number of priorities in the areas of industry improvements and safeguards.

Among those who spoke were two individuals who played major roles in last year's White House Conference on Small Business. Thomas Stadler, a partner in the national accounting firm of Deloitte Haskins & Sells, was "loaned" to the White House Conference as a professional staffer for six months and helped organize the event in Washington. Stadler told OMAA board members that 97% of the businesses in America fall under the heading of small business, and about 97% of the new jobs created in the U.S. last year by all companies were generated by such firms. Such statistics serve to dramatize the impact small business can have on the U.S. political scene if mobilized.

Another speaker, State Rep. Larry Ballweg (R-Dayton), was himself a delegate to the White House Conference and brought another perspective to the OMAA meeting. Ballweg operates a hardware store and told OMAA board members of the relationship between what is taking place in Washington and their daily business concerns.

Other participants in the two-day

seminar included John Williams, a staff attorney to Ohio's Secretary of State Anthony Celebrezze Jr., who outlined specifics on organizing Political Action Committees; D. Grant Mulgrew, associate executive director of the Ohio State Medical Association, who detailed how an effective PAC

(continued on page 53)

Williams Unveils 'Defender' Cocktail

CHICAGO — The highly successful "Defender" video game, produced by Williams Electronics, Inc., is now available in a cocktail table version. The new unit is equipped with the same challenging game action that captivated players in the upright model.

The Defender cocktail table offers the video electronics system, designed and developed in-house by Williams, which includes the most complete system of diagnostics ever programmed into a video game, according to the factory. For ease of maintenance, the printed circuit boards are mounted on a hinged easy access panel and the 14-inch screen easily pops up for simple, fast service.

The table's exterior design is of wood grain with elegant, classic flowing lines. It measures 27 1/4 inches high, but the height can be easily adjusted to a stand-up model with the addition of a matching wood grained base.

THE JUKE BOX PROGRAMMER TOP NEW POP SINGLES

1. TAKE IT ON THE RUN REO SPEEDWAGON (Epic 19-01054)
2. WATCHING THE WHEELS JOHN LENNON (Geffen GEF 49695)
3. BETTE DAVIS EYES KIM CARNES (EMI-America 8077)
4. LOVE YOU LIKE I NEVER LOVED YOU BEFORE JOHN O'BANION (Elektra E-47125)
5. WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)
6. STARS ON 45 STARS ON 45 (Radio Records/Atlantic RR 3810)
7. BLESSED ARE THE BELIEVERS ANNE MURRAY (Capitol 4987)
8. FIND YOUR WAY BACK JEFFERSON STARSHIP (Grunut/RCA FB-1-2211)
9. WINNINGS SANTANA (Columbia 11-01050)
10. I DON'T NEED YOUR RUPERT HOLMES (MCA-51092)

TOP NEW COUNTRY SINGLES

1. ELVIRA THE OAK RIDGE BOYS (MCA 51084)
2. IN THE GARDEN THE STATLER BROTHERS (Mercury/PolyGram 57048)
3. FRIENDS RAZZY BAILEY (RCA PB-12199)
4. WHAT ARE WE DOIN' IN LOVE DOTTIE WEST (Liberty 1404)
5. A MILLION OLD GOODBYES MEL TILLIS (Elektra E-47118)
6. BUT YOU KNOW I LOVE YOU DOLLY PARTON (RCA PB-12200)
7. I WANT YOU TONIGHT JOHNNY RODRIGUEZ (Epic 19-01033)
8. WHISPERS LACY J. DALTON (Columbia 11-01038)
9. SURROUND ME WITH LOVE CHARLY McCLAIN (Epic 19-01045)
10. MY WOMAN LOVES THE DEVIL OUT OF MEMO E BANDY (Columbia 11-02039)

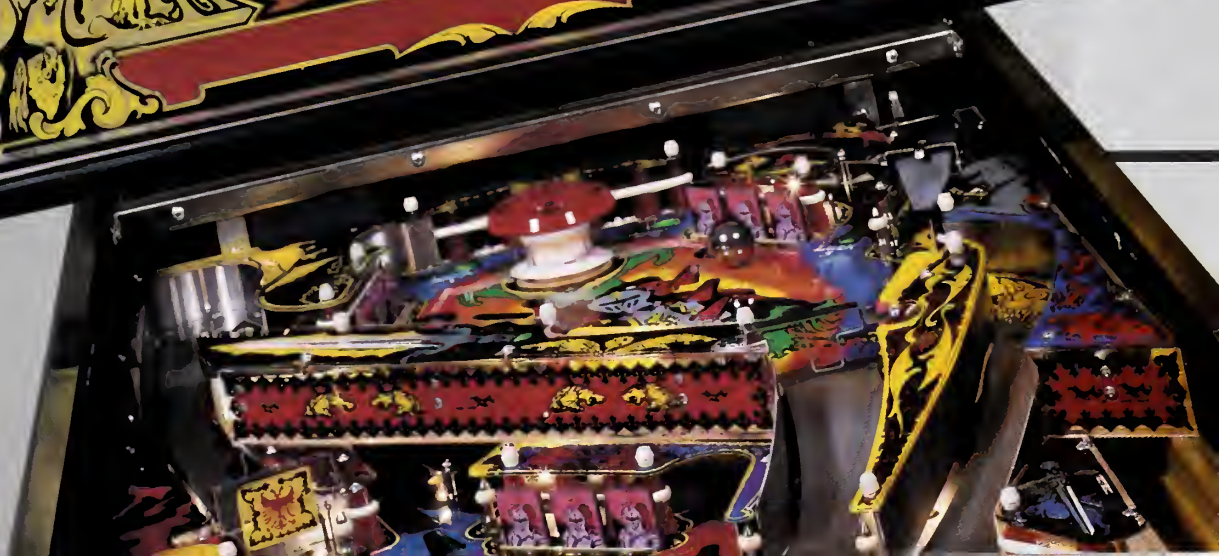
TOP NEW B/C SINGLES

1. WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. WBS 49692)
2. YEARNING FOR YOUR LOVE GAP BAND (Mercury/PolyGram 78101)
3. BAD COMPANY ULLANDA McCULLOUGH (Atlantic 3804)
4. WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT (Epic 19-51009)
5. PARADISE CHANGE (RCA/Atlantic 3809)
6. SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01032)
7. REACTION SATISFACTIONS SUN (Capitol P-4981)
8. CAN YOU FEEL IT THE JACKSONS (Epic 19-01032)
9. SUPER LOVES KY (Selsoul/RCA S7 2136)
10. THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC (Warner Bros. WBS 49667)

TOP NEW A/C SINGLES

1. HER TOWN TOO JAMES TAYLOR AND J.D. SOUTHER (Columbia 11-60514)
2. I LOVED 'EM EVERY ONE T.G. SHEPPARD (Warner Bros. WBS 49690)
3. SUPER TROUPER ABBA (Atlantic 3806)
4. I LOVE YOU CLIMAX BLUES BAND (Warner Bros. WBS 49669)
5. I DON'T NEED YOU RUPERT HOLMES (MCA 51092)

Williams



Williams made *Black Knight* the 1st You made it 1st in earnings!

*1st Multi-Ball
Scoring!*



All scoring is doubled during 2-ball play . . . tripled during 3-ball play! Multi-ball can be activated 3 ways, making the exclusive score display animation on the back glass come alive!

*1st Timed
Drop Targets!*



Knock down any drop target and the player has a limited time to knock down the other targets in the same bank or the dropped targets will pop back up! Dropping both banks of targets on either level 3 times lights Extra Ball the first time! Light Extra Ball a second and third time by knocking down all 12 targets! Collecting Extra Ball alternates on both levels.

*1st
Magna-Save*™!*

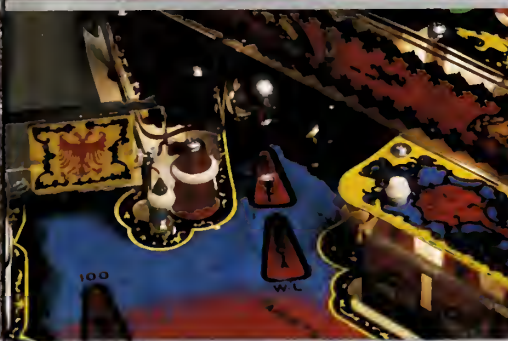


Earn this player-controlled ball-saving feature by dropping any bank of targets! Activating the magnets with the special buttons on either side of the cabinet will capture the ball, preventing it from draining through the outside lanes, and shoot it back into play, scoring 10,000 points and 5 bonus advances!

®

Multi-Level* pinball!

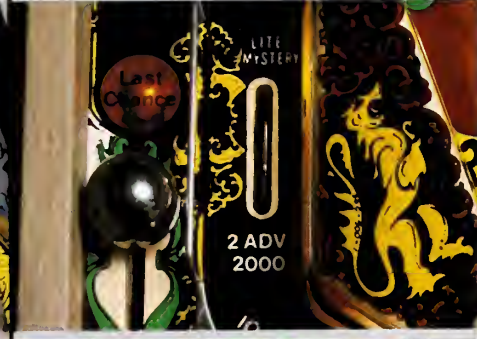
1st
Bonus Ball!



1st
Timed Features!



1st
Last Chance!



The winner of any game with more than 1 player achieves Bonus Ball! After regulation play has ended, the winner has from 30 to 99 seconds (operator adjustable) to play unlimited multi-ball! The score earned is added to the regulation play score. Bonus Ball play gives the only opportunity to light Special! When all 4 banks of targets are dropped, Special lights for Re-play, another Bonus Ball or 100,000 points!

In addition to Bonus Ball and Timed Drop Targets, the left and right inside lanes activate timers! When the ball shoots through the left inside lane, the Mystery Timer is activated, giving the player 3 seconds to propel the ball up the center ramp for 20,000 to 99,000 Mystery Points! When the ball shoots through the right inside lane, the player has 3 seconds to shoot through the lit Spinner for 2500 points per spin!

If you lock up 1 or 2 balls in the upper level while your last ball is in play, you'll light Last Chance in both outside lanes! Drain through either lane and any locked balls are kicked out into play!

*Patent Pending

THIS IS IT!
With Black Knight,
Multi-Level is just the beginning!
And there's no end
in sight for unbeatable
profits!



Height: 69½"; Depth: 52"
Width (cabinet): 22½"
Width (backbox): 30¼"
Weight: 260 lbs.
Instruction manual in game.

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that keeps you out-front,
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THROUGH YOUR WILLIAMS DISTRIBUTOR

COIN MACHINE

OMAA Sponsors 'Historic' Two-Day Planning Seminar

(continued from page 52)

operates; M. Hurst Marshall, regional legislative director of the Tobacco Tax Council, who noted the impact of taxation on vending machine sales of tobacco products; and Warren Kelley of The Valley Co. who discussed the value of state-wide game leagues.

OMAA board members were divided into three groupings to allow maximum individual participation and responsibility for specific presentations.

Cooperation Needed

"The days are gone when operators can say 'every man for himself' and expect to get by," declared OMAA president James Hayes in explaining why the organization spearheaded the history-making program. "We've organized OMAA into committees whose members roll up their sleeves and produce. Each member knows that as the industry prospers, so will he. Challenges to the integrity of the business, like these electronic grey area games, in fact are challenges to each individual operator. By banding together we're achieving far more than we ever could have alone."

OMAA is noted as one of the most active state organizations in the industry and a pioneer in organizing technical seminars for operators. The association is also very active on the legal front. Most recently OMAA's committees have developed a package of new service activities which president Hayes feels "will serve operators during this complex decade of the '80s."

Following are a number of the committee recommendations:

- Developing a mobile display, probably



HISTORY MAKING GATHERING — OMAA recently sponsored a two-day seminar for Ohio operators entitled "Planning For Tomorrow." Pictured in the first photo are (l-r): John T. Williams, legal counsel, Ohio Secretary of State; Paul Corey, OMAA executive vice president; James H. Hayes, OMAA president; Melvin Pearlman, MUSICPAK public relations chairman; and D. Brent

in a van, that will travel Ohio's 88 counties to provide law enforcement and other government officials with first-hand evidence of new gambling devices and how they differ from legitimate operator offerings.

- Gathering statistics that can be usefully shared within the industry, including figures on taxes, employees, certain expenses, etc.
- Implementing new educational programs, such as a two-day management seminar patterned after AMOA's program.
- Expanding OMAA's newsletter to include monthly service tips provided by manufacturers and others.
- Researching state-wide insurance programs and taking bids when possible



Mulgrew, associate director, Ohio State Medical Assn. Shown in the second photo are (l-r): Hayes; Norman Borkan, co-chairman, OMAA Special Tax Study Committee; M. Hurst Marshall, Regional Legislative Director, Tobacco Tax Council; William Levine, chairman, OMAA Special Tax Study Committee; and standing Corey. Various committee proposals were made at the session.

for joint fire, theft, hospitalization, etc. for OMAA member firms.

- Writing public relations packages that can be used by local members (speeches, photo ideas, fill-in-the-blank press releases) to improve their community's perception of the industry.
- Documenting increased costs of doing business by pooling member-supplied information and making resultant material available to those who should have it.
- Organizing a Political Action Committee to help supportive legislators and holding training sessions for operators in developing contacts on the local and state level politically.
- Informing operators on how their

legislators vote on issues of concern to them as small businessmen.

- Preparing model ordinances that can be submitted to local councils to ward off attempts to ban all machines.
- Drafting "Blue Sky" legislation for Ohio General Assembly review.

"The follow-through of these committees has been excellent," said association president Hayes, "and I'm confident that many, if not most, of these ideas will be implemented. We already have more than 100 members — better than 90% of Ohio's operators — and, through activities like these, OMAA returns high dividends to every member. That goal," he stressed, "is what belonging to a trade association should be all about."

Centuri And Tehkan Reach Licensing Agreement On 'Route 16' Video Game

HAIALEAH, Fla. — Centuri, Inc. here has entered into a licensing agreement with Tehkan International Corp. of Japan to manufacture "Route 16," a new video strategy game.

The announcement was made jointly by Centuri president Edward Miller, Tehkan president Yoshihito Kakihara and Sun Electronics Corp. president Masami Maeda. Tehkan was granted world-wide marketing rights for Route 16 by Sun Electronics Corp., the game's developer.

Under the terms of the agreement, Centuri has the exclusive manufacturing rights for Route 16 in upright, cocktail table and new "elite" models, for the United States, Canada, Central and South America and Europe (excluding the United Kingdom and Spain).

Negotiations between Centuri, Tehkan and Sun Electronics began in January of this year at the Amusement Trades Exhibition (ATE) in London, England. "Route 16 was well received by U.S. and European

Stern Adds To Int'l Distributor Network

CHICAGO — The appointment of two new European distributors has been announced by Tom Campbell, director of marketing for Stern Electronics, Inc.

Stella Electronic Apparate GmbH, located at Schulerburger Landstrasse, 150 X-152, 300 Hanover 1, West Germany, will carry Stern's coin-operated amusement games and the Seeburg phonograph product lines in its West German territory.

Audex S.A., located at 47 Rue Sadi Carnot, 9330 Aubervilliers, France, will distribute the full line of Stern's coin-operated amusement games.

Campbell noted that the new appointments are in accordance with the company's expansion of its international distributor network.

distributors when debuted at the ATE show in London," commented Miller. "Our initial field testing has been outstanding."

Game Strategy

The two dimensional Route 16 takes its name from the 16 city blocks or routes the player is introduced to when the game begins. With enemy cars in hot pursuit, the player selects one of the 16 routes and attempts to eliminate as many targets as possible. Upon entering the route, the screen shifts to an enlarged detailed closeup of the targets and activities of the block.

(continued on page 54)

Stern's 'Lightning' Pingame Marks Factory's First Bi-Level Playfield

CHICAGO — Stern Electronics, Inc. is releasing its first bi-level playfield pinball machine, "Lightning," and the name of the game is dramatically depicted in the electrifying backglass art and design, as well as the high-charged play action, which represents the "latest innovations in pinball technology," according to Stern. Additionally, the game's speech concept provides voice alerts for the player as the game is in progress.

Lightning has multiple ball capability and a digital display on the playfield which counts down bonus time and simultaneously displays the bonus earned (up to 99,000 points).

The player can earn an extra ball by completing the game's lighted triple drop target sequence. Double flippers and sling shots add to the scoring excitement.

Lightning's advanced solid state electronic system was designed and manufactured by Universal Research Laboratories, Inc., a Stern subsidiary.

Worldwide distribution of the new model has been scheduled for late April. Further information may be obtained through factory distributors.

'Gorf' Is Midway's New Multi-Mission Fantasy Video Game With Vocals

CHICAGO — "A major innovation by Midway's creative engineers, 'Gorf,' is a surefire, play action success," stated Stan Jarocki, vice president of marketing for Midway Mfg. Co., in announcing "Gorf," the factory's latest video model. "It's a new and different kind of 1 or 2 player, full color video game that charts the way to new profit heights for operators and locations."

Gorf is a unique sight and sound adventure with a voice track feature, which enlists players into the Interstellar Space Defense Force for a five mission voyage against the evil Gorflan Robot Empire. The player's

assignment is to repel Gorflan Robot attacks and launch a counter-attack to ultimately destroy the enemy Flag Ship. Throughout the game the Gorf leader speaks to players with taunting phrases like: "Prepare yourself for annihilation" . . . "Survival is impossible" . . . "Some galactic defender you are . . . ha! ha! ha!" . . . "My Gorflan robots are unbeatable" . . . and more.

The various missions consist of Astro Battles, Laser Attack, Galaxians, Space Warp and Flag Ship and each is a different challenge with a separate set of strategy and tactics. An easy to use, multi-directional hand operated flight control maneuvers the player's Space Fighter and contains a trigger to fire laser blasts to destroy the enemy robots.

After all five missions are completed, the player is promoted from Space Cadet (recruit) to Space Captain, and the game continues to determine whether the player can complete another set of missions (6 to 10). Promotions are awarded for each set of five missions, as follows: Space Colonel (11 to 15 missions); Space General (16 to 20 missions); Space Warrior (21 to 25 missions); and Space Avenger (26 to 30 missions). Higher achievements are recorded by Interstellar Space Defense Force Headquarters.

50¢ Play Booster

"Gorf features Midway's approach to increasing the price of play at the player's option," Jarocki continued, explaining that a single coin (quarter) gives a player the standard number of Space Fighters; two coins for two players. If additional ships are desired, two coins will give one player twice as many ships and five coins will give two players twice as many ships. (Standard number of ships is operator adjustable, two or three).

"I devour coins," says the Gorf and he

(continued on page 54)



'Lightning'

COIN MACHINE

Video Game Manufacturers Form Int'l Trade Association

(continued from page 52)

Co. and Exidy, Inc.), and the Spanish firm, Interflip.

Executives who attended the meeting included Mike Kogan (Taito), Lila Zinter (Exidy), J. Franco (Interflip), Dave Marofsky and Stan Jarocki (Midway), Hide Nakajima (Namco), Masaya Nakamura (Namco), Joe Robbins (Atari), Hayao Nakayama (Sega Enterprises), Lyle Rains (Atari) and Tokuzo Kimai (Nintendo Ltd.).

"The prevention of unlawful copies" was the theme of the meeting. It was brought out that at present, not only are incidents of copying and imitation common in Japan, but such incidents have spread like wildfire to the European and American market. As Nakamura stated, "Copies of nearly all of the products introduced last October by leading Japanese makers were circulating in Japan towards the end of the year and in some cases copies of these games appeared at the shows both in Chicago (AMOA) last November and in London (ATE) last January."

Atari Offers New Home Version Of Popular 'Missile Command' Video

CHICAGO — Atari's "Missile Command," which is one of the most popular coin operated video games currently in arcades, is now available in a home video game version, as announced by the factory. The Missile Command game cartridge, designed for Atari's Video Computer System programmable TV game, is a one or two player that uses joysticks and offers 34-game variations.

As stated by Michael J. Moone, president of the firm's Consumer Electronics Division, "Missile Command is one of the most challenging skill and action video games ever created. We believe its popularity will be as pervasive as that of its predecessors, Space Invaders and Asteroids."

The game begins with wave after wave of enemy missiles raining down on an earth missile base and six surrounding cities. As base commander, the player is responsible for protecting and defending the territory from enemy attack by utilizing 30 guided defense missiles for each enemy wave. The play action accelerates and becomes progressively more challenging during the course of play.

Points are scored for enemy missiles destroyed as well as for unused defense missiles and saved cities. Point values are multiplied as the number of waves of

As the situation now stands, there seems to be no direct means of legally regulating such copying in the world market place, and if the problem is left unsolved, it is feared that the sound growth of the industry will be hindered.

Legal Options

The meeting was opened with a lecture by Dr. Doi, an assistant professor from Waseda University on the subject of "Legal Remedies for Unlawful Copying," and following that, opinions were exchanged on the subject of copying in Japan, the U.S., and Europe, and policies for responding on the legal and technical front were discussed.

The JAMMA officials announced that the next international meeting is planned for this fall in Tokyo and that there will be many more manufacturers from Japan, America and European countries participating. The officials further said that the circle of participating companies should be enlarged on a world-wide scale to elevate the ethical standards of the industry.

enemy missiles increases and a bonus city is given for every 10,000 points scored.

Additional features include game difficulty adjustment to correspond to player skill levels, slow game variations designed for young children and screen color, changes as game progresses to reduce eyestrain during extended game play.

Williams Appoints Eastern In Baltimore

CHICAGO — The appointment of Eastern Music Systems Corp. as distributor of the Williams product line in the territory of Virginia, West Virginia and Maryland was recently announced by Michael Stroll, president of Williams Electronics, Inc.

Eastern has been a distributor of Williams equipment in Pennsylvania and New Jersey for many years and will continue to handle that territory. The new appointment is in conjunction with the opening of an Eastern branch at 2237 Edmondson Avenue in Baltimore, Md.

Phil Sternberg of East Music Systems stated that he and his staff look forward with pleasure to this new association with Williams. The distributor's entry into the new market is effective immediately.

Midway Releases 'Gorf' Video

(continued from page 53)

does this to the delight and profit of operators and locations, as Jarocki pointed out.

Three Models

The game maintains two sets of high scores; one for standard complement of ships, the other for extra ships. Gorf is available in three Midway models: the stan-

which is a space saving compact unit with new hooded monitor, tasteful walnut finish cabinet, lighted header and attractive graphics and measures 59 inches high, 20 inches wide and 24 inches deep; and the cocktail table, which is a popular sit-down style with flip-flop screen and measures 29 inches high, 32 inches wide and 22 inches deep. Accessory legs are available for the



Midway's new 'Gorf' video comes in three cabinet designs (l-r): Mini-Myte, arcade and cocktail table.

dard arcade, which features an eye-catching lighted header and front panel plus colorful graphics that frame the monitor as well as the sides of the cabinet and measures 73 inches high, 25 inches wide and 28 inches deep; the Mini Myte,

table to raise it to the height of upright play.

The new model will be available through Midway distributors and further information may be obtained by contacting Midway Mfg. Co. at 10750 W. Grand Ave., Franklin Park, Ill. 60131.

Centuri, Tehkan Licensing Agreement

(continued from page 53)

Both strategy and skill are essential in playing the game. A player must not only select the most rewarding routes, but successfully maneuver his vehicle and avoid the chase cars and various hazards along the way.

According to Miller the new elite version adds a new dimension to Centuri's extensive product line. "The elite blends the subtle space saving advantage of our maxi with the total impact of an upright," Miller said. "We now have a model to fit the needs of virtually any location."

He noted that production on all three

Route 16 versions is currently underway and quantity deliveries, beginning with upright models, are expected in April.

Further information may be obtained by contacting Centuri, Inc., 245 W. 74th Place, Hialeah, Fla. 33014.

'Asteroids Deluxe' Debuts

NEW YORK — Atari, Inc. hosted a special showing here on March 23 of its newly introduced "Asteroids Deluxe" video game. Factory luminaries and a full turnout of distributors, guests and members of the press attended the gala event, which was held at the Time Life Building.

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OTHER _____

Look! Up on that building!
It's a bird! It's a helicopter! It's...

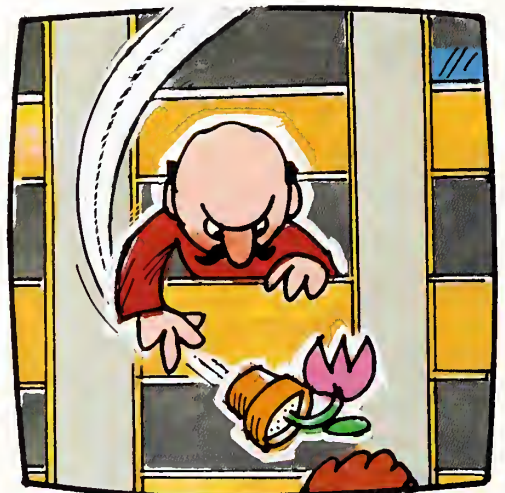
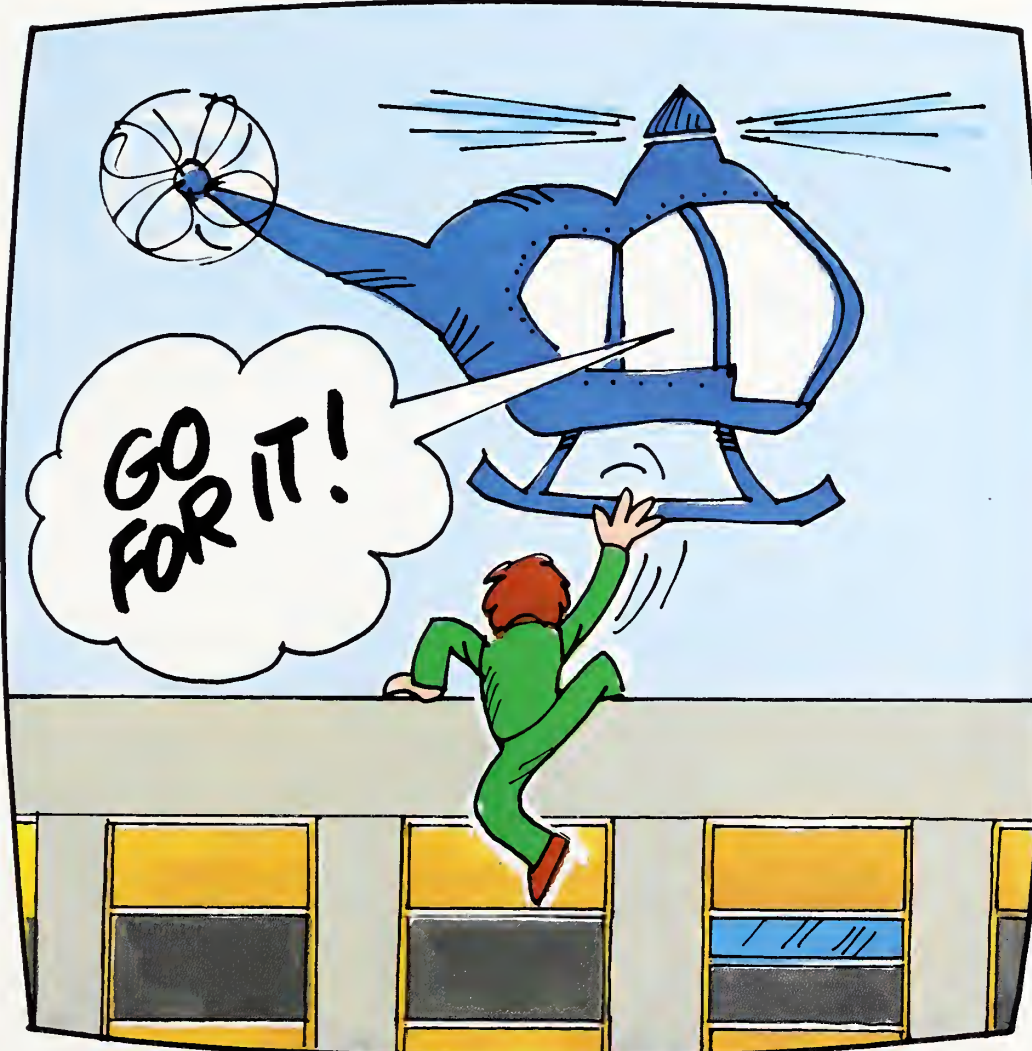
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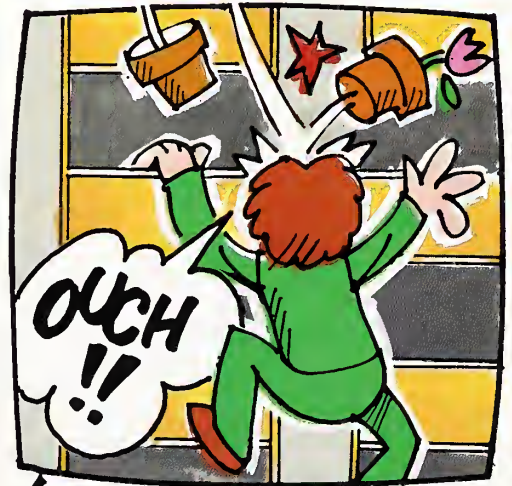
- *Faster than a speeding bullet, action gets more and more furious as Crazy climbs 4 skyscrapers, each one more challenging than the last!*
- *More powerful than any other video, your controls are really Crazy's hands!*
- *Able to see tall buildings in a single glance, you can plan your strategy with special Viewer Vision!*

Join us now for the amazing,
true-life, talking adventures of Crazy Climber!

When we last saw Crazy Climber, he was frantically trying to reach the roof and helicopter that would take him to safety!



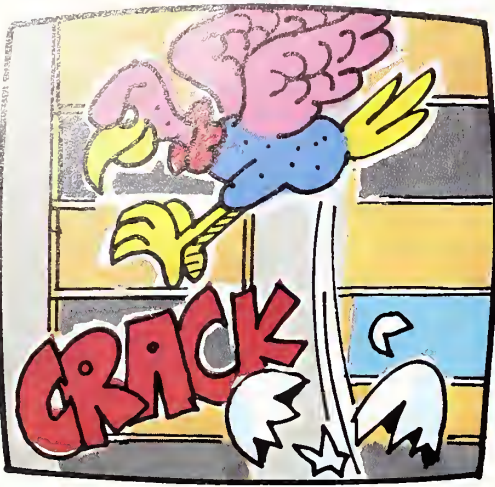
Look out! Arch enemy, that evil Dr. Dropper, is hurling cans, bottles, vases and pots from his window!



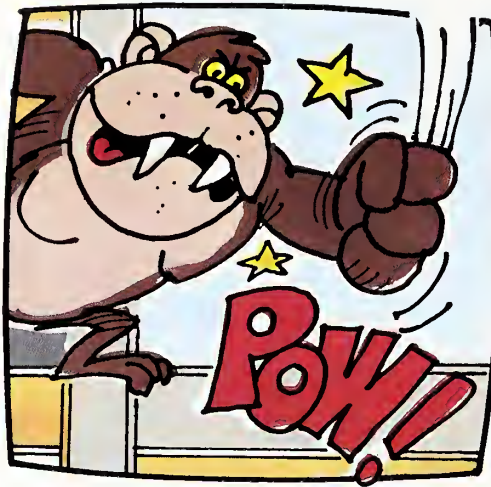
But never fear! The Climber has outsmarted the daffy Doctor once again by holding on to the window ledge with both hands!

Continued on back . . .

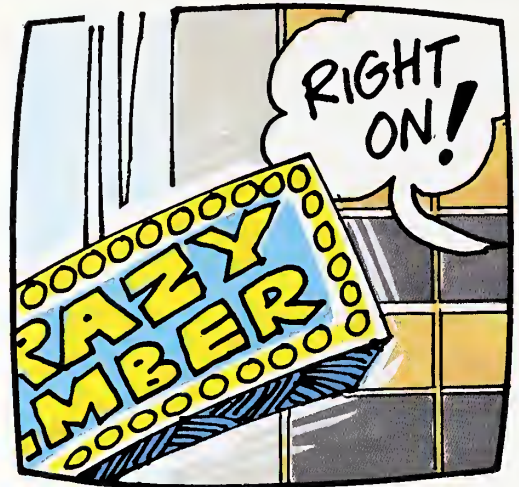
**"CRAZY CLIMBER" is a trade-mark of Nichibutsu USA Corp.



The Condor is not to be messed with or eggs will be a real slap in the face!



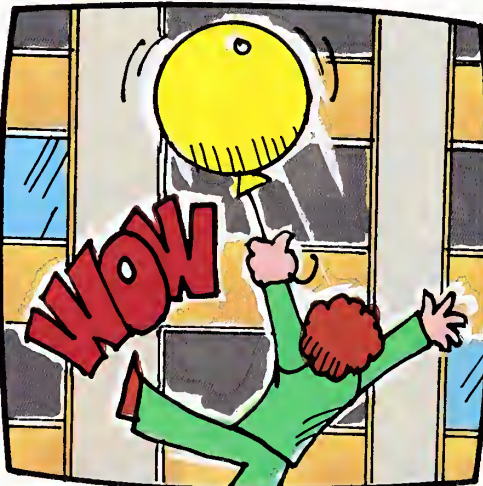
And whew! He ducked the powerful punch of King Kong!



He climbs higher, dodging girders, dumbbells and falling signs!



The electric wire's been cut! Crazy would have been in for a shock if he hadn't moved fast!



He's nearing the top! Catching that balloon sure got a rise out of him!



But wait! The windows are closing! Hold on with both hands, Crazy, and move over to a free ledge!



He did it! Crazy Climber conquered foe and flower pot alike! Our hero!

Crazy Climber reaches the top of the profit charts!



1 or 2 player Trimline:[™]
 Height 138 c/m 54"
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SPECIAL ANNIVERSARY SALUTE

AL BETTELMAN

C.A. Robinson & Co. President Celebrates 45 Years In The Coin Machine Business

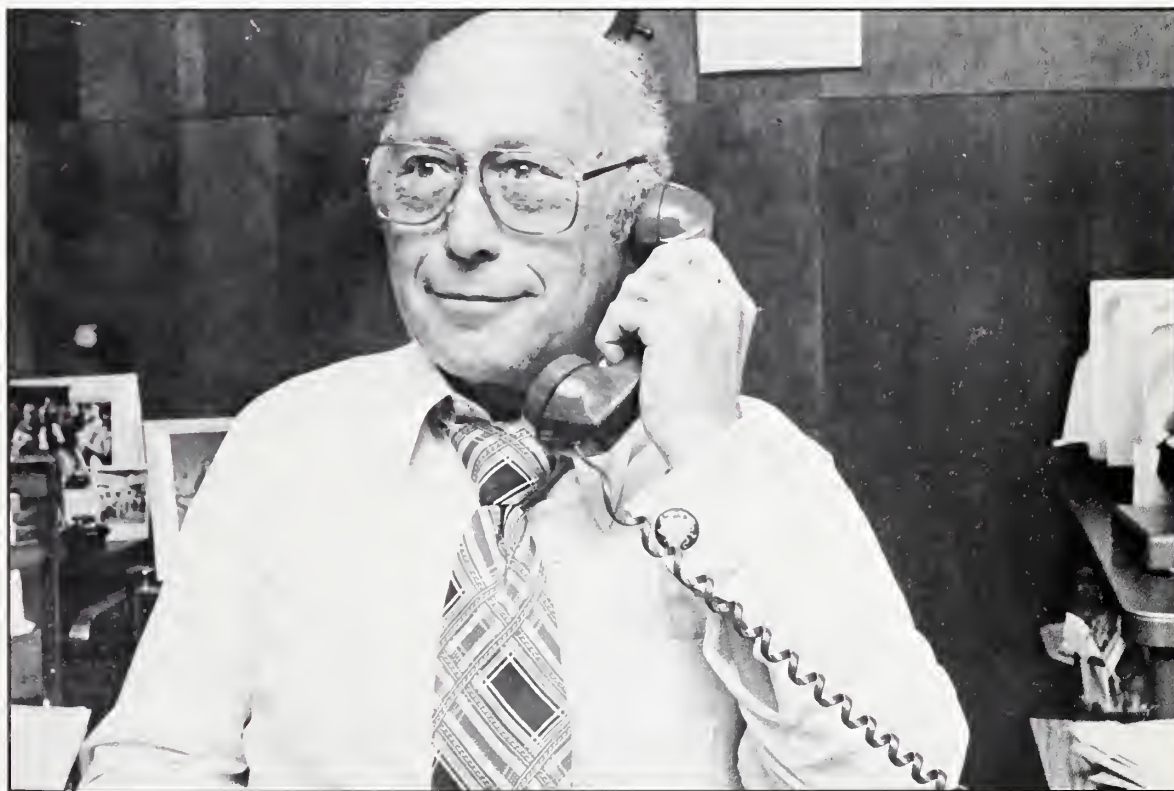
When young Al Bettelman joined the late Charles A. Robinson's fledgling coin machine operation back in 1936, little did he know that one day the industry would explode into a \$1.5 billion annual business and that C.A. Robinson & Co. would become one of the world's largest distributors of coin-operated amusement games. Beginning as Robinson's right hand man, Bettelman learned the operating end of the business inside out, ultimately building a 400-location music and games route in Southern California. In 1939, Robinson showed his appreciation by making Bettelman an equal partner in the company.

That same year the California Legislature declared all pinball games illegal and set in motion a chain of events that led to a major transformation of C.A. Robinson & Co. As a result of the pingame ban, the company signed its first distribution deal in 1940 to represent the Buckley jukebox line. By 1944, C.A. Robinson had sold off all its music and games routes and was a full-time distributor. Later that year the firm moved to its present seven-store complex at 2301 W. Pico Blvd. in Los Angeles.

With the advent of the shuffle alley in the early 1950s, C.A. Robinson began to concentrate on selling games while gradually phasing out its music line. During the next two decades, largely under Bettelman's direction, the company grew in size and stature, picking up key equipment lines, attracting experienced, professional salesmen and establishing one of the best service and support programs in the industry. When Charlie Robinson retired in 1966, Bettelman bought out his longtime partner and became the sole owner of C.A. Robinson & Co. (Robinson died several years later in 1973.)

Another event that had a tremendous impact on the coin machine industry, and C.A. Robinson & Co., was the introduction of the video game in 1974. Pioneered by Nolan Bushnell, founder of Atari, video games ushered in an era of unparalleled growth, and C.A. Robinson modified its business procedures to capitalize on the new phenomenon.

Today C.A. Robinson & Co. is one of the world's premier distributorships, noted for its innovative approach to selling, promoting and servicing coin-operated amusement games. Along with his two sons, Ira and



Al Bettelman's workday begins at 6:30 a.m., and from that time on, the phones never stop ringing.

Sandy, Al Bettelman continues to provide Southern California operators with the games and services they need to survive in the highly competitive Southern California market.

Through the years Bettelman has been fortunate to be able to draw upon the support and advice of his wife, Leah, whom he credits with "keeping things on an even keel" during his 45 years in the business. "She's been a terrific asset," says Bettelman, "and I have the utmost respect for her opinion. Her philosophy has always been geared toward progress and expansion, and that's what it takes to succeed in this industry."

Al Bettelman certainly knows what it takes to succeed

in the coin machine business, having built a model distributor organization whose volume often exceeds that of firms twice the size of C.A. Robinson & Co. Among the more visible trappings of his success is the breath-taking home he and Leah had built in the exclusive Trusdale section of Los Angeles. But more importantly, Bettelman is respected and admired throughout the industry.

"I have the deepest respect for Al," says Jerry Marcus, president of Chicago-based Empire Distributing, Inc. "As a businessman and a friend he has few peers, and this can be said of the entire Bettelman family. The Bettelmans, after all, made C.A. Robinson what it is today — one of the nation's finest, most reputable organizations.

This month "Mr. B," as Al Bettelman is known to his many customers and friends, celebrates his 45th year in the coin machine business. The following interview took place recently just prior to his departure for Atari's annual distributor meeting in Pebble Beach, Calif.

* * *

When you began your career in the coin machine business did you ever expect it to grow into the billion dollar industry it is today?

Never in my wildest dreams did I imagine we would see the type of results we see today.

Can you single out any one factor that has been most responsible for the industry's spectacular growth?

The introduction of the video game and its overwhelming acceptance by the general public.

Through the years you've witnessed the good times and the bad, the ups and downs, the booms and busts. From your vantage point, what is it going to take to be successful in the coin machine business in the eighties and beyond?

Innovation, hard work and sincere dedication to bettering the industry will be the keys to success in the coming years.

Currently the industry is experiencing a tremendous boom. Is now the time to expand?

Now is the time for expansion, but it will be necessary to consolidate when things slow down. At present, though, the smart thing to do is expand — rapidly.

Another aspect of the current boom is what people are calling the "hit game syndrome," which seems to be resulting in shorter game life while placing a strain on manufacturers to ship product more expeditiously than ever before. Can the market bear all the new games that are coming out?

The percentage of the population that is actively involved as participants in playing the games is so miniscule that we can realistically expect that a larger

percentage of the population will soon become players. Therefore, the current output of games is justified in my opinion.

What can the industry do to attract these new players?

As a matter of fact, we're doing very little right now. Promotion work, good will between the general public and our industry has been sadly neglected. The image of the industry needs to be improved — and it hasn't really changed that much over the past two decades. Apparently there hasn't been a lot of effort put forth in this direction.

Now that every facet of the industry — manufacturers, distributors and operators — has its own trade association, who should pick up the ball in this area?

Everybody points the finger at everyone else. Everyone seems to be passing the buck. I would like to see each segment of the business do its fair share — operators in their way, distributors in their particular way and certainly manufacturers on a national basis.

The cost of doing business is going up and operators, especially, seem to be getting hit from all sides — increased overhead, the high cost of games and so forth. Some of the suggestions for keeping their margins up include raising the cost of play to 50 cents and increasing the location split. Are suggestions such as these the answer?

The answer is to get better than a 50/50 split, not increasing the price per play. With the way the economy is going today, it's better to try and get the money out of the location rather than the player.

Are there any other things operators can do to improve their bottom line?

I think they should work towards a bigger gross, rather than trying to cut expenses. Improve the average gross take per machine, minimize down time and maximize exposure of good equipment — this is how to improve earnings. I can't overemphasize the importance of merchandising the games before the public. Operators should spend time trying to maximize income rather than minimize expenses.



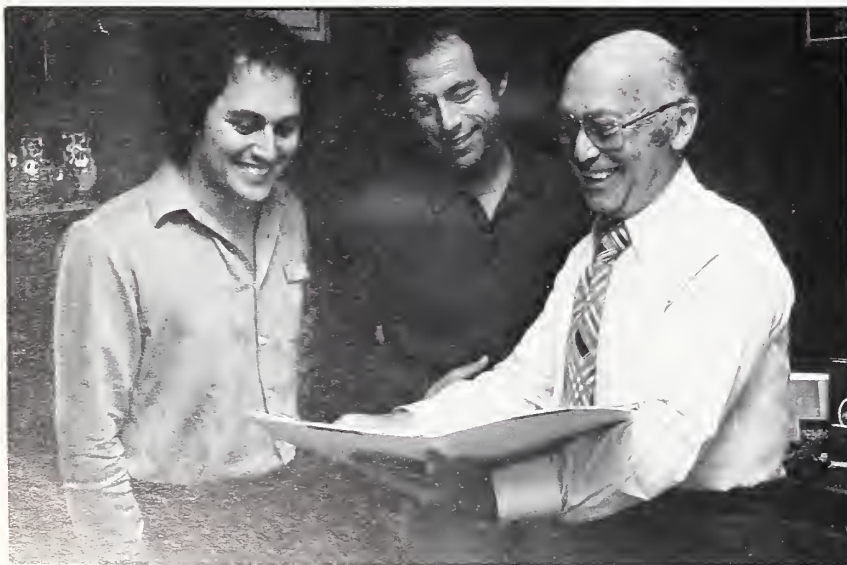
"She's a terrific asset," Al Bettelman says of his wife, Leah. They are shown at the kickoff dinner to last year's Western Amusement Game Exhibit.

Never a Dull Moment for "Mr. B"

"The nicest thing about coming to work at C.A. Robinson," says Al Bettelman, ignoring for a moment the telephone that rings constantly in his Pico Boulevard office, "is that one never knows what to expect. The work is interesting, diverse and always changing."

In the fast-paced field of coin-op amusement games, there's no such thing as a "typical day" — especially if you're the head of one of the top distributorships in the country. Since the early 1970s the demand for high-earning video games and pinball machines has far outstripped the supply, and few companies have cashed in on the trend like C.A. Robinson & Co. What's Bettelman's secret? Simple: He works long hours, looks out for his employees and keeps his finger firmly on the pulse of the industry.

"I would guess that anywhere from 15 to 25 percent of my time is spent com-



C.A. Robinson brain trust (l-r): Sandy, Ira and "Mr. B" have a lot to smile about.

municating with other facets of the industry," explains Bettelman. "It's the only way to get a national perspective on the business, spot trends, anticipate problems. We probably know as much about the innerworkings of the major manufacturers as the factories themselves. Operators pass in and out of here all the time, so we always know what their concerns are. And, of course, we are constantly exchanging views with other distributors around the country."

Bettelman arrives at the C.A. Robinson showroom at 6:30 every morning and rarely leaves before 5:00. When he isn't busy answering the telephone, he is either greeting out of state industry executives, hauling over to the distrib's nearby warehouse annex to check up on difficult-to-fill orders or perhaps contacting a roofer to repair a leaking ceiling. He also frequently assembles his executive committee for impromptu trouble shooting and brainstorming sessions. It's a schedule befitting a man half his age, but that's the way Al Bettelman likes it — never a dull or idle moment. "We're always glad when Friday rolls around so we can recuperate over the weekend," he jokes.

It would be inaccurate to call Bettelman a workaholic, although he's extremely dedicated to the coin machine business and the company he has worked so hard to build. In fact, he points out, his frequent business trips are scheduled so as to "minimize time away from the office."

With a full-time staff of 48, a good deal of Bettelman's time is spent looking after personnel matters, including the pension fund, insurance plan, bonuses, vacations and the annual company picnic. He takes a genuine interest in the welfare of his employees, which is the reason some people have been with the company for 20 years or more.

Coordinating C.A. Robinson's many promotions (see separate story) is another time consuming activity. Indeed, many hours of thought and preparation must go into an event on the scale of the annual Western Amusement Game Exhibit. "The west coast game show is a year-round project in itself," according to Bettelman.

Even though Bettelman plays such an active role in the day to day operation of C.A. Robinson & Co., he is confident that he now has the systems and personnel in place to ensure that the company functions effectively in his absence. "This organization would run very smoothly even if we were gone for several months," he says. Smiling, he adds, "However, I can't honestly say there wouldn't be some loss of pep and vitality."

CONGRATULATIONS

Best wishes to Mr. B and the
gang at C.A. Robinson & Co.
on 45 years of fine contributions
to the coin machine industry.

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Speaking at the recent AMOA Notre Dame Seminar, past president Bob Nims urged operators to rely on their distributor to recommend which games to buy. Given this responsibility, how do you go about evaluating a game's earnings potential?

Our philosophy is that a good piece of equipment should be pointed out to the customer. However, we also believe the operator should run his own business as he sees fit. He can best judge what will work for his locations, not the distributor. I was an operator many years ago and know from personal experience that an operator can analyze his own locations a lot better than any outsider. So from a distributor standpoint it gets down to showing the game, giving the operator a through presentation of the game with a detailed explanation of its features.

In addition, an operator can make a lot more money by having not only a large percentage of hit games but also by having secondary and tertiary line games for rotation purposes, so that he can attract different types of players.

Do you have any other advice for operators?

Work hard and pay attention to the trends on the route, and find out exactly where the weaknesses are on the route — analyze it. It's not just a matter of going out and counting money; this is not an industry where you make an easy buck. Too many are in the industry because they think it's an easy buck, but it's not.

What type of route analysis is needed?

Return on investment, ROI. Finding out if you're really getting the most out of your efforts, time and investment. Simple, basic economics.

With the industry booming, as you've pointed out more and more people are being attracted to operating. In terms of financing a route, what kind of capitalization is

needed to make a go of it today?

There is no such thing as a minimum investment. You can start with \$5,000 and build a small route, or you can start with \$100,000 and build a large route. The final goal determines what the initial investment should be. Talking on a percentage basis, whatever money a person has is sufficient if he uses that money as the 20 or 25% equity of what he's ultimately going into. A case in point: If a man has a \$100,000 cash investment, he shouldn't contemplate any more than a \$400,000 total investment. Otherwise he is undercapitalized.

Does this influx of new people into the industry, many of whom have little or no previous experience, pose any problems to distributors like yourself?

Yes, too many are in for the short term. They're in and out of the industry before we know it. This creates a bad debt factor and tarnishes the image of the industry. They're just transients, they're not members of the industry. We've had experience with this in the past, especially when pingames were legalized there were a lot of business failures.

Unfortunately, a certain percentage of undesirables are entering our industry. So it will take a lot of policing and public relations work on the part of the respected pillars of the industry to build the positive image we rightfully deserve.

Currently video games are the bread and butter of the coin machine business, although the new generation of pingames seem to be catching on. With the important summer buying season drawing near, what do you see as the highest earning pieces?

I think the introduction of multi-level pingames like Bally's "Flash Gordon" signals a healthy turnaround for pingames. The innovative R&D on the part of companies like Bally and Stern will make pinball earnings a



Dedicated workers like Kathy Mitchner make the C.A. Robinson secretarial staff the finest in the coin machine industry.



Kirk Muraoka fills parts order for a customer.

*In honor of
Al Bettelman's 45th anniversary,
we at Centuri, Inc.,
offer our warmest congratulations
and sincere compliments to the
Bettelman Family
and the entire staff of C. A. Robinson
for the exemplary standards
they have set for our industry.
It is with great professional respect
and admiration that we wish them
continued success and prosperity.*

*The Staff and Management
of Centuri, Inc.*

centuri™

245 West 74th Place • Hialeah, Florida 33014 • Telephone: 305-558-5200

45th

**Congratulations to
a great guy
AL BETTELMAN
on your 45th
Anniversary.**

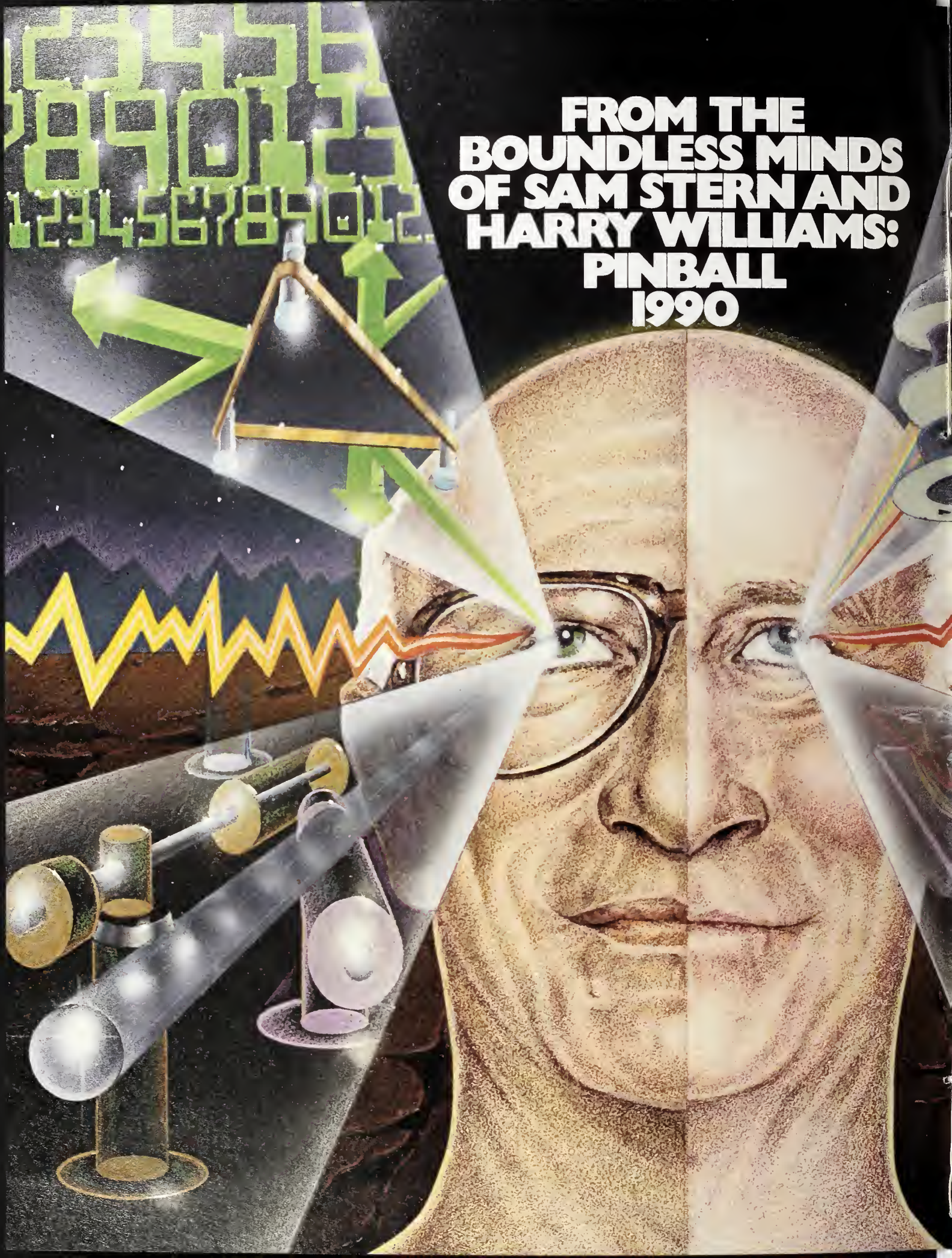
Gremlin/SEGA

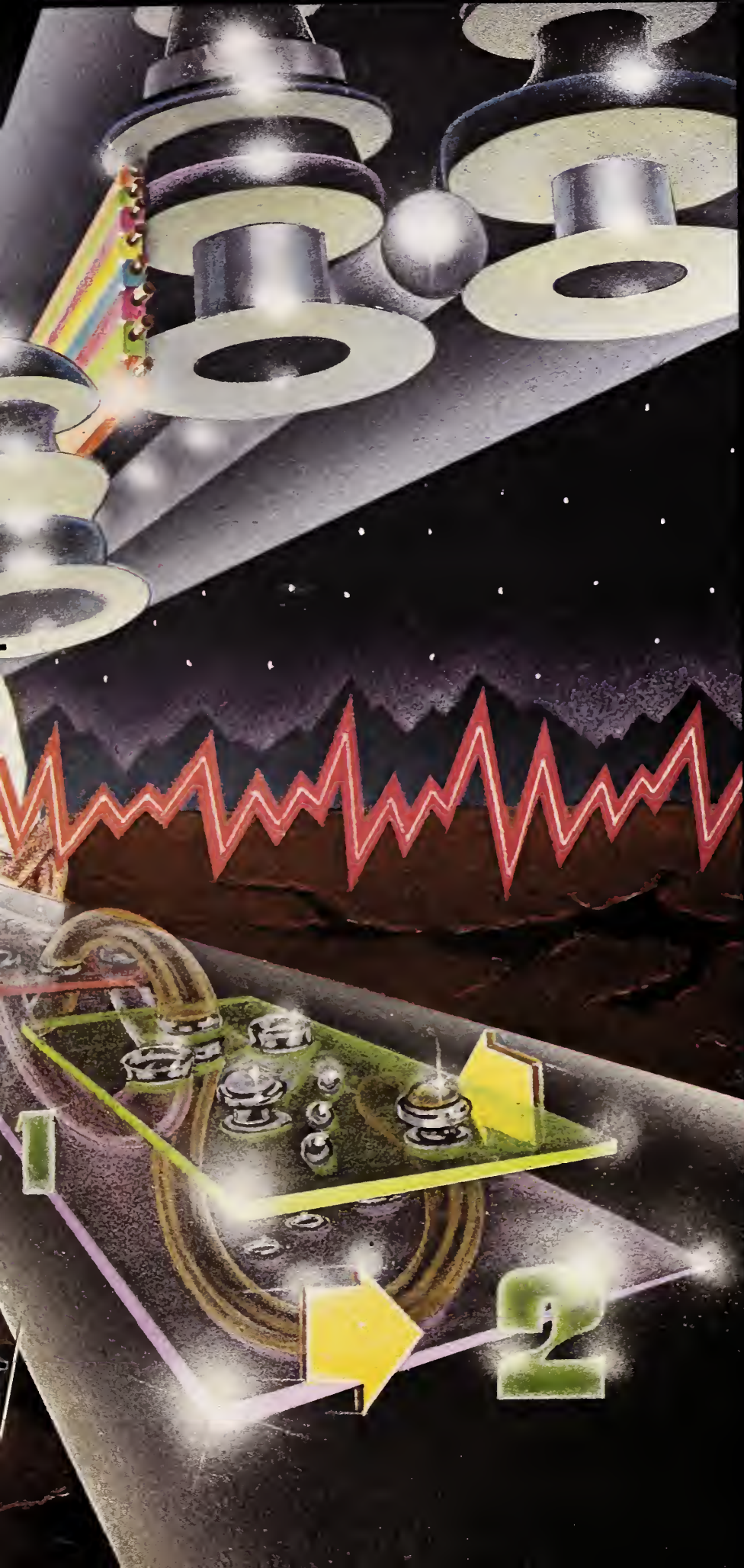
THE PINBALL PROPHETS

Pinball Forecast Recovered From Past

(See inside)

**FROM THE
BOUNDLESS MINDS
OF SAM STERN AND
HARRY WILLIAMS:
PINBALL
1990**





A CONFERENCE REPORT

DATE: May 15, 2357

TO: All Stern Uni-Wide Lastronics
Board of Directors

FROM: XR Kon Jobby II,
VP Product Development

RE: The Predictions of Two
20th Century Pinball Pioneers

Recently, I uncovered some startling information. It seems two of our company's early predecessors made predictions about the future of pinball back in 1980.

Gentlemen, if not for Sam Stern and Harry Williams, it appears pinball would not be the game it is today. Evidently, they led us to where we are.

With uncanny accuracy, they forecast the evolution of pinball. How, I ask myself, was it possible? How could Harry Williams possibly have known that Neutroactive Pneumatics would one day revolutionize the industry? Was it just a good guess? Or truly a vision!

Our recent AtoMagno flipper innovation is another case in point. Sam Stern saw it coming almost 350 years ago—long before the discovery of Luranium. Was he genius? Or prophet? One may be led to think both!

I also would like to add that many of their prophecies went beyond pinball and into the socio-eco-political order. No area was left untouched.

Together, they envisioned the formation of the New, New, New, New Chrysler Corporation.

They forewarned us that yogurt would one day be judged a health hazard.

They predicted that beer would eventually fuel our automocruisers. (However, they never foresaw the present shortage of imported brews.)

In closing, let it be known that one of their predictions has yet to come to pass. The creation of Scannerball.

Gentlemen, I have their designs! We shall begin work first thing in the morning.

STERN

“You ain’t seen nothing yet!”

STERN

very vital and important sector of our industry. Another recent trend is that of factories diversifying their product lines; that is, pinball makers now building videos and vice versa. What does this say about the industry?

It's a healthy situation. Very healthy. Manufacturers have to keep their assembly lines rolling and distributors have to have money making products to sell to keep the industry going. With the demise of the phonograph business, and the weaking of the vending business, strong video and pinball games bode well for the industry. It wouldn't surprise me if some vending machine and phonograph companies begin producing games, as Rock-Ola already has via a licensing agreement with Cinematronics.

Are there any other trends you see surfacing in 1981?

The industry as a whole — not necessarily in 1981 — has some things on the drawing boards that really challenge the imagination. The things that can be done

with solid state will make the present level of sophistication very obsolete. I am talking in the near future, say within the next five years of games that could feasibly attract double or triple the percentage of the general public over what it is today.

With more and more locations opening up every day, the density of games is at an all time high. Is there a danger of oversaturation?

On the contrary; I think it's good exposure. The bad locations will burn themselves out and the good ones will be around for a long time.

Down time can be very costly to operators. What is the role of the distributor when it comes to servicing games?

It's highly questionable whether in the future operators will be able to maintain service departments of their own. More and more they are depending on the distributor, especially for repairing logic boards. The average technician has trouble coping with logic

boards. It takes a highly qualified electronic technician to be able to troubleshoot and repair logic boards. Other than that, the average day to day maintenance is relatively simple. But when they get something unusually difficult they need the reliability of a good distributor organization to back them up.

Looking ahead, what does the future hold for the coin machine business and, more specifically, C.A. Robinson & Co.?

If I felt the coin machine industry was going nowhere, I wouldn't encourage two new generations of my family to become actively involved in the business. We now have three generations of Bettelmans working here — not by my request, but because of their own choice. The business has a fascinating future and a tremendous growth factor. It's also an industry where American ingenuity and technology will exceed that of foreign countries.

How does one of the industry's leading distributors stay on top of the field? By providing the best sales and service available in the flourishing Southern California market — and by treating its employees like 'family.'

C.A. Robinson: One Big Happy (and Successful) Family

On the surface, the reasons for C.A. Robinson's status as one of the largest and most respected amusement game distributorships in the country are numerous and far reaching. Its acute understanding of the rapidly changing face of the coin machine industry, its firm entrenchment in the flourishing Southern California game market, its honest, straightforward business approach and the fact that it fields one of the most professional and congenial staffs around are some of the distrib's chief attributes. But perhaps the driving force behind the smooth and efficiently run Los Angeles-based operation is the overriding sense of family that the company exudes.

Under the aegis of the ever popular Al "Mr. B" Bettelman, who went into partnership with late company founder Charley A. Robinson in 1936 and took over as sole owner of the firm in 1966, the 48-member staff is treated as family — and out of this relationship stems an employee loyalty and teamwork spirit that enables the company to handle a greater volume of games than distributors five times its size.

The family atmosphere is most prevalent in the company's carefully planned, departmentalized infrastructure wherein each sector interfaces smoothly with the others and employees are capable of handling a plethora of duties outside their designated jobs.

"For example, a salesman is not a salesman here at C.A.," says vice president/sales manager Hank Tronick, who stands as part of the company's managerial brain trust along with "Mr. B," executive vice president Ira Bettelman and secretary/comptroller Sandy Bettelman. "He handles collections, accounts receivable and works as a consultant as well."

Ira and Sandy Bettelman are prime examples of C.A. Robinson's utility man concept. Ira — who acts as a



All purpose man Ira Bettelman: "Deciding how to best allocate my time is the biggest problem I have."

liaison to the factories, works in sales and pretty much remains the eyes and ears of the company as executive vice president — and Sandy, who heads up the accounting staff, both work as trouble shooters and general overseers of every level of activity in the distrib's various departments — sales, parts, service, accounting secretarial and warehousing.

The role as an all purpose man at C.A. Robinson can also be a trying one, according to Ira Bettelman. "Often

times it seems that I spend too much time worrying about what is happening in the next hour rather than following through to find out what's going to be happening next week or a month from now," he said. "And it's that allocation of time — where it should be spent — that seems to be the most significant problem I have. And while I can't pinpoint exactly where my time is best spent, somehow shooting from the hip has worked for me."

Ira's role in management at C.A. also goes hand in hand with his recently acquired position as president of the newly formed Amusement and Vending Machine Distributor's Assn.

"Interestingly enough," offered Bettelman, "the two jobs do fit closely together in that the goals of the organization parallel those of C.A. Robinson. Whatever progress the group makes benefits the individuals."

And while Sandy and Ira have a hand in sales, the department for the most part is Hank Tronick's domain. In addition to servicing key accounts, the 35-year coin machine industry veteran coordinates a staff of five, working out customer's financial problems, consulting operators on buying patterns and allocating games.

"Our hospitality is one of the main reasons for our success," according to Tronick. "We've saved many operators from financial ruin by virtue of the fact we've been able to sit down and work things out with them."

With demand for hit games at an all-time high, Tronick's biggest problem today is how to allocate a finite number of machines among a seemingly endless stream of buyers. He maintained that today's high interest rates also pose a problem because the distrib can no longer extend credit to any person "who looks

45

**Congratulations
Al Bettelman
for 45 years
of
Outstanding
Achievement
in the
Coin-Operated
Industry**



MIDWAY MFG. CO.
A BALLY COMPANY
Franklin Park, Illinois 60131

C.A. Robinson Promotions

The genuine hospitality and strong belief in product that is necessary for a convincing and effective coin machine presentation is evident throughout all of C.A. Robinson's promotional campaigns. The distributor's renown Western Amusement Game Exhibit, Friday buffet/product presentations and informative service schools have given the company one of the most upbeat promotion profiles in the country, as well as a high volume of sales.

And while the weekly product showings and service schools are ongoing events unrivaled by any distributor in the country, C.A.'s annual Western show is the icing on the cake as far as promotions are concerned.

"The Western Amusement Game Exhibit culminates most of the ideas, directions and philosophies of C.A. Robinson," says vice president Ira Bettelman. "What's interesting is that it is a party obviously designed to present product. And yet, it's not a sales campaign to push product, although future orders for the next 30 to 60 days come out of the showing."

Just as important as the annual event itself is the dinner the night before the show, which provides manufacturer and coin industry luminaries that rare chance to relax and exchange ideas in an informal setting.

At the crux of C.A. Robinson's successful promotion program is its straightforward, honest business approach, which manufacturers, distributors and operators alike have come to rely on.

Bettelman explained that a good promotion does not depend on how many units are ultimately sold. Rather, he said all C.A. Robinson promotions are planned with the customer's long-term interests in mind.

"The fact that an operator still has his television at home or those pictures he took of his vacation in Hawaii for buying a 'Brand X' promotion package, somehow has little effect when he realizes the game he paid \$3,000 for 90 days before is now worth \$700," warned Bettelman. "You can get away the first time with promoting an inferior product but not the second."

He pointed out that what works for C.A. Robinson is a promotion that the company can feel good about and the customer can be happy with because it's mutually beneficial to everyone involved.

Bettelman also said that one of the biggest problems for his company in the area of promotion is trying to bring home the "sleeper" amusement game.

"Some games just don't ring that magic bell of a winner," offered Bettelman. "It's really difficult getting past that initial inertia of a game that doesn't immediately take off once it's on the street. For example, 'Missile Command' was one of those games that actually had a learning, earning type of curve before it became



Southern California's first family of coin machine is pictured at last year's Western Amusement Game Exhibit (l-r): Sandy, Ira, Leah and Al Bettelman.

the huge success it was. Distributors and manufacturers must learn to try and develop the type of promotion that will bring these sleeper games out into the open."

And while C.A. Robinson is always willing to try a new and innovative promotion approach, Bettelman insisted that one of the chief reasons for the distributor's success is its ability to use discretion before endorsing a promotion for a game.

"We investigate and explore a game carefully before we comply with a promotional program that's going to cost our customers money," said Bettelman. "Our promotions aren't based solely on selling product. We support the ideas and programs that both C.A. Robinson and our accounts can feel safe with."

HALF A CENTURY MINUS FIVE AND COUNTING

**AL'S 45 YEARS OF
A GAME PLAN THAT MADE
A WHOLE INDUSTRY PROUD.**

You're my kind of family

**AL 'Mr. B' BETTELMAN
LEAH**

IRA

SANDY

and don't forget HANK

C.A. ROBINSON & COMPANY

*Congratulations
to my adopted family*



Ken Anderson



the Realm of the Coin
Game Plan, Inc.

Happy 45th Mr. B

*We the people at Cinematronics
are happy to "go public" with
our personal admiration for a
man whose good counsel has
helped to place our company
in the forefront of this
great industry.*

*We are forever grateful for your
professional advice, your friendship,
and your marketing efforts in our behalf.*

*The success of Cinematronics today
exists in large measure because
you were there, and because you cared.*

*Are we happy to be in the orbit of
C.A. Robinson & Co. game suppliers?
Is Al Bettelman the best?*

*The answer to both is an unqualified
YES!*

from your loyal friends at

Cinematronics, Inc.

El Cajon, California

halfway decent."

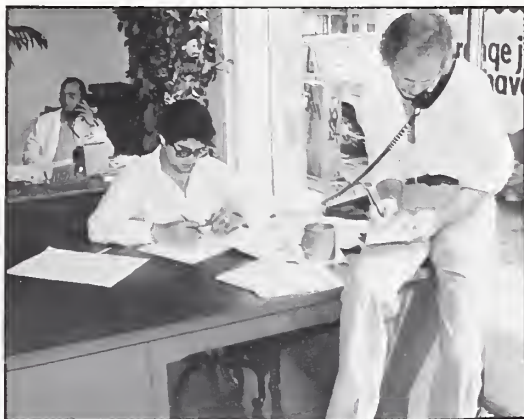
"Problems with game allocation, delinquent accounts, ordering or financial advisement are handled via a twice weekly meeting between the sales staff, Ira, Sandy and Mr. B," said Tronick.

Working with Tronick in the sales staff are long time C.A. Robinson veteran and former service manager Mike Hall, along with Betty Myers-Noble, Larry Stearn, Bruce La Mare and Jeff Scheer.

Sandy Bettelman, who also handles employee problems, vacation schedules and bonuses, has been in charge of C.A. Robinson's accounting department since 1973. He revised the company's accounting system in 1975, and hopes to have a new computerized system set up by the end of 1981.

"We have constantly modernized and updated the accounting procedure as it has grown with the business," Sandy explained. "A system cannot remain stagnant. You can always find a better way to do something."

As an accountant with the customer's welfare always on his mind, one of young Bettelman's biggest concerns at present is the industry's financial state. "The coin machine business is in the greatest financial bind



C.A. Robinson salesmen in action (l-r): Mike Hall, Jeff Scheer and Bruce Le Mare.



Meri Ann Rasher juggles telephone calls as well as messages.



Marty Olivares (standing) and Debra Charlton help keep things running smoothly even during the most hectic days.

that it has been in in the nine years I've been involved," said Sandy. "The industry is expanding, credit is being extended far beyond the normal limits and it's a touchy situation.

"Business is good right now, but if things slow down, and they will, a lot of people will be verging on financial disaster," he continued. "In this time of high interest rates, half the operators don't care what the interest is. They don't realize that for every three games they finance for 12 months, they could have bought an extra game with the interest they are paying. I'd personally rather see them buy an extra game and not have to finance. They're going to have an extra game on the street earning money. I'll have sold an extra game and it keeps the money in the industry."

Serving in the accounting department at C.A. with

CREDITS — Edited by Alan Sutton. Written by Marc Cetner and Alan Sutton. Photos by Michael Martinez and Alan Sutton. Art: Alan Sutton.

CONGRATULATIONS
AL & LEAH BETTLEMAN
OF C.A. ROBINSON & CO.
FOR 45 YEARS OF
CONTRIBUTION AND DEDICATION
TO THE COIN-MACHINE INDUSTRY.
BEST WISHES
FOR MANY MORE YEARS
OF CONTINUED SUCCESS.

EXPANDS THE WORLD OF PLAY

UNIVERSAL

UNIVERSAL U.S.A. INC.
3250 VICTOR ST., SANTA CLARA, CA 95050 (408) 727-4591

UNIVERSAL U.S.A. INC.

PAUL JACOBS
PRESIDENT

45

Congratulations
Al Bettelman
for 45 years
of Outstanding
Achievement
in the
Coin-Operated
Industry

Jack Mittel
President



Sandy are longtime bookkeeper Rube Kardoff, Irene Lafosso, who handles parts accounting, and two other part time employees.

Heading up the distrib's 10-member service department is Fred Reich. The department's two major responsibilities are service (maintaining machines that have been sold new or used) and repairing trade in equipment, which is thoroughly shopped and then resold.

One of Reich's most important responsibilities, according to Ira Bettelman is to maintain a steady flow of machinery through the shop. "He must also develop a schedule with his workers that gives repair priority to our best customers," added Bettelman.

C.A. Robinson's parts department is commanded by Dan Walsh and a team of three others. Walsh has two main functions — getting parts for machines out in the field and familiarizing himself with new machines so he can order parts with a high probability of failure. Walsh must analyze construction and pre-order a supply of parts before a machine hits the streets.

Two individuals have the responsibility for coordinating C.A.'s annex facility, the warehouse. They are Jim Hoenig and Bill Keith. The twosome is in charge of the warehouse's three main functions: 1) receiving of new equipment from the factories, 2) receiving and processing of used trade-in equipment and 3) selling used machines that have been acquired as trade-ins on new equipment.

Indispensible to the smooth flow of information and interaction between all the departments is the C.A. Robinson secretarial staff. Headed up by Marty Olivares, the team's responsibilities are, like every other department, wider in scope than the norm.

"They (secretaries) are seated in very prominent visible locations, know 99% of our customers names and,

more often than not, can categorize customers into the volume of purchases within some wide lattitudes of categories," said Ira Bettelman. "When you add to this the following up on orders from the sales staff, pitching in on account management and the hosting of our Friday buffet, it's easy to see why the secretaries are considered as just as important as any other department."

Perhaps the reasons for C.A. Robinson's status as one of the industry's top distributorships are best expressed

by Ira Bettelman.

He pointed out that the combination of the company's ability to capitalize on a presently booming industry, and its good fortune to exist in a heavily populated area that is ravenous for amusement games are partly responsible for C.A.' reputation as premier distributor. However, he added that the real secret behind the company's success is "the guidance, supervision and tutelage of Mr. B."



Hank Tronick, a 35-year veteran of the coin machine business, is the cornerstone of C.A. Robinson's sales team. No one in the industry has a better rapport with operations.

We Love To Drive The Bettlemans

"BERZERK"



EXIDY
Congratulates
You
on 45 years
Mr. B!

Here's to
45 more!



Larry Stearn writes up an order.



Betty Myers-Noble listens to a customer problem.

PRESENTING...

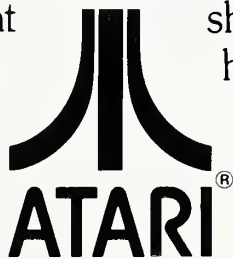


MR. B'S MIRACULOUS COIN MACHINE EXTRAVAGANZA

A Cavalcade of the world's most magnificent coin-operated games playing daily throughout the West.

Al Bettelman and his family at C.A. Robinson & Co. have been producing their Miraculous Coin Machine Extravaganza for over

45 years and it still packs 'em in. With extraordinary style and dedication to excellence, they put the "show" in our show business and gratitude in our hearts. We're proud to be a part of their show. Congratulations Mr. B., you're the best.



 A Warner Communications Company

YOUR FUTURE IS AT STAKE!

**And with our help,
it will be a profitable one.**

Nobody knows the coin machine business like **C.A. ROBINSON & CO.** Our experience, know-how, personnel and service are unmatched in the industry. But more importantly, we make it our business to stay on top of the latest trends—before they become trends!

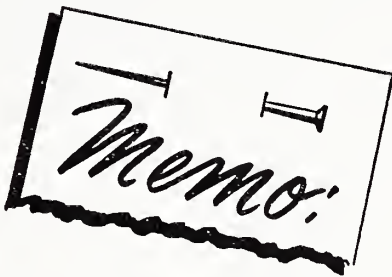
In the fast-paced world of coin-op games, you must make every purchase count. And to do that, you need a distributor you can rely on. To point out the highest earning games for your route. To see to it that you get the most for your money. To provide service that reduces down time.

In short, you need a distributor who's looking out for your interests. Today. Tomorrow. Next week. Next year. A distributor who's looking ahead. A distributor like **C.A. ROBINSON & CO.**

Come on in. Let's talk about your future!

C.A. ROBINSON & CO.

2301 W. Pico. Blvd.
Los Angeles, CA 90006
(213) 380-1160



from GEORGE ALBERT
OF

CASH BOX

April 8, 1981

Dear Al,

It's one thing to be in business for 45 years. But it's something else to be a legend in your own time. What you've accomplished at C.A. Robinson & Co. surely will go down in the annals of coin machine history.

Congratulations and best wishes for the future from all of your friends at Cash Box.

Sincerely,

George Albert

COIN MACHINE

MANUFACTURERS EQUIPMENT

A compilation of current music and games equipment with approximate production dates included in most cases.

PINBALL MACHINES

BALLY

Ground Shaker (1/80)
Silverball Mania (3/80)
Space Invaders (3/80)
Rolling Stones (5/80)
Mystic (6/80)
Hot Doggin' (7/80)
Viking (8/80)
Skateball (10/80)
Frontier (11/80)
Xenon (11/80)
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Roller Disco, w.b., (1/80)
Torch (2/80)
Spider Man (3/80)
Circus, w.b., (4/80)
Panthera (6/80)
Counterforce (8/80)
Star Race, w.b., (9/80)
James Bond (10/80)
Time Line (11/80)
Force II (1/81)
Pink Panther (3/81)

STERN

Big Game, w.b., (3/80)
Ali (4/80)
Seawitch (5/80)
Cheetah, w.b. (6/80)
Quicksilver (7/80)
Star Gazer (7/80)
Flight 2000 (9/80)
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)

WILLIAMS

Gorgar (1/80)
Laser Ball, w.b. (1/80)
Firepower (3/80)
Blackout (9/80)
Scorpion, w.b. (9/80)
Alien Poker (10/80)
Black Knight (12/80)
Jungle Lord (4/81)

VIDEO GAMES (upright)

ATARI

Monte Carlo (4/80)
Asteroids Cabaret (5/80)
Missile Command (8/80)
Missile Command Cabaret (8/80)
Battlezone (11/80)
Battlezone Cabaret (11/80)
Asteroids Deluxe (4/81)

CENTURI

Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)

CINEMATRONICS

Tailgunner (3/80)
Rip Off (3/80)
Star Castle

EXIDY

Bandido (1/80)
Tailgunner 2 (2/80)
Targ (6/80)
Spectar (1/81)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)

GOTTLIEB

No Man's Land (12/80)
New York, New York (2/81)

GREMLIN/SEGA

Monaco GP (2/80)
Mini Monaco GP (5/80)
Astro Fighter (2/80)
Car Hunt (5/80)
Digger (7/80)
Carnival (8/80)
Tranquilizer Gun (8/80)
Moon Cresta (10/80)

Space Firebird (12/80)

Astro Blaster (3/81)

Pulsar (3/81)

MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters ((8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)

STERN

Astro Invader (8/80)
Berzerk (1/81)
The End (3/81)
Scramble (4/81)

TAITO AMERICA

Space Chaser (2/80)
Stratovox (9/80)
Polaris (12/80)
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)

UNIVERSAL USA

Cheekie Mouse (5/80)
Magical Spot (10/80)
Zero Hour (1/81)
Space Panic (1/81)

WILLIAMS

Defender (12/80)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Soccer (4/80)
Asteroids (4/80)
Missile Command (8/80)
Football (7/80)

CENTURI

Rip Off (8/80)
Targ (10/80)
Route 16 (4/81)

GOTTLIEB

New York, New York (3/81)

MIDWAY

Deluxe Space Invaders (3/80)
Galaxian (4/80)
Extra Bases (8/80)
Space Zap (10/80)
Pac-Man (11/80)
Rally-X (2/81)

STERN

Astro Invader (11/80)
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Space Invaders II (2/80)
Polaris (12/80)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Wurlitzer Cabarlna
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar

CHICAGO CHATTER

In the not too distant future, D. Gottlieb & Co. will commence production of its latest pinball machine "Mars God of War" — and from what marketing vice president **Marshall Caras** tells us, this is a truly outstanding piece, which has scored super grades on test. As he further pointed out, the machine reflects "new sound, new looks, new play appeal" and is loaded with exciting features like moving ramp, multi-ball, last chance, to name a few. It has already been shown at the AOE (New Orleans) and FAVA (Florida) conventions, with overwhelming success. Caras, along with company president **Bob Bloom** and head service technician **Bruce Minus** were on hand in Paris recently for the special presentation sponsored by Mondial Commercial (who represents Gottlieb in various European markets) to premiere the new model for French distributors and operators. Here again, "Mars . . ." went over just beautifully. Watch for it.

DATELINE PORTLAND, home of McKee Distg., where the firm recently settled into a modern, new building with considerably more space. The new digs are located at 2721 N.E. Columbia Blvd., Portland, Ore. 97211 — and the phone number has been changed to (503) 281-9797. Prexy **Lon McKee** is mighty proud of the new set-up.

WILLIAMS' MARKETING DIRECTOR Ron Crouse items that the factory is getting ready to start production on the "Defender" cocktail table. The upright model, meanwhile, continues to be in very great demand. "Because of the success of 'Defender' we have had several instances of copiers and are taking legal action around the world," Ron stated. At this point, Williams' message seems to be getting across and should serve to discourage copiers, and hopefully eliminate the bogus machines. Pinwise, the factory's newest multi-level "Jungle Lord" model is in full production.

DIRECTOR OF SALES Ben Rochetti represented Stern at the recently held FAVA state convention in Florida where the factory displayed product through its area distributors. The Stern lineup showcased "Berzerk," "The End," the upcoming "Scramble" video and the Seeburg "Phoenix" phone. Ben said the equipment was very well received at the show and noted that this year's FAVA was well attended and most enjoyable — besides which the weather was perfect for a little golf.

EASTERN FLASHES

Area tradesters were shocked by the recent death of prominent New York State operator **Jack LaHarte** (Upstate Vending-Lake Placid), who succumbed in his sleep on March 31. He was 58. An industrious and very progressive minded operator, LaHarte will be remembered for a number of achievements, including his major role in establishing the highly publicized Olympic Game Room during the 1980 Olympics in Lake Placid. He was a successful businessman and a kind human being, who will be missed by many. Our condolences to his wife, **Linda**, and to his sons, who worked very closely in the business with him. Funeral services were held April 2, at the Clark Funeral Home in Lake Placid.

EXPANSION AT EASTERN. Eastern Music Systems of Philly has opened a branch in Baltimore, Md. Company exec **Phil Sternberg** advised that the new branch is currently operating in temporary quarters at 2237 Edmondson Ave. in that city, pending the selection of a permanent site to fully accommodate warehouse, showroom, parts, service and administrative facilities. In addition to scouting around for space, they're currently lining up a staff for the new branch, which is already in function. The phone number out there is (301) 566-8901.

THE MIDWEST AMUSEMENT ASSN.'s six-state coin-op pool tournament was underway in Omaha as we went to press last week (April 11-12). Event was being co-sponsored by Irving Kaye Co. and Philip Moss Dist., with Kaye's "Silver Shadow" 7 foot table being featured in the competition. Also on the subject of the "Silver Shadow," Kaye's sales chief **Bill Currier** advised that ops have been coming up with some good ideas for utilizing it to increase their earnings. One op in particular reported to Bill that he set up a number of 8 foot Shadows plus one regulation 9 foot in a location and realized unprecedented per play pricing. The "novelty" of the regulation table was a key factor, he said, and it was great to see people lining up to play.



IMPORTANT VISITOR — Mrs. Anwar Sadat (l), wife of Egypt's president, recently toured the Rehabilitation Institute of Chicago while visiting the city in conjunction with activities for the International Year of Disabled Persons. Encouraged by Tom McPike, supervisor in the Therapeutic Recreation Dept., Mrs. Sadat decided to try out a Stern Electronics Inc. pinball game ("Trident") that has been adapted for use by severely disabled patients and donated to the Institute by Stern. The specially adapted game enables quadriplegics to participate in patient and staff pinball tournaments sponsored as recreational competition by the Rehabilitation Institute.

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The challenge becomes ever more intense as action progresses. Fighter ships and mines will test your skill. A direct hit will destroy a mother ship but smash it into a swarming mass of mini-ships which then must be wiped out! And if you don't act quickly, the cosmic baiter will attack!

Use your 2 escape options only if all else fails! Your "smart bomb" power is limited and "hyper-space" puts you into an unknown time warp. But

beware! If all the humanoids are abducted, the entire planet will explode in a blinding flash!

Dimensions:

1 or 2 player upright:

Height: 70" (177.8c/m) Width: 26" (66.1c/m)
Depth: 30" (76.2c/m) Weight: 255 lbs. (562.1k/g)
110/220 volt

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IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various music and games manufacturers and dated according to their exposure in Cash Box.

STERN 'THE END' (Cocktail). Cosmic warfare is the game theme and play is accompanied by rousing sound effects. Heated play action and many innovative scoring features. (2/7/81).



TAITO AMERICA 'SPACE INVADERS TRIMLINE.' The historic video game served to bow Taito's compact cabinet configuration. All of the popular features of the full size game are intact. (2/7/81).



MIDWAY 'RALLY-X.' A driving game, uniquely and realistically portrayed in full color. Four-way joystick, radar screen and lots of extra's add to the appeal of this Midway video game. (2/14/81).



GOTTLIEB 'NEW YORK, NEW YORK.' Gottlieb's first talking video game calls upon the player to defend the noted city against an alien attack. Mystery value UFO adds to the challenge. (2/14/81).



BALLY 'FLASH GORDON.' A 2-level playfield, outstanding speech and visual effects, plus heated game action and timed play feature make for an exceptional pinball package. (2/14/81).



GREMLIN 'ASTRO BLASTER.' A 1 or 2 player space action video game featuring an extravaganza of colors and targets. The clarity of the speech element is particularly outstanding. (2/21/81).



ROWE 'JEWEL.' Available in two color designs, this model is compact in size, economically priced but big in sound and special features. This is Rowe's first 160-selection model. (2/21/81).



UNIVERSAL 'SPACE PANIC.' Game pits "man" against attacking monsters, the object being to trap the enemies and enclose them in holes. Man operates on various ladder levels. (2/28/81).



UNIVERSAL 'ZERO HOUR.' A space combat video game, enhanced by a colorful visual display. Player controls an 8-position joystick and rapid fire button in attacking enemy asteroids. (2/28/81).



STERN 'FREEFALL.' This 4-player pin offers multiple ball excitement where a ball is transported across the playfield to an elevated launch site. Three balls can be launched simultaneously. (2/28/81).



CENTURI 'EAGLE.' Space fantasy action in which the player controls and defends a spacecraft against waves of attacking atomic war birds. Action speeds up as play progresses. (2/28/81).



LOEWEN NSM 'PRESTIGE.' A 160-sel. phonograph and one of the three current models from the German based factory. Attractive exterior design and many service and merchandising features. (3/14/81).



GOTTLIEB 'PINK PANTHER.' This 4-player pinball game offers multiple ball with some unique new twists for added appeal. Ball action is super-powered to make for more frenzied play. (3/21/81).



STERN 'THE END' (Upright). Stern released this piece first as a cocktail table and followed it with this upright version. The letters E-N-D play a dramatic role in scoring. (3/28/81).

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MISCELLANEOUS

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HEY, JULIO! — CBS recording artist Julio Iglesias (holding the plaque) was recently named Best Male Vocalist for his "Hey!" LP by the *Assn. de Cronistas de Espectaculos*. The association honors achievement by Latin American performers in music, TV, movies and the stage. Also pictured is association member *Manolo Garcia-Olivira*.

Music Group Formed

LOS ANGELES — The Music Group was recently formed by Danny Sheridan and Richard Goss to handle production of records, radio shows, music/video and film soundtracks.

Sheridan will be in charge of creative affairs while Goss will be the vice president of business affairs. Boris Menart will be the firm's chief engineer as Michael Sehnert will serve as video director. The company's address is 7278 Hollywood Blvd., Suite 22, Hollywood, Calif. 90046. The telephone is (213) 876-2393.

Promoter Russo To Build 10,000 Seat Venue In Catskills

NEW YORK — Promoter Frank Russo, president of Gemini Concerts, has secured a nine-year lease and the necessary municipal licenses to begin erecting a 10,000 seat open air venue in South Fallsberg, N.Y. in the Catskills to be known as Music Mountain. Russo, who will be running, booking and promoting the facility, plans to open Music Mountain on July 1. Over the next three years he anticipates running 50-60 shows there, operating during the May through September season.

Located in a natural amphitheatre, 96 miles from New York City, Music Mountain will be the first facility of its type in the Catskills area. Russo, who has produced dates by Frank Sinatra, Liza Minelli, Rod Stewart, Diana Ross, Bob Seger and Cheap

Erect Records Pacts With M.S. Distributing

LOS ANGELES — Erect Records, a division of Complete Prod., has signed a distribution pact with M.S. Distributing, effective immediately. M.S. Distributing will be handling all record distribution for Erect in Indiana, Illinois, Wisconsin, Missouri and Kansas.

Erect Records' current catalog includes product by The Lazer Band, Rocken Horse, Deep River Band and Neuron. Jim Porter, president of Complete Prod., is seeking further independent distribution throughout the U.S.

Trick, as well as many country music dates, plans to use his expertise to bring a diversified program of rock, pop and country performers to the venue. Russo noted "because of the connotations created by the Woodstock festival which left a bad taste in some of the surrounding communities, it took two years to obtain the necessary licenses to build. But we will be ideally placed to draw customers from the surrounding areas which have not in the past received these type of shows. The

response from managers and bookers has been extremely positive."

The venue will feature a stage built on a pond, overlooked by a lawn excavated out of the amphitheatre, with parking for 5,000 cars.

Lawyers have advised Russo that Music Mountain will not be affected by the crowd control bill recently introduced in the New York State General Assembly, which will basically apply to municipalities and doesn't cover open-air facilities.

U.S. Retail Chains' LP and Single Prices

Chain	\$5.98		\$7.98		\$8.98		Singles
	Sale/Shelf	—/\$4.99	Sale/Shelf	—/\$4.99	Sale/Shelf	—/\$4.99	
Everybody's Records	\$3.99/\$4.99	—/\$4.99	\$5.66/\$6.99	—/\$4.99	\$6.66/\$7.99	—/\$4.99	\$1.29
Budget Tapes and Records	—/\$4.99	—/\$4.99	\$5.99/\$6.49	—/\$4.99	\$6.99/\$7.49	—/\$4.99	\$1.29
DJ's Sound City	\$4.99/\$5.89	—/\$4.99	\$5.55/\$7.49	—/\$4.99	\$6.55/\$8.49	—/\$4.99	\$1.39
Peaches	—/\$4.96	—/\$4.96	\$5.68/\$6.69	—/\$4.96	\$6.68/\$7.69	—/\$4.96	\$1.49
Circles	—/\$4.99	—/\$4.99	\$4.88/\$6.99	—/\$4.99	\$5.88/\$7.99	—/\$4.99	\$1.39
Record Factory	\$3.97/\$4.97	—/\$4.97	\$4.88/\$6.44	—/\$4.97	\$5.88/\$7.44	—/\$4.97	\$1.19
Flip Side	\$4.00/\$4.49	—/\$4.49	\$4.99/\$6.49	—/\$4.99	\$5.99/\$7.49	—/\$4.99	\$1.29
Musiland	\$3.99/\$5.49	—/\$5.49	\$4.99/\$7.99	—/\$5.49	\$5.99/\$8.49	—/\$5.49	\$1.49
Great American Music Co.	\$3.99/\$4.98	—/\$4.98	\$4.99/\$6.98	—/\$4.98	\$5.99/\$7.98	—/\$4.98	\$1.59
Crazy Larry's Records and Tapes	\$4.99/\$5.98	—/\$5.98	\$6.29/\$6.99	—/\$6.99	\$6.99/\$7.99	—/\$6.99	\$1.45
Caf's Record Shop	—/\$5.98	—/\$5.98	\$4.99/\$6.49	—/\$5.98	\$5.99/\$7.49	—/\$5.98	\$1.39
Turtles	—/\$4.99	—/\$4.99	\$5.88/\$6.59	—/\$4.99	\$5.99/\$7.59	—/\$4.99	\$1.29
Cactus Records and Tapes	\$3.99/\$4.98	—/\$4.98	\$4.99/\$6.99	—/\$4.98	\$5.99/\$7.99	—/\$4.98	\$1.43
Hastings Books and Records	\$3.99/\$4.99	—/\$4.99	\$4.99/\$7.98	—/\$4.99	\$5.99/\$7.99	—/\$4.99	\$1.43
Record Bar	\$3.99/\$5.49	—/\$5.49	\$5.49/\$7.29	—/\$5.49	\$5.99/\$8.29	—/\$5.49	\$1.49
Stark/Camelot	\$3.99/\$5.99	—/\$5.99	\$5.99/\$7.69	—/\$5.99	\$6.99/\$8.29	—/\$5.99	\$1.49
Spec's	—/\$5.98	—/\$5.98	\$6.99/\$7.59	—/\$5.98	\$5.88/\$7.99	—/\$5.98	\$1.29
Jimmy's	\$3.99/\$4.99	—/\$4.99	\$3.99/\$5.99	—/\$4.99	\$3.99/\$6.99	—/\$4.99	\$1.16
Disc-O-Mat	—/\$3.69	—/\$3.69	—/\$4.99	—/\$3.69	—/\$5.99	—/\$3.69	\$.99
Record World/TSS	\$4.49/\$5.79	—/\$5.79	\$5.49/\$7.29	—/\$5.79	\$6.49/\$8.29	—/\$5.79	\$1.29
National Record Mart	\$3.99/\$4.99	—/\$4.99	\$4.99/\$7.49	—/\$4.99	\$5.99/\$8.29	—/\$4.99	\$1.39
Waxie Maxie	\$3.99/\$4.99	—/\$4.99	\$4.99/\$6.99	—/\$4.99	\$5.99/\$7.99	—/\$4.99	\$1.29
King Karol	—/\$5.79	—/\$5.79	\$5.99/\$7.89	—/\$5.79	\$5.99/\$7.89	—/\$5.79	\$1.39

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart	4/11		Weeks On Chart	4/11
1 GAP BAND III GAP BAND (Mercury/PolyGram SRM 1-4003)	1	17	39 AT PEACE WITH WOMAN THE JONES GIRLS (Phila. Int'l./CBS JZ 36767)	35	27
2 BEING WITH YOU SMOKEY ROBINSON (Tamla/Motown T6-375M1)	6	7	40 A WOMAN NEEDS LOVE RAY PARKER JR. & RAYDIO (Arista AL9543)	—	1
3 GRAND SLAM THE ISLEY BROTHERS (T-Neck/CBS FZ 37060)	4	6	41 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	46	6
4 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	5	23	42 GAUCHO STEELY DAN (MCA-6102)	36	11
5 THE TWO OF US YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3634)	2	14	43 VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	37	12
8 MAGIC TOM BROWNE (GRP/Arista 5503)	6	9	44 CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5176)	50	5
7 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3576)	3	14	45 MIRACLES CHANGE (Atlantic SD 19301)	—	1
8 HOTTER THAN JULY STEVIE WONDER (Tamla/Motown T6-373M1)	7	24	46 IT'S JUST THE WAY I FEEL GENE DUNLAP featuring THE RIDGEWAYS (Capitol ST-12130)	49	6
9 STONE JAM SLAVE (Cotillion/Antonic SD 5224)	10	27	47 TENDERNESS OHIO PLAYERS (Boardwalk FW 37090)	54	2
10 THE DUDE QUINCY JONES (A&M SP-3721)	19	3	48 TRIUMPH THE JACKSONS (Epic FE 36424)	42	27
11 RADIANT ATLANTIC STARR (A&M SP-4633)	14	7	49 AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3644)	39	19
12 IN OUR LIFETIME MARVIN GAYE (Tamla/Motown T6-374M1)	9	12	50 CONNECTIONS & DISCONNECTIONS FUNKADELIC (LAX JW 37097)	52	5
13 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	12	14	51 LOVE LIFE BRENDA RUSSELL (A&M SP-4611)	60	2
14 LICENSE TO DREAM KLEER (Atlantic SD 19266)	16	10	52 FEEL ME CAMEO (Chocolata City/ PolyGram CCLP 2016)	45	25
15 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Antonic SD 16027)	11	6	53 TOUCH CON FUNK SHUN (Mercury/PolyGram SRM-1-4002)	43	19
16 HOUSE OF MUSIC T.S. MONK (Mirage/Antonic WTG 12921)	17	13	54 POSH PATRICE RUSHEN (Elektra 6E-302)	47	21
17 FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	13	21	55 DIRTY MIND PRINCE (Warnar Bros. BSK 3476)	55	25
18 TO LOVE AGAIN DIANA ROSS (Motown M6-951M1)	15	7	56 FACES EARTH, WIND & FIRE (ARC/Columbia KC 36795)	51	22
19 CELEBRATION KOOL & THE GANG (Da-Lita/PolyGram DSR 9516)	16	27	57 MAGIC MAN ROBERT WINTERS AND FALL (Buddah/Arista BDS 5732)	62	2
20 HOW 'BOUT US CHAMPAIGN (Columbia JC 37006)	23	5	58 SUN: FORCE OF NATURE SUN (Capitol ST-12142)	61	3
21 TURN THE HANDS OF TIME PEABO BRYSON (Capitol ST-12136)	20	6	59 HAD TO SAY IT MILLIE JACKSON (Spring/PolyGram SP-1-6730)	46	14
22 SKYYPORT SKYY (Salsoul/RCA SA-6537)	21	19	60 INHERIT THE WIND WILTON FELDER (MCA-5144)	57	26
23 AUTOAMERICAN BLONDIE (Chrysalis CHE 1275)	22	9	61 SWEET VIBRATIONS BOBBY "BLUE" BLAND (MCA 5145)	56	21
24 TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12069)	34	4	62 THIS IS MY DREAM SWITCH (Gordy/Motown G6-999M1)	53	23
25 LOVE IS... ONE WAY ONE WAY (MCA-5163)	26	6	63 IRONS IN THE FIRE TEENA MARIE (Gordy/Motown G6-999M1)	59	33
26 PARTY 'TIL YOU'RE BROKE RUFUS (MCA-5159)	31	5	64 DEE DEE DEE DEE SHARP GAMBLE (Phila. Int'l./CBS JZ 36370)	66	12
27 EVERYTHING IS COOL T-CONNECTION (Capitol ST-12126)	26	7	65 GLAD YOU CAME MY WAY JOE SIMON (Posse POS 10002)	69	2
28 JERMAINE JERMAINE JACKSON (Motown M6-1499F)	25	20	68 KEEP ON IT STARPOINT (Chocolata City/PolyGram CCLP 2016)	—	1
29 LET'S BURN CLARENCE CARTER (Vantura VL 1005)	29	16	67 ELOISE LAWS (Libarty LT-1063)	64	12
30 MY MELODY DENICE WILLIAMS (ARC/Columbia FC 37046)	36	3	68 GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warnar Bros. HS 3453)	67	37
31 ARETHA FRANKLIN (Arista AL 9536)	24	26	69 THE DRAMATIC WAY THE DRAMATICS (MCA-5146)	56	22
32 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warnar Bros. WHK 3512)	32	11	70 ALL AROUND THE TOWN BOB JAMES (Tappan Zaa/Columbia C2X 36766)	65	6
33 CITY NIGHTS TIERRA (Boardwalk FW 36995)	27	17	71 I LIKE WHAT YOU'RE DOING TO ME! YOUNG AND COMPANY (Brunswick BL 754224)	66	11
34 'NARD BERNARD WRIGHT (GRP/Arista 5011)	44	4	72 SHADES OF BLUE LOU RAWLS (Phila. Int'l./CBS JZ 36774)	72	14
35 LABOR OF LOVE SPINNERS (Atlantic SD 16032)	41	3	73 KANO (Emergancy EMLP 7505)	63	16
36 THERE MUST BE A BETTER WORLD SOMEWHERE B.B. KING (MCA-5162)	33	9	74 DIANA DIANA ROSS (Motown M6-936)	70	45
37 PERFECT FIT JERRY KNIGHT (A&M SP 4643)	40	4	75 BETTER DAYS THE BLACKBYRDS (Fantasy F-9602)	71	17
38 LIVE AND MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	30	16			



GOLD IN THEM THERE HILLS — Sugar Hill Records recently received a Gold Record award for the debut album by The Sugar Hill Gang. Shown with the plaque are (l-r): Henry O'Neill, Pickwick Records; Sylvia Robinson, chairwoman, Sugar Hill Records; Stephanie McCoy, Steptoe Productions; Ron Early, independent promoter; and Joe Robinson, Jr., vice president, Sugar Hill Records.

THE RHYTHM SECTION

KLEERER SAILING — One A.D., that's one year After Disco, many bands swept up in the maelstrom of label signings trying to capitalize on the popular dance craze of the late '70s were later spun out on their keesters like dervishes to seek refuge in another music craze or in the dregs of obscurity. But some bands, whose first solid foothold on popularity had come through the thumping rhythm of disco music, have managed to adapt, to adjust and redirect their drives and creative energies to remain on label rosters. One such outfit is Atlantic recording group Kleeer, which first splashed into the public's eye with the single "Keep Your Body Workin'" from the "I Love To Dance" album. Last year, the group released a second LP, entitled "Winners," which became a Top 25 R&B item. The latest release, "License To Dream," however, is perhaps the most apt example of how the band has overcome its early markings and trappings as a sophisticated R&B dance band. "We know you can't make people like what you play; so we want to put something for everyone on our albums," explained **Woody Cunningham**, drummer and core member of the group. "We realize that if a group only has one sound that group won't make the record company any money," Cunningham continued. The percussionist noted that Kleeer did initially utilize the popularity of dance music to wedge a foot into a contract-signing parlor. The group, first called **Pipeline**, and then **The Universal Robot Band**, was the opening act for such groups as **The Ohio Players**, **The Trammps** and **K.C. and the Sunshine Band**. After meeting producer **Dennis King** and becoming Kleeer, the group jumped on the disco/house party scene with a hit dance single. But for them, it was evident there had to be growth. "We've put the emphasis on variety, taking chances with the music and showing off our talents on stage," Cunningham explained. On the current album, Kleeer flows through a series of contemporary styles, from the lilting ballad "Sippin' & Kissin'" to the dance exercizer "De Kleeer Thing." "We hope that diversification becomes the norm among groups, record companies, radio and, more important, listeners, so artists don't have to make music in trends," Cunningham concluded. Amen.

A DOODLE-DOO — Chicago- and London-based Rooster Blues Records recently completed sessions in St. Louis' Archway Sound Studios for vocalist/guitarist **Larry Davis**. The album, titled "The Arkansas Blues Man," was produced by **Oliver Sahn**, who also contributed to the writing along with Davis. Davis, who is billed as the only artist to have played with **B.B. King** and **Albert King**, will be releasing his first U.S./U.K. album. Davis has product on the P-Vine Special Records label in Japan, while several of his more dated recordings have been reissued in the U.K. and Japan. Rounder Records has reissued several of Davis' records in the U.S.

YO KOSO — Tamala/Motown artist **Stevie Wonder** and Warner Bros. artist **Randy Crawford** appeared March 29 at the Tokyo Music Festival. Held at the Budokan Hall, the show was highlighted by the presentation of a "Stevie Wonder Award" to Japanese group **Monta & Brothers** and Crawford's winning of the Most Outstanding Performance award. Wonder was joined on stage by his band, **Wonderlove**, and other guest artists, including **Susan Anton**, **Sidney Rome** and **The Nolans**. Crawford's song "One Day I'll Fly Away" also won composer/pianist **Joe Sample** an award for Best Song during the festival.

SPIRITUAL MELODY — **Deniece Williams**, who co-produced her current LP, "My Melody," with **Thom Bell**, will be out on tour at the end of May with veteran crooner **Smokey Robinson**. Her first LP in a two-year absence from the recording scene, Williams is determined to stay busy, as word is she plans to return to the studio to record a gospel album this fall. You might remember that the lovely thrush was featured with **Earth, Wind and Fire's Phillip Bailey** and others during the "Jesus At the Roxy" show earlier this year.

HOT CROSSOVER VINYL — **Ray Parker, Jr.** and **Raydio's** Arista LP, "A Woman Needs Love" (#83 bullet); and "Voyeur" by Warner Bros. artist **David Sanborn** (#137 bullet) are the top pop crossovers on this week's **Cash Box** Top 200 Albums chart. "Hurry Up And Wait" by T-Neck/CBS' **Isley Brothers** (#84 bullet) and **Michael Jackson's** "One Day In Your Life" on Motown (#90 bullet) are the top pop crossovers on this week's **Cash Box** Top 100 Singles chart. Entering the Top Five of that chart this week at #5 bullet is **Grover Washington, Jr.'s** "Just The Two Of Us," from the Elektra LP "Winelight." Entering the Top 10 of the **Cash Box** Top 100 Singles chart is **Smokey Robinson's** "Being With You" (#8 bullet).

SHORT CUTS — Soul songstress **Aretha Franklin** will be honored with the Creative Achievement award from the 2,000 member Music and Performing Arts Lodge of B'Nai B'rith June 13 in the Grand Ballroom of the Sheraton Center Hotel in New York. . . Part of Epic artist **Lou Rawls'** new stage show includes three dancer-vocalists: **Flo Solder**, **Judy Jones** and **Dani Douthette**. **Walter Painter** is handling choreography and staging chores. . . Celebrated assallant **Mary Crosby**, who in her role on the CBS-TV show *Dallas* shot the villainous **J.R. Ewing** (**Larry Hagman**), recently met with MCA's **B.B. King** during a party where the two shared a little libation.

michael martinez

CASHBOX TOP 100

April 18, 1981

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 BEING WITH YOU SMOKEY ROBINSON (Tamlam/Motown T 54321F)	3	10	34 KEEP ON IT STARPOINT (Chocolate City/Casablanca/PolyGram CC 3223)	35	8
2 DON'T STOP THE MUSIC YARBROUGH & PEOPLES (Mercury/PolyGram 76085)	1	21	35 YOUR LOVE IS ON THE ONE LAKESIDE (Solar/RCA YB-12188)	52	4
3 SUKIYAKI A TASTE OF HONEY (Capitol P-4953)	5	13	36 CALL IT WHAT YOU WANT BILL SUMMERS AND SUMMERS HEAT (MCA 51073)	44	6
4 JUST THE TWO OF US GROVER WASHINGTON, JR. (Elektra E-47103)	6	11	37 YOU'RE LYING LINX (Chrysalis CHS 2461)	41	8
5 IT'S A LOVE THING THE WHISPERS (Solar/RCA YB-12154)	2	14	38 YOU'RE TOO LATE FANTASY (Pavillion/CBS ZS6 6407)	32	11
6 HOW 'BOUT US CHAMPAIGN (Columbia 11-11433)	7	11	39 BE YOURSELF DEBRA LAWS (Elektra E-47084)	37	12
7 WHEN LOVE CALLS ATLANTIC STARR (A&M 2312)	12	8	40 DOUBLE DUTCH BUS FRANKIE SMITH (WMOT WS8 5356)	47	8
8 AI NO CORRIDA QUINCY JONES (A&M 2309)	10	9	41 BAD COMPANY ULLANDA McCULLOUGH (Atlantic 3804)	46	5
9 BURN RUBBER GAP BAND (Mercury/PolyGram 76091)	4	20	42 LOVERS AFTER ALL MELISSA MANCHESTER and PEABO BRYSON (Arista AS 0587)	34	12
10 THIGHS HIGH (GRIP YOUR HIPS AND MOVE) TOM BROWNE (GRP/Arista GS 2510)	9	13	43 AND LOVE GOES ON EARTH, WIND & FIRE (ARC/Columbia 11-11434)	36	11
11 WATCHING YOU SLAVE (Cotillion/Atlantic 46006)	8	19	44 GIVE IT TO ME BABY RICK JAMES (Gordy/Motown G 7197F1)	54	4
12 BON BON VIE (GIMME THE GOOD LIFE) T.S. MONK (Mirage/Atlantic WTG 3780)	11	19	45 WHAT ARE WE GOING TO DO WITH IT BETTY WRIGHT (Epic 19-51009)	51	5
13 A WOMAN NEEDS LOVE (JUST LIKE YOU DO) RAY PARKER, JR. & RAYDIO (Arista AS 0592)	20	7	46 I HEAR MUSIC IN THE STREETS UNLIMITED TOUCH (Praluda PRI 8023)	42	18
14 MAGIC MAN ROBERT WINTERS & FALL (Buddah/Arista BDA 624)	15	17	47 I AIN'T GONNA STAND FOR IT STEVIE WONDER (Tamlam/Motown T 54320F)	33	18
15 TAKE IT TO THE TOP KOOL & THE GANG (De-Lite/PolyGram DE 810)	16	8	48 PARADISE CHANGE (RFC/Atlantic 3809)	60	2
16 GET TOUGH KLEER (Atlantic 3788)	19	10	49 TRY A LITTLE TENDERSNESS THE OHIO PLAYERS (Boardwalk WS8 5708)	40	8
17 PERFECT FIT JERRY KNIGHT (A&M 2304)	17	11	50 LATELY STEVIE WONDER (Motown T 54323F)	70	3
18 PRAISE MARVIN GAYE (Tamlam/Motown T 54322F)	18	8	51 LOVE'S CALLING ZINGARA (Wheal WH 5001)	48	17
19 MAKE THAT MOVE SHALAMAR (Solar/RCA YB-12192)	27	6	52 NEVER GONNA GIVE YOU UP PATRICE RUSHEN (Elektra E-47113)	45	9
20 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. WBS 49692)	25	5	53 SWEET BABY STANLEY CLARKE/GEORGE DUKE (Epic 19-01052)	65	2
21 ALL AMERICAN GIRLS SISTER SLEDGE (Cotillion/Atlantic 46007)	14	12	54 SUPERLOVE SKYY (Salsoul/RCA S7 2136)	62	4
22 WHAT TWO CAN DO DENIECE WILLIAMS (ARC/Columbia 11-60504)	28	7	55 BODY FEVER BAR-KAYS (Mercury/PolyGram 76097)	63	5
23 TOGETHER TIERRA (Boardwalk WS8-5702)	23	22	56 GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHI 49681)	59	6
24 FANTASTIC VOYAGE LAKESIDE (Solar/RCA YB-12129)	13	24	57 LADY'S WILD CON FUNK SHUN (Mercury/PolyGram 76099)	64	4
25 YOU LIKE ME DON'T YOU JERMAINE JACKSON (Motown M 15035)	26	8	58 IN LOVE'S TIME DELEGATION (Mercury/PolyGram 45-76094)	53	7
26 EVERYTHING IS COOL T-CONNECTION (Capitol P-4968)	24	12	59 REACTION SATISFACTION SUN (Capitol P-4981)	66	3
27 WHAT A FOOL BELIEVES ARETHA FRANKLIN (Arista AS 0591)	22	9	60 MAKE YOU MINE SIDE EFFECT (Elektra E-47112)	68	5
28 I JUST LOVE THE MAN THE JONES GIRLS (Phila. Int'l./CBS ZS6 3121)	21	21	61 HEARTBREAK HOTEL THE JACKSONS (Epic 19-50959)	38	20
29 YEARNING FOR YOUR LOVE GAP BAND (Mercury/PolyGram 76101)	49	4	62 FEEL IT REVELATION (Handshaka WS8 5305)	67	7
30 ONE-WAY LOVE AFFAIR SADANE (Warner Bros. WBS 49663)	31	9	63 MEDLEY: YESTERDAY ONCE MORE/NOTHING REMAINS THE SAME SPINNERS (Atlantic 3798)	43	9
31 TONIGHT WE LOVE RUFUS (MCA 51070)	39	7	64 CAN YOU FEEL IT THE JACKSONS (Epic 19-01032)	74	3
32 RAPTURE BLONDIE (Chrysalis CHS 2485)	30	8	65 THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC (Warner Bros. WBS 49667)	75	3
33 FEEL ME CAMEO (Chocolate City/Casablanca/PolyGram CC 3222)	9	9	66 LOVE IS A WAITING GAME ROBERTA FLACK and PEABO BRYSON (Atlantic 3803)	71	5
67 I CAN'T BELIEVE YOU'RE GOING AWAY MASS PRODUCTION (Cotillion/Atlantic 46011)	76	3			
68 SHOESTRINGS RAY, GOODMAN & BROWN (Polydor/PolyGram PD 2159)	72	4			
69 INVITATION TO LOVE THE DAZZ BAND (Motown M 1507F)	77	4			
70 LOVE DON'T STRIKE TWICE THE BLACKBYRDS (Fantasy 910)	78	3			
71 PULL UP TO THE BUMPER GRACE JONES (Island IS 49697)	80	2			
72 HURRY UP AND WAIT THE ISLEY BROTHERS (T-Nack/CBS ZS6 02033)	—	1			
73 YOU ARE EVERYTHING ELOISE LAWS (Liberty 1399)	84	2			
74 JUST CHILLIN' OUT BERNARD WRIGHT (GRP/Arista GS 2511)	—	1			
75 ONE ALONE MICHAEL WYCOFF (RCA PB-12179)	83	2			
76 BODY MUSIC STRIKERS (Praluda PRL 8025)	95	2			
77 LIVING INSIDE MYSELF GINO VANNELLI (Arista AS 0588)	—	1			
78 LOVE ATTACK MIGHTY FIRE (Elektra E-47108)	82	3			
79 TURN THE HANDS OF TIME PEABO BRYSON (Capitol 4989)	89	2			
80 LET ME BE THE ONE WEBSTER LEWIS (Epic 19-51014)	88	2			
81 WIND ME UP R.J.'S LATEST ARRIVAL (Buddah/Arista BDA 615)	81	12			
82 LOVE (IS GONNA BE ON YOUR SIDE) FIREFLY (Emergency EMS 6509)	92	2			
83 LAND OF MAKE BELIEVE BLUE MAGIC (Capitol P-4977)	86	22			
84 MEMORIES TIERRA (Boardwalk WS8 70073)	85	2			
85 NEXT TIME YOU'LL KNOW SISTER SLEDGE (Cotillion/Atlantic 46012)	—	1			
86 ONE DAY IN YOUR LIFE MICHAEL JACKSON (Motown M 1512F)	—	1			
87 RAPPER DAPPER SNAPPER EDWIN BIRDSONG (Salsoul/RCA S7 2135)	87	3			
88 IF I DON'T LOVE YOU RANDY BROWN (Chocolate City/Casablanca/PolyGram CC 3224)	—	1			
89 RAPPIN ABOUT RAPPIN (UH-UH-UH) JUNIE (Columbia 11-60520)	93	2			
90 CONNECTIONS AND DISCONNECTIONS FUNKADELIC (LAX/WS8 70055)	90	6			
91 DIDN'T WE MAKE IT HAPPEN, BABY BARRY WHITE & GLODEAN WHITE (Unlimited Gold/CBS ZS6 70064)	91	6			
92 DO IT AGAIN K.I.D. (Sam 81-5018)	—	1			
93 BIRTHDAY PARTY GRANDMASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 555)	61	9			
94 8TH WONDER THE SUGARHILL GANG (Sugar Hill SH-753)	55	18			
95 YOU ARE NITEFLYTE (Ariola/Arista OS-814)	79	6			
96 MY LADY ONE WAY (MCA 51054)	50	7			
97 TELL 'EM I HEARD IT SANDRA FEVA (Vantura V-138)	—	1			
98 HAVE YOU SEEN HER THE CHI-LITES (featuring GENE RECORD (20th Century-Fox/RCA TC-2481)	58	9			
99 SOMETHING TO REMEMBER DYNASTY (Solar/RCA YB-12180)	69	6			
100 MOMENT OF WEAKNESS ENCHANTMENT (RCA PB-12163)	57	9			

* ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Woman Needs (Raydiola — ASCAP) 13	ASCAP 33	Lovers After All (Rumanian Pickleworks — BMI/ Leon Ware — ASCAP) 42	Sukiyaki (Beechwood — BMI) 3
Ai No Corrida (Heathwave/ Lazy Lizard — BMI/ASCAP) 8	Get Tough (Alex & Soufus — ASCAP) 16	Love's Calling (Platinum Ear — BMI) 51	Superlove (Ona To Ona — ASCAP) 54
All American (Walden/Gratitude Sky — ASCAP/Irving/Kejoc — BMI) 21	Give It To Me (Jobete & Stone City — ASCAP) 44	Magic Man (Almo/Ray Jay/Simular/Lucky Braak — ASCAP/Irving — BMI) 14	Sweet Baby (Mycanae — ASCAP) 53
And Love (Almo/Verdangal/Cherubim — ASCAP/ Foster Frees/Irving — BMI) 43	Golden Touch (May Twelfth/Warner Tamerlane — BMI) 56	Make That Move (Spectrum VII/Mykinda — ASCAP) 19	Take It (Delightful/Fresh Start — BMI) 15
Bad Company (Nick-O-Val — ASCAP) 41	Have You Seen Her (Six Continents — BMI) 98	Make You Mine (Relaxed/Happy Birthday/Tuff Cookia — BMI) 19	Tell Em I Heard It (Paddla/Simon-Radmond/Gaana — BMI) 97
Be Yourself (Hulaws — BMI/New East — ASCAP) 39	Heartbreak Hotel (Mijac — BMI) 61	Memories (Marvin Gardens — ASCAP) 84	The Electric Spanking (Malbiz — BMI) 65
Being With You (Bertam — ASCAP) 1	How 'Bout (Dana Walden — license pending) 6	Moment of (Groovaville/Forgotton — BMI) 100	Thighs High (Thomas Browne/Roaring Fork — BMI) 10
Birthday Party (Sugar Hill — BMI) 93	Hurry Up (Bovina — ASCAP) 72	My Lady (Perk's/Duchess — BMI) 96	Togather (Mighty Thraa — BMI) 23
Body Fever (Bar-Kays/Warner Tamerlane — BMI) 55	I Ain't Gonna (Jobete & Black Bull — ASCAP) 47	Never Gonna Giva (Baby Fingers — ASCAP/ Freddie Dee — BMI) 52	Tonight We Lova (Overdua — ASCAP) 31
Body Music (Trumar — BMI/Memorex — CRA) 76	I Can't Believe (Two Pepper — ASCAP) 67	Next Time (Walden/Gratluda Sky — ASCAP/Irving — BMI) 85	Try A Little (Campball, Connally/ Robins — ASCAP) 49
Bon Bon (Unichappall/Featherbed/Larball — BMI) 12	I Hear Music (Unlimited Touch/Phylmar — ASCAP) 46	Nothing Remains (Sumac — BMI) 63	Turn The Hands (WabIV/Peabo/WB — BMI/ASCAP) 79
Burn Rubber (Total Experience — BMI) 9	I Just Love (Assorted — BMI) 28	One Day In Your (Jobata — ASCAP) 30	Watching You (Slava song/Cotillion — BMI) 11
Call It What (Bilsun — BMI) 36	If I Don't Love You (Backlog — BMI) 88	One-Way Lova (Frozen Butterfly — BMI) 20	What A Fool (Snug/Milk Monay — ASCAP) 27
Can You Feel It (Mijac/Siggy — BMI) 64	In Love's Time (Screen Gams-EMI — BMI) 58	Paradise (Littla Macho — ASCAP) 48	What Are We Going (Jobata/Black Bull/Danbat — ASCAP) 45
Connections And Disconnections (Milwaukee & Key Funk — BMI) 90	Invitation (Three Go & Jazzy Autumn — ASCAP) 69	Perfect Fit (Almo/Crimasco — ASCAP) 17	What Cha' Gonna (Avaraga (Admin. by Ackaa) Longdog — ASCAP) 22
Didn't We Make (Sa-Vaita/Six Continents — BMI/My Body's/World Song — ASCAP) 91	It's A Love (Spectrum VII/Mykinda — ASCAP) 5	Praise 18	What Two (Ballboy/Kaa-Drick — BMI) 20
Do It Again (Momab/Janmar — ASCAP) 92	Just Chillin' Out (Sunset Burgundy — ASCAP) 74	Pull Up (Ackaa/Graca Jones — ASCAP) 71	When Lova Calls (Almo/Nawban/Audio — ASCAP) 7
Don't Stop (Total X — BMI) 2	Keep On (Harrindur/Licyndiana/Ensign — BMI) 34	Rapper Dappar (Edwin Birdsong/Salsoul — ASCAP) 87	Wind Me Up (Big Savan/Arrival — BMI) 81
Double Dutch (WIMOT/Frason/Supermarket — BMI) 40	Lady's Wild (Val-ie-Joe/Felstar — BMI) 57	Rapture (Rara Blue/Monster Island — ASCAP) 32	Yearning For Your Lova (Total Experience — BMI) 29
8th Wonder (Commodors Pub./Jobata — BMI) 94	Land Of (Unart/Friday's Child/Poo Poo — BMI) 83	Reaction Satisfaction (Glanwood — ASCAP) 59	Yesterday (Almo/Hammar & Nalls — ASCAP) 93
Everything Is Cool (T-Conn Admin. by Irving — BMI) 26	Lately (Jobete & Black Bull — ASCAP) 50	Shoestrings (Dark Cloud/H.A.B. — BMI) 68	You Are (Torano — BMI) 65
Fantastic Voyage (Spectrum VII/Circle — ASCAP) 24	Let Me Be (chazzee/Chas — ASCAP/Take Nota — BMI) 80	Something To Ramambar (Spectrum VII/Mykinda — ASCAP/Proud Tunas — BMI) 99	You Are Evarything (Assorted/Balboy — BMI) 73
Feel It (Rev Three/Fairbanks — BMI) 62	Living Inside Myself (Black Keys — BMI) 77		You Like Ma Don't You (Jobata — ASCAP) 25
Feel Me (Better Days — BMI/Better Nights — ASCAP) 33	Love (Emergency — ASCAP) 82		Your Lova (Spectrum VII/Circle — ASCAP) 35
	Love Attack (Arcutus II — ASCAP) 78		You're Lying (Solid/RSM/Martin-Coulter/MCA) 37
	Love Don't (Khempera — ASCAP/First Down — BMI) 70		You're Too Late (Rightsong/Pavillion/Listl — BMI) 38
	Love Is A Waiting (WB/Peabo/Very Evary — ASCAP) 66		

BLACK CONTEMPORARY

MOST ADDED SINGLES

- HURRY UP AND WAIT — THE ISLEY BROTHERS — T-NECK/CBS**
V103, WGCI, WCIN, WENZ, WWIN, WSOK, KATZ, WDAS, WTLC, WKND, KPRS, WAOB, WDAO, WLOU
- PARADISE — CHANGE — RFC/ATLANTIC**
WGCI, WCIN, WWIN, KATZ, KDKO, WKND, WJLB, WAMO
- SWEET BABY — STANLEY CLARKE/GEORGE DUKE — EPIC**
WYLD, WCIN, WKND, WOKB, WJLB, KPRS, WGIV
- MAKE YOU MINE — SIDE EFFECT — ELEKTRA**
WENZ, WLLC, WJLB, KPRS, WRBD, WVKO
- YEARNING FOR YOUR LOVE — GAP BAND — MERCURY/POLYGRAM**
KOKA, WDMA, WGIV, WAMO, WLOU
- LATELY — STEVIE WONDER — MOTOWN**
WWRL, WUFO, KPRS, WDAO, WLOU
- JUST CHILLIN' OUT — BERNARD WRIGHT — GRP/ARISTA**
V103, WKIN, WBMX, WDMA, WAMO
- BODY MUSIC — STRIKERS — PRELUDE**
WKND, WWIN, KPRS, WVKO, WAMO

MOST ADDED ALBUMS

- MIRACLES — CHANGE — ATLANTIC**
WBMX, WNHG, WENZ, WWIN, WLLC, KGFJ, WUFO, WSOK, WDMA, KDKO, WWDW, WTLC, WOKB, WRBD, WILD, WGPR, WAMO, WVKO
- A WOMAN NEEDS LOVE — RAY PARKER, JR. & RAYDIO — ARISTA**
WYLD, WNHG, WENZ, WWIN, WLLC, WUFO, WSOK, WDMA, WOKB, KPRS, WRBD, WILD, WDAO, WVKO
- TURN UP THE MUSIC — MASS PRODUCTION — ATLANTIC**
WNHG, WENZ, WLLC, WUFO, KDKO, WWDW, WTLC, WAOB, WRBD, WDAO, WAMO

UP AND COMING

- YOU AND I — SWITCH — GORDY/MOTOWN**
TWO HEARTS — STEPHANIE MILLS — 20TH CENTURY-FOX/RCA
'SCUSE ME, WHILE I FALL IN LOVE — DONNA WASHINGTON — CAPITOL
IF YOU LOVE (THE ONE YOU LOSE) — BRENDA RUSSELL — A&M
IS IT YOU — LEE RITENOUR — ELEKTRA

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTT ANDREWS, PD

HOTS: D. Williams, S. Robinson, M. Gaye, G. Washington, Kool & Gang, Atlantic Starr, Kleer, Taste of Honey, Raydio, Shalamar, Tom Browne, C. Khan, Q. Jones, T-Connection, Champaign. ADDS: Con Funk Shun, Webster Lewis, Isley Bros., Bernard Wright. LP ADDS: Strikers, Side Effect, Peabo Bryson, Heath Bros., Jeff Lorber, Ohio Players, Barry & Glodean White, Gino Vannelli.

WAOB — ATLANTA — CARL CONNORS, PD

HOTS: J. Knight, Taste of Honey, Champaign, Q. Jones, G. Washington, Atlantic Starr, Kool & Gang, F. Smith, Starpoint, Rufus, M. Gaye, Raydio, D. Williams, B. Wright, B. Bland, Dynasty, Funkadelic, Bar-Kays, Kleer, Sadane, C. Khan, R. Junie, Change, Skyy, E. Laws. ADDS: Mighty Fire, L. Dozier, Isley Bros., Klique, A. McClain & Destiny, R. Crawford. LP ADDS: Mass Production.

WWIN — BALTIMORE — CURTIS ANDERSON, PD

HOTS: Aurra, Kleer, G. Washington, Atlantic Starr, Gap Band, T. Browne, R. Winters & Fall, Q. Jones, Rufus. ADDS: Strikers K.I.D., Mantra, Switch, Sylvia, Stripland, Michael Jackson, J. Knight, T. Gardner, Isley Bros., Harvey Mason, S. Mills, B. Russell, Q. Jones, G. Hunt, Final Edition, S. Feva, Change, Raydio, Firefly, Executive. LP ADDS: Brenda Russell, Change, Raydio, Michael Jackson, B. Wright, Unlimited Touch.

WATV — BIRMINGHAM — BILL GLOVER, MD

HOTS: RJ's Latest Arrival, Gap Band, T.S. Monk, Kool & Gang, T. Browne, J. Jackson, T-Connection, One Way, T. Pendergrass, Bar-Kays, S. Feva, J. Knight, R. James, Shalamar, Sister Sledge, Starpoint, P. Rushen, Kleer, Whispers, Lakeside, A. Franklin, Taste of Honey, S. Robinson, C. Khan, D. Williams, Rufus. ADDS: Ohio Players, Jones Girls, F. Smith, Zinga.

WILD — BOSTON — BUTTERBALL JR., MD — #1 — R. WINTERS & FALL

JUMPS: 6 To 2 — Taste of Honey, 17 To 10 — Shalamar, 18 To 15 — Kleer, 19 To 14 — Atlantic Starr, 22 To 15 — Linx, 25 To 18 — Leprechan, 26 To 19 — Raydio, 28 To 23 — Bill Summers, 32 To 25 — Ullanda McCullough, 34 To 27 — Strikers, 40 To 28 — T. Gardner, 39 To 32 — Skyy, 36 To 33 — Sun, Ex To 34 — Executive, HB To 35 — R. James, HB To 36 — Lakeside, HB To 37 — Bernard Wright, HB To 38 — T.S. Monk, HB To 39 — Change, HB To 40 — Side Effect. ADDS: S. Mills, H. Mason, G. Jones, Dazz Band, Lee Ritenour, Sadane, B. Russell. LP ADDS: Aurra, Noel Pointer, Change, Raydio, D. Sanborn, R. Winters & Fall.

WUFO — BUFFALO — KEITH POLLARD, PD — #1 — ATLANTIC STARR

HOTS: Taste of Honey, Raydio, R. Winters & Fall, Kleer, S. Robinson, Blondie, C. Khan, Rufus, G. Washington, T-Connection, J. Knight, M. Gaye, Shalamar, P. Rushen, R. James, G. Vannelli. ADDS: RJ's Latest Arrival, Mass Production, Tom Scott, Donna Washington, Michael Wycoff, S. Wonder, P. Bryson, Jacksons, Sylvia Stripland, Al Jarreau. LP ADDS: Mass Production, Raydio, Q. Jones, E. Phillips, Change, Webster Lewis, Dennis Brown, Noel Pointer.

WGIV — CHARLOTTE — JOANN GRAHAM, MD

HOTS: S. Robinson, Shalamar, Con Funk Shun, R. Winters & Fall, Atlantic Starr, J. Jackson, B. Wright, Lakeside, Starpoint, Kleer, Kool & Gang, Raydio, Spinners, Rufus, C. Khan, B. Summers, Ullanda McCullough, Whispers, Sun. ADDS: Mystic Merlin (N), Revelation, G. Hunt, Lynx, R. Flack/P. Bryson, McCrarys, S. Clarke/G. Duke, Q. Jones, Gap Band, One Way. LP ADDS: B. Wright, L.A. Boppers, 5th Avenue, Randy Brown, D. Sanborn.

WGCI — CHICAGO — STEVE HARRIS, MD

HOTS: Yarbrough & Peoples, Gap Band, S. Robinson, Slave, Lakeside, T. Browne, Jones Girls, Atlantic Starr, Whispers. ADDS: Kleer, Isley Bros., Heath Bros., Change, T. Gardner. LP ADDS: Unlimited Touch.

WBMX — CHICAGO — PAM WELLES, MD

HOTS: Change, F. Smith, Atlantic Starr, S. Robinson, Q. Jones, Yarbrough & Peoples, Lakeside, G. Dunlap, Gap Band, T.S. Monk. ADDS: Bobby King, R. James, B. Wright, Al Jarreau, Lee Ritenour, Blackbyrds, S. Feva. LP ADDS: Change, Spinners, D. Sanborn.

WCIN — CINCINNATI — MIKE ROBERTS, MD

HOTS: A. Franklin, Kleer, B. Summers, S. Robinson, S. Wonder, T-Connection, T.S. Monk, Taste of Honey, G. Washington, Shalamar. ADDS: R. James, B. Wright, G. Dunlap, R. Brown, Change, Revelation, G. Duke/S. Clarke, Isley Bros.

WJMO — CLEVELAND — BERNIE MOODY, PD — #1 — T.S. MONK

JUMPS: 7 To 2 — Champaign, 14 To 7 — Atlantic Starr, 17 To 14 — G. Washington, 24 To 19 — Starpoint, 27 To 22 — Con Funk Shun. ADDS: R. Flack/P. Bryson, Switch, Ullanda McCullough, F. Smith, Skyy.

KDKO — DENVER — KEVIN BROWN, MD

HOTS: Gap Band, Blackbyrds, R. Winters & Fall, Lakeside, Raydio, Chaka Khan, Grover Washington, Coati Mundi, Atlantic Starr, T.S. Monk. ADDS: Round Trip, Change. LP ADDS: Rufus, Change, Mass Production, Aurra.

WJLB — DETROIT — TOM COLLINS, PD — #1 — J. KNIGHT

JUMPS: 5 To 2 — Taste of Honey, 11 To 9 — Kleer, 17 To 14 — G. Washington, 19 To 16 — Gap Band, 20 To 17 — J. Jackson, 23 To 18 — Linx, 24 To 19 — S. Robinson, 26 To 20 — Q. Jones, 25 To 21 — M. Gaye, 27 To 22 — Fantasy, 30 To 23 — C. Khan, 29 To 24 — D. Williams, 31 To 25 — Mystic Merlin, 32 To 26 — Chi-Lites, 33 To 27 — Enchantment, 36 To 30 — D. Ross, 37 To 31 — Revelation, 38 To 32 — Sadane, 39 To 33 — Kool & Gang, 40 To 34 — Ullanda McCullough, HB To 35 — Raydio, HB To 36 — G. Vannelli, HB To 37 — Rose Royce, HB To 38 — Blackbyrds, HB To 39 — B. Russell, HB To 40 — L. Hall. ADDS: Change, N. Pointer, Grace Jones, R. Brown, T. Houston, Side Effect, Shalamar, S. Clarke/G. Duke. LP ADDS: Ohio Players.

WGPR — DETROIT — GEORGE WHITE, PD — #1 — SLAVE

HOTS: Taste of Honey, Atlantic Starr, G. Washington, A. Franklin, S. Robinson, Kleer, Q. Jones, Ohio Players, J. Jackson, Fantasy, R. Winters & Fall, Cameo, Kool & Gang, Champaign, D. Williams, P. Rushen. ADDS: Marva King, Noel Pointer, Harvey Mason, Donna Washington, Ann Peebles, Harlem World Crew. LP ADDS: Joe Simon, J. Knight, Change, Rufus.

WRBD — FT. LAUDERDALE — JAMES THOMAS, MD — #1 — F. SMITH

HOTS: 8 To 5 — One Way, 9 To 6 — R. Winters & Fall, 10 To 7 — Raydio, 11 To 8 — A. Franklin, 14 To 9 — Atlantic Starr, 15 To 10 — Spinners, 16 To 11 — Kool & Gang, 22 To 12 — Sho Nuff, 19 To 13 — Rufus, 21 To 14 — Bar-Kays, 26 To 15 — E. Birdsong, 29 To 16 — C. Khan, 32 To 18 — Lakeside, 39 To 19 — B. Summers, 40 To 22 — Gap Band, 30 To 23 — Mel Sheppard, 28 To 24 — R. Flack/P. Bryson, 31 To 25 — Conversion, 37 To 27 — Mantus, 34 To 28 — Mystic Merlin, 35 To 30 — Mass Production, 36 To 31 — Con Funk Shun, 38 To 32 — RGB, 44 To 33 — Funkadelic, 42 To 34 — Free Expression, 43 To 35 —

Firefly, Ex To 36 — Jacksons, HB To 37 — Change, Ex To 38 — Sister Sledge, 45 To 39 — J. Bell, 44 To 40 — T. Thomas, HB To 41 — Final Edition, HB To 42 — Funkadelic (WB), HB To 43 — Betty Wright, Ex To 44 — Mighty Fire. ADDS: G. Jones, Side Effect, Sun. LP ADDS: B. Wright, Raydio, Mass Production, Change, Heaven & Earth.

WKND — HARTFORD — E. JORDAN, MD — #1 — GAP BAND

JUMPS: 17 To 9 — J. Knight, 20 To 10 — Atlantic Starr, 22 To 11 — B. Summers, 16 To 12 — T-Connection, 19 To 13 — S. Robinson, 18 To 14 — Kool & Gang, 21 To 15 — Delegation, 23 To 16 — J. Jackson, 27 To 17 — Q. Jones, 24 To 18 — Starpoint, 29 To 19 — Bernard Wright, 25 To 20 — One Way, 26 To 21 — Spinners, 33 To 23 — Rufus, 31 To 24 — Raydio, 32 To 25 — D. Laws, 35 To 26 — Gap Band, 34 To 27 — D. Williams, 36 To 30 — C. Khan, 37 To 31 — R. James, 38 To 32 — Sun, 39 To 33 — G. Dunlap, 40 To 36 — M. Wycoff, Ex To 37 — Lynx, Ex To 34 — Ullanda McCullough.

KMJQ — HOUSTON — BILL TRAVIS, PD — #1 — YARBROUGH & PEOPLES

HOTS: G. Washington, T. Browne, Jones Girls, Gap Band, J. Jackson, Blondie, Switch, T-Connection, S. Robinson, T.S. Monk, A. Franklin, Con Funk Shun, Kool & Gang, Whispers, Cameo, Sister Sledge, Lakeside. ADDS: Noel Pointer, Tom Scott. LP ADDS: Noel Pointer, D. Sanborn.

WTLC — INDIANAPOLIS — ROGER HOLLOWAY, MD

HOTS: Gap Band, F. Smith, Shalamar, Bill Summers, C. Khan, Kool & Gang, Sadane, Q. Jones, M. Gaye, Junie, L.A. Boppers, B. Wright, Ozone, Jacksons, Lakeside, F. Hooker, T. Thomas, Con Funk Shun, Change. ADDS: Switch, W. Felder, R. Crawford, D. Washington, K.I.D., Blackbyrds, Lee Ritenour, Greg Phillinganes. LP ADDS: Fantasy, Aurra, D. Sanborn, R. Winters & Fall, B. & G. White, O'Connor, Heaven & Earth, B. Wright, Mass Production, Change, Skyline.

KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — C. KHAN

HOTS: Atlantic Starr, Q. Jones, M. Gaye, S. Robinson, Raydio, D. Williams, Bill Summers, Kool & Gang, Ohio Players. ADDS: Jackson, Lakeside, Marva King, S. Mills, R. James, Skyy.

KGFJ — LOS ANGELES — J.B. STONE, PD

HOTS: R. Winters, J. Knight, Yarbrough & Peoples, S. Robinson, R. Royce, Raydio, Taste of Honey, Chaka Khan, R. James, T.S. Monk. ADDS: Woods Empire, Funkadelic, M. Wycoff. LP ADDS: Cold Fire, S. Robinson, Grace Jones, G. Dunlap, Change, S. Mills, J. Simon, Lakeside, G. Vannelli, W. Mitchell.

WDLA — MEMPHIS — MARK CHRISTIAN, PD

HOTS: Taste of Honey, S. Robinson, Atlantic Starr, Champaign, Zingara, Shalamar, G. Washington, Kleer, Rose Royce, M. Gaye, C. Khan, Spinners, B. Bland, Bar-Kays, Con Funk Shun, Lakeside, Raydio, Gap Band, J. Jackson, S. Wonder. ADDS: Bernard Wright, Bill Summers, E. Phillips, Gap Band, M. Gaye, Michael Jackson, Switch, Thelma Houston. LP ADDS: Change, D. Sanborn, Joe Simon, Leda Grace, O'Connor, R. Brown, Webster Lewis.

WLUM — MILWAUKEE — BILL YOUNG, PD — #1 — ONE WAY

HOT LP's: Q. Jones, Isley Bros., Atlantic Starr, A. Mouton, D. Grusin, Steely Dan, Gap Band, T. Browne, Police. ADDS: Isley Bros., Sister Sledge, Switch, Al Jarreau, M. Wycoff, E. Phillips. LP ADDS: Joe Simon.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — S. ROBINSON

JUMPS: 5 To 2 — G. Washington, 8 To 4 — Atlantic Starr, 9 To 5 — Champaign, 17 To 12 — C. Khan, 18 To 13 — Rose Royce, 19 To 15 — Rufus, 21 To 16 — Gap Band, 23 To 19 — Enchantment, HB To 17 — B. Summers, HB To 25 — Sadane, HB To 29 — One Way, HB To 30 — Blackbyrds. ADDS: G. Duke/S. Clarke, Heath Bros., Lynx, Jacksons. LP ADDS: Raydio, Originals, Phoebe Snow, D. Sanborn, Bohannon.

WWRL — NEW YORK — LINDA HAYNES, MD

HOTS: Kool & Gang, Raydio, Atlantic Starr, Jacksons, C. Khan, J. Jackson, Shalamar, S. Robinson, RGB, Champaign. ADDS: 80's Ladies, Firefly, Taana Gardner, Michael Jackson, S. Mills, Lee Ritenour, Sister Sledge, E. Williams, S. Wonder. LP ADDS: Executive, Q. Jones, David Sanborn.

WOKB — ORLANDO — BRETT LEWIS, PD — #1 — TASTE OF HONEY

HOTS: Shalamar, S. Robinson, F. Smith, Atlantic Starr, D. Williams, Gap Band, Starpoint, Bill Summers, Trickeration, Kool & Gang, M. Gaye, Raydio, C. Khan, Kleer, Lakeside. ADDS: RGB, Switch, S. Clarke/G. Duke. LP ADDS: R. Winters & Fall, Change, Passage, B. Wright, Raydio, Starpoint.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — S. ROBINSON

HOTS: G. Washington, Slave, F. Smith, T. Browne, M. Gaye, Zingara, Taste of Honey, R. Winters & Fall, C. Khan, Champaign, Atlantic Starr, T-Connection, Lynx, D. Ross, Shalamar, Kleer, Sadane, E. Laws, Rufus, U. McCullough, D. Williams, Change, Delegation, Q. Jones. ADDS: Isley Bros., Bootsy, Blackbyrds, Bobby King, Executive, Starpoint, H. Mason, R. Crawford. LP ADDS: Love Unlimited, Raydio.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — T. BROWNE

JUMPS: 9 To 5 — S. Robinson, 12 To 9 — G. Washington, 16 To 11 — Champaign, 19 To 16 — J. Jackson, 22 To 17 — R. Winters & Fall, 25 To 20 — Atlantic Starr, 30 To 24 — Kleer, HB To 26 — C. Khan, HB To 30 — R. James. ADDS: S. Mills, RGB, Funkadelic (WB), Side Effect, Executive, Isley Bros., D.D. Sharpe. LP ADDS: Raydio, Change, Mass Production, One Way.

KSOL — SAN FRANCISCO — J.J. JEFFRIES, PD — #1 — S. ROBINSON

JUMPS: 12 To 5 — Q. Jones, 11 To 8 — A. Franklin, 13 To 9 — Kool & Gang, 21 To 10 — Atlantic Starr, 24 To 13 — Shalamar, 23 To 14 — J. Jackson, 19 To 16 — Blondie, 22 To 17 — D. Williams. ADDS: Raydio, C. Khan, Grandmaster Flash, Rufus, Linx, Bill Summers. LP ADDS: Revelation, B. Wright, Skyy, Lakeside, Side Effect.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — GAP BAND

HOTS: T.S. Monk, Champaign, Yarbrough & Peoples, Taste of Honey, T. Browne, S. Robinson, G. Washington, Lakeside, Cameo. ADDS: Gap Band, Starpoint, Raydio, Kleer, Atlantic Starr.

KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — S. ROBINSON

JUMPS: 5 To 2 — Champaign, 8 To 5 — Raydio, 10 To 7 — Cameo, 12 To 9 — Q. Jones, 16 To 13 — D. Williams, 18 To 15 — R. Winters & Fall, 32 To 20 — Gap Band, 28 To 24 — C. Khan, 33 To 25 — Side Effect, 34 To 29 — M. Wycoff, 38 To 31 — Shalamar, 39 To 33 — Parliament, 40 To 34 — Funkadelic, HB To 35 — P. Bryson, HB To 38 — Bernard Wright, HB To 39 — Junie. ADDS: Change, E. Phillips, Isley Bros., Sister Sledge, C. Cissell. LP ADDS: One Way, A. Meyers.

OK100 — WASHINGTON — DWIGHT LANGLEY, MD

HOTS: G. Washington, Atlantic Starr, T. Browne, J. Knight, Q. Jones, T.S. Monk, Shalamar, Kool & Gang, D. Williams, Raydio, C. Khan, Taste of Honey, S. Robinson, Kleer. ADDS: Gap Band, Linx, Revelation, Lakeside, Debra Laws, Funkadelic (LAX), E. Birdsong. LP ADDS: Isley Bros., Atlantic Starr.

Grammy Award Winner
(Best R&B Vocal Performance, Female)

Stephanie Mills
—new single—

"Two Hearts" TC-2492
Featuring **Teddy Pendergrass***

Written and produced by the Grammy Award winning team for Best R&B Song:
James Mtume & Reggie Lucas

from her newest album

Stephanie T-700
Produced by James Mtume & Reggie Lucas
for Mtume/Lucas Productions



*Teddy Pendergrass appears through
the courtesy of Philadelphia
International Records and Teddy
Bear Productions, Inc.



Manufactured and
Distributed by RCA Records



Good News And Bad News In Latest WCI Industry Study

(continued from page 7)

total sales — a comforting fact in light of the demographic shift upward accompanying the aging of the post-World War II "baby boom" generation.

Continued Growth

Consistent with the Census estimates of the "baby boom" generation as the single largest age group in the country today, the WCI report concluded that "since the major effects of changing demographics will be to increase the size of the 30-44 year age group, there is every reason to expect that, other things being equal, the pre-recorded music market will also continue to grow."

The key to exploitation of the market, the WCI report stated, would be "not only to increase spending among continuous buyers, but also to convert intermittent buyers to continuous buyers."

One means to accomplish that goal and even attract some consistent non-buyers, the WCI report continued, would be the implementation of campaigns like NARM's "Gift of Music." One year into NARM's campaign, which stresses year-round promotion of records and tapes as gifts, gift-oriented purchases comprised 19% of total industry sales revenues, compared to 12% of total unit sales in 1977.

Of the nearly 96 million consumers considered to be buyers of pre-recorded music product, 13% buy records and tapes exclusively as gifts and another 43% buy both for their own use and for gifts. Altogether, 59% of the total prerecorded music customers purchased records or tapes as gifts within the last year, again up significantly from 1977's figure of 49%.

'Most Preferred Gift'

The most encouraging figure for NARM and the "Gift of Music" campaign in the WCI report was the revelation that records and tapes ranked as the most preferred gift among those questioned for the survey. Fully 47% of those responding chose

records or tapes as the most preferred gift, 27% chose books, 13% chose flowers, nine percent chose candy and four percent chose games or toys.

While noting the change in the gift-buying aspect of the market, the WCI report also described a changing consumer. Noting various trends developed over the last three years, the report found that the consumer had changed significantly regarding buying habits.

Some of the factors contributing to that assessment included the findings that "despite the fact that more people perceive that the cost of records and pre-recorded tapes is 'too high,' price *per se* is not driving people out of the market . . . What has changed, however, is the price of the merchandise being purchased. All buyers, and low income buyers in particular, are more likely to be buying 'budget' and other low cost merchandise today than they were three years ago."

SPARS Sets NY And LA Seminar Dates

NEW YORK — The Society of Professional Audio Recording Studios (SPARS) has set dates for two regional meetings: April 15 in Los Angeles and April 21 in New York.

The luncheon/seminars are part of a series of get-togethers to address topics of interest to the audio and video/film industries. The Los Angeles seminar will feature Christopher Stone's Record Plant/L.A. offering of "A Practical Guide For California Sales And Use Tax For The Recording Studios." Also featured will be Fabian Berke, administrator of the Motion Picture & Television Credit Assn., who will examine "General Credit & Collection Problems in The Recording Industry." The meeting was coordinated by Stone, Terry Stark of Wally Heider Recording and Guy Costa of Hitville Recording/Motown Records. Further information is available from Beverly Robinson at (213) 468-3651.

The New York seminar will feature an examination of "Diversification and Equipment Investments" by C. Robert Fine, consultant to Magna-Tech Electronics. Stewart Cahn, vice president, Chemical Bank Entertainment Industries Group, and Don Frey of A&R Recording will offer "A Banker's Look At The Recording Industry" by Cahn and "Must Diversification Be Incorporated Into The Recording Studio" by Frey. The meeting will be coordinated by Dave Teig of Atlantic Studios. Further information is available from Beverly Fish at (212) 582-5055.

Coupled with the findings that price is not a major factor in influencing a purchase once a consumer has decided on a certain piece of product (only seven percent of those surveyed said that price would stop them from buying a piece of product); that consumers are far more selective today when it comes to purchasing new product or current catalog (only 12% of all LP sales were true "impulse buys"); and that consumers will no longer buy an LP on the strength of one single, the report described today's market as one with "a consumer in transition; one who is becoming more selective in buying."

The most pressing problem identified by the WCI survey and report was the increase in sales of "budget" and other low cost product. "If the purchase of a 'budget' album supplemented the purchase of a new release or current catalog album, this would help the industry as a whole. However, our data suggests that 'budget' album purchases are often replacing purchases of front line merchandise, particularly among low income buyers. If this behavior pattern extends to middle and upper income buyers, it could present a serious problem for the industry, particularly for the manufacturer."

Need For Quality

The WCI report still, however, remained optimistic in its assessment of future growth possibilities. "While we continue to anticipate a steady increase in consumer spending, we also continue to recognize that the size of the growth rate will depend upon consumers' perceptions of the quality of available product, as well as upon the effectiveness of marketing strategy. The task confronting the industry is not only to provide consumers with quality product, but also to provide them with information that will allow them to make the decision to buy those products . . . We believe that as an industry, it may be time to rethink our priorities. If consumers need additional reasons for buying our products, it is our responsibility to provide those reasons."

Among the other highlights of the WCI survey and report findings were:

- The rise in cassette sales in the face of declining revenues from LPs and 8-tracks. Cassette revenues doubled over the last three years, increasing from seven percent of the overall market in 1977 to 14%. In the same period of time, LP revenues dropped from 61% of the market in 1977 to 54%, and 8-track earnings dropped to 23% from 24%. Seven-inch singles increased during the same period, going to nine percent of the market from eight percent in 1977.

- The continuing dominance of rock as the most preferred style of music purchased. Rock's 38% share of the market was up one percent from 1977 figures, and double that of its nearest competitor, country, which accounted for 19% of total sales (an increase of five percent from 1977). Following closely was Soul/R&B/disco with a 14% share, up one percent from 1977. Other styles included, in order, easy listening vocal/contemporary pop vocal (seven percent), gospel/sacred (five percent), classical (four percent), beautiful music (three percent) and jazz (two percent).

- The pronounced effect of family income on record purchases. In the three years since the initial WCI survey, consumers coming from families with annual incomes in excess of \$20,000 more than doubled — going from 20% of record and tape buyers in 1977 to 43%, and accounting for 47% of the dollar purchases, up from 20% in 1977. On the other hand, consumers from families with incomes under \$10,000 declined significantly in the same period, dropping from 37% of record and tape buyers in 1977 to 26% now and slipping from 39% of total dollar purchases in 1977 to 23%. Consumers from families with incomes from \$10,000-20,000 also declined, going from 43% of the market in 1977 to 31% and dropping from 41% of the dollar purchases in 1977 to 30% today.

Supreme Court Refuses CBS Licensing Suit

NEW YORK — The long running lawsuit brought by CBS against the music licensing organizations Broadcast Music, Inc. (BMI) and the American Society of Composers, Authors and Publishers (ASCAP) will, after 12 years of litigation, be returned to the jurisdiction of the Manhattan Federal District Court. The move follows the second refusal of the U.S. Supreme Court to hear the case.

The dispute, according to BMI attorney Ted Chapin, grew out of a 1969 dispute between the CBS Broadcast Group and BMI over the amount of money owed to BMI for use of music on network television.

"Instead of negotiating further, CBS brought a lawsuit against BMI and ASCAP arguing that our licensing procedures violated the antitrust laws," Chapin said. "The case was argued all the way up to the U.S. Supreme Court, which refused on March 2, 1981, and again on April 6, to grant CBS's motion for a rehearing of their petition (request for judgement by the court)."

The case will now go to the district court for arguments over how the interim license fees for the past 10 years are to be adjusted. The BMI part of the case will go before Judge Morris Lasker, while the ASCAP part will go before Judge William Conner. The judges and attorneys for both sides will meet to establish a schedule for hearings.

A CBS spokesman said, "Naturally we're disappointed that the Supreme Court has decided not to hear the case."

D&B Management Bows

LOS ANGELES — Ronald Domont and Joel Brandes recently formed Beverly Hills-based D&B Management Corp., a firm which will specialize in career management within the entire entertainment industry.

Both Domont and Brandes share two decades of work in various areas of the recording industry, ranging from concert and record promotion to talent booking and management. Initial clients for the company will include the Twisters, an L.A.-based rock outfit, and Jerry Corbetta, keyboardist with the Four Seasons.

D&B Management is located at 2650 Benedict Canyon Drive, Beverly Hills, Calif. 92010. The telephone number is (213) 273-9500.

BMI Proceeds With 75 Copyright Suits

NEW YORK — Broadcast Music, Inc. (BMI) is currently proceeding with 75 copyright infringement suits in federal courts around the country arising from alleged infringements against BMI music by music-using establishments. All of these suits have been undertaken since Jan. 1 of this year, with some 230 additional infringement suits now in various stages of litigation.

"BMI believes that these steps are its responsibility," says attorney Marvin Berenson. "We must protect our affiliated writers and publishers. We also feel it's our job to act in the interest of our 39 sister organizations worldwide whose music may be infringed upon. Just as important, BMI believes it owes these actions to the vast majority of American music users who recognize and assume their responsibility under the law."

BMI field representatives — some 50 individuals operating from eight regional offices — regularly check music using establishments to determine whether BMI music being used is properly licensed. If it is not, the management receives the necessary license forms as well as brochures explaining the responsibility of music users under copyright law. If necessary, follow-up letters are sent and additional visits by representatives are made.

Since 1977 BMI has commenced approximately 1,000 suits against recalcitrant music users. Some of these suits have gone to trial, with the infringing parties being ordered to pay substantial damages as well as court costs and attorneys' fees. The courts may set statutory damages from \$250 to \$10,000 for each performance of a copyrighted song performed publicly without a license.



LINXING UP — In from London to record their album, which was preceded by the charting single, "You're Lying," Chrystalis recording duo Linx went to the studio with veteran producer Ollie Brown. The LP is due in mid-April. Pictured are (l-r): David Grant and Sketch of Linx; Brown; and Rochelle Fields, director of promotion, Chrystalis.

INTERNATIONAL



THIRD WORLD WORLDWIDE — Jamaican recording group Third World recently signed with CBS Records International (CRI) for worldwide distribution outside of the U.S. and Canada. First product under the deal will be an LP, "Rock The World," slated for Spring release. Pictured standing in the studio are (l-r): Willie and Richie of the group; Richard Thomas, director, A&R, CRI; Carrott of the group; and Manolo Diaz, director, A&R, European Operations, CRI. Pictured seated are (l-r): Ibo, Cat and Rugs of the group.

CBS Pacts With China Record Co.; Initial U.S. Release To Be Classical

NEW YORK — The CBS Records Group has begun an association with the China Record Co., the official record company of the People's Republic of China. This marks the first collaboration between the China Record Co. and an American record label.

The first release under the new relationship will be "Phases Of The Moon," an album of traditional Chinese music played on authentic instruments, which will be shipped by CBS Masterworks in late May. The album was compiled from recordings provided to CBS by the China Record Co.

The association began in 1979 when Dick Asher, deputy president and chief operating officer, CBS Records Group, visited the China Record Co. in Beijing. Last year, CBS Masterworks sent the company tentative choices of recordings for an initial album. Subsequently, at the invitation of the company, John Dolan, vice president, CBS Records International (CRI), and Earl Price, director, international markets, CBS Masterworks, went to Beijing for specific discussions concerning the release.

Most of the music on "Phases Of The Moon" is performed by the Central Broadcasting Traditional Instrument Orchestra, which, since 1953, has performed extensively throughout the world. Following its U.S. release, "Phases Of The Moon" will be released by CRI subsidiaries around the world.

In making the announcement, Asher commented, "We look forward to working with the China Record Co. on this release and all future products."

The release of "Phases Of The Moon" coincides with an explosion of Chinese art and history in the U.S. Chinese performers as varied as the Peking Opera and acrobats have appeared throughout the country, and

the Exhibition of the People's Republic of China has visited several American cities. Most importantly, in mid-June the Metropolitan Museum of Art in New York City will open three major permanent exhibitions of Chinese art.

CBS Masterworks has planned a multifaceted marketing approach to "Phases Of The Moon," including in-store merchandising material and comprehensive print and radio advertising.

Nolans Win Top Prize At Tokyo Music Festival

TOKYO — The Nolans, a quartet of sisters from Ireland, won the Grand Prix at the 10th annual Tokyo Music Festival held at the Budokan Hall here March 29. The Nolans' winning entry was "Sexy Music," written by Mike Myers and Ben Findon, which earned the group three million yen in prize money (more than \$10,000).

The Nolans also have the distinction of being the first foreign group in five years to score a #1 single on the Japanese charts with their song, "I'm In The Mood For Dancing." In addition, they have sold more than three million records and tapes in Japan, making them the top selling non-Japanese group there since the Beatles.

Finishing second to The Nolans and winning a gold award was American group Billy and the Beaters for its song, "At This Moment." Also awarded gold was American Jermaine Jackson for his "First You Laugh, Then You Cry."

Silver awards were given to Shoo-Dee of Mozambique for "Tokyo Melody," Hiroshi Iwasaki of Japan for "Koimachigusa," Bessy of Greece for "Toshihiko," and The Manhattan for "I'll Never Find Another You."

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — A long awaited devaluation of the Argentine peso by 30% against the dollar and the rest of the currencies will force all of the international groups operating in this country to change their budgets and estimations and will certainly bring headaches to accountants and bookkeepers.

As we have already reported before, the previous Minister of Economy maintained a low rate of devaluation of the peso against the dollar, in spite of the high inflation rates, as a way to fight inflation. The idea was that local industry should avoid price raises since imports would be cheaper; this policy, applied to four years of government, led to the idea that a devaluation was unavoidable and, since dollars were available everywhere, money was taken away from business and finance and turned into foreign valuables. At the same time, prices, termed in dollars, reached outrageous levels — by last week, a cassette was costing \$20.

Although the effect on prices is still unknown, the new price tag in dollars should sound more reasonable — around \$15. Since January, February and March have been very weak months for all the economy, including the record and tape industry, there are a lot of worries about the future behavior of the market, although almost everybody felt that the devaluation was unavoidable.

Of course, record imports will be affected most by this change, but the reaction of the customers is even more unpredictable. Most of the labels had reached a point where classical music releases were all imports, and it is considered that the buyers of these albums will still be interested in the higher quality of pressing and jackets that they offer, when compared with local product. On the other hand, the local industry may become more competitive on pop product and gain part of the 10-20% of the market that is being lost to foreign albums in this field. Indie importers will probably continue doing business and reaping a profit, and most of the future possibilities will be unveiled only when the government will start applying its own rate of devaluation against inflation, which has been set at two percent, too low if considered that the going rate on inflation is around five percent and a higher figure is expected for this month.

From the point of view of statistics, this news will change the Argentinian status in the international record scene — the \$200 million in yearly sales may easily become \$140 million without change in units. Promotion, recording expenses and royalty payments will also suffer cuts by 30%, if not more.

miguel smirnoff

Australia

MELBOURNE — Congratulations to Ron Tudor, managing director of Fable Records, who this year is celebrating his 25th year in the Australian music business. Tudor started out as a panel operator in a radio station before getting directly involved in the record business. He's been one of the staunchest supporters of Australian talent over the years and helped many artists get on their feet. In 1979, he was awarded an MBE by the Queen of England for services to the Australian entertainment industry.

Release of the new Sports album, "Do This Do That," produced by the man behind the runaway success of Flowers' debut album "Icehouse," Cameron Allen, has been delayed until late April to allow breathing space between their LP and Split Enz' new one, "Corroboree." To coincide with release of their new disc, the Sports will be touring Oz as special guests on the tour by English ska-reggae group Madness.

After almost three years in the works, Paul Kelly and The Dots has finally released their debut album on Mushroom, titled "Talk," produced, in part, by Joe Cammilleri of Jo Jo Zep and The Falcons. The Falcons' past two albums have featured Kelly compositions, and Flowers has recorded one of Kelly's songs for possible future use. "Talk" is being promoted as a retrospective of Kelly's work over the past few years, and plays are afoot to record a new album later this year. **allan webster**

Canada

TORONTO — The two-year federal inquiry into the arts begins hearings in late April, and the showdown with the record industry should occur in June when the probe comes to Toronto. . . . **Rough Trade**, whose "Avoid Freud" album has long since surpassed the gold (50,000) plateau, will see its record issued in the U.S. on Stiff America. Meanwhile, **Graham Shaw** (also inked to Finklestein-Fiedler management) will switch to the True North label for his second album. Shaw and **Carol Pope** of Rough Trade won most promising male and female vocalist awards at the recent Juno ceremonies. . . . **Bryan Adams'** second album is due in June. Produced by **Bobby Clearmountain** (who did the new **Garland Jeffreys** disc), Adams' tentative working title is "Frameworks" . . . Expect Canadian artists to show up in industry-sponsored commercials against home taping by year's end. . . . A University of Toronto research project is in the planning stages to develop a scrambling device for radio broadcasts which would negate efforts to record off the radio. . . . The **Attractions** album, released in North America only on Canada's Attic label, is grabbing much attention here. . . . **Orchestral Manoeuvres In The Dark** will

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 Tremendo Amor — Maria Celeste — CBS
- 2 Lanza Perfume — Rita Lee — RCA
- 3 Otro Muerde El Polvo — Queen — EMI
- 4 Mujer Enamorada — Barbara Streisand — CBS
- 5 Cuando Fumos Amantes — Tormenta — Microfon
- 6 Y Apago La Luz — Miguel Gallardo — Microfon
- 7 De 9 A 5 — Sheena Easton — EMI
- 8 SI — Gianni Nazaro — Music Hall
- 9 El Jugador — Kenny Rogers — EMI
- 10 No Eres Mi Guardian — Sonia Rivas — Microfon

TOP TEN LPs

- 1 Caminando En El Sol — Eddy Grant — ATC
- 2 Para Enamorados — Sergio Denis — K-tel
- 3 Brasil Con Amor — various artists — K-tel/ATC
- 4 Memorles — various artists — K-tel/ATC
- 5 The Game — Queen — EMI
- 6 El Espectacular — Camilo Sesto — Microfon
- 7 Tr!buto A Los 3 Latinos — Estela Raval — ATC
- 8 Las Vacaciones Del Amor — soundtrack — Microfon
- 9 Club 54, Vol. 5 — various artists — Interdisc/ATC
- 10 Parchis — Los Parchis — Tonodisc/ATC

—Prensario

Australia

TOP TEN 45s

- 1 Antmusic — Adam and The Ants — CBS
- 2 Counting The Beat — The Swingers — Mushroom
- 3 Girls Can Get It — Dr. Hook — Mercury
- 4 Woman — John Lennon — Geffen
- 5 Morning Train (9 To 5) — Sheena Easton — EMI
- 6 De Do Do Do, De Da Da Da — The Police — A&M
- 7 Rapture — Blondie — Chrysalis
- 8 Rock And Roll Ain't Noise Pollution/Hells Bells — AC/DC — Albert
- 9 Stop The Cavalry — Jona Lewie — Stiff
- 10 Jesse — Carly Simon — Warner Bros.

TOP TEN LPs

- 1 Greatest Hits — Dr. Hook — Capitol
- 2 Kings Of The Wild Frontier — Adam And The Ants — CBS
- 3 Back In Black — AC/DC — Albert
- 4 Double Fantasy — John Lennon and Yoko Ono — Geffen
- 5 Zenyatta Mondatta — The Police — A&M
- 6 Making Movies — Dire Straits — Vertigo
- 7 Icehouse — Flowers — Regular
- 8 Andrew Durant Memorial Concert — various artists — Mushroom
- 9 Christopher Cross — Warner Bros.
- 10 Arc Of A Diver — Steve Winwood — Island

—Kent Music Report

Japan

TOP TEN 45s

- 1 Ruby No Yubiwa — Akira Terao — Toshiba/EMI
- 2 Yokohama Cheek — Masahiko Kondo — RVC
- 3 Machikado Twllight — Chanelis — Epic/Sony
- 4 Harusaki Kobeni — Akiko Yano — Japan
- 5 Tsuppari High School Rock 'N' Roll — Yokohama Ginbawe — King
- 6 Okuhida Bojo — Tetsuya Ryu — Trio
- 7 Slow Na Bugi Ni Shitekure — Yoshitaka Minami — CBS/Sony
- 8 Shadow City — Akira Terao — Toshiba/EMI
- 9 Ekisha — Masashi Sada — Free Flight
- 10 Junanasayl — Nahoko Kawayi — Nippon Columbia

TOP TEN LPs

- 1 Ringetsu — Miyuki Nakajima — Canyon
- 2 The Rainbow Goblins — Masayoshi Takanaka — Polydor
- 3 Silkscreen — Yoshitaka Minami — CBS/Sony
- 4 Thank A Yi You — Masahiko Kondo — RVC
- 5 BucchiGrl II — Yokohama Ginbawe — King
- 6 Isoyide Kuchide Suwel — Snakeman Show — Alfa
- 7 Neppu — Chage & Asuka — Warner/Pioneer
- 8 Go Nagabuchi Live — Toshiba/EMI
- 9 Turn Back — Toto — CBS/Sony
- 10 The Love Map Shop — Chewlip — Toshiba/EMI

—Cash Box of Japan

INTERNATIONAL

INTERNATIONAL DATELINE

embark on an eight-date Canadian tour April 20 in Vancouver. It's an ambitious effort, given the limited airplay of the group's albums in many markets here . . . PolyGram is issuing a Montreal Symphony album on the London label with a digital mix . . . The **Cliff Richard** album, "I'm No Hero," has been certified platinum in Canada, the first North American platinum disc the Britisher has had . . . **Air Supply's** "Lost in Love" album is certified double platinum . . . **ABBA's** "Super Trouper" is quintuple platinum, and WEA rightfully boasts that the group has had three consecutive 500,000 sellers . . . **Nash The Slash**, the enigmatic one-man show from Toronto, will join **Gary Numan's** band on their next album, and will help the electronic whiz bid farewell to touring April 24-26 at Wembley Stadium. Nash's "Dead Man's Curve" single from his Virgin "Children Of The Night" album is doing very well locally . . . Canada's **Jackie Mittoo** is, CBS assured me, on the new Garland Jeffreys album, "Escape Artist," although he doesn't show up in the liner notes . . . The Toronto All-Stars, fronted by an assortment of local musicians from jazz guitarist **David Bendeth** to popper **Bob Segarini**, is turning heads wherever they appear . . . Solid Gold Records has inked the all-girls heavy metal band **Girlschool** for distribution in Canada . . . Word of praise for the little guy: **CING-FM**, beaming from nearby Burlington, continues to provide blocked programming alternatives to the staid mainstream FM stations . . . **Lee "Scratch" Perry** comes to the Horseshoe Tavern June 5 and 6. It's the first visit in recent memory for the noted producer, who will help record **The Terrorists** for Stiff's Split Rockers label.

kirk lapointe

United Kingdom

LONDON — The bid by Member of Parliament **Leslie Huckfield** to have the workings of the Performing Rights Society (PRS) investigated by the Department of Trade was ended abruptly in the houses of Parliament. When Huckfield made his address to the chamber, during which he complained that PRS made his "snoopers" demand money "in Dick Turpin fashion," there were only himself, Trade Under-Secretary **Reginald Eyre** and a couple of other members present. Huckfield claimed that PRS collectors made arbitrary demands from clubs and that the affairs of the PRS were cloaked in secrecy. Under-Secretary Eyre replied that no secrecy was involved regarding the publication of accounts and workings of the PRS, but he did assure those present that the government had every intention of introducing amendments to the Companies Bill, currently going through Parliament, requiring the disclosure of voting rights within societies like the PRS. PRS chief executive **Michael Freegard** replied to the claim by

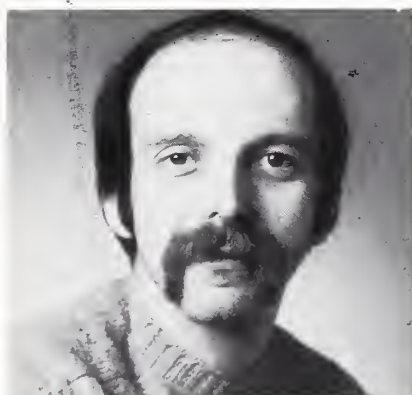
Huckfield that "effective control" of the PRS lay with just 400 members who were given 20 votes apiece by saying, "In fact, their votes only make up about one third of the total votes, even though their works earn some two-thirds of the society's income." He further pointed out that this information is printed for all to see in the PRS yearbook and added ironically, "Although there are good arguments for the proposition that these people should have control, that is not in fact the case." Sitting in the Gallery of the House of Parliament for the 2 a.m. debate was PRS member **Trevor Lyttleton**, who has been campaigning for an investigation of PRS affairs. He said later that he did not feel dispirited by the actions, but rather, that the door was "left open" when the Under-Secretary said he would consider further information. Lyttleton intends to keep up his pressure.

Chris Poole, head of the London Press office of the Chrysalis/Air Group of Companies, was appointed to the new position of director of press and artist relations at Chrysalis, effective April 1. Poole will report jointly to Chrysalis MD **Doug D'Arcy** and A&R/artist development director **Roy Eldridge**. Chrysalis is also making changes in its A&R department. **Steve Andrews** and **Maureen O'Donnell** will henceforth be joint A&R managers. Andrews was formerly artist development manager and O'Donnell, A&R administrator. O'Donnell will assume specific responsibilities for U.S. product liaison. Joining **Hugh Burley** in the Chrysalis press office is **Berni Kilmarlin**, who is leaving Ariola/Arista for the move to Stratford Place.

Notorious self-publicist **Bob Geldof** of the **Boomtown Rats** seems to have a third eye for the main chance. Throughout the recently completed Boomtown Rats North American tour, he was dedicating their hit song "I Don't Like Mondays" to the cause of gun law reform.

Unions representing workers at RCA's factory at Washington Tyne and Wear are to fight plans to close the plant. RCA has recorded losses of up to two million pounds (\$4.2 million) for the manufacturing plant in 1979 and 1980, but the unions feel that the company has not explored all future possibilities open to the plant and are distressed that the decision to close was announced without discussions first taking place with them. RCA's plant suffers from its geographical position, some 300 miles north of London, and further because of the excess pressing capacity within the U.K. **Don Eills**, MD of RCA Records U.K., was quite frank in admitting that he can buy a pressing more cheaply than his own operation could manufacture it, adding that the production capacity of CBS and EMI alone can quite easily supply the U.K. market demand.

paul bridge



Julian Shapiro

Shapiro Named Director of Press, CBS International

NEW YORK — Julian Shapiro has been appointed director of press & public information, CBS Records International (CRI). In his new position, Shapiro will continue to be responsible for insuring press coverage for CRI, its affiliates and its artists abroad and in the U.S.

He will also be responsible for maintaining effective relationships with both CRI and CRU press personnel, product and promotion managers and label artist managers to insure maximum press coverage. He will report to Joe Senkiewicz, vice president of promotion and artist development, CRI.

Shapiro has been with CBS Records for more than three years in a variety of positions. He handled numerous freelance projects and served as director of field communications for the U.S. marketing area of CBS Records before joining the International Division in late 1979 as associate director of press and public information. Prior to that, Shapiro had served as **Cash Box** East Coast editor.

Bainbridge Pacts With Almada, El Palacio Dists.

LOS ANGELES — Bainbridge Records, which was formed four months ago by Stan Marshall, has entered into agreements by which its adult, easy listening line will be exclusively distributed in Canada through the Almada Corp. and in Venezuela and Colombia through El Palacio de la Musica S.A., according to Lee Armstrong, vice president, International for Bainbridge.

Almada, part of the Sefel Group, is Canada's largest import distributor. El Palacio is one of the oldest record companies in Latin America.

In forming Bainbridge Records, Marshall acquired Bobby Shad's Time Records catalog from the Ampex Corp. and repackaged and remastered 30 selections that were released in November last year.

de Bosson, du Laz, Stiguel Upped At WEA Filipacchi

NEW YORK — Nesuhi Ertegun, president of WEA International, and Daniel Filipacchi, president of WEA Filipacchi Music-France, have made three changes in the executive structure of WEA Filipacchi.

Bernard de Bosson, a WEA international vice president and head of the French company since its formation, has advanced to the position of vice president of WEA Filipacchi Music, where he will concentrate on all creative matters as well as artist acquisition.

Geoffrey du Laz, WEA Filipacchi's sales manager for the past 10 years, has been named director general of the company. He will function as operating chief, with all department heads reporting to him.

Christian Stiguel, former secretary general of WEA Filipacchi Music, will become deputy director general of the company, and will work closely with du Laz.

Commenting on the changes, Ertegun said, "The changes in our French company reflect not only its growth, but also its increasing importance as a source of internationally successful repertoire. To address this area more fully, we have drawn on the strengths of several key executives who have served us loyally for ten years, rather than bring in new people.

"The net result is that Bernard de Bosson will have more time to focus his outstanding talents on the development of both local and international repertoire, while Geoffrey du Laz will move from our distribution center in Montreal to our executive offices on the Champs Elysees and will assume all administrative duties relative to marketing, distribution, finance and so forth. I am fully confident that this new operating structure will make WEA an even stronger presence in the French music marketplace," Ertegun concluded.

Included in that release were MOR, Broadway and soft jazz instrumental classics featuring Hugo Montenegro, Gordon Jenkins, Jerry Fielding, Billy May, Marian McPartland, Hai Mooney, Richard Hayman and Al Calvo.

A second set of releases in March included Stanney Turrentine's first solo album, "Stan 'The Man' Turrentine;" Chet Baker's "Albert's House;" "Neil Diamond/Solid Gold" played by the Marina Strings; and a six-volume series of "Authentic Living Sound Effects," which was recently recorded and will be the most current series of its kind available.

Prior to forming Bainbridge Records, Marshall was vice president of national sales for Elektra/Asylum Records for five years.

INTERNATIONAL BESTSELLERS

The Netherlands

TOP TEN 45s

- 1 In The Air Tonight — Phil Collins — WEA
- 2 Don't Stop The Music — Yarbrough & Peoples — Phonogram
- 3 Vienna — Ultravox — Ariola
- 4 Shaddap You Face — Joe Dolce — Ariola
- 5 It's A Love Thing — Whispers — RCA
- 6 Waanzinnig Gedroomd — Kinderen v. Kinderen — Inelco
- 7 Angel Of Mine — Frank Duval — RCA
- 8 All American Girls — Sister Sledge — WEA
- 9 Embarrassment — Madness — Inelco
- 10 Without Your Love — Roger Daltrey — Polydor

TOP TEN LPs

- 1 Face Value — Phil Collins — WEA
- 2 Kinderen v. Kinderen — Inelco
- 3 Vienna — Ultravox — Ariola
- 4 Stray Cats — Ariola
- 5 Absolutely Madness — Inelco
- 6 Arc Of A Diver — Steve Winwood — Ariola
- 7 Stars On 45 — CNR
- 8 The Jazz Singer — Neil Diamond — EMI
- 9 Red Skies Over Paradise — Fischer Z — EMI
- 10 Nude — Camel — Phonogram

—Nationale Hitkrant Producties

New Zealand

TOP TEN 45s

- 1 Woman — John Lennon — Geffen
- 2 Could I Have This Dance — Anne Murray — EMI
- 3 Do You Feel My Love — Eddie Grant — RTC
- 4 I Ain't Gonna Stand For It — Stevie Wonder — EMI
- 5 Girls Can Get It — Dr. Hook — PolyGram
- 6 The Bridge — Dean Waretni — CBS
- 7 Gotta Pull Myself Together — The Nolans — CBS
- 8 Tell It Like It Is — Heart — CBS
- 9 The Tide Is High — Blondie — Festival
- 10 Stop The Cavalry — Jona Lewie — PolyGram

TOP TEN LPs

- 1 Making Waves — The Nolans — CBS
- 2 Double Fantasy — John Lennon and Yoko Ono — Geffen
- 3 Dr. Hook's Greatest Hits — Dr. Hook — EMI
- 4 Hotter Than July — Stevie Wonder — EMI
- 5 Anne Murray's Greatest Hits — EMI
- 6 Flesh And Blood — Roxy Music — PolyGram
- 7 Making Movies — Dire Straits — PolyGram
- 8 Gaucho — Steely Dan — PolyGram
- 9 Zenyatta Mondatta — The Police — Festival
- 10 Kings Of The Wild Frontier — Adam & The Ants — CBS

—Record Publications Ltd.

United Kingdom

TOP TEN 45s

- 1 This Ole House — Shakin' Stevens — Epic
- 2 Lately — Stevie Wonder — Motown
- 3 Making Your Mind Up — Bucks Fizz — RCA
- 4 Kids In America — Kim Wilde — RAK
- 5 Sheffield Grinder/Capstick Comes Home — Tony Capstick — Dingles
- 6 Four From Toyah — Toyah — Safari
- 7 Intuition — Linx — Chrysalis
- 8 Einsteln A Go-Go — Landscape — RCA
- 9 D-Days — Hazel O'Connor — Albion
- 10 It's A Love Thing — The Whispers — Solar

TOP TEN LPs

- 1 Face Dances — The Who — Polydor
- 2 Kings Of The Wild Frontier — Adam & The Ants — CBS
- 3 Face Value — Phil Collins — Virgin
- 4 Sky 3 — Sky — Ariola
- 5 Never Too Late — Status Quo — Vertigo
- 6 Hotter Than July — Stevie Wonder — Motown
- 7 Journeys To Glory — Spandau Ballet — Reformation
- 8 The Jazz Singer — Neil Diamond — Capitol
- 9 Vienna — Ultravox — Chrysalis
- 10 Making Movies — Dire Straits — Vertigo

—Melody Maker

ON JAZZ

FATHERS AND SONS — While T.S. Monk's "Bon Bon Vie" rides the top of the Black Contemporary chart and percussionist Mtume's recent work marks a distinct turn from the jazz world of his father, Jimmy Heath, there are other second generation musicians sticking closer to the family tradition. That dutiful son, Mercer Ellington, nightly conducts the show band for *Sophisticated Ladies*, the Broadway revue of Duke's music, and the New York audience was recently treated to a family reunion with Von and Chico Freeman at the Public Theater. The concert marked the Senior Freeman's first New York appearance in over 15 years. Backed by a dream rhythm section of Cecil McBee on bass, Kenny Barron on piano and Jack DeJohnette on drums, the father and son saxophone team wound its way through a series of original compositions that surprised an audience expecting to hear a



COLUMBIA GETS THE REAL McCOY — Pianist McCoy Tyner, whose recent appearance at New York's *Fat Tuesday* marked the beginning of a live broadcast hook-up from that club, has been recording his first album for Columbia Records. Tyner is flanked by Dr. George Butler, vice president, jazz/progressive A&R, Columbia (l); and Bruce Lundvall, president, CBS Records.

Jackle and Rene McLean targeted for another father and son session while other names being bantered about include the Brubecks, Heaths and Harold Land Jr. and Sr. We feel that anybody embarking on this type of project should take a listen to the Moffett Family, a group boasting the world's hottest 12-year old bassist. . . . Other recent action in the Columbia studios has focused on Miles Davis. Yes, there will be an album soon, and yes, after a seven-year silence it's all new material. Reports pertaining to the album's exact release date, the size of the group and Miles' latest direction are contradictory. But the leader is playing trumpet again, and sources close to the project say he sounds great.

BIG AT THE BOX OFFICE? — Saxophonist/composer Ornette Coleman has gotten another shot at scoring a film. The harmolodic master has just returned from London, where he and his band, *Prime Time*, recorded with an orchestra for the soundtrack to the film *Box Office*. While the release date of the film is yet to be set, and publicists for film producer Joseph Bogdonavitch had no information on possible soundtrack album offers, they were able to tell us that Coleman handled all the composing and conducting duties on the project. Although no Coleman film project has ever made it to American theaters, this is the saxophonist's third soundtrack. His music for *Chappaqua Suite*, although available briefly on Columbia Records, was not used in the film, and two French LPs released last year purported to be the soundtrack to a film entitled *Who's Crazy?* that has yet to materialize.

STOMP OFF — We recently reported the formation of Canadian-based Uptown Records, a specialty label run by record buff Robert Sunenblck. This week's mail brings notice of the start of York, Pennsylvania's Stomp Off Records. As with Uptown, the guiding force is a jazz enthusiast; in this case, Bob Erdos. Erdos' tastes run to the traditional and ragtime, with special attention paid to pianists. He's also starting with a nice price: \$8.98 lists are available at a distributor price of \$3.75. The label's initial five releases are by pianist Morton

(continued on page 80)

somewhat less modern Von. The show's opener, "Time Marches On," caught the audience by surprise with its key and meter changes, fronted by elder Freeman's modern attack. More in line with expectations was "Jug Ain't Gone," a Gene Ammons dedication that received the appropriate gut-bucket treatment and unaccompanied solo power from Von. Vocalist Val Ely joined the quintet for a cover of "On The Sunny Side Of The Street" that jumped with enough vigor, wit and originality to challenge any vocal version of the standard. We weren't the only ones impressed by the unit; the group was whisked into Columbia studios following the concert, and sources report the tracks will be one half of an album split with a Marcellis family unit featuring pianist Ellis with his sons Wynton and Branford. Loose talk had

TOP 40 ALBUMS

	Weeks On Chart		Weeks On Chart
1	23	21	11
2	9	22	44
3	9	23	8
4	11	24	1
5	2	25	27
6	7	26	10
7	25	27	22
8	20	28	3
9	8	29	2
10	26	30	24
11	2	31	27
12	10	32	17
13	37	33	4
14	19	34	18
15	2	35	28
16	28	36	37
17	5	37	22
18	13	38	40
19	22	39	1
20	5	40	19

JAZZ ALBUM PICKS

FALLING FREE — Lenny Popkin — Choice CRS 1027 — Producer: Connie Crothers — List: 8.98

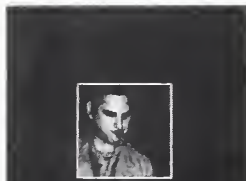
Tenor saxophonist Popkin's reputation has been far too light. The former student of pianist Lennie Tristano blends his lessons with his love for Lester Young, and the results are a revelation. A good rhythm battery of bassist Eddie Gomez and drummer Peter Scattaretico almost goes unnoticed behind Popkin's melodic, fluid and direct playing. Produced by fellow Tristano-ite Connie Crothers.

SONNY'S BACK — Sonny Stitt — Muse MR 5204 — Producer: Bob Porter — List: 7.98

Sonny's back and Muse has got him. Stitt has probably led more recording dates than any other jazz artist, but he sounds as robust and fresh on this one as he ever has. The leader blows tenor on all tracks save one, and saxophonist Ricky Ford steps in on a few selections as alter ego. The resulting dialogues, especially on "Constellation," are bright, and pianist Barry Harris and bassist George Duvivier augment drummer Leroy Williams rhythmic foundation with admirable empathy. By all means, listen!

CROCODILE TEARS — Pat Longo and his Super Big Band — TownHall Records TH S-30 — Producers: Bill Wagner and Pat Longo — List: 7.98

From contemporary stylings to more traditional big band vamping, Pat Longo exhorts the players here into energetic frenzy. Not always relying on the straight-ahead rhythmic approach, the band explodes into a quasi-dance groove on "Twilight Zone/Twilight Tone." Longo's warm saxophone warblings are soothing throughout. Other top cuts are "Give Me Time" and "Lullaby of Bigfoot."



FIFTIETH ANNIVERSARY CONCERT—LIVE AT CARNEGIE HALL — Lionel Hampton — Sutra SU2 1006 — Producer: Too Macero — List: 11.98

Hampton fanatics will recognize this session as the 1978 Newport salute to the vibes master, portions of which have previously been issued on Japanese Phillips. The entire all-star set is here, remastered, and priced to sell at \$11.98 for the two-record set. Despite a drab cover, this album should be a stock item.

MOSAIC — Simon & Bard featuring Larry Coryell — Flying Fish FF 243 — Producers: Michael Bard and Fred Simon — List: 7.98

Michael Bard's sometimes mournful reed work is often an emotional tapestry, deftly underscored by Fred Simon's lyrical fills and short solos. On cuts like "Gunther's Vortex," the artists explore the more soothing spectrum of transcendentalism. And on the Larry Coryell-penned "Fancy Frogs," grit and funk are trimmings with Coryell tripling on 6- and 12-string acoustic and electric guitars. The live sound of this studio session, which is at its shiniest on "Duende," should appeal to jazz and pop programmers.

INTO THE REEDS — Steve Carr and Brent Brace with David Benoit and Luther Hughes — Jazzworks JW 9802 — Producer: Carroll Coates — List: 7.98

This, the second release for the fledgling Laguna Beach-based label, is some solid stuff. Steve Carr's reed work is both reserved and unabashed. Brent Brace's drums are never verbose, always tasteful. Guest artist David Benoit presents the music with both nimble fingered and sparse piano stylings. The compositions here paint a varied tonal, rhythmic and emotional landscape. Jazz with pop potential.

Record Plant's Spirit, Diversity Spark Growth

(continued from page 10)

asleep in the control room after staying awake for a stretch of several days. He was also dividing his time between clients in L.A. and New York as the studios buzzed with activity. While John Lennon was recording in New York, a young and, at the time, unknown artist by the name of Billy Joel was doing his first LP, "Cold Spring Harbor," in the newly opened studio B of the L.A. Record Plant.

Almost one year later, according to Stone, the Plant entered the remote recording business in New York in conjunction with Wally Heider's, and its first project was the recording of the Concert for Bangladesh at Madison Square Garden, an auspicious start indeed. Like so many innovations and undertakings by the Plant, the remotes were initiated by the ubiquitous Kellgren, who was also responsible for starting to put jacuzzis in the Plant, a trend that was to catch on at recording complexes around the world. It was Kellgren's intention to make his studios more than just sterile recording workshops, but rather, create relaxed and comfortable environments in which to work, something that he later perfected with the opening of the psychedelized Sausalito, Calif. Plant.

In January 1972, TVC in New York was sold to Kinney Corp., which owns Warner Communications Inc. (WCI). Stone and Kellgren, in turn, took the shares they had received as part of the New York Record Plant deal and sold them to start Sausalito Record Factory Inc. later that year. The Sausalito Record Plant officially opened on Halloween night 1972 with a gala bash.

Construction on the second Sausalito room was completed the following February, but it was studio C, commonly known around the Plant as "The Pit," that perhaps best exemplified Kellgren's eccentric nature, as well as his technical creativity. In reality, "The Pit" was a sunken studio that eliminated the need for a glass partition separating the producer and engineer from the recording artist, a set-up that, in Kellgren's mind, hindered communication. Built specifically for Sly Stone, "The Pit" was not a totally successful experiment because the only individual who knew how to properly utilize its unusual capabilities was Kellgren himself, not to mention the fact that it was extremely costly to maintain.

'Genius Type'

"I guess you could characterize Kellgren as the wild-eyed genius type," said Bill Eliswick, current chief of maintenance and technical advisor for the Sausalito Record Plant, who was still in his teens when he began working at the Plant and met Kellgren. "He'd always envisioned the Record Plant as being more than simply another studio, and 'The Pit' was certainly more than just a room."

When Kellgren died, "The Pit" was filled in and turned into a rehearsal room, but memories of it, and the engineer/co-owner with the piercing blue eyes and thick dark hair, are still very fresh in the minds of Plant



Laurie Nicholas

staffers. Where Kellgren was the unbridled creative spirit, given to driving around in a yellow Rolls Royce with a license plate that read "GREED," Stone was the hard-minded money man (his license plate reads "DEDUCT"), and it was the unique chemistry between the two that made the Plant run.

In the mid-'70s, however, that relationship began to take a downward slide from which it would never recover. Although business was better than ever, Kellgren grew bored and restless, eventually succumbing to the excesses of a lifestyle that included an overabundance of drugs.

"The last year before Gary's death was sheer hell," recalls Stone, who noted that a legal contest with Kellgren's estate over ownership of the L.A. Record Plant and additional interests was only settled earlier this year, nearly five years after his death. "In fact, we had decided to end our partnership, and the papers were ready to sell the studio the very next day after Gary drowned on July 20, 1977."

Determination Pays Off

Another chapter in the odd saga of the Sausalito Record Plant was added last year when a determined 20-year-old by the name of Laurie Nicholas finally convinced Stone to sell her the studio. A victim of cancer in her early youth, Nicholas, who was born and raised in the Arcata/Eureka area of northern California, won a multi-million dollar malpractice suit against a Bay Area hospital after a laser severed her spinal chord during chemotherapy treatments, leaving Nicholas paralyzed from the waist down. Simply a music fan, with little knowledge of studios and virtually no first hand experience, she found the Record Plant while going through the Yellow Pages one day and went out to visit it.

"I saw the studio . . . and that was it," said Nicholas. "I found out who owned the building and land through court records, learned that it was for sale and had been operating more or less as an appendage of the L.A. Record Plant since Gary's death."

Nicholas actively pursued the purchase of the studio for more than a year before Stone, hesitant to sell because of her physical condition and lack of experience in running such an enterprise, finally gave in.

"Chris tried to talk me out of it, but when he saw how persistent I was, he consented to let me have the studio," noted Nicholas.

Since taking over the Sausalito Record Plant, Nicholas has already formed her own video production company, Lotsa Luck Prod., with a friend and eventually hopes to integrate video post-production into the studio's other services. Under terms of the sale, Stone has agreed to stay on as a consultant to the Sausalito facility for the next three years, and with the recent return of Michelle Zarin as studio manager and the installment of Eliswick as head of maintenance, the studio has returned to prominence as the top album project house in the Bay Area, playing host not long ago to long-time clients like the Jefferson Starship, Rick James and Pablo Cruise.

Excellent Staff

"The two guest houses that we own are one of our top drawing cards," indicated Nicholas. "Along with an excellent staff, which includes chief engineer Tom Flye (a former drummer for the Colorado cult band Lothar and the Hand People), we can still offer a totally comfortable, recording environment."

The L.A. Record Plant, on the other hand, has continued its tradition of leading the studio community in diversification and innovation. When the New York Record Plant was built, the studio was the first to go to 12-track recording (adding a Quad room in 1970) and, almost 11 years later, on Feb. 6, 1979, the L.A. Plant was the first studio to take ownership of the 3M digital recording unit. Now, according to Stone, the Record Plant is "really in three businesses" — album recording, remote recording and film scoring — with the recent opening of the new 17,056 square foot studio D, 13 years to the day after the first room was opened.

Built by Tom Hidley, who started Westlake Audio and has built 200 rooms around the world in conjunction with the Plant, studio D is already booked to capacity for scoring dates until July, according to engineer Dan Wallin. Totally state-of-the-art, the studio's film chain, digital recorder and 24-track have all been interfaced with the Solid State Logic (SSL) SL4000E studio computer. It is also equipped to handle video, complete with lighting effects, and can be utilized for normal recording sessions, as it was most recently by the Rolling Stones' Ron Wood for a forthcoming solo LP.

Although the Sausalito and L.A. Record Plant offer top flight facilities, Stone and the staffs at both studios emphasize that, at the bottom line, it is the people who have made the difference in establishing the reputation of the Plant.

"We've always tried to be sensitive to the specific needs of each producer and act," sums up Sausalito's Zarin. "That means going out of our way to make sure everything is right, from equipment maintenance on down to accommodating requests for extra time, even if you're booked solid. At the Record Plant, the exception has always been the rule."

Extensive Promo Campaign Planned For Nighthawks LP

LOS ANGELES — An extensive promotion campaign is being implemented for the *Nighthawks* soundtrack album, composed and performed by keyboardist Keith Emerson.

The promotion began with a tie-in with the Universal Pictures nationwide opening of the film in 400-600 theatres April 10. The studio is putting together a multi-million dollar campaign encompassing radio and TV across the country with the tag "Music by Keith Emerson, Original soundtrack available on Backstreet Records and Tapes."

Point-of-purchase merchandising is being emphasized at the retail level, with plans to employ 2'x3' album cover blow-up/posters, with stills from the film and the *Nighthawks* logo also included. Also for in-store display are multi-use mobiles and special wall display for the album.

Special promotions have been planned for the film/record tie-in. Universal will hold radio-promotion screenings in special markets where it will give away tickets over the air. Backstreet Records will give away 50 LPs over the same AOR stations to coincide with the screening.

Royalties Hike Appeals Filed In Washington

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AGAC proposal, and to 5.4 cents a song on the NMPA proposal.

NMPA, acting as an intervenor siding with AGAC, in addition raised the question of the effective date of the new four cents-a-song royalty fee. NMPA claimed that the CRT acted in an "arbitrary and capricious" manner in establishing the effective date as July 1.

The Copyright Law calls for CRT decisions to become effective 30 days after formal issuance (publication in the *Federal Register*), NMPA noted. There is no evidence in the record, NMPA said, to justify CRT's decision to delay the effective date for five additional months. The economic evidence in the record, NMPA declared, "compels" that the adjustment in mechanical royalty rates should become effective immediately.

Also intervenors in the litigation, but allied with RIAA and CBS, are the National Assn. of Recording Merchandisers (NARM) and the Amusement & Music Operators Assn. (AMOA).

Reply briefs are due to be filed on or before May 7.

WMOT Relocates

LOS ANGELES — WMOT Records recently relocated its east and west coast offices. The new addresses of the label's east coast national headquarters is 1228 Spruce Street, Philadelphia, Pa. 19107. The new phone is (215) 985-0606. The west coast offices will be headquartered at 8961 Sunset Blvd., second floor, Los Angeles, Calif. 90069. The phone there is (213) 276-9330.



INSIDE THE L.A. RECORD PLANT — The first room at the Los Angeles Record Plant recording complex opened in December 1969, and in a little more than 11 years, it has grown to become one of the most popular recording facilities in the world among both producers and artists. The reasons? State of the art service, equipment, design and acoustics. Pictured in the West L.A. studio are (l-r): Ron Nevison, producer, who recently

wrapped up work on the Jefferson Starship's new LP, at the board in the control room of Studio C; a view from the inside of the spacious Studio C, which many artists favor for its "live" sound; and the control room of the newly built, and recently opened, Studio D, with its Solid State Logic SL 4000E computer and board system.

Cash Box photos by Kathy Cotter

Sugar Hill Builds Rap Discs From Street To Big Business

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reasons. First, they never believed in the 12" as an entity unto itself; they only used them as teasers to sell albums. They'd release a 12" of a song in a limited quantity, then as soon as a demand was created for the song, they'd pull the 12" off the market so that you'd have to buy the album to get it."

Robinson also feels that the majors never trusted the profitability of the 12" enough to stabilize its price. "By the time they finished discounting the records and giving away free goods, how could they make a profit?" he asked.

Robinson also pointed to the need for special marketing devices for 12", which his label has uniquely adjusted to. "We know how to market our music," he noted, "and we know how to reach the people on the street. If a major wants to break a record, they'll try to force a demand downwards, usually through radio play." Robinson by contrast pointed out how he can break a record upwards, from the street level. "When I first released the Eighth Wonder record," he recalled, "I pressed up only 5,000 exclusively for the discos and consciously held off releasing a single copy to a store for three weeks. Slowly but surely, word of mouth moved upwards from customers to retailers to one-stops up to distributors, until we had received orders for 50,000 before we even went back to our second pressing.

Texas, Too

Milton Malden also dispelled a popular misconception: that rap records are a strictly Northeastern phenomenon. While the form did begin in New York, a market unequalled for selling records by word of mouth "off the street," Malden pointed to his sales figures which showed that the firm "sells almost as many records in Texas as we do in New York. Our sales are moving increasingly farther south and west."

With the company's position in the marketplace secure, it has already made plans to expand activities. The firm has just released an album by jazz organist Jack McDuff and plans LPs by Grandmaster Flash and the Sequence; funk groups Positive Force and the Funk Box Band; and

stand-up singers the Moments, Chuck Jackson and Sylvia, herself. In addition, the firm has acquired the catalog of Chess Records, the seminal rock, jazz and soul indie, which Robinson expects to yield some "200 albums within a year."

Finally, the company is undergoing a major expansion of its premises. A 48-track studio is currently being built and plans are underway to install mastering facilities on the premises so that, according to Robinson, "we can be completely self-contained."

But while Sugar Hill continues to acquire the tools of the majors, Robinson remains committed to the 12" rap records. "When something is winning," he opines, "leave it alone. You go with what's selling until you wear it out; then, go in your own direction. Remember," he concludes, "not everybody can sing, but everybody can rap."

Important Radio Issues Still Pending As FCC Changes Personnel, Outlook

(continued from page 39)

the AM stereo debate. Since its FCC approval last year along with the agency's selection of Magnavox' system, broadcasters, engineers and the other four competing manufacturers of AM Stereo equipment have mixed or negative reactions. The other manufacturers are Motorola, Kahn Hazeltine, Belar and Harris Electronics. In fact, the FCC withdrew its selection of Magnavox until further studies are made. Currently, with a new administration and FCC chairman, interim chairman Robert E. Lee said the matter has more or less been put on the backburner.

The FCC itself is undergoing a major facelift with a shift from Democrat to Republican control that is less regulatory in philosophy. Current chairman Charles Ferris was expected to resign his seat on the Commission on or around April 10. Ferris will be going into a communications and copyright law practice. Lee is retiring when his term expires on June 30. Former commissioner Tyrone Brown resigned earlier this year and Quello, whose term expired last June, can remain until his seat is



CREATIVE CONFERENCE — April/Blackwood Music recently held a creative conference at the publishing firm's Century City headquarters. It was the first meeting since Michael Stewart was appointed president of the CBS division. Pictured are (l-r): Donna Young, professional manager, April/Blackwood; Patrick Henderson, songwriter, April/Blackwood; Brian Short, songwriter, April/Blackwood; and Lucian Grainge, April/Blackwood U.K.

filled. Abbott Washburn has announced that he too will retire upon completion of his term in June, 1982.

Communications attorney Mark Fowler has been designated by President Reagan as the next chairman. A Senate hearing date has not been set as the FBI hasn't given its approval of Fowler yet. Reagan also nominated Mimi Weyforth Dawson, an administrative aide to Sen. Robert Packwood (R-Ore.), to become a commissioner, taking Lee's seat when he retires. It is expected that Democrat Quello will be reappointed.

Packwood Bill

Finally, the FCC as well as broadcasters must address themselves to a bill introduced into Congress on March 30 by Sen. Packwood. The bill would limit the FCC's authorization to three years as opposed to its current open ended authorization that keeps it free from congressional scrutiny. In addition, the bill (S. 821) calls for radio stations to be required to pay annual fees to the FCC to help defray the costs of regulation. May 1 has been set as the hearing date for the bill.

WEA Uses Satellite Marketing For John LP

(continued from page 8)

Following Dennis, the first single from the LP, "Nobody Wins," was played and Russ Thyrett, Warner Bros. vice president/director of promotion, delved into promo strategies for "The Fox," together with John Barbis, Gefen director of promotion, Mark Maitland, Warner Bros. national singles specialist;

and George Gerrilly, national album promotion director.

Thyrett indicated that, within 14 days, DJ copies of the "Nobody Wins" single would be shipped to the field staff, while Maitland noted that an intensive two-week campaign, from April 20 to May 1, would be un-

dertaken at the radio and retail levels to establish the single. Earlier, John stated that it will be "very important for me to get FM air-play back" on this album, and, in that regard, Gerrilly noted that the label will be focusing heavily on getting play for such key album tracks as "Breaking Down The Barriers," "Chloe" and "Fascist Faces," in particular.

Campaign Brochure

Adam Somers, Warner Bros. vice president/director of creative service, appeared next, with the department's Pete Johnson, to explain a little about the LP package, including the cover (which was represented in a life-size mock-up adjacent to the stage.) Somers pointed out that all branches should have already received a description leaflet (patterned after the TV Guide) of the merchandising aids that will be available for "The Fox," including 4x4s, 2x3 vertical posters, singles browser boxes and 24"x16" headline streamers. It also includes suggested configurations for in-store displays.

Kent Crawford, assistant to the vice president of sales, and Hale Milgrim, director of merchandising, jointly exhibited the various merchandising aids and explained the uses of each.

The hour-long presentation ended with a question and answer period between John and the branch audience, after which a videotaped message from WEA Corp. president Henry Droz was shown.

ON JAZZ

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Gunnar Larsen, a Norwegian disciple of Jelly Roll Morton; **The Golden State Jazz Band**; **The High Society Jazz Band**; **Terry Waldo's Ragtime Orchestra**; and **Charquet and C**; a ten piece **McKinney Cotton Picker**-styled band. The address for Stomp Off Records is 549 Fairview Terrace, York, Pa. 17403. The telephone number is (717) 854-9265.

CONCERT NOTES — When the dean of the tenor saxophones, **Sonny Rollins**, comes to New York next week for an appearance at Town Hall, he'll be joined by bright student **Grover Washington, Jr.** Washington's "Winelight" LP has been number one for the last few weeks on the **Cash Box** Jazz chart, but the Elektra recording artist jumped at the chance to appear as a guest with Rollins and his band. "Grover was flattered that Sonny wanted to play with him," reported **Art Welner** of New Audiences, producer of the concert. "We usually do Sonny whenever he's ready to do a concert in New York, and we've often paired him with guests like **Charles Mingus**, **Dizzy Gillespie** and **Donald Byrd**. He's very enthusiastic about working with Grover, although there was some shyness between the two of them at first. But that all slipped away when they started to rehearse."

ONE SMOKIN' JAY — Vibraphonist **Jay Hoggard** is the winner of this week's **On Jazz** MVP Award. Hoggard cleared the bases this week when he unloaded two new clutch LPs. "Under The Double Moon," an album of acoustic duets with pianist **Anthony Davis**, was issued on the MPS label, and "Rain Forest," a highly accessible and well thought-out group date is on the Contemporary label. The young milk-bottle-banger is tireless: he takes still another band into the studio for India Navigation Records next month.

fred goodman

Dain And DeJoy Form Production, Publishing Firm

LOS ANGELES — Bud Dain and Ed DeJoy, most recently A&R executives for RCA, have formed Dain & DeJoy — A Music Company. The company's primary emphasis will be on the development of new talent, career direction and music publishing.

Dain & DeJoy — A Music Company, a non exclusive production company, has named Dain president and DeJoy chairman of the board. The company's publishing arm, Dain & DeJoy Music, is BMI affiliated.

The firm's first project will be the "Urban Chipmunk" LP, due in early May. Distribution will be handled by RCA. The company will be representing the album and the platinum-selling Chipmunks on behalf of creators Ross (aka Dave Seville) and Janice Bagdasarjan in all areas of merchandising. Negotiations are being finalized for an "Urban Chipmunk" TV special.

Additionally, Dain & DeJoy — A Music Company has a deal with Pacific Music of Japan to produce albums for worldwide distribution.

Dain & DeJoy — A Music Company is headquartered at 6363 Sunset Blvd., Hollywood, Calif. 90028. Their telephone number is (213) 465-1108.

WCI's Domestic, Foreign Revenues Jump During '80

(continued from page 12)

catalog. Each of the group's 12 LPs sold more in 1980 than in any year since their original release. Warner Bros. reported great success in breaking new artists, such as Christopher Cross with his two million selling debut album. WCI noted that three of its 10 top selling albums for the past five years have been by either new artists or those who only recently became top sellers.

WEA Corp., the distribution arm of WCI, reported a net sales increase of 11% in 1980, with "returns well below the industry average and the lowest since 1977."

The report also stated that WEA Manufacturing's new plant in Olyphant, Pa. is expected to go on-line in mid-1981, with projected 1982 capacity of 50 million albums, 42 million singles and 26 million cassettes. The plant is designed to accommodate expansion to produce digital discs, video-cassettes and video-discs. With the expansion of WEA's West Coast plant, Allied Record Co., WCI expects to be able to supply a major part of its labels' manufacturing needs.

Cash Box Top Albums/101 to 200

April 18, 1981

		Weeks On Chart		Weeks On Chart		Weeks On Chart
101	MICKEY MOUSE DISCO (Disneyland 2504)	4.98	4/11	94	81	
102	ROCK AWAY PHOEBE SNOW (Mirege/Atlantic WTG 19297)	7.98		112	3	
103	SANDINISTA! THE CLASH (Epic E3X 37037)	14.98		81	12	
104	LIVE DEVO (Werner Bros. MINI 3548)	5.98		—	1	
105	MOUNTAIN DANCE DAVE GRUSIN (Ariste/Arise 5010)	7.98		108	8	
106	LET'S BURN CLARENCE CARTER (Vantura VL 1005)	7.98		110	14	
107	TWICE AS SWEET A TASTE OF HONEY (Capitol ST-12089)	8.98		119	5	
108	HITS! BOZ SCAGGS (Columbia FC 36841)	8.98		89	21	
109	CHANCE MANFRED MANN'S EARTH BAND (Warner Bros. BSK 3498)	7.98		80	14	
110	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	8.98		109	33	
111	MY MELODY DENICE WILLIAMS (ARC/Columbia FC 37048)	8.98		131	3	
112	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO-12041)	8.98		104	58	
113	EVERYTHING IS COOL T-CONNECTION (Capitol ST-12128)	8.98		114	7	
114	MAGNETS THE VAPORS (Liberty LT-1090)	8.98		128	2	
115	XANADU ORIGINAL SOUNDTRACK (MCA-6100)	9.98		97	41	
116	LOVE IS... ONE WAY ONE WAY (MCA-5163)	8.98		120	8	
117	ANNIE ORIGINAL BROADWAY CAST (Columbia JS 34712)	8.98		107	11	
118	ROCKIHNROLL GREG KIHN BAND (Besarkley/Elektra BZ-10069)	7.98		135	3	
119	CONNECTIONS & DISCONNECTIONS FUNKADELIC (LAX JW 37097)	8.98		121	5	
120	DIRTY MIND PRINCE (Werner Bros. BSK 3478)	7.98		123	24	
121	MIRACLES CHANGE (RFC/Atlantic SD 19301)	7.98		—	1	
122	PHIL SEYMOUR (Boerdwijk FW 36996)	8.98		122	10	
123	ARETHA FRANKLIN (Ariste AL 9538)	8.98		98	28	
124	THE PLIMSOLS (Planet/Elektra P-13)	7.98		129	6	
125	ROBERT FRIPP/THE LEAGUE OF GENTLEMEN (Polydor/PolyGram PD-1-6317)	8.98		138	4	
126	LABOR OF LOVE SPINNERS (Atlantic SD 16032)	8.98		146	3	
127	LIVE & MORE ROBERTA FLACK and PEABO BRYSON (Atlantic SD 2-7004)	13.98		111	18	
128	THE JEALOUS KIND DELBERT MCCLINTON (Capitol ST-12115)	8.98		92	22	
129	LOVE LIFE BRENDA RUSSELL (A&M SP-4811)	8.98		142	2	
130	HARDWARE KROKUS (Ariste/Arise OL 1508)	7.98		137	4	
131	OFF THE WALL MICHAEL JACKSON (Epic FE-35745)	8.98		125	84	
132	UNSUNG HEROES THE DREGS (Ariste AL 9548)	7.98		—	1	
133	VOICES IN THE RAIN JOE SAMPLE (MCA-5172)	8.98		93	12	
134	STARDUST WILLIE NELSON (Columbia JC 36588)	8.98		139	59	
135	TOUCH CON FUNK SHUN (Mercury/PolyGram-4002)	8.98		116	19	
136	FRANKE & THE KNOCKOUTS (Millennium/RCA BXL 1-7755)	8.98		174	4	
137	VOYEUR DAVID SANBORN (Werner Bros. BSK 3546)	7.98		—	1	
138	SPIRIT OF ST. LOUIS ELLEN FOLEY (Cleveland Int'l./Epic NJE 36984)	8.98		140	5	
139	SUN: FORCE OF NATURE SUN (Capitol ST-12142)	8.98		149	3	
140	PERFECT FIT JERRY KNIGHT (A&M SP 4843)	7.98		141	4	
141	BAD REPUTATION JOAN JETT (Boerdwijk FW 37065)	8.98		144	8	
142	SAY NO MORE BADFINGER (Redio Records/Atlantic RR 16030)	7.98		143	5	
143	MAGIC MAN ROBERT WINTERS AND FALL (Buddah/Ariste BDS 5732)	7.98		168	2	
144	TENDERNESS OHIO PLAYERS (Boerdwijk FW 37090)	8.98		157	3	
145	GREATEST HITS/LIVE HEART (Epic KE2 36888)	13.98		126	20	
146	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98		152	4	
147	FREEDOM OF CHOICE DEVO (Werner Bros. BSK 3435)	7.98		154	48	
148	BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	8.98		—	1	
149	WILD WEST DOTTIE WEST (Liberty LT-1062)	8.98		155	8	
150	MUSTA NOTTA GOTTA LOTTA JOE ELY (MCA-5183)	8.98		151	4	
151	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND (Capitol SW 11898)	8.98		148	152	
152	FAME ORIGINAL SOUNDTRACK (RSO RX1-3080)	8.98		159	48	
153	SHAVED FISH JOHN LENNON (Capitol SW 3421)	8.98		132	17	
154	JERMAINE JERMAINE JACKSON (Motown M8-1499F)	8.98		161	20	
155	KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	8.98		172	3	
156	CALL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5178)	8.98		164	8	
157	DIANA DIANA ROSS (Motown M8-936)	8.98		158	45	
158	GOLDEN TOUCH ROSE ROYCE (Whitfield/Warner Bros. WHK 3512)	8.98		147	12	
159	URBAN COWBOY ORIGINAL SOUNDTRACK (Asylum SP-90002)	15.98		127	52	
160	IT'S JUST THE WAY I FEEL GENE DUNLAP (featuring THE RIDGEWAYS (Capitol ST-12130)	8.98		162	5	
161	BARRY BARRY MANILOW (Arista AL 9537)	8.98		106	19	
162	GALAXIAN THE JEFF LORBER FUSION (Arista AL 9545)	7.98		—	1	
163	HEY JOE/HEY MOE MOE BANDY & JOE STAMPLEY (Columbia FC 37003)	8.98		171	4	
164	GIVE ME THE NIGHT GEORGE BENSON (Qwest/Warner Bros. HS 3453)	8.98		133	37	
165	HEALING TODD RUNDGREN (Baersville BHS 3522)	7.98		100	9	
166	ARE YOU GONNA BE THE ONE ROBERT GORDON (RCA AFL1-3773)	8.98		—	1	
167	GUITAR MAN ELVIS PRESLEY (RCA AAL 1-3917)	8.98		99	10	
168	I'M NO HERO CLIFF RICHARD (EMI-Amarica SW-17039)	8.98		130	28	
169	VERY SPECIAL DEBRA LAWS (Elektra 8E-300)	7.98		175	4	
170	TRIUMPH THE JACKSONS (Epic FE 38424)	8.98		113	27	
171	TALK MEMPHIS JESSE WINCHESTER (Baersville BRK 8989)	7.98		173	5	
172	ALIVE KENNY LOGGINS (Columbia C2X 36736)	13.98		124	29	
173	CARL WILSON (Cerbou/CBS NJZ 37010)	8.98		—	1	
174	THE BIG ROCK THE KINGBEES (RSO RS-1-3097)	8.98		178	3	
175	HONI SOIT JOHN CALE (A&M SP-4849)	7.98		181	2	
176	WASN'T THAT A PARTY THE ROVERS (Cleveland Int'l./Epic JE 37107)	8.98		184	2	
177	HEAVY MENTAL THE FOOLS (EMI-Amarica SW-17046)	8.98		177	8	
178	LET ME BE THE ONE WEBSTER LEWIS (Epic FE 36878)	8.98		185	2	
179	THE LIVE ALBUM LEON RUSSELL & NEW GRASS REVIVAL (Paradise/Warner Bros. PAK 3532)	7.98		180	4	
180	BORDERLINE RY COODER (Warner Bros. BSK 3489)	7.98		118	14	
181	1967-1970 THE BEATLES (Capitol SKBO 3440)	14.98		158	17	
182	FANTASY (Pevillon/CBS JZ 37151)	7.98		—	1	
183	ONE MORE SONG RANDY MEISNER (Epic NJE 38748)	8.98		105	12	
184	ULLANDA McCULLOUGH (Atlantic SD 19296)	7.98		197	2	
185	FROM BRANCH TO BRANCH LEON REDBONE (Emerald City/Atlantic EC 38-138)	7.98		188	4	
186	VAN HALEN (Werner Bros. BSK 3075)	7.98		183	170	
187	BUTT ROCKIN' THE FABULOUS THUNDERBIRDS (Chrysalis CHR 1319)	8.98		193	2	
188	GOLDEN DOWN WILLIE NILE (Arista AB 4284)	8.98		—	1	
189	A DECADE OF ROCK AND ROLL 1970 TO 1980 REO SPEEDWAGON (Epic KE2 38444)	13.98		180	11	
190	ELOISE LAWS (Liberty LT-1083)	8.98		145	11	
191	1962-1966 THE BEATLES (Capitol SKBO 3403)	14.98		165	17	
192	THE WILD THE WILLING AND THE INNOCENT UFO (Chrysalis CHE 1307)	8.98		153	12	
193	AS ONE THE BAR-KAYS (Mercury/PolyGram SRM-1-3844)	8.98		188	20	
194	THE GAMBLER KENNY ROGERS (United Artists UA-LA-934)	8.98		189	22	
195	COMPETITION TOM DICKIE & THE DESIRES (Mercury/PolyGram SRM-1-4018)	8.98		199	2	
196	IN THE HEAT OF THE NIGHT PAT BENATAR (Chrysalis CHS 1236)	8.98		167	82	
197	THE FOOL CIRCLE NAZARETH (A&M SP-4844)	8.98		136	10	
198	HEARTLAND THE MICHAEL STANLEY BAND (EMI-Amarica SW-17040)	8.98		190	30	
199	A DIFFERENT KIND OF BLUES ITZHAK PERLMAN and ANDRE PREVIN (Angal/Capitol DS-37780)	8.98		170	5	
200	BARBRA STREISAND'S GREATEST HITS, Vol. 2 (Columbia FC 35679)	8.98		179	24	

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

A Taste Of Honey	107	Diamond, Nell	4	Jackson, Michael	131	Meisner, Randy	183	Rolling Stones	17	Taylor, James	12
ABBA	50	Dickie, Tom & Tha Desires	195	Jacksons	170	Mickey Mouse Disco	101	Rose, Royce	158	.38 Spacial	33
AC/DC	16,45	Dire Straits	82	James, Bob	95	Millsap, Ronnlia	55	Ross, Diana	24,157	Tierra	97
Adam And The Ants	88	Doors	80	Jefferson Stership	87	Monk, T.S.	78	Rovers	176	Travers, Pat	38
Air Supply	86	Dregs	132	Jeffreys, Garland	90	Murray, Anne	47	Rufus	81	Trowar, Robln	35
Alabama	71	Dunlap, Gene	160	Jennings, Waylon	68	Nazareth	197	Rundgren, Todd	165	UFO	192
April Wine	21	Eagles	73	Jett, Joan	141	Nelson, Willia	19,134	Rush	5	U2	79
Atlantic Starr	63	Easton, Sheena	54	Joel, Billy	61	Newton, Julie	57	Russell, Branda	129	Van Halen	186
Badfinger	142	Ely, Joe	150	Jones, Quincy	27	Parsons, Alen	188	Russell, Leon	179	Vannelli, Gino	32
Bandy & Stampley	163	Eno & Byrne	52	Journey	23	Parton, Dolly	39	Sample, Joa	133	Vapors	114
Bar-Kays	193	Fabulous Thunderbirds	187	Judas Priest	49	Oak Ridge Boys	99	Sanborn, David	137	Washington, Grover Jr.	13
Beatles	181,191	Fantasy	182	Kampuchea	66	Ohio Players	144	Santana	58	Waylon & Jassl	80
Benatar, Pat	9,196	Flack & Bryson	127	Kihn, Greg	118	One Way	116	Scaggs, Boz	108	West, Dottie	149
Benson, George	164	Foley, Ellen	138	Kingbees	174	Osbourne, Ozzy	148	Sagar, Bob	112,151	Whispers	37
Blondie	15	Franks	177	Klaaar	72	Outlaws	84	Seymour, Phil	122	Who	6
Browne, Tom	41	Franka & The Knockouts	136	Knight, Jerry	140	Parsons, Alen	44	Shalamar	42	Williams, Danlacc	111
Bryson, Peabo	84	Franklin, Aretha	123	Kool & The Gang	31	Parton, Dolly	46	Sherbs	100	Williams, Don	110
Buffett, Jimmy	59	Fripp, Robert	125	Krokus	130	Parlman/Pravin	199	Sister Sladga	85	Williams, Hank Jr.	94
Cale, John	175	Funkadelic	119	Lakeside	51	Pilmsouls	124	Slave	62	Wilson, Cerl	173
Carter, Clarence	106	Gap Band	20	Laws, Debra	169	Police	14	Snow, Phoebe	102	Winchester, Jessa	171
Cash, Rosanne	89	Gayle, Marvin	69	Laws, Eloisa	190	Presley, Elvis	167	Spinners	126	Winters, Robart	143
Champaign	74	Gibbs, Terri	65	Lennon, John	153	Pretenders	77	Springfield, Rick	146	Winwood, Steve	8
Change	121	Gordon, Robert	166	Lennon, John And Yoko Ono	3	Prince	120	Springstaen, Bruca	56	Wonder, Stevie	34
Clapton, Eric	10	Grateful Dead	96	Lewis, Webster	178	Queen	67	Stanley, Michael Bend	198	Wright, Bernard	93
Clash	103	Grusin, Dave	105	Loggins, Kenny	172	Rabbitt, Eddie	40	Starpoint	155	Yarbrough & Paoplas	28
Collins, Phil	29	Hall & Oates	43	Lorber, Jaff	162	Rainbow	48	Steely Dan	30	SOUNDTRACKS	
Con Funk Shun	135	Harris, Emmylou	36	Lovarboy	25	Raydon	83	Stewart, Rod	92	Annie	117
Cooder, Ry	180	Heart	145	Manfrad Mann's Earth Bend	109	Redbona, Laon	185	Stralsand, Barbra	11,200	Fama	152
Costello, Elvis	91	Hensal, Carol	75	Manlow, Barry	161	REO Speedwagon	1,189	Styx	2	Honeysuckle Rosa	76
Cougar, John	98	Iris, Donnia	70	McClinton, Delbert	128	Richard, Cliff	168	Sum			

CASH BOX TOP 100 ALBUMS

April 18, 1981

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		4/11			4/11			4/11			
1 HI INFIDELITY	8.98 REO SPEEDWAGON (Epic FE 36844)	1	19	35 B.L.T.	8.98 ROBIN TROWER with JACK BRUCE and BILL LORDAN (Chrysalis CHE 1324)	38	5	68 ESCAPE ARTIST	8.98 GARLAND JEFFREYS (Epic JE 36983)	71	8
2 PARADISE THEATER	8.98 STYX (A&M SP-3719)	2	12	36 EVANGELINE	7.98 EMMYLOU HARRIS (Warnar Bros. BSK 3508)	29	9	69 IN OUR LIFETIME	8.98 MARVIN GAYE (Tamia/Motown T8-374M1)	60	11
3 DOUBLE FANTASY	8.98 JOHN LENNON and YOKO ONO (Gaffan GHS 2001)	3	20	37 IMAGINATION	8.98 THE WHISPERS (Solar/RCA BZL 1-3578)	37	14	70 BACK ON THE STREETS	8.98 DONNIE IRIS (Carousal/MCA 5179)	58	21
4 THE JAZZ SINGER	9.98 NEIL DIAMOND (Capitol SWAV-12120)	4	18	38 RADIO ACTIVE	8.98 PAT TRAVERS (Polydor/PolyGram PD-1-6313)	41	4	71 FEELS SO RIGHT	8.98 ALABAMA (RCA AHL 1-3930)	79	6
5 MOVING PICTURES	8.98 RUSH (Mercury/PolyGram SRM-1-4013)	6	8	39 INTENSITIES IN 10 CITIES	8.98 TED NUGENT (Epic FE 37084)	40	5	72 LICENSE TO DREAM	7.98 KLEEEER (Atlantic SD 19288)	78	9
6 FACE DANCES	8.98 THE WHO (Warnar Bros. HS 3516)	12	3	40 HORIZON	7.98 EDDIE RABBITT (Elektra 6E-276)	33	40	73 EAGLES LIVE	15.98 THE EAGLES (Asylum BB-705)	59	21
7 GREATEST HITS	8.98 KENNY ROGERS (Liberty LOO-1072)	5	27	41 MAGIC	7.98 TOM BROWNE (GRP/Arista 5503)	39	9	74 HOW 'BOUT US	8.98 CHAMPAIGN (Columbia JC 37008)	85	5
8 ARC OF A DIVER	7.98 STEVE WINWOOD (Island ILPS 9576)	9	14	42 THREE FOR LOVE	8.98 SHALAMAR (Solar/RCA BZL 1-3577)	45	14	75 DANCERSIZE	8.98 CAROL HENSEL (Vintage/Mirus VNJ 7701)	82	9
9 CRIMES OF PASSION	8.98 PAT BENATAR (Chrysalis CHE 1275)	7	35	43 VOICES	8.98 DARYL HALL & JOHN OATES (RCA AQL 1-3646)	47	36	76 HONEYSUCKLE ROSE	15.98 ORIGINAL SOUNDTRACK (Columbia S2 36752)	62	33
10 ANOTHER TICKET	8.98 ERIC CLAPTON (RSO RX-1-3095)	11	5	44 THE TURN OF A FRIENDLY CARD	8.98 THE ALAN PARSONS PROJECT (Arista AL-9518)	34	23	77 EXTENDED PLAY	5.98 PRETENDERS (Sira MINI 3563)	—	1
11 GUILTY	8.98 BARBRA STREISAND (Columbia FC 36750)	8	28	45 DIRTY DEEDS DONE DIRT CHEAP	7.98 AC/DC (Atlantic SD 16033)	—	1	78 HOUSE OF MUSIC	7.98 T.S. MONK (Miraga/Atlantic WTG 19291)	65	12
12 DAD LOVES HIS WORK	8.98 JAMES TAYLOR (Columbia TC 37009)	13	5	46 9 TO 5 AND ODD JOBS	8.98 DOLLY PARTON (RCA AAL 3852)	35	20	79 BOY	7.98 U2 (Island ILPS 9646)	86	7
13 WINELIGHT	7.98 GROVER WASHINGTON, JR. (Elektra 6E-305)	16	23	47 ANNE MURRAY'S GREATEST HITS	8.98 (Capitol SOO-12110)	49	30	80 GREATEST HITS	8.98 THE DOORS (Elektra 5F-515)	74	25
14 ZENYATTA MONDATTA	8.98 THE POLICE (A&M SP-4831)	14	26	48 DIFFICULT TO CURE	8.98 RAINBOW (Polydor/PolyGram PD-1-6316)	51	8	81 PARTY 'TIL YOU'RE BROKE	8.98 RUFUS (MCA-5159)	88	5
15 AUTOAMERICAN	8.98 BLONDIE (Chrysalis CHE 1290)	10	20	49 POINT OF ENTRY	8.98 JUDAS PRIEST (Columbia FC 37052)	61	3	82 MAKING MOVIES	7.98 DIRE STRAITS (Warnar Bros. BSK 3480)	73	23
16 BACK IN BLACK	8.98 AC/DC (Atlantic SD 16108)	15	36	50 SUPER TROUPER	8.98 ABBA (Atlantic SD 16023)	42	19	83 A WOMAN NEEDS LOVE	7.98 RAY PARKER, JR. & RAYDIO (Arista AL 9543)	—	1
17 SUCKING IN THE SEVENTIES	8.98 THE ROLLING STONES (Rolling Stones/Atlantic COC 16028)	19	3	51 FANTASTIC VOYAGE	8.98 LAKESIDE (Solar/RCA BXL 1-3720)	43	21	84 TURN THE HANDS OF TIME	8.98 PEABO BRYSON (Capitol ST-12138)	84	8
18 CHRISTOPHER CROSS	7.98 (Warnar Bros. BSK 3383)	18	64	52 MY LIFE IN THE BUSH OF GHOSTS	7.98 BRIAN ENO and DAVID BYRNE (Sira SRK 6093)	55	5	85 ALL AMERICAN GIRLS	7.98 SISTER SLEDGE (Cotillion/Atlantic SD 16027)	56	8
19 SOMEWHERE OVER THE RAINBOW	8.98 WILLIE NELSON (Columbia FC 36883)	20	5	53 CHAIN LIGHTNING	8.98 DON McLEAN (Millannium/RCA BXL 1-7756)	50	10	86 LOST IN LOVE	8.98 AIR SUPPLY (Arista AL 9530)	75	49
20 GAP BAND III	8.98 GAP BAND (Mercury/PolyGram SRM-1-4003)	21	17	54 SHEENA EASTON	8.98 (EMI-America ST-17049)	70	7	87 MODERN TIMES	8.98 JEFFERSON STARSHIP (Grunt/RCA BZL1-3848)	—	1
21 THE NATURE OF THE BEAST	8.98 APRIL WINE (Capitol SOO-12125)	22	12	55 GREATEST HITS	8.98 RONNIE MILSAP (RCA AHL 1-3277)	57	26	88 KINGS OF THE WILD FRONTIER	5.98 ADAM AND THE ANTS (Epic NJE 37033)	96	9
22 BEING WITH YOU	8.98 SMOKEY ROBINSON (Tamia/Motown T8-375M1)	25	7	56 THE RIVER	15.98 BRUCE SPRINGSTEEN (Columbia PC2 36854)	48	25	89 SEVEN YEAR ACHE	7.98 ROSANNE CASH (Columbia JC 36965)	95	5
23 CAPTURED	13.98 JOURNEY (Columbia KC2 37016)	17	9	57 JUICE	8.98 JUICE NEWTON (Capitol ST-12136)	64	7	90 GREATEST HITS	8.98 WAYLON JENNINGS (RCA AHL 1-3378)	90	104
24 TO LOVE AGAIN	8.98 DIANA ROSS (Motown M8-951M1)	24	7	58 ZEMOPI	8.98 SANTANA (Columbia FC 37158)	—	1	91 TRUST	8.98 ELVIS COSTELLO and THE ATTRACTIONS (Columbia JC 37051)	69	10
25 LOVERBOY	8.98 (Columbia JC 36762)	28	13	59 COCONUT TELEGRAPH	8.98 JIMMY BUFFETT (MCA-5169)	46	9	92 FOOLISH BEHAVIOUR	8.98 ROD STEWART (Warnar Bros. HS 3485)	66	20
26 THE TWO OF US	8.98 YARBROUGH & PEOPLES (Mercury/PolyGram SRM-1-3834)	26	18	60 LEATHER AND LACE	8.98 WAYLON & JESSI (RCA AAL 1-3931)	67	6	93 'NARD	7.98 BERNARD WRIGHT (GRP/Arista 5011)	101	7
27 THE DUDE	8.98 QUINCY JONES (A&M SP-3721)	44	3	61 GLASS HOUSES	8.98 BILLY JOEL (Columbia FC 36384)	53	57	94 ROWDY	7.98 HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	87	11
28 GRAND SLAM	8.98 THE ISLEY BROTHERS (T-Nack/CBS FZ 37080)	30	6	62 STONE JAM	7.98 SLAVE (Cotillion/Atlantic SD 5224)	52	27	95 ALL AROUND THE TOWN LIVE	13.98 BOB JAMES (Tappan Zee/Columbia C2X 36786)	72	9
29 FACE VALUE	7.98 PHIL COLLINS (Atlantic SD 16029)	32	6	63 RADIANT	7.98 ATLANTIC STARR (A&M SP-4833)	76	7	96 RECKONING	13.98 GRATEFUL DEAD (Arista A2L 8604)	—	1
30 GAUCHO	9.98 STEELY DAN (MCA-6102)	27	19	64 GHOST RIDERS	8.98 OUTLAWS (Arista AL 9542)	54	20	97 CITY NIGHTS	8.98 TIERRA (Boardwalk FW 36995)	77	17
31 CELEBRATE	8.98 KOOL & THE GANG (Da-Lite/Polygram DE-9518)	23	27	65 SOMEBODY'S KNOCKIN'	8.98 TERRI GIBBS (MCA 5173)	68	10	98 NOTHIN' MATTERS AND WHAT IF IT DID	8.98 JOHN COUGAR (Riva/PolyGram RVL 7403)	115	29
32 NIGHTWALKER	8.98 GINO VANNELLI (Arista AL 9539)	91	2	66 CONCERTS FOR THE PEOPLE OF KAMPUCHEA	13.98 VARIOUS ARTISTS (Atlantic SD 2-700)	—	1	99 GREATEST HITS	8.98 THE OAK RIDGE BOYS (MCA-5150)	83	24
33 WILD-EYED SOUTHERN BOYS	8.98 .38 SPECIAL (A&M SP-4835)	36	10	67 THE GAME	8.98 QUEEN (Elektra 5E-513)	63	40	100 THE SKILL	7.98 THE SHERBS (Atco SD 38-137)	103	8

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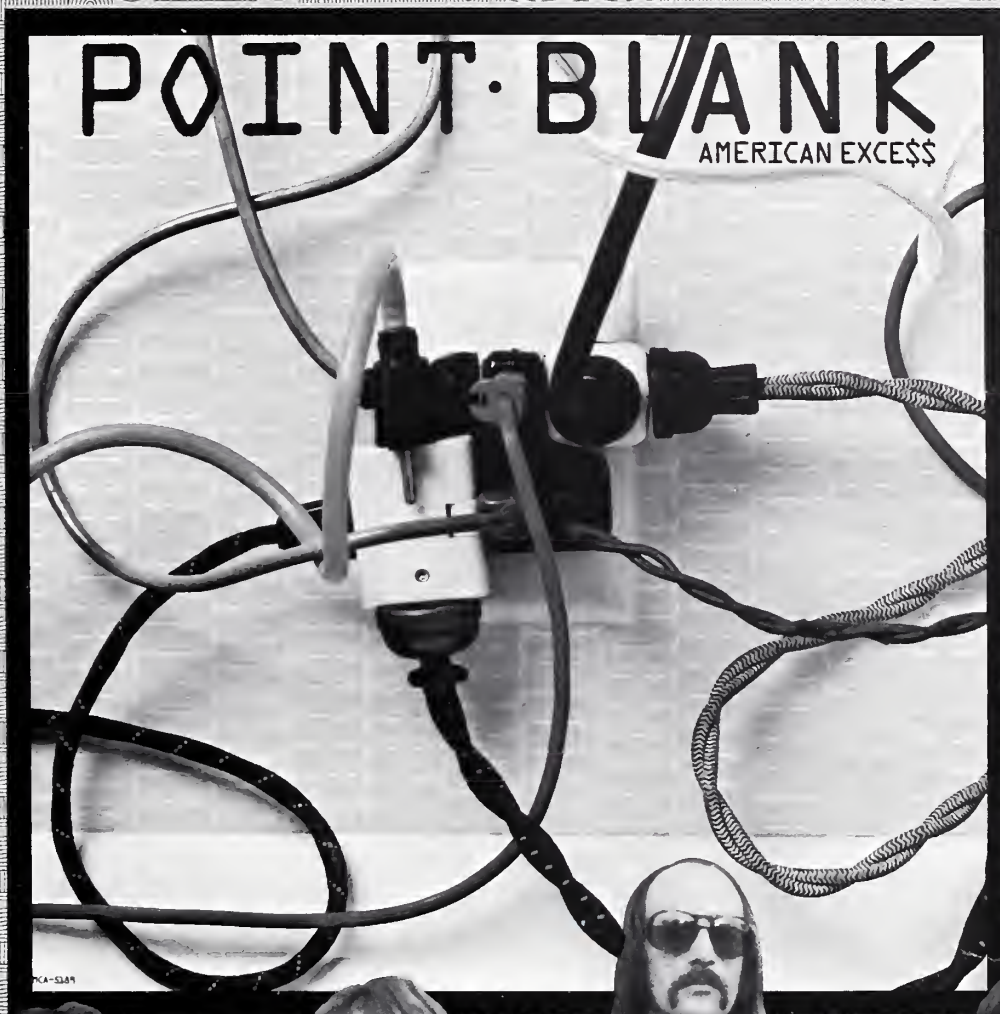
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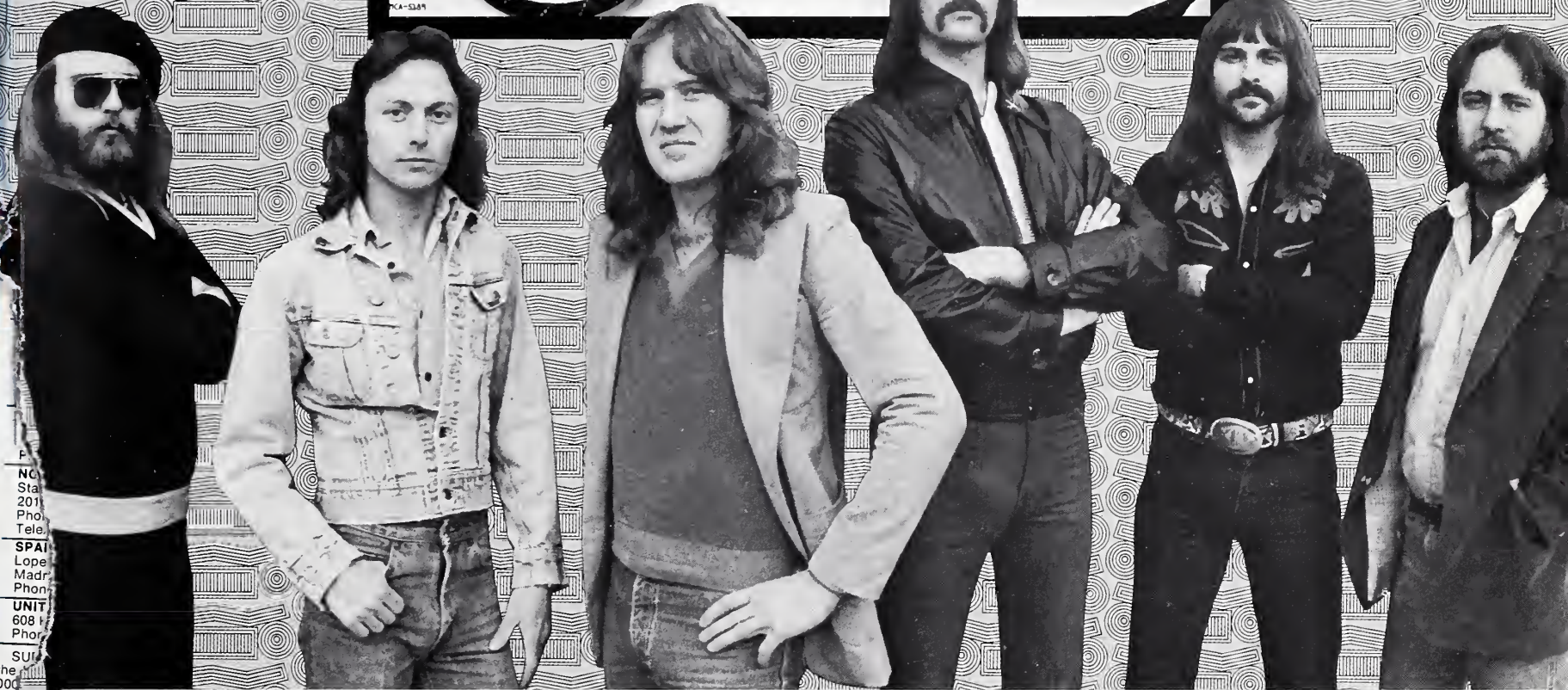
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 4/23—MID-HUDSON COMMUNITY THEATER, POUGHKEEPSIE, NY • 4/24—PALACE THEATER, WATERBURY, CT • 4/25—CAPITOL THEATER, PASSAIC, NJ
 4/28—PREMIER THEATER, NORFOLK, VA • 4/29—FORUM, HARRISBURG, PA • 4/30—COLLEGE, ANGOLA, IN • 5/1—TBA, ALLENTOWN, PA
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