

CASH BOX

May 8, 1982

NEWSPAPER

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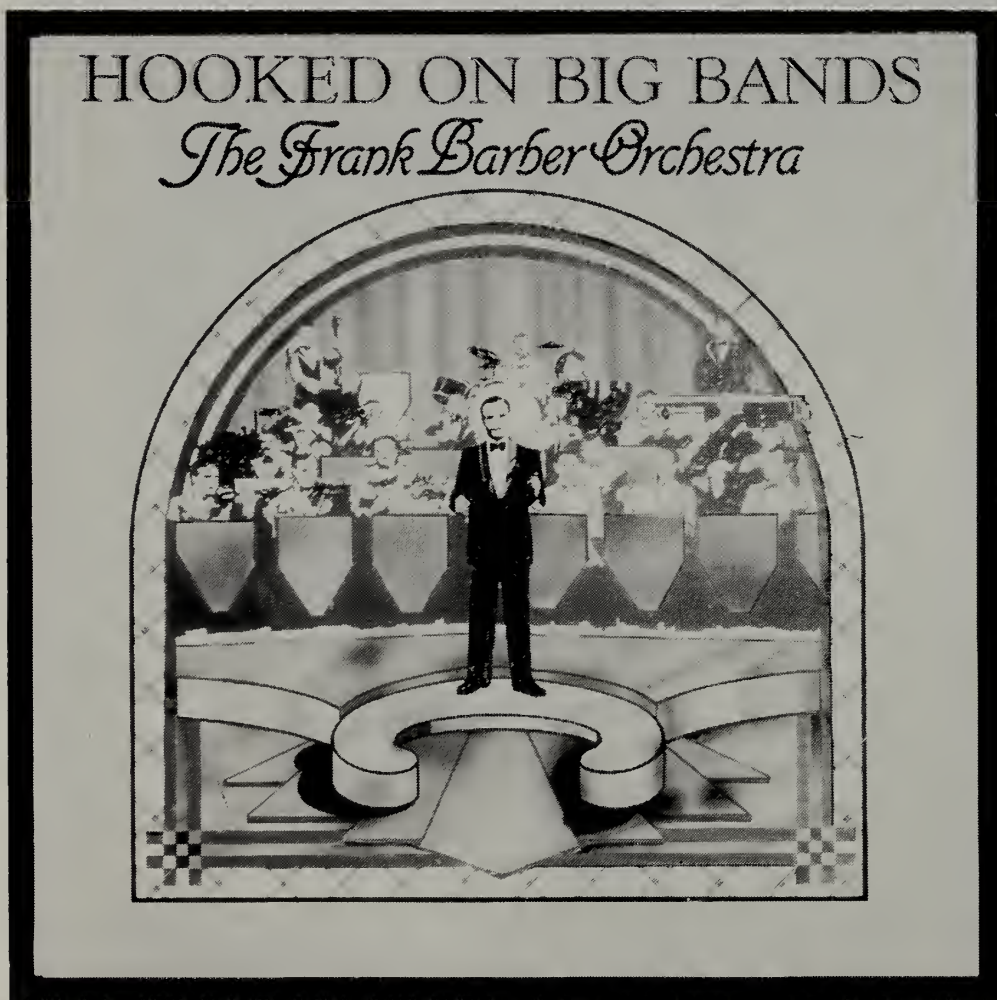


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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIII — NUMBER 50 — May 8, 1982

EDITORIAL

Value Pricing

The dollar single is back!

That bit of good news was delivered last week when CBS announced it would begin test marketing its new one-sided, 7", 45 rpm single — featuring a suggested list price of 99 cents! How long has it been since a retailer could offer a single for less than a dollar without drastically eating into his margin?

Cash Box wholeheartedly applauds the decision by CBS to sincerely try to reduce prices. As much as the industry may suffer from such maladies as home taping, counterfeiting, piracy and the like, much of the fundamental blame for the problems today must go to the spiralling price of product — singles now generally carry list prices as high as \$1.99, and even midlines are currently moving gradually upward.

Thus, the CBS decision to go with the 99 cent single (which is actually less than half of the list price of most singles today) is a definite step in the right direction. While no one is urging that product be given away, the economic realities of the day must be recognized and dealt with. If the consumer can't afford or doesn't want to buy a product, it does no good to raise the price then blame the lack of sales on counterfeiters or whatever.

What is needed is commitment to providing the customer with the best product possible at the lowest practical price. If nine dollar albums and two dollar singles don't sell, why not try five dollar mini-albums or half-priced one-sided singles? And there are a host of other possibilities — all it will take is the commitment to see it through.

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ON THE COVER

A Florida psychic saw it all coming. Shortly after Razy Bailey was told by a mystic that his fortunes would change, Dickey Lee recorded a song Bailey had written 10 years prior, "9,999,999 Tears," and went to #1 on the country charts with it.

Subsequently, Bailey hooked up as a singer with producer Bob Montgomery in 1978, landing a Top 10 record in his first outing, and Bailey-Montgomery singles have been consistently at or near the top of the country list ever since. His soulful croonings and sometimes scratchy, sometimes breathy vocals have captivated female listeners with ballads like "Friends" and "Scratch My Back," while such up-tempo renditions as "She Left Love All Over Me" have solidified his country stance.

Bailey's material has been well-tailored to the needs of country radio programmers, and the ensuing airplay he receives has created a demand that keeps him and his band, Rose, on the road nearly 300 days a year. The fourth album offering from the performer, who started his career at the age of 15, is appropriately titled "Feelin' Right"



TOP POP DEBUTS

SINGLES

61 LOVE'S BEEN A LITTLE BIT HARD ON ME — Juice Newton — Capitol

ALBUMS

14 DIVER DOWN — Van Halen — Warner Bros.

POP SINGLE

MAIN THEME FROM "CHARIOTS OF FIRE"

Vangelis
Polydor/PolyGram

B/C SINGLE

IF IT AIN'T ONE THING ... IT'S ANOTHER

Richard "Dimples" Fields
Boardwalk

COUNTRY SINGLE

MOUNTAIN MUSIC
Alabama
RCA

JAZZ

BREAKIN' AWAY
Al Jarreau
Warner Bros.

NUMBER ONES



Alabama

POP ALBUM

CHARIOTS OF FIRE
Original Soundtrack By Vangelis
Polydor/PolyGram

B/C ALBUM

BRILLIANCE
Atlantic Starr
A&M

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

WHEN ALL GOD'S CHILDREN
GET TOGETHER
Rev. Keith Pringle
Savoy

CASH BOX TOP 100 SINGLES

May 8, 1982

	Weeks On Chart	5/1 Chart		Weeks On Chart	5/1 Chart		Weeks On Chart	5/1 Chart
1	22		34	6		87	78	3
2	5		35	8		88	79	2
3	10		36	6		89	76	3
4	12		37	7		90	84	2
5	14		38	9		91	22	12
6	16		39	6		92	51	7
7	16		40	7		93	80	3
8	27		41	6		94	23	13
9	10		42	17		95	88	2
10	11		43	15		96	—	1
11	8		44	11		97	81	3
12	13		45	5		98	85	2
13	8		46	2		99	—	1
14	7		47	5		100	90	2
15	11		48	7			86	2
16	10		49	2			92	3
17	9		50	3			87	2
18	20		51	5			85	1
19	13		52	6			86	1
20	12		53	5			87	1
21	14		54	5			88	1
22	4		55	6			89	1
23	8		56	7			90	1
24	8		57	6			91	7
25	6		58	17			92	9
26	10		59	19			93	15
27	13		60	8			94	13
28	7		61	1			95	13
29	10		62	4			96	27
30	11		63	2			97	9
31	4		64	15			98	15
32	8		65	4			99	17
33	6		66	2			100	16

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Always On My Mind (Screen Gems — EMI/Rose Bridge — BMI)	17	Fool For Your Love (Golden Clover/World Song/See This House/Longmanor — ASCAP)	78	Let's Hang On (Seasons Four/Saturday/Screen Gems-EMI — BMI)	37	Pretty Woman (Acutt-Rose — BMI)	19
A Night To Remember (Silver Sounds/Spectrum VII/Satellite III — ASCAP)	53	Forget Me Not (Baby Fingers — ASCAP/Freddie Dee — BMI)	85	Love's Been (Bobby Goldsboro Music/House Of Gold — ASCAP/BMI)	61	Put Away Your Love (More Alessi — BMI)	84
Any Day Now (Plan Two — ASCAP)	63	Freeze Frame (Center City — ASCAP)	4	Magnum P.I. (MCA Music — ASCAP)	27	Rosanna (Hudmar — ASCAP)	31
Baby, Come To Me (Rodsons — PRS)	83	Friends In Love (Garden Rake/Foster Frees — BMI/JSH — ASCAP)	75	Make A Move (John Farrar/Snow — BMI)	12	Run For The Roses (Hickory Grove — ASCAP)	24
Baby Makes Her (Horse Hairs — BMI)	44	Genius Of Love (Metered Music Adm. By Ackee — ASCAP)	93	Making Love (20th Century Fox Film/New Hidden Valley — ASCAP/Begonia Melodies/Fedora — BMI) ..	26	Secret Journey (Virgin/Adm. In U.S. by Chappell — ASCAP)	25
Baby Step Back (Moose — CAPAC)	82	Get Down On It (Delightful/Second Decade — BMI) 15	93	Mama Used To Say (Pressure/Aves/EMI Music — PRS)	30	Shanghai Breezes (Cherry Lane — ASCAP)	51
Beatles' Movie (John Lennon + Paul McCartney — BMI)	14	Go In' Down (World Song — ASCAP)	20	Man On The Corner (Hit+Run — ASCAP)	48	Should I Do It (Unichappell/Watch Hill — BMI)	99
Beechwood (Stone Agate — BMI/Jobete — ASCAP) 90	90	Hang Fire (Colgems — EMI (ASCAP))	32	Man On Your (Screen-Gems — EMI (BMI))	25	Since Your Gone (Lido — BMI)	72
Bobbie Sue (House of Gold — BMI)	100	Heat Of The Moment (WB/Almond Legg/Ackee — ASCAP)	22	Murphy's Law (Hygroton/Lopressor — Pro/Paddle — BMI)	61	'65 Love Affair (Web IV — BMI)	10
Body Language (Queen Music Ltd.)	49	How Long (MCA — ASCAP)	67	Nobody Said (Screen Gems-EMI Music/Lemed — BMI)	94	Standing On Top (Jobete + Stone City — ASCAP) 86	86
Cat People (MCA Music/Music Corp. Of America — ASCAP)	65	Hurts So Good (Riva — ASCAP)	50	One Hundred Ways (State Of The Arts/Eliza M./Ritesonian — ASCAP/Kidada/Mr. Melody — BMI) 58	58	Stars 3 (Various — ASCAP/BMI)	40
Caught Up (Rocknocker/Easy Action/WB Music — ASCAP)	66	I Don't Know Where (Briarpatch/Deb Dave — BMI) 87	87	One To One (Elorac — ASCAP/ATV/Mann+Well — BMI)	56	Still In Saigon (Dreana/Dan Daley — BMI)	28
Centerfold (Center City — ASCAP)	95	If I Had My (Chappell/Ironside — ASCAP)	38	On The Way (Stonebridge — ASCAP/Unichappell/Begonia Melodies — BMI) .	98	Stone Cold (Thames Talent — ASCAP/Lyon Farm — BMI)	69
Circles (Almo/Jodaway — ASCAP)	55	If It Ain't One (On The Boardwalk/Dat Richfield Kat — BMI/Songs can sing — ASCAP)	54	Only The Lonely (Clean Sheets — BMI)	70	Tainted Love (Equinox — BMI)	43
Crimson And Clover (Big Seven — BMI)	46	I Know What (Merovingian/CRI CRI Music — BMI) 88	88	Open Arms (Weed High Nightmare — BMI)	59	The Gigolo (Cortez — ASCAP)	91
Did It Minute (Fust Buzza/Hot-Cha/Six Continents — BMI)	11	I'll Drink To You (Erankly Music — BMI)	60	Pac-Man Fever (BGO — ASCAP)	18	Take Off (McKenzie Brothers — PRO Canada)	64
Don't Talk (Robbie Porter — BMI)	3	I'll Try Something (Jobete — ASCAP)	92	Personally (Tree/Five Of A Kind — BMI)	68	Teach Me Tonight (MCA/Cahn/Hub — ASCAP)	77
Don't You Want (Virgin/Chappell/Sound Diagrams — ASCAP)	16	It's Gonna Take (Vogue — BMI)	33	Play The Game (Don Kirshner/Blackwood/Fifty Grand — BMI)	80	That Girl (Jobete & Black Bull — ASCAP)	42
Do You Believe (Zomba Enterprises — BMI)	21	I've Never Been (Stone Diamond — BMI)	9			The Other Woman (Raydola — ASCAP)	13
Ebony And Ivory (MPL Communications — ASCAP) 2	2	Just Another Day (Gen-Lee/Chappell/Brother Bill's/Rose King — ASCAP/Lowery — BMI)	76			The Visitors (Countless Songs — BMI)	89
Edge Of Seventeen (Welsh Witch — BMI)	71	Just To Satisfy (Irving/Parody — BMI)	57			Titles (Spheric B.V./WBMusic — ASCAP)	1
867-5309/Jenny (Tutone-Keller — BMI)	7	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	8			Turn On Your Radar (Kohaw — ASCAP)	81
Empty Garden (Intersong — ASCAP)	23	Let It Whip (Ujima/Macvacalac — ASCAP)	79			Wake Up Little (House Of Bryant — BMI)	39
Fantasy (ATV Music — BMI)	35					We Got The Beat (Daddy — Oh Music)	6
Finally (Meadowgreen — ASCAP)	52					When He Shines (WB Music — ASCAP)	36
Find Another (Narrow Dude/Bonnie Bee Good/WB — ASCAP)	74					When It's Over (Blackwood/Dean Of Music — BMI/April/Duke Reno — ASCAP)	47
						Without You (Bright Smile/Knockout/Kid — ASCAP/Big Teeth /Blake and Blue — BMI)	34
						Work That Body (Songs Of Manhattan Island/Olga/Ray-Han/Koppelman-Brandier/Rosseville — BMI)	45



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



HUMANITARIAN AWARD WINNERS — *Chrysalis International* co-chairmen Terry Ellis and Chris Wright were presented the Humanitarian Award by the T.J. Martell Memorial Foundation at its recent dinner in New York. *Chrysalis* acts Pat Benatar and Leo Sayer performed, while Debby Harry of *Blondie* and Ian Anderson of *Jethro Tull* hosted a short video of their performances. Pictured are (l-r): Ellis, Benatar, Sayer and Wright.

Rentals Still Main Concern Of Video Software Dealers

by Michael Glynn

LOS ANGELES — When Warner Home Video first announced a rental-only program last fall, video software dealers were so vehemently opposed to the plan that it quickly became the catalyst sparking the organization of dealer trade associations. While Walt Disney had previously introduced a dual sales and rental strategy, Warner's move was viewed as so radical, and its effect so dramatic, that the repercussions continue to be felt throughout the industry today.

Dealers may no longer be as vocal in their criticism of Warner's and other rental programs as they were just a few months ago, but the controversy has far from subsided. The clear and present danger, as they see it, is legislation pending in Congress which would abolish the right of first sale, thus allowing the studios to dictate what can or cannot be done with their copyrighted product even after purchase.

Such legislation — in the form of the Mathias and Edwards bills in the Senate and House, respectively — would put into law what the studios have been trying to achieve, in effect, via rental plans — that is, control of their product in the marketplace. Dealers view this, in addition to the present glut of titles, as the biggest threat to a business still in its infancy.

"Video dealers have built this business based on rentals, not the studios," said George Atkinson, founder and president of the 400 Video Station affiliates. Added John Pough, officer of the Video Retailers Assn. (VRA) and president of Video Cassettes Unlimited in Santa Ana, Calif. "The studios would like to control this market and they can't. The programs they've offered are too extreme and too late."

There are indications that at least one studio with a rental plan may be rethinking its approach to the market. 20th Century-

(continued on page 10)

CBS Set To Begin Testing One-sided 7" Single Format

by Fred Goodman

NEW YORK — CBS Records launches a test-marketing campaign for an experimental one-sided 7" single this week. Sixty stores in four urban markets will be involved in the program, which features two titles on Columbia and two from the Epic/Portrait/CBS Associated labels. Unlike radio-only singles, which feature two "A" sides, the new configuration will be completely blank on the flip side. CBS has asked that they retail for 99 cents apiece.

The four titles in the program are: "Personally" by Karla Bonoff; "Fool For Your Love" by Jimmy Hall; "Still They Ride" by Journey; and "I Just Want to Satisfy You" by the O'Jays, each of which has also been issued as a standard two-sided single. Stephen Reed, assistant to the president, CBS Records, reports that all the artists have been "very cooperative."

The 60 outlets have been drawn from four chains: Kemp Mill in Washington, D.C.; Elroy in New York; Music Plus in Los Angeles; and Record Factory in San Fran-

cisco, with 15 stores in each chain participating. In order to assess the impact of the new single, five stores in each chain (yielding a total of 20 stores) will act as a control group, stocking only the normal two-sided configuration. Another comparable group of 20 outlets will stock both the normal and the experimental single, with the remaining 20 stores handling only the new configuration.

Committed To Progress

Discussing the selection of the four chains, CBS's Reed said their locations in urban markets was not the reason for their selection. Rather, he said, CBS "just picked accounts that are active, innovative and cooperative in markets where we're pretty sure we're going to get airplay, and where we can have a controlled situation."

In assessing the decision to try the single, Reed said that "Dick Asher is committed to trying as many new ideas as are feasible to stimulate the record marketplace, and we think singles are a part of the marketplace. There's the possibility that the reduced royalties on this could help — you only have one song, so you get a mechanical and an artist royalty break. That's going to help us reduce the cost, and hopefully the volume will increase. It's really going to be a

(continued on page 10)

Tape Firms Begin Promotions In Support Of New Artists

by Jeffrey Ressler

LOS ANGELES — While the arguments over the establishment of a royalty levy on the sales of blank tape and audio and video hardware continue in Congress, manufacturers of blank audio recording tape are beginning to become more involved in consumer-oriented promotions which may counter industry criticism of tape firms. While denying that such moves are meant to sway public opinion on the home taping issue, tape manufacturers have begun promotions directly designed to encourage and support budding musicians — actions that apparently counter the argument that home taping stifles new and struggling artists.

At recent hearings before the Senate Judiciary Committee in Washington, D.C. (**Cash Box**, April 24) and the House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice in Los Angeles (**Cash Box**, May 1), one of the common themes emphasized over and over again was that the practice of home taping as it exists now works against new

and developing artists by choking off development money from the labels and fostering more conservative approaches due to reduced revenues. While there were few ways for tape representatives to effectively counter that argument, on the consumer front, the tape manufacturers began running their promotions to aid struggling musicians.

TDK Electronics Corp., one of the top international manufacturers and marketers of audio and video recording tape products, recently joined forces with the Miller Brewing Company to promote a "Rock To Riches Talent Search" to find talented musicians and songwriters in 60 major markets across the country.

The search, which began at the end of March and will continue through September of this year, requires entries be submitted on cassettes. Winners of the contest will receive prize money in addition to a professionally-produced recording of their work on a TDK SA tape and in album form. The music will then be aired on major rock

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Price Hikes, Credit Ceilings Are Hurting Black Retailers

by Michael Martinez

LOS ANGELES — There are few in the recording industry who would refute the role of small black retailers in breaking black product, providing information about a record from the "street" level or establishing the initial sales base for new or proven black acts. As one label spokesman put it, "those ones and twos sales add up on a nationwide basis and really can't be ignored."

But the survival of such outlets is in serious question during these times of shrinking resources at the manufacturer and retail level. "Perhaps 60% of the accounts in the metropolitan area of Detroit have closed, and I have had to expand my own retail operation just to pick up the slack," exclaimed Calvin Simpson, owner of Simpson's Wholesale and the Bad Records outlets based in Motor City.

He added that the CBS branch operation in the city has shut down and that business among the remaining retail outlets in the city is down 35-50% from last year's pace.

In a **Cash Box** survey of black-oriented one-stops and small black retailers around the country, underfinanced operations and a lack of fundamental business expertise were cited as the prime factors undermining the ongoing operations of many neighborhood retail stores catering to black music. Tight credit ceilings, ill-advised expansion, erosion of the existing consumer base, stocking problems and higher prices, the one factor bemoaned by all retailers, are other elements subverting the solvency of black record retailers.

But there is no agreement as to who is primarily responsible — the manufacturer that sets returns and credit policies, the one-stop that doesn't pass on deals and resources to its accounts or the dealer that does not properly organize his business to operate efficiently in the record industry. Still, manufacturers, one-stop operators and black retailers alike are quick to note, though, the survival of many new and established black artists in the market place

(continued on page 15)



ON THE EDGE — Legendary singer/songwriter Frankie Miller recently signed an exclusive long term recording contract with Capitol/Muscle Shoals Sound Records. Miller, acknowledged as the chief keeper of the Brit pub-rock scene, will be releasing his debut for the label, "Standing On The Edge," May 10. The raspy-throated singer's LP was produced by Barry Beckett. Pictured in the Record Plant Studios recently applying the finishing touches on the LP are (l-r): Bruce Garfield, vice president of East Coast A&R, Capitol; Miller; and Beckett.

BUSINESS NOTES

Government Asks For Goody Rehearing

NEW YORK — In a move to avoid retrial, the prosecution in the Sam Goody, Inc. tape counterfeiting case filed a petition for rehearing or rehearing *en banc* in the U.S. Court of Appeals for the Second Circuit in Brooklyn on April 28. The petition, filed by the U.S. solicitor general, is a unique but logical step in the government's continued attempt to avoid a retrial of the Goody case.

The government's brief relied heavily on comments by some of the judges in the appeals court case, wherein the court ruled that it was not empowered to overturn Federal Judge Thomas Platt's decision to throw out the Goody guilty verdicts and call for a new trial, but suggested that the government continue to seek an overturn through other methods (**Cash Box**, March 27). The request for rehearing *en banc* asks all of the second circuit court judges to reconsider the opinion, and is rarely granted.

John Jacobs, executive assistant, Organized Crime Strike Force, Eastern District, told **Cash Box** that if the petition is denied, the government will take the matter to the Supreme Court. He said that it will likely be at least two weeks before the Second Circuit Court rules on the petition. If it is denied, the government has 30 days to file a brief with the Supreme Court.

Thus, assessed Jacobs, the case is basically put on hold. However, the delayed hearing for pretrial motions leading up to a retrial of the case (**Cash Box**, May 1) remains scheduled for May 14 before Platt.

Sam Goody, Inc., and its vice president Sam Stolon were convicted of tape counterfeiting charges in April, 1981. Goody was convicted on one count of Interstate Transportation of Stolen Property (ITSP) and one count of criminal copyright infringement, while Stolon was convicted on one ITSP count and three infringement counts. On July 27, 1981, Platt set aside the convictions and ordered a retrial, alleging misconduct by the prosecution.

NAB President Wasilewski To Resign

LOS ANGELES — Vincent T. Wasilewski will step down as president of the National Assn. of Broadcasters (NAB), though no specific date was announced. Wasilewski, a lawyer by profession, has served the NAB since 1949, the last 17 years as the association's president.

In making his announcement, Wasilewski cited the fact that he will soon become 60-years-old and that he would like a respite from the constant traveling and speechmaking that the position calls for. It is known that Wasilewski has contacted a number of prominent law firms where he could serve as an authority on communications law.

Throughout the last few years, Wasilewski has been a strong supporter of broadcast deregulation, often to the chagrin of the Federal Communications Commission (FCC). In addition, the NAB was also instrumental in the ultimate defeat of the recent proposals to reduce spacing on the AM dial to nine kHz from the current 10 kHz. — another proposal that the FCC supported. On another front, under Wasilewski's leadership, the NAB was a strong supporter of the creation of AM stereo, which was finally approved for full market-place shake-out of the four competing systems earlier this year.

Wasilewski joined the NAB in 1949 as a legal staffer upon graduation from the University of Illinois law school. He was named president of the NAB in 1965.

Court Approves Hike In Jukebox Fees

LOS ANGELES — The U.S. Court of Appeals for the 7th Circuit upheld a Copyright Royalty Tribunal (CRT) ruling setting the compulsory license fee for jukebox operators at \$50 per machine per year at a hearing April 16. The fee, paid by jukebox operators for the right to play copyrighted music, will be divided among the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and SESAC.

The court upheld the CRT decision of Jan. 5, 1981, which amended the Copyright Act of 1976 to raise the annual jukebox fee from the initial eight dollars per machine per year. The CRT formula sets the fees at eight dollars for 1981; \$25 for 1982-83; \$50 for 1984-86; and \$50 plus inflation adjustments for 1987-90. ASCAP and the Amusement Machine Operators Assn. (AMOA), the jukebox operators' group, both appealed the CRT decision, which led to the hearing concluded April 16.

The new \$25 fee, which is effective immediately, should raise another \$3.25 million for ASCAP, BMI and SESAC, with perhaps double the next year, according to an ASCAP spokesman.

Following the court decision, ASCAP, BMI and SESAC pledged to lobby with the U.S. Dept. of Justice for strict enforcement of the new fees.

Amended California Tax On Masters Proposed

LOS ANGELES — The California Assembly Ways and Means Committee on May 15 will consider a measure that, as amended, would exempt from state sales tax all but "tangible" elements that go toward creation of master recordings. The bill was approved earlier this month by the Assembly Revenue and Taxation Committee on a 9-0 vote.

The bill seeks to alter a State Board of Equalization reinterpretation of a 1975 state tax statute that purported to exempt "copyrightable artistic and intangible elements" from state sales tax. The state board is currently seeking a six percent levy on all expenses connected with the production of a master recording, retroactive to 1976. Additionally, the board is levying a 10% penalty and one percent per month interest assessment.

The California Entertainment Organization (CEO), which was formed to lobby for relief from the state board levy, called the Assembly measure a positive step toward reaffirming the recording industry's exemption from sales tax on intangible master production expenses. Among the CEO's principals is San Francisco-based producer/studio owner David Rubinson.

T.J. Martell Dinner Raises \$1 Million

LOS ANGELES — Proceeds from the annual T.J. Martell Memorial Foundation dinner last week in New York exceeded \$1 million, according to a foundation spokesman. The money, which will be donated to the fight against leukemia, was raised entirely from within the music industry, with this year's funds coming from the dinner and the sales of a K-tel package entitled "Elite."

The Humanitarian Award this year went to Chrysalis International co-chairmen Chris Wright and Terry Ellis. Chrysalis acts Pat Benatar and Leo Sayer performed at the dinner, with Debby Harry of Blondie and Ian Anderson of Jethro Tull hosting a short video of their performances.



Dennis White

Capitol Promotes White And Lee

LOS ANGELES — Dennis White has been appointed president and chief operating officer of the Capitol Magnetic Products Division of Capitol Records, Inc. and president of Musicden Retail Corp. Replacing White in his current post as vice president of marketing, Capitol Records, will be Walter Lee. Both appointments are effective May 1.

White will report directly to Bhaskar Menon, chairman, president and chief operating officer of Capitol Industries/EMI, Inc. and be elected to the Capitol Industries executive management board. He replaces Edward C. Khoury, who recently assumed responsibilities of vice president, personnel and industrial relations of Capitol Industries.

White joined Capitol Records in 1961, subsequently holding several positions with the company in the U.S. and Canada before his current post as vice president of marketing.

Lee has been with the record company since 1969, when he began work for the label's Boston branch as a promotion manager. He went on to hold a variety of sales and promotion positions, culminating in his current post as divisional vice president of sales for Capitol Records.

Chrysalis Adopts New Anti-Counterfeit System

LOS ANGELES — Chrysalis Records and clothing manufacturer Levi Strauss Co. are the first clients for the new anti-counterfeiting system developed by Light Signatures, Inc. of Los Angeles. To debut in the music industry on the Chrysalis album by Pat Benatar set for a September release, the Light Signatures anti-counterfeiting system will make it "virtually impossible for the counterfeiting of a record to go undetected," according to Chrysalis president Sal Licata.

The system, unveiled at a press conference April 29 in Los Angeles, utilizes a computer-generated light beam to identify the unique fiber characteristics of an album cover, label or any other such material. According to Light Signatures spokesmen, the unique fiber characteristics of any material are just as individually distinctive as fingerprints and, in that way, provide a foolproof means of verifying authenticity.

"Our system is based on the unique differences that exist in every label, document or products," said J.F. DeLuna, president and chief executive officer of Light Signatures.

Adapted to the record industry, the Light Signatures system with Chrysalis will involve a warranty card that will be sent by mail to the label. Prior to the final shrink wrapping process, a computer-generated light beam will scan the album cover and read its "fingerprint." A coded number describing the album cover's fingerprint will be imprinted on the warranty card, which will then be sealed inside the jacket during the shrink wrapping process.

(continued on page 12)

REVIEWS

ALBUMS

OUT OF THE BOX



STEVIE WONDER'S ORIGINAL MUSIQUARIUM I — Tamla 6002TL2 — Producer: Stevie Wonder — List: 13.98

Certainly one of the greatest "Greatest Hits" sets of all time, this two-record anthology of Wonder classics like "Superstition," "Isn't She Lovely" and "Master Blaster (Jammin')" is supplemented by four new songs including the recent chart smash "That Girl" and an anti-war anthem entitled "Front Line." Even if listeners have heard the majority of music here before, the sound on the prior releases is much clearer thanks to electronic re-recording techniques which cleaned up surface noise from the original masters by as much as 300%, making this effort pure sonic splendor. A must for any serious lover of contemporary art.

FEATURE PICKS

POP

FANDANGO — Herb Alpert — A&M SP-3731 — Producers: Jose Quintana and Herb Alpert — List: 8.98 — Bar Coded

Recorded in Mexico City as well as Hollywood, Alpert's newest production is a vibrant and vivid return to his Latin origins. Like the jacket photography by Richard Avedon, the recording is crisp and intimate, revealing a personal side of the trumpeter that heretofore seems to have been passed over on vinyl.

MAYBE IT'S LIVE — Robert Palmer — Island ILPS 9665 — Producer: Robert Palmer — List: 8.98 — Bar Coded

The superstar of the skins shows off his prowess in both R&B and new wave grooves with this LP, which includes works performed in the studio and in concert. The single "Some Guys Have All The Luck" was originally recorded by Bearsville artist Nicky Wills and, in its current incarnation, should be a big rock hit for Palmer. Synthesizer work by technowiz Gary Numan accentuates what could be the liveliest cut on the entire LP, however, a strange number entitled "Style Kills."

BILLY VERA — Alfa AAB-11012 — Producer: Jerry Wexler — List: 8.98 — Bar Coded

Backed by top notch session pros from the Muscle Shoals/Memphis clan and aided by the studio genius of soul Jerry Wexler, Vera appears sans Beaters on his most recent outing, and the resultant LP is one that swings effortlessly. Whether doing Chuck Berry tributes like "We Got It All" or crooning funky R&B tunes like "Oooh," Vera steps out in high-class style. MOR PDs will find a sure-fire playlist hit in "Hopeless Romantic," while pop stations should find the cover version of Larry Williams' "Slow Down."

(continued on page 8)

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REVIEWS

(continued from page 6)

CHIPMUNK ROCK — Alvin, Simon and Theodore — RCA AFL1-4304 — Producers: Janice Karman and Ross Bagdasarjan — List: 8.98 — Bar Coded

Those irrepressible rodents who made a dynamic comeback with "Chipmunk Punk" and "Urban Chipmunk" now tackle modern AOR staples with the same falsetto flair that's characterized their past efforts. Whether performing new wave schizorock like "Whip It" from Devo, countrytinged tunes such as "Queen of Hearts," pop ditties along the lines of "Jessie's Girl" or oldies like "Leader Of The Pack," Alvin and his siblings sound like a cover band souped up on speed.

COUNTRY

CALAMITY JANE — Columbia FC 37626-Producer: Billy Sherrill — List: None — Bar Coded

The debut album from this female quartet provides an appropriate vehicle for the foursome to display its energetic vocal abilities. While each of the fillies is strong individually, the collective sound is a tough, sensuous mesh that brings a simple freshness to the context of country music. The ladies also present fine writing abilities, penning four of the 10 tracks included in the package, with tasty settings orchestrated by producer Billy Sherrill.

DON'T LAUGH NOW — Ray Stevens — RCA AHL1-4288 — Producers: Bob Montgomery and Ray Stevens — List: 8.98 — Bar Coded

Stevens' album is aptly titled as he eschews his trademark poignant humor for a more serious outing. The small traces of laughable stuff are more subdued, and Bob Montgomery's production brings forth a very touching quality on the album's ballads, which are easily the strong suit in the hand. The package's graphics further illustrate the paradox between Ray Stevens the comedian and Ray Stevens the balladeer, incorporating the drama-comedy masks of the theater.

BLACK CONTEMPORARY

MY FAVORITE PERSON — The O'Jays — Philadelphia International FZ 37999 — Producers: Kenneth Gamble, Cecil Womack and others — List: None — Bar Coded

Although the group gives their thanks to the Divine Self on the back cover of their latest LP, the music inside is hardly gospel, especially in tunes such as "I Like To See Us Get Down," which begins with the lyric, "It's the way that you move your body/That's what makes me so excited." Primarily MOR soul meant to be shared on a bear rug in front of a warm fireplace, the O'Jays weave pleasant harmonies backed by the able Chops Horn Section who add a perky R&B buzz. Slow numbers like "Your Body's Here With Me (But Your Mind's On The Other Side Of Town)" are perfect for a romantic night inside, while dance-oriented songs such as "One On One" offer a galvanizing boogie beat.

ALLIGATOR WOMAN — Cameo — Chocolate City/PolyGram CCLP-2021 — Producer: Larry Blackmon — List: 8.98

Sassy but good-natured funk with a capital F is Cameo's trademark, and on this chart and club smash they pull out all the stops, giving everything from the military to reptilian females. A rowdy good time is virtually guaranteed while listening to this clutch of madcap artists who infuse elements of rock, R&B and pop into their work. Trimmed down from a 12-piece band to a tight, together quintet, the group continues to draw influences as diverse as James Brown (dig the "Papa's Got A Brand New Bag" riffs on "Be Yourself") and Broadway musicals, yet keeps its own identity intact.

JAZZ

LITE ME UP — Herbie Hancock — Columbia FC 37928 — Producer: Herbie Hancock — List: None — Bar Coded

Using well over 15 different keyboard instruments, including an assortment of sophisticated electronic synth gear, Hancock delivers a blend of techno-funk and jazz fusion that forms a potent platter which no doubt will attract action from pop, AOR, jazz, progressive rock as well as B/C interests. Patti Austin, Patrice Rushen, Jeff Porcaro and "Dude" associate Rod Temperton all help make this LP one that ranks with the best of Hancock's post-mainstream efforts.

NEW AND DEVELOPING

AMERICAN FOOL — John Cougar — PolyGram RVL 7501 — Producers: John Cougar Mellencamp and Don Gehman — List: 8.98

With his tough yet vulnerable looks, his angst-swathed tales of sensitive romanticism and his roots in midwestern Indiana, Cougar could easily be called the James Dean of rock 'n' roll. In his most accessible album to date, Cougar unleashes hook-filled dramas of emotional realism that've been getting attention from progressive programmers, as well as from mainstream AOR outlets.



JOHN COUGAR American Fool

SINGLES
OUT OF THE BOX

JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)

Crimson And Clover (3:14) (Big Seven Music Corp. — BMI) (T. James, P. Lucia) (Producers: R. Cordell, K. Laguna)

What Joan Jett really loves is to take catchy pop hooks and metamorphosize them into grinding riff rockers. She did it with the title track from her current LP, which shot to #1, and now she does it with Tommy James & The Shondells' 1969 smash.

FEATURE PICKS

POP

FOREIGNER (Atlantic 4044)

Break It Up (4:13) (Somerset Songs Publishing Inc./Evansongs Ltd. — ASCAP) (Jones) (Producer: R.J. "Mutt" Lange, M. Jones)

NEW FACES TO WATCH



Laura Branigan

"When I sing a song, it's like pouring it out of my heart," says newcomer Laura Branigan, whose Atlantic Records debut album bears her out. "Branigan," which was produced by Jack White, showcases its namesake's spunky soprano through nine tracks alternating between romantic ballads for easy listening and vibrant pop-rockers for spirited dancing. All the songs are marked by the emotional commitment that Branigan stresses is the one indispensable ingredient in her singing and choice of material.

This emotional quality is also heard in the wide range of singers Branigan names as influences: Edith Piaf, Elvis Presley, Billie Holiday and Billy Joel. "What draws me to them and anyone else is whether they sing from the heart," she explains. Another artist whom she feels meets this condition is Leonard Cohen. "I remember lying on the floor next to the stereo and listening to his words," she recalls.

It was Cohen who gave Branigan her first break in the music business when he hired her as a backup singer four years ago for a four-month European tour. Her only professional performing prior to that came as one of many soloists at an outdoor concert at Lincoln Center. The admittedly once-shy singer also had a part in a high school musical in her hometown of Brewster, N.Y., and credits that experience as the catalyst for her singing career. "Once I did that, I said, 'This is it!'"

Branigan attended the American Academy of Dramatic Arts acting school in Manhattan, then "hit the streets" auditioning for roles in musicals' before landing the Cohen gigs. She then developed a solo act out of her own tunes as well as material from the likes of Stevie Wonder, Barry Manilow, Bill Joel and Vickie Sue Robinson. A two-week stint at Manhattan's Reno Sweeney's nightclub brought word-of-mouth to Atlantic Records chairman Ahmet Ertegun, who signed Branigan to the label following a rare personal audition. "I was still new and lacked direction," she remembers, "but Ahmet heard something there that he felt could be brought out."

That "something there" has been brought out in full force by producer White, who was selected for Branigan by company president Doug Morris. White, who has produced Stevie Woods' album debut as well as many European acts, meticulously chose the album's songs with Branigan, then cut the record in three weeks in Hollywood. The LP's first track, "All Night With Me," a seductive plea, was released earlier this year. The album's second song, "Gloria," is also the second single, and if pre-release dance club reaction is any indication, it will climb high.

A five-minute, ABBA-esque rocker, "Gloria" features Branigan's heated vocal delivery and a hardened post-disco dance beat. The song was originally a big hit in Italy, and White brought it to her with an English translation. She feels that it is just the right tune to give her album and career the right "kick."

In June, Branigan will tape three music television programs in Germany, where she has already appeared on one special. She then heads to England and Holland for a promotional tour before returning to the U.S. and getting a solid working band together for domestic appearances.

Another dose of bluster from the band that, along with Queen, virtually created pomp rock. Nothing here that the band hasn't done before; "Cold As Ice" is the key reference.

JUICE NEWTON (Capitol 5120)
Love's Been A Little Bit Hard On Me (3:12) (Bobby Goldsboro Music, Inc./House of Gold Music, Inc. — ASCAP/BMI) (G. Burr) (Producer: R. Landis)

From the forthcoming "Quiet Lies" LP, this has all the pop punch of a Rick Springfield record thanks to Richard Landis' hook-conscious production in his return engagement with Newton. Beneath the echo, Newton's endearing drawl keeps the country in this pop/country smash.

SCORPIONS (Mercury/PolyGram 76153)
No One Like You (3:06) (Summer Breeze Music — ASCAP) (R. Schenker, K. Meine) (Producer: D. Dierks)

The German metal mongers continue to refine their style with each effort. Even though the group evinces the usual hard rock riffing on the chorus, the Scorpions balance it with a lighter, more melodic guitar and vocal touch.

LE ROUX (RCA JH-13224)
The Last Safe Place On Earth (3:13) (Screen Gems — BMI) (J. Pollard) (Producer: L. Medica)

The title track from Le Roux's current waxing jumps from straight-ahead guitar rock, with plenty of slashing riffs, to percolating keyboards, thus making it one of the band's most dynamic outings to date. Could go pop or AOR.

COUNTRY

BOBBY BARE (Columbia ZSS 17068)
If You Ain't Got Nothin' (You Ain't Got Nothin' To Lose) (2:40) (Tree Publ. Co., Inc. — BMI/Cross Keys Publ. Co., Inc. — ASCAP) (R. Lane, D. Wilson) (Producer: A. Reynolds)

Bare often chooses to depict life from the loser's point of view, and the title track from his latest album continues in that vein. His swaggering vocal style and a sharp, blistering guitar interlude give the jumpy, rhythmically-inclined platter a genuine good-time feel.

CON HUNLEY (Warner Bros. ACA 1599S)
Oh Girl (3:10) (Six Continents Music Publ., Inc. — BMI) (E. Record) (Producer: S. Dorff)

It sold over a million copies when the Chilitos recorded it as an R&B tune in 1972, and, somewhat surprisingly, "Oh Girl" is just as effective as a country cover. Hunley adds well-placed inflections to the song's inherently captivating melodic structure atop an Oak Ridge Boys imitation of the Pips' sparse background style.

BLACK CONTEMPORARY

RICK JAMES (Motown 1619GF)
Dance Wit' Me — Part 1 (4:01) (Jobete Music Co., Inc./Stone City Music Co. — ASCAP) (R. James) (Producer: R. James)

The cover sleeve depicts James as a black Conan, while on vinyl Mr. Super Freak is an ultra-smooth dance floor warrior trying to win over his lady of choice. Handclaps and slinky synthesizer fuel the slick funk beat.

NEW AND DEVELOPING

KIM WILDE (EMI America 8110)
Kids In America (3:19) (Finchley Music, Inc. — ASCAP) (R. Wilde, M. Wilde) (Producer: R. Wilde)

Wilde's meteoric rise in the U.K. and on the Continent has paralleled that of the Go-Go's, which somewhat ironic since both acts' music has that bouncy pop dance sound that brought new wave into the mainstream. This former #1 international hit is a classic example.



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CBS Bows New 45

(continued from page 5)

cost/volume trade-off. Obviously, singles are a promotional item, not an area you're looking to make a lot of money in. But you don't want to lose a lot of money, either."

Specific merchandising plans do not include anything beyond in-store streamers and a generic singles sleeve, both carrying the logo: "one-sided single — get the hit — special low price." However, retailers involved in the program expressed confidence that there is a large market for the one-sided single, and that a big promotional drive was unnecessary.

"It's been a long time since the consumer has seen a 45 record for 99 cents," said Sterling Lanier, owner of the San Francisco-based Record Factory. "It's a good value for the consumer. We're excited about testing it."

B-side Unnecessary?

"I know very few people who buy a single because of the B-side," said Howard Applebaum, vice president of the Washington, D.C.-based Kemp Mill. "My understanding of it is that they will save money by only having to press one side, both in terms of the printing costs and in terms of the royalties. If I can sell records at a reduced rate, I can compete with other discretionary income-type businesses. I hope this works out well, proves to be something very good and that a lot of people watch it."

"We're real excited about it," echoed Lou Fogelman, president of Show Industries, which operates the Music Plus chain. "I think, as a gut feeling, that it doesn't even need a test and that it's going to be overwhelmingly successful. It just makes a lot of sense to me."

"People only have so much money," added Kemp Mill's Applebaum. "I hope we can do something to control the escalating price of records. And if this is a way for record companies to make money and for me to make money, well, let's go to town."

At this stage, Reed reports that Columbia has no specific plans for other titles in the one-sided series. "We have some 'maybe' kinds of things," he said, "but nothing really solid. We'll have to see how it goes. We're just getting started with step one here."

Island Taps Abramson For Promotion VP Post

NEW YORK — Michael Abramson has been named vice president, promotion, Island Records. Abramson leaves his own firm, Michael Abramson Promotions, to join Island.

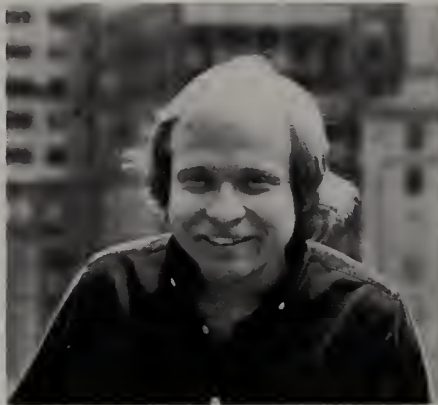
Abramson also previously served two years as director, national promotion, Chrysalis Records, in Los Angeles. He had also worked at various capacities at RCA Records, including director, national promotion, and director, artist development and merchandising. He began his RCA career as a local promotion representative in Cleveland.

"Chris Blackwell and I are very excited about Michael joining Island," said Ron Goldstein, president of Island, U.S. and Canada. "His background in promotion and marketing gives him the right qualifications for the job, and he has a proven track record having been instrumental in breaking Pat Benatar and Blondie at Chrysalis."

RCA, A&M Increase Album Midline Prices

LOS ANGELES — RCA and A&M Records recently announced that they would raise the wholesale price of their midline albums by 16 cents, bringing the labels' midlines to about \$3.21. The hike is effective May 1.

Affected by the price jump, which included a buy in period up to May 1 and 60 days billing, are RCA's Best Buy, Pure Gold and Gold Seal lines and A&M's \$5.98 Budget series.



Joel Newman

Newman Named VP, West Coast, Handshake Label

NEW YORK — Joel Newman has been named to the newly created post of vice president, West Coast operations, Handshake Records. Newman will report to Ron Alexenburg, Handshake president, on national promotion and West Coast A&R matters. On the administrative level, he will report to Al Kiczales, Handshake vice president, finance.

Newman has worked closely with Alexenburg for 10 of the past 12 years, including a stint as associate director, national promotion, Infinity Records. He has also worked for Epic/Custom Records and Arista Records in California.

In making this appointment, Alexenburg said, "Joel Newman's contribution to Handshake Records and other enterprises where I've had the opportunity of working with him, make him uniquely qualified for his new post."

Devers Named To VP Post At PolyGram Records

LOS ANGELES — Sterling Devers has been named to the position of vice president, administration, sales & marketing, for PolyGram Records. In his new position, Devers will be responsible for administering the budgets of the sales, marketing and promotion departments, working in conjunction with the financial department.

Before his latest promotion, Devers served as director, sales administration, for PolyGram. Since joining the company, Devers has also served in the capacities of regional sales manager, branch manager and operations manager.

Commenting on Devers' appointment, Jack Kiernan, senior vice president, sales & marketing, PolyGram, said, "Sterling Devers is one of the best administrators I've ever had the pleasure of working with, or ever known. I'm sure he will immeasurably aid the functioning of PolyGram's sales, promotion and marketing departments."



Sterling Devers

EXECUTIVES ON THE MOVE



Baumstein

Grippo

Rajcic

McClain

RCA Names Baumstein — The appointment of Ken Baumstein as manager, product management has been announced by RCA Records. Prior to joining RCA Records, he worked with Dick Clark Productions in Los Angeles.

Bolan Promoted — The International Record Syndicate, Inc., has announced the appointment of Barbara Bolan to national director of sales. She previously was sales director for the western United States for I.R.S.

Arista Names Kravitz — Arista Records has announced the appointment of Robyn Kravitz to associate director, AOR promotion. She has been with Arista for two years, and prior to this promotion held the title of national album promotion coordinator.

Grippo Named at Concord — Joe Grippo has been named national director of sales and marketing for Concord Records. For the last 16 years, he has been executive vice-president and general manager of Malverne Distributors, which has been Concord's New York and New England distributor.

Rajcic at Destiny — Destiny Record has announced the promotion of Dorothy Rajcic to company comptroller. She has served as Destiny's accounting supervisor since the company's inception.

Porter at Regency — Paula Porter has been appointed A&R coordinator for Regency Records, based in Los Angeles. She is currently seeking local bands for the label, and invites groups who wish to submit demo material to call her at (213) 278-5131.

Vanguard Names Simon — Vanguard Records has announced the promotion of Wendy B. Simon to director of classical artist relation. She joined Vanguard in 1976 and in 1979 became assistant to the president, a position she will continue to hold.

Faulty Names Matthews — Faulty Products Records has announced the appointment of Michael Matthews to national promotion director. Prior to joining Faulty, he was director of marketing for Regency Records.

NARAS Names McClain — The Nashville chapter of the National Academy of Recording Arts and Sciences has announced the appointment of Carolyn McClain to executive director of NARAS in Nashville. She comes to NARAS after serving as special assistant with Loretta Lynn Enterprises.

Rental Plans Still A Major Concern Of Video Software Merchandisers

(continued from page 5)

Fox has been offering new releases — *French Lieutenant's Woman* and *Rocky II* as sales titles already this year and joining them this month is triple Oscar winner *On Golden Pond*. This is in spite of the fact that at the start of 20th's program in November the company stated that those titles which would go into the lease/rental plan would generally "be drawn from the most popular and relatively current movies available" (**Cash Box**, Nov. 28, 1981).

Industry insiders, including many dealers, believe that the company's decision to bypass the rental program altogether for such box office successes could signal a new policy for the soon-to-be official CBS/Fox joint venture (**Cash Box**, Feb. 27).

"Read between the lines," said Video Station's Atkinson, who added that if CBS/Fox doesn't abandon renting completely it will most probably be "shrinking" the "window" or period between rental and sale. In support of this contention, Atkinson claimed he was informed that when CBS/Fox releases *Star Wars*, tentatively scheduled for June, it will be in the rental-only mode for just 90 days — half 20th's present six-month restriction.

Since no official announcement has been made regarding *Star Wars*, it should be mentioned that anything attributed to its release it in will be significant, however, in mode CBS/Fox does finally decide to release it will be significant, however, in gauging the future of rental programs. As Chas Austin, buyer for Los Angeles' Nickelodeon put it, "How good can a rental program be if the biggest title in the history of home video is offered for sale?"

A spokesman for Fox stated that it was "too early to comment at this time on any plans the CBS/Fox venture might have," but as for the reasoning behind putting the aforementioned three titles on sale, Jack Dreyer, 20th vice president and general manager, consumer products division,

called it "strictly a marketing decision." CBS/Fox president Stephen Roberts was unavailable at presstime for comment.

Video Cassettes Unlimited's Pough optimistically predicted that "there won't be any rental programs by the end of the summer, with the exception of Warner Home Video." However, according to a survey of major home video suppliers, such statements at present only reflect wishful thinking.

Cy Leslie, who is leaving his post as president of CBS Video Enterprises to head up the recently formed MGM/UA Home Entertainment Group, said that while it was "a little premature to comment," the "probability" is that a (rental) program will be retained by the new entity's home video arm. Leslie also suggested that in all likelihood, such a program would be similar to the one started by MGM in its previous association with CBS.

Under that program, entitled "First Run Home Theater," one new title was to be released every month and it would remain available for rental only over the course of a 120-day period, after which it would be offered for sale. The only requirement of the program that drew pointed criticism from dealers was that a \$100 dollar deposit per cassette had to be posted, which many felt would tie up much-needed capital.

In response to this clause, both video dealer trade groups, VRA and Video Software Dealers Assn. (VSDA), had planned to offer bonding programs to their membership.

Tom Whitesell, a member of Walt Disney's sales staff, maintained that the company is "sticking with what we have right now until something better comes along." At present, Disney offers select titles for rental only (at a cost of \$26 per cassette for three months) because, according to Whitesell, "they may get re-released theatrically at some point in time."

(continued on page 16)

Alabama Takes Top Honors At 17th Annual 'Hat' Awards

by Jeffrey Ressler

LOS ANGELES — Amidst an amusement park setting of bumper car rides and hot dog stands, the Academy of Country Music (ACM) presented its 17th annual "Hat" Awards at Knott's Berry Farm April 29. RCA recording act Alabama led the way, claiming three of the most prized honors — Entertainer of the Year, Album of the Year and Top Vocal Group.

Song of the Year went to "You're The Reason God Made Oklahoma," written by Larry Collins and Sandy Pinkard and performed by David Frizzell and Shelly West, who also won as Top Vocal Duet. Single Record Of The Year went to "Elvira," which was also MCA group the Oak Ridge Boys' first #1 pop record; and Album of the Year went to platinum-selling "Feels So Right" by Alabama on RCA.

Co-hosted by Mickey Gilley, Conway Twitty and Dottie West, the two-hour broadcast of the Hats, featuring performances by many of country's leading vocalists and appearances by Hollywood's most popular actors and actresses, saw awards presented in 11 different categories, along with two special honors — the Pioneer Award, presented to guitarist Leo Fender, and the Jim Reeves Memorial Award, given to music publisher Al Gallico.

Perennial country favorites Barbara Mandrell, who nabbed last year's Entertainer of the Year Award, and Merle Haggard, who received the same honor back in 1971, were voted Top Female and Top Male Vocalist, respectively, this year. Juice Newton and Ricky Skaggs were presented with Hats for Top New Female and Top New Male Vocalist, respectively, at the ceremonies.

Prior to the nationally televised event, awards were given to Billy Bob's in Fort Worth, Texas for Country Nightclub of the Year, Arch Yancey of KNUZ/Houston for Disc Jockey of the Year and WPLO/Atlanta for Radio Station of the Year.

A complete list of categories and winners of this year:

- Entertainer of the Year** — Alabama
- Tex Ritter Award** (Country Motion Picture of the Year) — *Any Which Way You Can*
- Top Female Vocalist** — Barbara Mandrell
- Top Male Vocalist** — Merle Haggard
- Top Vocal Duet** — David Frizzell and Shelley West
- Top Vocal Group** — Alabama
- Top New Female Vocalist** — Juice Newton
- Top New Male Vocalist** — Ricky Skaggs
- Album of the Year** — "Feels So Right," Alabama
- Single Record of the Year** — "Elvira," Oak Ridge Boys
- Song of the Year** — "You're The Reason God Made Oklahoma," written by Larry Collins and Sandy Pinkard.

Senate Communications Committee Debates Proposed CATV Regulations

WASHINGTON, D.C. — The proposed government regulation of cable TV systems, particularly on the municipal level, was the subject of debate during a three-day round of Senate Communications Subcommittee hearings here last week, as pro- and anti-regulatory forces squared off over S. 2172. The proposed bill, sponsored by Sen. Barry Goldwater (R-Ariz.), would require cable systems with 20 channels or more to allow 10% for public access and an additional 10% for leased channel usage, while also granting some modifications in Federal Communications Committee (FCC) rules governing municipal control over franchise fees.

FCC chairman, Mark Fowler, along with National Telecommunications and Information Agency head Bernard Wunder, staunchly opposed government ownership on any level of cable TV systems, saying that such a situation would pose serious constitutional questions. They also opposed proposed restrictions upon the operation of cable systems by local telephone companies.

In keeping with his deregulatory position, Fowler also contested the measure's provision calling for an imposed blackout on professional sports events within a 50-mile radius of home games. As for another provision that would prohibit foreigners from owning domestic cable operations, Fowler said that was an issue for the U.S. Trade Department to decide and not the FCC.

National Cable TV Assn. president Tom Wheeler told the subcommittee that over-regulation could put the cable TV industry at a competitive disadvantage with such other delivery systems as STV, DBS and MDS.

City representatives, such as Wheeler, Ore., mayor Paul Steele and Lincoln, Neb., mayor Helen Boosalis, both pointed out to the committee that under certain of the proposed legislation's provision, the cities' authority would be diminished in the area of cable television, while, as Steele noted, the federal government's control would be enhanced.

On the following day's hearings, Warner Amex's Gustave Hauser seemed to summarize the feeling of many of those who had been testifying before the subcommittee by saying that because the new delivery systems were continuing to evolve at a rapid rate, with the face of the industry changing as well, it might be premature to impose regulations that could soon prove inefficient, ineffective and outmoded.

The third and final day of hearings, April 28, pitted cable giant Ted Turner against baseball commissioner Bowie Kuhn on the issue of sports telecast blackout. Also contested was the measure restrictions against foreign ownership.

Another bill from Democrats in the Senate, sponsored by Sens. Howard Cannon (D-Nev.) and Ernest Hollings (D-S.C.), is due to be introduced shortly and is expected to take a different tack to some of the issues addressed by the Goldwater-sponsored legislation.

Attic Pacts With Quality

NEW YORK — Attic Records Ltd. has signed a pressing and distribution deal with Quality Records, severing its relationship with CBS Canada. Included in the agreement is the formation of a joint venture to develop Canadian artists for both domestic and international markets.

"This is now sort of a joint A&R venture that frees up a lot of money for us to sign acts," said Ralph Alfonso, Attic artist development representative. "This new deal will help us and the Canadian record industry since while we were only six percent of CBS's business, we'll be more like 40% of Quality's."

Attic's repertory includes Triumph, Downchild, Teenage Head and the Stiff Canada roster.

Zager Firms Bow

NEW YORK — Michael Zager Prods., Zager Music, Inc. and JSN Publishing have been formed in New York by Michael Zager. All three firms will be located at 220 Central Park South, New York, N.Y. 10019. The telephone number is (212) 977-7244.

Merle Haggard Burrito Brothers

THE PARADISE, Boston — As a live performer, Epic's Merle Haggard is a man who doesn't require much of a stage show — his music speaks for itself, and overworked visual emphasis would merely detract from what may be the finest country show available to talent buyers across the nation.

Haggard is the perfect choice to open CBS's push in Boston to obtain a younger buying market for country music in the New England market, as the Hag displays the essence of the country stand — a down-to-earth belief in one's own abilities and convictions. He can work up a crowd (the mere mention of the name elicited excitement from this audience) and can handle the enthusiastic responses of a few eccentrics without damaging his image.

The most enlightening point in a Merle Haggard live rendition is that the Strangers, his eight-member backing unit, gets a chance to step out into the limelight — something that can't be done in a three-minute studio version of any of the Haggard classics. The musicians are definitely no strangers to their instruments, which range from a steel guitar and pair of fiddles to a one-man jazz horn section. The line-up gives the Strangers the flexibility to play just about anything, from the Texas swing of "Take Me Back To Tulsa" to the pure country strains of "I Think I'll Just Stay Here And Drink" to the jazz-inflected "Pennies From Heaven." In fact, it's the adaptability of the Haggard ensemble that earned him a cover on the prestigious jazz publication, *downbeat*.

Whereas Haggard is a proven and recognized force among the followers of the country idiom, the Burrito Brothers are in the process of realigning their image. John Beland and Gil Gilbeau, holdovers from the Flying Burrito Brothers assemblage, chose to drop the "Flying" part of their identity and have grounded their act in a more traditional vein of country.

tom roland

Krokus

PERKINS PALACE, Pasadena, Calif. — For those who can't stand heavy metal, Swiss band Krokus is something to avoid. However, for all those devotees of such groups as AC/DC and the like, Krokus is a must.

Led by singer/shrieker Marc Storace, Krokus fits in comfortably with the pierced eardrum crowd, offering all of the power, defiance and timeworn postures of the genre with a little distinctive something thrown in — possibly as a result of coming from a country where such music could probably start avalanches.

This is not to say that the band wasn't entertaining. It was. With Storace out front, the other band members — Mark Kohler on rhythm guitar, Freddy Steady on drums, Fernando Von Arb on lead guitar and Chris Van Rohr on bass and percussion — provided more than enough fireworks to make the whole package work. Mostly featuring songs from its Arista LP, "One Vice At A Time," the band served up a constant flow of the shrieking Storace's vocal pyrotechnics, powered along by a band playing with all of the subtlety of an explosion.

But *artest* criticism aside, Krokus showed that it has mastered the form and energy of heavy metal, drawing ample amounts of that hoarse-voiced, blank stare kind of approval common among fans of

the genre. AC/DC is currently at the top of the heavy metal heap, but with a little luck, Korkus could become a strong contender in the coming months.

richard imamura

Kasim Sulton

SAVOY, N.Y.C. — Kasim Sulton recently left his steady job as bassist for Todd Rundgren's Utopia to pursue his long-time dream of launching a solo career. Teaming up with his old friend, collaborator and drummer Mark Onofrio, he cut "Kasim" for EMI America, an LP graced by pop-rock tunes, lyrical ballads and funk-influenced songs.

In what he admits was only his band's fourth engagement since the release of "Kasim," Sulton showed his greatest strength on high energy songs. He led off with "This Must Be Love," a song he wrote before joining up with Utopia five years ago. Sulton's powerful baritone, combined with his hard-driving bass, augmented the song's effect on the audience. The same can be said for his delivery on "Set Me Free," which he wrote for his former group.

Lacking the Earth, Wind & Fire horn section used to fill out the funky tunes on his LP, Sulton effectively substituted his own keyboard accompaniment on "Fade Away."

At the same time, his delivery on "Don't Give Up On Us Yet," a slow-moving ballad, was not as effective as his more rockish numbers. Nevertheless, most of his hour-long set was taken up with high energy songs, sung with enthusiasm and verve. And the audience, apparently composed mostly of Utopia fans, drank it all in.

larry riggs

The Plimsouls

PERKINS PALACE, Pasadena, Calif. — The reception accorded The Plimsouls' set by the well-scrubbed, largely teenage crowd at the art deco Perkins Palace would unquestionably lead one to believe that the talented pop/rock band was a top act or at least well on its way to becoming one.

The facts of the matter, though, are that (a) The Plimsouls are currently without a major label affiliation, (b) the group's only current product is an independently distributed 12" single, and (c) the band is putting together its next album bit by bit (or song by song) all by itself, without benefit of an experienced producer or sizeable budget.

How then does the quartet, led by the perpetually shaded Peter Case, maintain an enthusiastic core of fans, at least in California? Perhaps one answer to the question is, musically, The Plimsouls are one of the few acts that can effectively combine well-baited pop hooks with a rock drive that doesn't sound timid or contrived. True pop/rock is one of the most elusive, not to mention misunderstood, genres and has often been characterized by frothy but ultimately forgettable bands while The Plimsouls have given it, at least in their own case (no pun intended), credibility and legitimacy.

New songs like "Magic Touch" and "The Oldest Story In The World" also proved lead singer/rhythm guitarist Case to be broadening his songwriting talents in areas outside the tested and true hook-heavy pop/rock of "Now" and "Zero Hour," the band's best-known numbers. And with the present Bomp-distributed Shaky City single, "A Million Miles Away," already a hit with its fans, The Plimsouls is a group standing on firmer ground than the major labels, or even the press, would believe.

michael glynn

AM Stereo Rule Confusing Broadcasters, Manufacturers

by Larry Riggs

NEW YORK — In the wake of the Federal Communications Commission (FCC) decision to allow the marketplace to determine the standard system for AM stereophonic broadcasting, conflict has developed between the manufacturers of radios capable of receiving AM stereo transmissions and AM broadcasters, according to a **Cash Box** survey.

A universal AM stereo broadcasting transmission system is needed because, under current technology, AM radios can receive broadcasts from only one of the four different transmission systems proposed by the Harris Corp., Kahn Communications, Magnavox and Motorola. Most broadcasters who have installed AM stereo transmission equipment at this point have chosen either the Kahn or the Harris system because of their technical qualities.

While most receiver manufacturers have not yet committed themselves to a transmission system, many of them prefer broadcasters to use the Magnavox system because it is less expensive to produce radios compatible with it. Some of them

Chrysalis Adopts New Anti-Counterfeit System

(continued from page 6)

Upon purchase of the album, the customer will then send the warranty card back to the manufacturer, who will use a computer-generated light to read the coded number on the card. If and only if the card came from a legitimate Chrysalis album will it pass the test.

Only recently, another anti-counterfeit system brought in the first legal action based on information provided by verification techniques. On March 29, more than 6,000 counterfeit cassettes were discovered at some record dealers' warehouse in Newtonville, Mass., after use of the Warner Communications, Inc. (WCI) anti-counterfeit stickers led to an investigation by the authorities (**Cash Box**, April 10). Product had been purchased at the dealers' stores and tested for authenticity by WEA staffers. When the anti-counterfeit stickers were discovered to be fakes, the legal investigation was launched and the alleged culprits apprehended.

Aside from anti-counterfeiting uses, the Light Signatures system can also be used to gather marketing information since each piece of product is individually marked.

"The system is a boon to manufacturers in that it is extremely cost-effective and can utilize existing labels," said company president DeLuna. "It's fast, too, processing up to 5,000 labels per hour."

Light Signatures is located at 1901 Avenue of the Stars, fourth floor, Los Angeles, Calif. 90067. The telephone number is (213) 277-3004.

For The Record

In a story about the U.S. Court of Appeals upholding the 1978 cable television royalty scheme established by the Copyright Royalty Tribunal (**Cash Box**, April 24) several figures were incorrectly quoted. Under the plan, the Tribunal will distribute 75% of the royalties to film and television producers, while 12% goes to professional sports leagues and the National Collegiate Athletic Assn. (NCAA). Five-to-25% will be allotted to public television stations.

In addition, U.S. and Canadian television stations will receive 3.25%, while 4.5% of the pie will be split 54%-43%-three percent, respectively, between the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI) and SESAC. The Tribunal decided this split by a three-to-two vote.

also expected the FCC's 1980 selection of the Magnavox system as the standard to keep. The FCC, however, rescinded that decision a few months thereafter.

The only receiver manufacturer currently committed to a single transmission system is the Pioneer Corp. "As we have stated, our engineers feel that the Magnavox system is a good system and is cost effective," Pioneer president Jack Doyle told **Cash Box**. "I hope it gets chosen because I thought it was the best and I'm telling the world about it. But right now, there isn't anything we can do about the situation."

"If things stay as they are now," he added, "nothing will happen."

Flexible System

On the other hand, Dan Shockey, product manager at National Semiconductor Corp. feels his company can override the technical difficulties limiting receiver manufacturers to one transmission system. "Two years ago, when we chose the Magnavox system, we made microchips compatible with it," he said. "But there is some flexibility here and I believe that our chips can be used for other systems." The technical problems associated with receiver-transmitter incompatibility result because microchips inside receivers can only fit one transmission system.

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Harris Appointed To Head A&R Dept. At A&M Records

LOS ANGELES — A&M vice president of A&R Jordan Harris has been appointed head of the A&R department, overseeing its creative and administrative functions in the new position.

Harris joined the A&R department in 1979 as director and was promoted in 1980 to vice president. He joined A&M as a product manager in 1975 and was named senior product manager two years later. He then moved to the A&R staff.

His appointment comes as part of the restructuring of the A&M department, which sees director of new talent David Anderle continuing in his position with the additional responsibility of overseeing all aspects of A&R in coordination with Harris. Anderle, who has been with the label for the past 10 years, will continue to produce acts for A&M, including working on a number of upcoming projects.

NARM 'Gift of Music' Board Picks Ad Agency

NEW YORK — Humphrey Browning MacDougall Inc. has been selected as the advertising agency for the National Assn. of Recording Merchandisers (NARM) "Gift of Music" campaign. The Boston-based agency was one of three outfits to make a final presentation to the Gift of Music Advisory Board on April 26, culminating NARM's two-month agency search. The agency will be responsible for the development of the "Gift of Music" advertising campaign strategy and is expected to focus initially on research and market analysis.

A steering committee will work on a day-to-day basis with the Gift of Music Advisory Board and Humphrey Browning MacDougall. Representing the Advisory Board's record and tape merchandisers on the Steering Committee are John Marmaduke of Hastings Books/Records/Video and Lou Fogelman of Show Industries. Representing the manufacturers are Bob Reitman of A&M,

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COAST TO COAST

EAST COASTINGS — Atlantic Records said to be leading the pack in the bidding war for **Ted Nugent** . . . **Motorhead** is in the studio with America's favorite leatherette, **Wendy O. Williams**. The project? A cover of "Stand By Your Man" . . . Drummer **Mike Shrive** of **Novo Combo** has been reunited with former **Go-mate Stomu Yamashita** to work on the soundtrack of director **Paul Mazurski's** *Tempest*. Meanwhile, work continues on the next **Novo Combo** LP, with **Elliot Shiner** producing . . . Look for a new single entitled "I'll Find My Way Home" a collaboration between **Jon Anderson** and **Vangells** . . . **Johnny Van Zandt** is back in the studio with **Al Kaper** working on V.Z.'s



THE BUCK STOPS HERE — **Gonzo** gunner **Ted Nugent** (r) recently catered the opening of his new **Ann Arbor-based Madhouse Management** in his own sweet and feral way. With him is **Doug Banker** (l), the new firm's managing director.

"The Last Of The Wild Ones" . . . **New York Rocker** hosted a combined fundraiser and 50th issue celebration last week at Manhattan's Danceteria. A company spokesman said the fundraiser aspect was "basically to try and clear up old debts" and that the magazine isn't in financial trouble. "It's just a cycle" he said. "We owe money and people owe us money. But this will certainly enhance our future, especially since we have to move our offices soon and this will help absorb the costs." Performing at the affair were **The Individuals**, **Chain Gang**, **Jimmy Spicer**, **Marshall Crenshaw**, **Jamaaladeen Tacuma**, **Steve Almas** & **Beat Rodeo** and **Curtiss A** . . . **The Manhattans** and **The Bush Tetras** combined for an unusual bill last week at the Beacon Theater. The free concert was presented for 2,500 patients from area hospitals, institutions and treatment programs by **Hospital Audiences, Inc.**, an organization that presents special cultural events for patients with high levels of disability . . . Two bodyguards for **The Jam** were arrested in Sweden after they reportedly went into the crowd at a Stockholm concert and beat up a fan who was spitting at **Paul Weller** . . . Washington Heights' poet-laureate-turned-rocker **Jim Carroll** popped by the *East Coastings* command post recently. Although the visit was ostensibly to talk about his new **Atco** LP, "Dry Dreams," we found ourselves drawn into a discussion on the differences between the worlds of poetry and rock, and how the public's perception of Carroll has changed his work. A few excerpts: "I used to be terribly nervous giving poetry readings," he said. "But I recently did one at the 92nd Street Y and felt much more comfortable. I realized I had learned a lot from rock. I think I got more out of rock 'n roll in going back to poetry than poetry gave me in preparing for rock. And a lot of people I thought would be there from the poetry scene and follow the music haven't. There's a real purist attitude where people think you're selling out. But the poetry scene is very incestuous in a lot of ways. You can cover up a lot of lies with a slick facade or a well-tuned metaphor. A rock crowd will snag you quicker than an audience of graduate students. They may not be verbally sophisticated, but they have an inner register that really filters things, and they can see if it's honest . . . Most rock and roll is pap lyrically because most of the guys writing are musicians and not writers. The average rock song is just an afterthought as far as lyrics, just formulaized boy-meets-girl stuff and most of them are lies, which can go from the innocuous to the dangerous. They're laying down these raps about gettin' laid 37 times in a night — it's a fantasy — and kids think 'this is what I want to be.' The canned lyrics are really dangerous. They make kids feel that they're slobs because it's not happening to them . . . I like having young kids coming to my shows, and I don't dig playing in paces where you have to be 18 or 21 to get in. I really got a younger audience through *The Basketball Diaries*, and it makes me feel real good that it's the only book outside of school books that a lot of kids have read. A lot of them have come up to me and said 'hey man, I could've written that book,' and really, they could've. There are a million kids like that out there." **fred goodman**

POINTS WEST — Word has it that a California Assembly committee will hold "full-scale hearings" investigating allegations that rock 'n roll groups are using a subliminal seduction technique known as "backward masking" to brainwash innocent listeners into Satanism. Due to begin sometime this fall, the hearings were initiated by Assemblyman **Phil Wyman** (R-Tehachapi), who contends that on certain records there is a second track recording backward that is capable of manipulating people and "constitutes a warrantless, unconsented and outrageous invasion of the subconscious mind." Supported by a self-described "neuroscientist" who never graduated college named **William Yarrol** and a 20-year-old "former rock 'n' roll music buff," **Monika Wilfley**, the assemblyman showcased the masking technique before a quizzical Assembly Consumer Protection and Toxic Materials Committee last week. Among the records in question were **Styx's** "Snowblind" (which supposedly says, "Oh Satan move in our voices" in a backward mode), **Black Oak Arkansas'** "Raunch and Roll" (which is rumored to say, "Satan. Satan. Satan. He is God.") and the **Electric Light Orchestra's** "El Dorado" (which relays, "Christ, you're the nasty one" in garbled tones). The proposed legislation, AB 3741, would require all "backwardly masked" LPs to be labeled with a consumer warning. **Stanley Gortikov**, president of the Recording Industry Assn. of America (RIAA), told **Cash Box** he had received a copy of the proposed legislation but had no comment on the fall hearings yet. "I will tell you this, however," said Gortikov, "I'm not in favor of the devil, whoever that is" . . . Speaking of rock 'n' roll messages, print ads around Southern California show enticing blonde Brit singer **Kim Wilde** inviting folks to call her at (213) 461-3180. When people dial that number, their phone is automatically patched into a line where they can hear tracks from her latest LP, "Kids In America." According to a publicist from the Wilde child's label, EMI America, the campaign may be expanded to other markets, such as Boston or New York, where sales of her album have been climbing. If the phone-ads work in the test cities, the company may even implement a national toll-free 800 number for coast-to-coast hook-ups . . . **ROIR** Cassettes (pronounced "roar") has just put out the first "professional" live gig of Los Angeles' notorious **Germ**s on tape. Called "Germicide," the cassette features an introduction by **KROQ** jock **Rodney Bingenheimer** and **Go-Go Belinda Carlisle**, followed by the screeches and howls of the late **Darby Crash**. We haven't checked for any backward masking on this one yet.

jeffrey resner

Tape Firms Begin Promotions In Support Of New Artists

(continued from page 5)

stations in the scheduled markets and will also be sold in area retail outlets. In each market, there will be a heavy promotional campaign waged on a major radio station as well as dealer support items given to local audio and record shops.

'Wait-and-see'

When queried about TDK's efforts to counter the anti-home taping movement through certain projects and programs, vice president Ken Kohda told **Cash Box** that the pending legislation "hasn't affected anything" in the company's operations, so it is taking a wait-and-see attitude concerning the proposed ruling. "It's a really touchy subject, and unless it's been decided, I think it's too early to comment," said Kohda from TDK's Garden City, N.Y., offices. "There's nothing to worry about at this moment. Maybe some consumers and dealers are worrying about the proposal, and we're more than happy to sympathize and understand those parties' feelings, but the (Mathias) amendment hasn't passed yet. It's just a proposal."

Another major blank tape manufacturer, Maxell Corp., is also aiding struggling musicians through participation in the Los Angeles Music Month project, sponsored by the Southern California chapter of the Electronic Representatives Assn. (ERA). Responding to a need for money to purchase equipment due to cuts in the budget of the Los Angeles Unified School District, a fund raising program was organized to help out the students.

Under the fund raising program, which was aided by 15 members of the ERA, 25

Home Taping Threatens Music, Says Gortikov

NEW YORK — In an April 23 speech before the National Citizens Committee on Broadcasting in Washington D.C., Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA) warned that fewer new releases and fewer concerts may result if legislation assessing royalties levies on manufacturers of blank tape and tape recording equipment is not passed.

"The era of home taping without fair royalty ominously will be an era with fewer creators, fewer chances for new artists and fewer chances that new music forms and music people can emerge," Gortikov told the consumer lobbying group.

"Out of every record sold today," Gortikov continued, "record companies make a contribution into a national fund that finances 75,000 music concerts in over 600 cities, open to the public for free admission. As home taping cuts back sales, so are those concerts reduced."

In addition to directing his remarks towards the music consumer, Gortikov reiterated his position on the Senate home taping bill sponsored by Sen. Charles Mathias (R-Md.). "Within the past nine days," he said, "I testified before the House and Senate Committees that are considering home taping legislation. My mission was to convince those congressmen to pass legislation embracing these principal components: 1) To enable the consumer to tape audio recordings at home without being an infringer of copyrights; and 2) to create a fair royalty to be paid to creators and copyright owners by manufacturers and importers of blank tape and taping equipment.

"My hope is this," added Gortikov, "that after you listen to me and to those who oppose, I hope you will recognize the fairness in supporting H.R. 5705 and S.A. 1333 — and that you will do this for... your own self-interest as consumers."

retail organizations and several manufacturers, approximately \$15,000 was raised in April to help buy instruments and other equipment for the various music departments of the school district.

Monies for the schools were raised in several different ways. For example, University Stereo outlets asked contributions from consumers for specially designed pins. At area Music Plus stores, 10 cents from each sale of Maxell cassettes was earmarked for the Music Month cause. According to Trink Schurian, vice chairman, consumer electronics division of Jack Carter Assoc., Maxell's representative that markets products to retailers and distributors, the fund raising vehicle started as a way to make reps more visible and to bring manufacturers, reps and dealers of audio equipment closer together to rally behind a common goal. There was no conscious effort to circumvent anti-home tape legislation drives through the Music Month project, said Schurian.

Vocal Opinions

While the two major blank tape manufacturers wouldn't give any direct comments concerning the Mathias Amendment, other manufacturers, such as BASF, were more vocal in their opinions. Mike Walsh, corporate counsel for BASF, said his company was very much opposed to the amendment because royalty payments would be difficult to administer, especially for imported tapes, and studies have shown that approximately 25% of all cassettes are used where no copyright matter is in question, such as in language labs, office dictation, personal taped letters, family functions and other cases. In addition, said Walsh, about 40% of all broadcasted music is in the public domain and does not have a copyright any longer.

"There's quite a hunk of material that wouldn't apply to royalty matters," commented Walsh. "Another point that should be raised is that about 40% of tapes used to record music were used by consumers to tape albums they had already purchased, and it seems unfair to impose a tax on somebody for copying something they already own and paid a royalty fee on in the past. BASF hasn't sponsored any effort to oppose the amendment per se, but we are gathering information to see what's happening. Until we see that the amendment is gathering more momentum, I don't think we'll take any specific action."

With millions of dollars and hundreds of heated discussions being bandied back and forth over the blank tape/royalty issue, it seems likely that if legislation is close to being enacted, tape manufacturers will become more outspoken and will bring their side of the debate to public attention.

NARM 'Gift Of Music' Board Picks Ad Agency

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Mark Shulman of Atlantic and Morris Baumstein of CBS. Shelley Cooper, executive director, Gift of Music, Inc., which is a separate legal entity of NARM, will also work in conjunction with the steering committee.

Commenting on the selection of Humphrey Browning MacDougall, Marmaduke, chairman of the Advisory Board, remarked that "we've come a very long way in such an unbelievably short time frame. The search for and selection of an ad agency was conducted in an orderly, professional manner, and we can be proud of the efficiency with which it was accomplished. We are very excited about our choice and the prospect of working with such a dynamic organization as Humphrey Browning MacDougall."

TOP 30 ALBUMS

		Weeks On Chart	Weeks On Chart
		5/1	5/1
1	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	2	38
2	MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	3	13
3	THE DUDE QUINCY JONES (A&M SP-3721)	1	57
4	THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	4	25
5	IT'S A FACT JEFF LORBER (Arista 9583)	5	7
6	DREAM ON GEORGE DUKE (Epic FE 37532)	6	10
7	WYNTON MARSALIS (Columbia FC 37574)	7	14
8	COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	8	22
9	OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	9	15
10	RIO LEE RITENCUR (Musician/Elektra E1-60024)	10	9
11	ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	11	14
12	TELECOMMUNICATION AZYMUTH (Milestone/Fantasy M-9101)	15	5
13	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	14	15
14	CRAZY FOR YOU EARL KLUUGH (Liberty LT-51113)	12	27
15	LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	13	10
16	HOLLYWOOD MAYNARD FERGUSON (Columbia FC 37713)	19	3
17	SILK FUZE ONE (CTI 9006)	16	17
18	EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	17	6
19	THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE (Owest/Warner Bros. 20W 3597)	20	8
20	WEATHER REPORT (ARC/Columbia FC 37616)	21	12
21	DAN SIEGEL (Elektra E1-60037)	22	7
22	SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	23	15
23	FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	18	9
24	RISE LIKE THE WIND FREDDIE HUBBARD (Musician/Elektra E1-60029)	25	8
25	CHARIOTS OF FIRE ERNE WATTS (Qwest/Warner Bros. OWS 3637)	26	15
26	DESTINY'S DANCE CHICO FREEMAN (Contemporary 14008)	29	2
27	THE GRIFFITH PARK COLLECTION VARIOUS ARTISTS (Musician/Elektra E1-60025)	28	6
28	BLUE HORIZON ERIC GALE (Musician/Elektra E1-60022)	30	8
29	REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	27	34
30	FATHERS AND SONS (Columbia FC 37972)	—	1

ON JAZZ

KOOL IN NEW YORK — This year's line-up for the Kool Jazz Festival New York was revealed last week at the festival's annual press reception, and, although it now runs in 20 American cities, the New York affair promises to be a cornerstone of the national program. This year's schedule again includes shows at New York's Avery Fisher and Carnegie Halls, as well as Brooklyn's Prospect Park, the State University of New York at Purchase and Waterloo Village in New Jersey. In addition, a series at The Purple Barge near Pier 40 will be co-produced by festival promoter George Wein and producer Verna Gillis, and a series of Jazz Seminars co-produced by the festival and the Institute of Jazz Studies at Rutgers will precede the festival by three days. Kicking off



the music will be a Benny Goodman quartet reunion with Teddy Wilson, Lionel Hampton and drummer Mel Lewis substituting for the late Gene Krupa. Among the other festival highlights will be: Max Roach with a double-quartet; Ella Fitzgerald; Gerry Mulligan; Sarah Vaughan; Herbie Hancock; Dizzy Gillespie; Buddy Rich; Count Basie; a Four Brothers reunion featuring Zoot Sims, Al Cohn, Stan Getz and Jimmy Giuffre; Phil Woods; Art Pepper; Randy Weston; the World Saxophone Quartet; the David Murray Ensemble; Henry Threadgill; Chico Freeman; Wynton Marsalis; Ronald Shannon Jackson; Dexter Gordon; Chico Hamilton; Teo Macero; and Jay McShann. The LaMama Experimental Theatre will co-produce a special performance of *Jazz Opera — Fragments*, with music by George Gruntz and book by Amiri Baraka. For the Prospect Park series, the emphasis will be on Brooklyn artists, including David Amram, Melba Liston, Hanibal Peterson and Max Roach's M'Boom Ensemble. The Purple Barge will focus on experimental and ethnic artists, including: Jorge Dalto, Jamaaladeen Tacuma, Jerome Cooper, Sunny Murray, Andrew Cyrille, Jeanne Lee, Karen Borca, Sonny Sharrock, Jimmy Lyons, Mitch Frohman and the New York Salsa Jazz All Stars and the Butch Morris Ensemble. Programs at Saratoga Springs, Purchase and Waterloo Village will draw on acts appearing in Manhattan, as well as others, including: Joanne Brackeen, Joe Morello, Lou Donaldson, Dave Burrell and Sonny Fortune, to name just a few. Free outdoor concerts in Manhattan will be held this year at the Citicorp Center and feature Art Farmer and Jane Ira Bloom. A special series of Kool Festival artists in unusual groups will run concurrent with the festival at club Fat Tuesday, marking the festival's first move into the downtown club scene. The seminars co-produced by Rutgers will be in four-parts and held at the Guggenheim Museum. Among the panelists will be WBCO program director

(continued on page 32)

TOP 200 ALBUMS

Van Halen LP Scores Highest Chart Debut Of The Year

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is Van Halen's "Diver Down" LP, which, at #14 bullet, becomes the highest debut this year on the **Cash Box** Top 200 Album chart, topping Rick Springfield's previous high entry at #23. Strong sales out of all regions, led by the West and the Midwest.

TOP TEN HIGHLIGHTS — Asia moves up a notch into the Top Five at #5 bullet behind particularly strong sales out of the Midwest. Its "Heat Of The Moment" single is also doing well, jumping to #22 bullet from #49. . . . Alabama's "Mountain Music" became the group's first Top Ten pop album this week at #10 bullet, up from #11. The LP is also #1 country and the title track is tops on the Top 100 Country Singles chart. . . . Interesting to note that seven albums out of the Top Ten have been on the chart for 22 weeks or more, with two of them — by the Go-Go's and Journey — on for more than nine months.

TOP 100 HIGHLIGHTS — Willie Nelson continues to pick up steam and jumps to #13 bullet, up from #15. Sales are still very strong in the South and Midwest and increasing on both coasts. Top 15 rack sales nationwide. His "Always On My Mind" single jumped to #17 bullet, up from #24, on the **Cash Box** Top 100 Singles chart. . . . Aldo Nova has cracked the Top 15 at #15 bullet with continued strong sales in the Midwest and West, action picking up in the South and East and new strength at the rack level. . . . The Human League at #20 bullet, up from #26, is a monster on both coasts and kicking in nicely in the Midwest thanks to its "Don't You Want Me" single that jumped to #16 bullet, up from #25. . . . Tommy Tutone at #28 bullet, up from #34, is doing very well in the Midwest, West and East. . . . Atlantic Starr jumps to #31 bullet from #36, selling very strong in the East, South and West. The LP also went to #1 on the Black Contemporary Album chart. . . . Two of the hottest ladies on the chart presently are Deniece Williams at #35 bullet, up from #43, and Patrice Rushen at #39 bullet, up from #59. Both are selling strong in the East, with Williams also doing extremely well in the South, while Rushen is doing very well in the West. . . . Toto jumps to #36 bullet from #45, with continued sales in the West, Midwest and South. The "Rosanna" single jumped to #31 bullet from #48 this week. . . . Jethro Tull, #44 bullet, is doing very well in the

Midwest and East primarily. . . . The Temptations take one of the biggest jumps of the week to #48 bullet, up from #71. Very big in the East and South. The album also exploded to #8 bullet, up from #30, on the B/C chart. . . . Rainbow, #52 bullet, is generating strong reaction in the Midwest and West. . . . The Motels at #77 bullet, up from #96, is selling the best in the West followed by the East. . . . John Cougar at #84 bullet, up from #111, is doing well in the Midwest and West. . . . The *Cat People* soundtrack at #90 bullet is showing nice growth in the West and Midwest.

101 TO 200 HIGHLIGHTS — The hottest exercise album currently on the chart at #102 bullet, up from #124, is by Joanie Greggains, which continues to sell very strongly at the racks — a solid Top 10 rack item. . . . Dave Edmunds jumps to #107 bullet, up from #120, with good sales on both coasts. . . . Junior at #114 bullet, up from #135, is showing good retail action in the West and in the South. . . . A Taste Of Honey jumps to #115 bullet with good sales out of the South and East. . . . Hank Williams, Jr. at #122 bullet is selling in the South and the West, along with some rack activity. . . . Split Enz at #126 bullet, up from #152, is doing well on both coasts. . . . Three albums starting to create a buzz at the rack level are by Dolly Parton at #142 bullet, Don Williams at #145 bullet and the *Dukes Of Hazard* compilation at #150 bullet.

DEBUTS — After the previously mentioned Van Halen album, Elton John's "Jump Up" comes in at #50 bullet. Strongest reaction is showing on the coasts and out of the South. . . . Change at #136 bullet is receiving good initial response on the coasts. . . . Dionne Warwick at #149 bullet is starting off well in the East and the South. . . . Robert Palmer at #155 bullet is doing well in the West and Midwest. . . . Laurie Anderson, #164 bullet, starting off primarily on the West Coast. . . . Johnny Mathis, #169 bullet, is starting off primarily in the West with some moderate response in the East. . . . Other debuts include "Iron Fist" by Motorhead on Mercury/PolyGram; and "Defying Gravity" by The Sherebs on Atco.

RECORDS TO WATCH — Albums that can be expected to chart in upcoming weeks include "Tug Of War" by Paul McCartney on Columbia; Blue Oyster Cult's "Extraterrestrial Live" on Columbia; The *Dream Girls* cast album on Geffen; and "My Favorite Person" by the O'Jays on Philadelphia Int'l/CBS.



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|------------------------|--------------------|
| 1 RAY PARKER, JR. | 9 DENIECE WILLIAMS |
| 2 ELTON JOHN | 10 TOTO |
| 3 PATRICE RUSHEN | 11 HUEY LEWIS |
| 4 JETHRO TULL | 12 RAINBOW |
| 5 TEMPTATIONS | 13 ATLANTIC STARR |
| 6 CAMEO | 14 SHALAMAR |
| 7 TOMMY TUTONE | 15 MOTELS |
| 8 CHARLIE DANIELS BAND | |

NORTHEAST 1.

- 1 TOMMY TUTONE
- 2 ELTON JOHN
- 3 SECRET POLICEMAN'S OTHER BALL
- 4 JETHRO TULL
- 5 CHARLIE DANIELS BAND
- 6 SHALAMAR
- 7 PATRICE RUSHEN
- 8 TALKING HEADS
- 9 MOTELS
- 10 TEMPTATIONS

SOUTHEAST 2.

- 1 RAY PARKER, JR.
- 2 CAMEO
- 3 CHARLIE DANIELS BAND
- 4 TEMPTATIONS
- 5 DENIECE WILLIAMS
- 6 ELTON JOHN
- 7 TOMMY TUTONE
- 8 SHALAMAR
- 9 ATLANTIC STARR
- 10 DAZZ BAND

BALTIMORE/WASHINGTON 3.

- 1 RAY PARKER, JR.
- 2 TEMPTATIONS
- 3 ATLANTIC STARR
- 4 PATRICE RUSHEN
- 5 JETHRO TULL
- 6 RAINBOW
- 7 DENIECE WILLIAMS
- 8 RICHARD "DIMPLES" FIELDS
- 9 TROUBLE FUNK
- 10 CAMEO

WEST 4.

- 1 TOTO
- 2 PATRICE RUSHEN
- 3 HUEY LEWIS
- 4 ELTON JOHN
- 5 SOFT CELL
- 6 MOTELS
- 7 TEMPTATIONS
- 8 CAMEO
- 9 DENIECE WILLIAMS
- 10 RAY PARKER, JR.

MIDWEST 5.

- 1 TOTO
- 2 RAY PARKER, JR.
- 3 RAINBOW
- 4 JOHN COUGAR
- 5 TOMMY TUTONE
- 6 HUEY LEWIS
- 7 JETHRO TULL
- 8 CHARLIE DANIELS BAND
- 9 PATRICE RUSHEN
- 10 ELTON JOHN

NORTH CENTRAL 6.

- 1 BUCKNER & GARCIA
- 2 JOANIE GREGGAINS
- 3 JOHN DENVER
- 4 KIDS FROM FAME
- 5 HANK WILLIAMS, JR.
- 6 DOLLY PARTON
- 7 DUKES OF HAZZARD
- 8 DON WILLIAMS
- 9 CHARLIE DANIELS BAND
- 10 PAVAROTTI

DENVER/PHOENIX 7.

- 1 TOTO
- 2 JETHRO TULL
- 3 HUEY LEWIS
- 4 RAINBOW
- 5 ELTON JOHN
- 6 CAMEO
- 7 ONE WAY
- 8 TOMMY TUTONE
- 9 PATRICE RUSHEN
- 10 RAY PARKER, JR.

SOUTH CENTRAL 8.

- 1 CAMEO
- 2 RAY PARKER, JR.
- 3 ELTON JOHN
- 4 TEMPTATIONS
- 5 DENIECE WILLIAMS
- 6 JETHRO TULL
- 7 RICHARD PRYOR
- 8 ATLANTIC STARR
- 9 PATRICE RUSHEN
- 10 TOMMY TUTONE

WHAT'S IN-STORE

CBS/BALLY HIGH — A quick *What's In-Store* mini-survey finds little surprise and unanimous approval of the new CBS, Inc. video games link-up with Bally Corp. (**Cash Box**, May 1). "There is an old saying, 'If you can't beat 'em, join 'em,'" quoth **Joe Bressi**, vice president, purchasing, for the **Stark/Camelot** retail chain. Bressi felt that the more games being produced the merrier for retailers, since the video game "pipeline" can handle far more product, he said, than that currently available. **Tower Records** president **Russ Solomon**, one retailer who is not happy with the video game invasion, termed the forthcoming CBS/Bally product "just another piece of meat." While he is not especially looking forward to it, he figures to be involved in selling the games like everyone else. "Like Atari, if CBS/Bally has a product that can be marketed through our stores, fine and dandy. That's what it amounts to." Solomon has been concerned that the exploding video software market is encroaching on the record business (**Cash Box**, April 24). But **Lee Cohen**, vice president, marketing, at the **Licorice Pizza** chain, is pleased to have another product line to add to the home entertainment software already carried there. Furthermore, he is not worried that CBS or other record manufacturers will shift their production from records to games. "This quarter, both CBS and WCI, who are both into games, are both out with very good record releases and actively supporting them. These companies are looking wherever the dollars are. Besides, they aren't just record companies, but are involved in many different areas. In the same way, we are not just a record dealer, but an entertainment software dealer." Cohen further noted that with more companies producing video games, there would be more ad money forthcoming, which means more excitement as he sees it. "If you get more people into the stores for any reason, it can only help record sales," he said, stating his belief that more companies would soon be getting into the act. "There are only a handful of people manufacturing games so far, which is not very much considering the size of the business. I'm sure there will be 10 more in there before it winds its way down." Stark/Camelot's Bressi also sees more producers entering the market place. "There are a lot of rumors around," he said. "Obviously, anyone who read the first quarter income statement for WCI, when they do \$190 million in records and tapes and almost \$425 million in Atari . . . you don't have to get hit in the head too much harder than that."

CHUBBY'S CHECKERS — The **Music Visions**, **Streetside** and **Camelot** stores in St. Louis, together with radio station KSHE, tied in with MCA Records and an appearance by **Chubby Checker** at the Kiel Auditorium in a "Chubby Checker Checkers Challenge" contest held at the venue prior to the concert. The winner of the drawing was chauffeured to and from dinner and the show, which must have been more enjoyable than the checkers game with Checker, which Checker won.

HOUSTON RETAILERS ROCK — Houston radio station KSRR-FM has begun a "97 FM Rocks" merchandising program at various local record stores. Two styles of T-shirts and jerseys, mugs, key chains, baseball caps and posters are currently being sold at all 11 **Sound Warehouse** outlets and at **Texas Tapes and Records**. The AOR station is now looking to increase both its offerings and the locations carrying them.

PIZZA PIES — **Licorice Pizza** has a "guaranteed sales" policy whereby a money-back guarantee is offered on sale-priced product, usually by new artists. According to advertising director **Rick Zeff**, the guaranteed LP is one that either the label, the store, or clientele is excited about, as in the case of **The Human League**, for example, whose "Dare" LP was recently discounted from \$6.98 to \$4.99 during the two-week sales period. Should the customer dislike the album, it may be returned for a refund during this time. To promote the sales, the store stocks up on the sale disc, and merchandises heavily via step-ups, displays, in-store play, ads, and flyers, the latter item stapled to bags and stacked on the counter. The sales can double and sometimes triple the number of pieces sold, says Zeff. . . . An appropriate **Waitresses** contest sponsored by Licorice Pizza, PolyGram Records, and L.A. station KROQ-FM asked fans to vote for the restaurant that employed the best waitresses. The grand prize winner was dined at his favorite restaurant before seeing the performing Waitresses. **jim bessman**

Price Hikes, Credit Ceilings Hurting Black Retailers

(continued from page 5)

depends on these small stores.

No Large Chains

"There are usually no large chain stores in black neighborhoods so that is where a lot of black product is sold by the small ma & pa dealer," noted Simpson, who suggested that manufacturers should invest greater resources so that the initial sales base for such new black product

would not diminish.

"Most record companies are investing huge amounts of money in the acquisition and production of black artists, yet they don't spend enough money ensuring that there will be a marketplace to sell that product," Simpson said, continuing that most major chains that are encouraged to sell black product don't begin stocking most titles until they are Top 15 items.

dbx Launching Cassette Drive

NEW YORK — dbx, Inc., manufacturers of dbx-encoded discs and decoder hardware, is launching an extensive dbx-encoded cassette program with the introduction of more than 50 titles licensed from more than 20 labels. Thirty of the cassettes, which cover the musical spectrum of pop, rock, jazz, country and classical, will be in national distribution next month, with the remainder following shortly thereafter.

A&M, Chalfont, Concord Jazz, Inner City, Moss Music Group, Nautilus, Pablo, Pausa, Varese Sarabande and Vox are among the labels represented in the initial release from dbx, and the company is offering a royalty-free license to any labels wishing to participate in the program, according to Jerome E. Ruzicka, dbx vice president and director of the disc and cassette operations. Ruzicka recently completed demonstration of the cassette on both the East and West Coasts.

New low-cost integrated circuit chips for dbx decoding have been introduced in stereo equipment, according to Ruzicka, meaning an estimated 500,000 households worldwide have dbx decode capability already. That number is expected to exceed one million, he noted, in 1983. That has been made possible by Matsushita's development of a new "NRX Chip" for personal portable players and compact cassette recorders.

Most significant, perhaps, is the fact that dbx is the only system, according to the company, that will enable a digital disc to be copied onto analog tape capturing the full dynamics of the performance.

The black ma & pa outlet, on a more immediate level, provides the lifeblood of the black-oriented on-stop, and, as Willie Barney, president of Barney's One-stop based in Chicago, said, "We're going to have to do business with the small black dealers because we couldn't survive on the emergency orders we get from major chains. So whatever happens to the small black dealer, down the line it happens to us."

Suggesting that business from black dealers and one-stops is formidable enough to hurt labels if such resources dwindle, Keith Hudson, general manager of Hudson's One-stop and the Hudson Embassy stores in St. Louis, said, "If not for the small dealer and one-stops who have to pay C.O.D. on all orders, the record companies' cash flow would drop off considerably."

Hudson suggested while that most major chains deal on a credit and dating basis, sales from black accounts provide immediate money to the manufacturers for development of those programs.

While not totally agreeing with this premise, Miller London, vice president of sales for Motown Records, said, "If I don't keep them (black retailers) in business, then I'm in serious trouble," noting that Motown markets all of its new releases through black retail and chain stores initially.

London also said, however, that the credit business represented by the major chains was the greater source of sales over the long haul. "It's nice to have the on-hand cash we get from smaller dealers through their one-stops, but that's not where most of the sales receipts come from."

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BREAKOUTS/PLUS PROFIT

ALBUM BREAKOUT

DIVER DOWN — VAN HALEN — WARNER BROS.
Breaking out of: Handleman — National, Record Bar — National, Musicland — National, King Karol — New York, Crazy Eddie — New York, Sam Goody — New York, Harmony Hut — Washington, Stratford — Long Island, Cutlers — New Haven, Central One Stop — Connecticut, Record & Tape Collector — Baltimore, Cavages — Buffalo, Bee Gee — Albany, Richman Bros. — Philadelphia, Lechmere — Woburn, Strawberries — Boston, Turtles — Atlanta, Oz — Atlanta, Leisure Landing — New Orleans, Tape City — New Orleans, Port O' Call — Nashville, Vibrations — Miami, Disc — Dallas, Cactus — Houston, Lieberman — Dallas, Stars — Dallas, Western Merchandisers — Amarillo, Flipside — Chicago, Sounds and Video Unlimited — Chicago, Peaches — Cleveland/Cincinnati, Record Theater — Cleveland/Cincinnati, Radio Doctors — Milwaukee, Chicago One Stop — Chicago, Harmony House — Detroit, Karma — Indianapolis.
MERCHANDISING AIDS: 1 Regular Poster, 3x3 Poster, 1x1 Flats, Buttons.

SINGLE BREAKOUT

BODY LANGUAGE • QUEEN • ELEKTRA E-47452
Breaking out of: Spec's — Florida, Record Theatre — Cleveland, Karma — Indianapolis, Peaches — Columbus, Potomac One Stop — Baltimore, Sound Video Unlimited — Chicago, Tower — San Diego, Charts — Phoenix, Radio Doctors — Milwaukee, Tape City — New Orleans, P.B. One Stop — St. Louis, Warehouse — Los Angeles

TOP SELLING ACCESSORIES *

- Allsop Cassette Head Cleaner 77000
- Atari Video Game 2646 — "Pac-Man"
- Audio Technica Sonic Broom AT 6012
- Bowers Anti-Static Inner LP Sleeves
- (S) Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Cleaner
- Discwasher VRP Inner LP Sleeves
- Duracell "AA" Batteries (4/PACK)
- Le-Bo Anti-Static Record Spray (AS-12)
- Le-Bo Outer LP Covers
- Maxell UDXL II C-60
- (S) Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- Memorex Hi-Bias C-90 (2/BAG)
- Pickwick Cassette Head Cleaner
- (S) TDK SAC-90
- (S) TDK T-120 (Videocassette)

Compiled from: Record Theatre — Cincinnati • Gary's — Virginia • Big Apple — Denver • Cutler's — New Haven • Peaches — Cincinnati, Columbus • Karma — Indianapolis • Charts — Phoenix • Alta — Phoenix • Sound Video, Unltd. — Chicago • Cavages — Buffalo • Radio Doctors — Milwaukee • Dan Jay — Denver.

TOP SELLING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- B-52's • Mesopotamia • Warner Bros. MINI 3641
- Tommy Bolln • Teaser • Nempor/CBS PZ 37534
- Doors • The Doors • Elektra EKS 74007
- (S) Halrcut 100 • Pelican West • Arista AL 6600
- (S) Human League • Dare • Virgin/A&M SP-6-4892
- (S) Janis Joplin • Farewell Song • Columbia PC 37569
- Missing Persons • Capitol DLP-15001
- Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Psychedelic Furs • Talk, Talk, Talk • Columbia NF 37339
- Romeo Void • Never Say Never • 415 Records/415A-0007
- The Sherbs • Defying Gravity • Atco SD 38-146
- (S) Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407
- Shooting Star • Shooting Star • Virgin/CBS PE 37720
- Split Enz • True Colours • A&M SP-6-4822
- Spyro Gyra • Morning Dance • MCA 9004

Compiled from: Peaches — Cincinnati, Columbus • Cutler's — New Haven • Gary's — Virginia • Big Apple — Denver • Karma — Indianapolis • Charts — Phoenix • Lieberman — Denver, Portland • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Musicland — St. Louis • Radio Doctors — Milwaukee • Dan Jay — Denver • Tower — San Diego, Seattle • Sound Video, Unltd. — Chicago.

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

Rentals Are Still Main Concern Of Video Software Dealers

(continued from page 10)

Some dealers suggest, however, that overall industry revenues would increase significantly if many rental-only titles were placed on sale. One retailer figured that the perennial children's classic *Dumbo*, for example, had brought in more money since it was released as a sale title earlier this year than the entire time it spent as a rental-only title previously.

Although Warner Home Video's program has undergone a number of revisions since it was all-rental last year, finally evolving into the more flexible "Dealer's Choice" plan (with rental-only titles separated into A/B categories and a 28-day to 6-month lease/purchase system), it has yet to be accepted by a large percentage of dealers. Many of those who have signed up say they've done so reluctantly and only to remain competitive, since such titles as *Superman II* are in great demand.

The company, however, continues to polish what WEA Corp. senior vice president Russ Bach called "the rough spots" in the program and an April 19 letter to accounts stated that the "previous requirement of inventory conversion has been eliminated as a condition for participating."

New WHV vice president of marketing Herb Mendelsohn said that since the letter went out the company has gotten a "blizzard" of new accounts and WEA's Bach suggested that lifting the conversion requirement "removed the last psychological block many dealers may have had against the program."

While Bach said he couldn't give out exact figures, he indicated that the number of accounts which have taken on "Dealer's Choice" is now "well past" the 1,000 mark, or triple the amount WHV had previously. However, by most industry estimates there are presently about 6,000 video dealers in the U.S., meaning that just over one-sixth have signed up. Video Cassettes Unlimited's Pough noted that of the 68 dealers in the Orange County area of Southern California, to his knowledge only five have joined the plan.

"How do you measure the success of a new program when there is nothing else like it on the market?" Bach asked. "All I can tell you is the number (of accounts) is increasing all the time. Yes, there have been some operational problems, but we've been working them out. We've tried to be as responsive to the market as we can. In fact, that's the idea behind the whole plan. The program is designed to cut down on inventory and not saddle the dealer with titles that aren't moving."

Bach took a swipe at the surcharge approach that has been adopted by such studios as Paramount, calling it a "cancer." According to Bach, "Surcharge is the real problem out there because those companies are inflating prices on product to artificially high levels. And if the title should prove to be a slow mover he (dealer) can dump it but its value has already been seriously reduced. We've tried to cut down on the dealer's risk while the surcharge has increased it."

In response to Bach's comments, Paramount director of advertising and sales promotion Hollace Brown replied, "Show me where it hurts. We're doing very nicely, thank you, and our sales volume certainly hasn't dropped. As far as I can see, the only product that the video retailer has cut back on is rental-only. Dealers on rental programs have sharply reduced buying quantities. Where they used to buy six and five, they'll now buy one and one."

Other studios, including Columbia Pictures and MCA, have skirted the rentals controversy by simply raising prices, preferring not to apply the "surcharge" tag. When MCA introduced its first title priced over \$100, *The Deerhunter*, at the Winter

Consumer Electronics Show this year, MCA Distributing Corp. president Al Bergamo chalked it up to "increases in operating costs" and sources inside the company say that the price isn't coming down. *Ghost Story* was the most recent title to join MCA's \$100 plus club and the forthcoming release *Private Lessons* is expected to cost equally as much.

Robert Blattner, vice president and general manager of Columbia Pictures Home Entertainment (CPHE), pointed out that the supplier instituted a price raise "about three or four weeks ago," with approximately 70 titles or two thirds of the CPHE line, remaining the same while the other 30% went up "a range of \$5 to \$15 on suggested list."

"We hadn't raised prices since September 1979 and the ones that we did raise, we felt that the market would bear," said Blattner, who has yet to rule out the possibility of a rental plan for CPHE at some time in the future.

"I'm not prepared to commit to a program as of yet. The ones that are out there haven't been on the market very long and you need more time to judge them. One thing I do know is that from the retailer's standpoint, a program has to be easy to handle for it to work at all. I don't see that yet."

Independents Benefit

Partially in reaction to major studio rental programs, dealers have "tended to swing a lot of business to non-rental companies," according to National Assn. of Retail Dealers of America (NARDA) executive vice president Jules Steinberg, who also oversees the activities of the VRA. This has been a particular boon to independents such as Media president Ron Safinick. "There's no newcomer Vestron Video.

"Their loss has been our gain," said Media president Ron Safinick. "There's no question about it. We've been in business three and a half years, which has given us enough time to analyze the changes in the market. We've added surcharges similar to Paramount's but nobody really notices because our prices are low. They start at \$34.95 and go to \$59.95.

"For that reason, most of our product is being sold as well as rented. I'd rather be a salesman than a policeman, which is why we don't have a program. We're here to increase the product flow and so is the dealer."

Vestron, according to president Jon Peisinger, "spent a good deal of time evaluating the market before we shipped our first title" and decided on an "admittedly higher than normal price schedule" rather than a program.

"Part of our decision-making was based on the fact that Vestron is not a movie studio," said Peisinger. "In our catalog, we have a mix of music, movies and instructional films." Since the company started, it has consistently had a number of titles on the national videocassette trade charts, Peisinger noted, attributing Vestron's success to a combination of solid titles, good timing and the lack of a rental program.

"Certainly we are using the same distribution channels (as the studios), so there is no magic. We simply based our sales strategy on feedback we received from retailers and distributors and decided that we could best participate in the market in a way that would not burden them. The timing was also exquisite, no question. It was most fortuitous that we arrived at the same time as many of the rental programs," he said.

Rental Clubs

Although, as VSDA vice president Risa Solomon stated, "a lot of dealers don't find the programs even moderately profitable," many are finding success with their own rental clubs. One chain that bases its

business solely on rentals, Video Library in San Diego, Calif., has been in business since August 1979 and grown to nine stores, according to manager David Bentley.

"We've been a rental organization ever since we began, and the key to our operation is that we offer several different types of plans, which cover our entire stock," said Bentley. "You have to be a Video Library member to rent, which costs just \$1 a year, but depending on the plan, rentals run from \$2.50 to \$5."

Bentley believes the key to any rental club is service, which Video Library stresses, along with a wide choice of available titles. Video Library is able to offer both through a reservation and shuttle system.

"We run a shuttle three times a week between each of our stores so the wait for a title is never more than a couple of days," he said. "In addition, all of our stores post lists of upcoming movie releases as well as the most recent titles, so customers are aware of what is available. They can only put a hold on product once we get it in stock, though, because release schedules are always tentative."

Since some 80 locations rent prerecorded videocassettes in the San Diego area alone, the competition is fierce, according to Bentley, and virtually every dealer polled concurred. Such Southern California chains as the Warehouse have been renting prerecorded videocassettes for as low as \$1 a day for more than a year now. Price competition has forced a number of smaller stores to drop out of the picture

already and the squeeze, coupled with a growing glut of product, has had an effect on distributor's profit margins.

"Dealers are fighting on a shoestring," said Herb Fischer, president of Major Video Concepts, one of the larger independent distributors in Southern California, "and what that's done is created a price market out there. All dealers want to know is price and that's forced the distributor to sell the hottest product at the lowest price, just like the record business."

What this has done, Fischer added, is force the video distributor to "handle only the hits." With the glut of product that has been released (Fischer said that 196 new titles were released in March alone) and the ultimatum from the studios that the distributor "take all or nothing," Fischer said he has had to sacrifice such small but dependable lines as Vestron and Media. In addition, he has expanded into the more profitable video game cartridge business.

"You can't be everything for everybody," said Fischer, "and we have to eat, too. There was this thinking in the home video business that we could make up whatever losses we had in volume, but the volume just isn't there yet and won't be until the price comes down. We're due for a shakeout and I can see it coming already. I just don't want to be one of those shook out."

"My personal opinion is that this industry will eventually go the way of the rack (jobber). But if manufacturers don't stop the glut, if the distributors don't stop giving product away and if retailers don't start paying their bills on time, there may not be any business."

TOP 30 VIDEOCASSETTES

	Weeks On 5/1 Chart		Weeks On 5/1 Chart
1 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	1 4	15 PRINCE OF THE CITY Warner Home Video OR-72021	13 5
2 SUPERMAN II Warner Home Video WB-61120	2 5	16 FORT APACHE, THE BRONX Vestron VA-6000	16 6
3 ONLY WHEN I LAUGH Columbia Pictures Home Entertainment 10462	4 6	17 EYE OF THE NEEDLE 20th Century-Fox Video 4581	17 6
4 FOR YOUR EYES ONLY 20th Century-Fox Video 4568	5 6	18 OUTLAND Warner Home Video 70002	20 4
5 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	6 6	19 MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263	21 6
6 BODY HEAT Warner Home Video LD-70005	3 5	20 CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001	15 6
7 ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460	7 6	21 PATERNITY Paramount Pictures, Paramount Home Video 1401	22 6
8 CLASH OF THE TITANS MGM/CBS Home Video 700074	9 6	22 STIR CRAZY Columbia Pictures Home Entertainment 10248E	25 6
9 HALLOWEEN II MCA Distributing Corporation 77005	18 2	23 STRIPES Columbia Pictures Home Entertainment 10600	— 1
10 RICH AND FAMOUS MGM/CBS Home Video MVR/MBR 00111	8 4	24 ZORRO, THE GAY BLADE 20th Century-Fox Video 1124	28 2
11 THE HOWLING 20th Century-Fox Video 4075	10 6	25 ARTHUR Warner Home Video 72020	— 1
12 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	14 6	26 FROM RUSSIA WITH LOVE 20th Century-Fox Video 4566	27 3
13 EXCALIBUR Warner Home Video OR-72018	11 5	27 TARZAN, THE APEMAN MGM/CBS MR00 109	23 6
14 S.O.B. MGM/CBS CR 00110	12 6	28 GALLIPOLI Paramount Home Video 1504	30 2
		29 SCANNERS 20th Century-Fox Video 4073	19 6
		30 CANNONBALL RUN Vestron VA-6001	29 6

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; That's Entertainment-Chicago; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way; Movies To Go - Clayton.

Sparrow Records Takes Gospel Into Secular Market By Using Modern Sales Techniques

by Jeffrey Ressler

LOS ANGELES — Organization, quality control and an overwhelming sense of faith in its product, combine to form the business ethics practiced by Sparrow, a Canoga Park, Calif.-based records and distribution company that handles contemporary Christian, worship, classical, Spanish, Christmas and children's gospel music. Founded just a little over six years ago, the firm has used sophisticated com-

puter technology, as well as efficient management techniques, to gain a firm standing as one of the top gospel concerns in the world today. The Sparrow organization had its origins with Billy Ray Hearn, a musical minister who started in promotion for the religious

World label in 1968, before helping form Myrrh Records, the first contemporary Christian label, four years later. In 1976, Hearn was approached by a media consortium that gave him the freedom to begin his own company. In Sparrow's first year of existence, Hearn and his stable of artists sold approximately \$700,000 worth of records, mostly contemporary fare featuring Janny Grein, John Talbot, Terry Talbot and Annie Herring. Currently, the label has 17 active (performing and recording) and five non-

tist gets a national promotion campaign for every single LP we release. That doesn't mean they all get print ads and point-of-purchase materials all the way down the line, but they do get something. We support our artists with print ads, national radio promotion, co-op advertising through stores, some point-of-purchase items like a custom divider card, a mobile, a poster, a display, an in-rack or a counter-top display. We don't produce albums, throw them out there and see if they stick. We give our performers and retailers some sort of aid."

New Distribution Deal

For years Sparrow dealt almost exclusively with Christian and Bible bookstores, selling hundreds of thousands of units through these religious outlets, but ever since the company signed a reciprocal distribution agreement with MCA Distributing Corp. in 1980, the number of secular record retail outlets carrying the firm's product has grown. In 1978, for instance, sales to secular stores accounted for only 2.3% of Sparrow's sales, while a study conducted in March of 1982 found that the number of secular shops carrying Sparrow albums has increased to 10%. Both Sparrow and MCA are optimistic that the figures will grow by leaps and bounds within the next few years.

Bill Hearn sees the public's lack of familiarity with gospel music as one of the obstacles his company must hurdle if it is to gain even wider acceptance in the marketplace. "Our job is taking the fear out of the product," he said. "Retailers ask why they should stock gospel. They should stock it because it sells. The Warner Communication, Inc. survey indicated five percent of all record sales are gospel; that's more than jazz and classical sales combined.

"So how come you can always find a jazz or classical section in a secular store, but you can't find a gospel bin? I think the first thing to do on a retail level is to give the store a gospel section that's not just buried in some corner of the store. Just a couple or three bins, merchandise it and categorize it, and sales will increase. The money that buys a gospel album is the same green money that buys a jazz or classical record. I tell retailers to inventory their gospel product, just look at it every month. I don't think it needs elaborate window displays, just its own section. If, indeed, we sell more than classical and jazz put together, why don't we get at least half as much space as they get?"

To insure more of its albums will move onto secular outlets, Sparrow is taking a lot

(continued on page 32)



GOSPEL GOES ELECTRONIC — In the computer processing room of Sparrow Records and Distributing, a full-time staff of four programmers compile data used to help speed shipping, inventory, accounts payable and receivable, among other things.

puter technology, as well as efficient management techniques, to gain a firm standing as one of the top gospel concerns in the world today.

The Sparrow organization had its origins with Billy Ray Hearn, a musical minister who started in promotion for the religious

active (distributed solely) acts on its roster, including Phil Keaggy, Barry McGuire and Michael & Stormie Omartian.

"We keep our roster cultivated and manageable," said Bill Hearn, Billy Ray's son and Sparrow's vice president, marketing. "Because of that fact, every ar-

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	5/1
1 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	1	21
2 GO SHIRLEY CAESAR (Myrrh MSB 6665)	3	27
3 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	5	65
4 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	2	53
5 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	4	24
6 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7086)	6	33
7 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	7	31
8 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594)	9	7
9 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599)	10	4
10 LET HIM HAVE HIS WAY AL HOBBS & THE INDIANAPOLIS MASS CHOIR (Savoy SL 14640)	11	3
11 POWER TWINKY CLARK (Sound of Gospel SOG 133)	8	8
12 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375)	—	1
13 HE'S WORTHY GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR (Savoy SL 14672)	13	2
14 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078)	—	1
15 I FEEL LIKE SINGING WALTER HAWKINS (Elektra/Light E1-60038)	15	4

Inspirational

	Weeks On Chart	5/1
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	2	37
2 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867)	3	21
3 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	1	21
4 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	4	17
5 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	5	17
6 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	6	29
7 HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	8	11
8 PRIORITY IMPERIALS (Dayspring DST 4017)	7	63
9 MIRACLE B.J. THOMAS (Myrrh 6705)	10	3
10 JONI'S SONG JONI EARECKSON (Word WSB 8856)	9	21
11 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	11	4
12 TOWN TO TOWN PHIL KEAGGY (Sparrow SPR 1053)	12	3
13 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 8870)	13	7
14 AMY GRANT IN CONCERT (Myrrh MSB 6668)	14	47
15 HEARTS ON FIRE SWEET COMFORT BAND (Light 5794)	15	6



Bill Hearn: "Our job is to take the fear out of gospel product."

Supreme Court Upholds Music Royalties For Radio Music In Stores

NEW YORK — In a decision clarifying provisions of the 1976 Copyright Act, the U.S. Supreme Court last week declined to review a lower court ruling requiring retail outlets to pay royalties for radio music broadcast over their loudspeaker systems.

The copyright law, which took effect in 1978, states that stores do not infringe on copyrights if they play radio music on "a single receiving apparatus of the kind commonly used in private homes," so long as the store does not charge money to hear the music and the broadcast "is not transmitted to the public."

The Supreme Court decision stems from a 1978 American Society Of Composers, Authors and Publishers copyright infringement lawsuit filed in U.S. District Court in New York against the Gap Clothing Stores, Inc. The licensing agency sued the clothing chain when it refused to pay the \$90 royalty fee that ASCAP demanded for use of seven of its songs.

On Feb. 3, 1981, U.S. District Court Judge Lee Gagliardi ruled that Gap was a copyright infringer. In his decision, Gagliardi stated that stores whose floor space exceeds 420 square feet and whose speaker systems are larger than those designed for home use are required to pay royalties to ASCAP to use its music broadcast from radio stations.

The Gap subsequently appealed this decision in the Second Circuit U.S. Court of Appeals on grounds that Gagliardi's ruling could require merchants to pay "tribute" and "protection money" to music publishers. That court, however, upheld Gagliardi's decision Nov. 30, 1981.

This decision was well-received by the performing rights agencies. "We are pleased that the courts have laid down a clear-cut interpretation of the law that confirms our members' right to license these clearly commercial uses of music," said ASCAP president Hal David.

Broadcast Music, Inc. (BMI) is also pleased with the decision, especially because it may affect a similar case it has pending in a California court. "We have been probing this area ever since the new law went into effect," said Edward Chapin, BMI counsel. "We have brought our own suits, one of which is being appealed in the Ninth Circuit Court of Appeals in California, and we hope the fact that the Gap case was upheld will improve our chances of winning this one."

BMI filed suit several years ago against United Shoe Corp., parent company of the Casual Corner chain of clothing stores on similar grounds. "We expect a decision any time now, and we hope that the Gap case will draw the Court's attention to this one," added Chapin.

Although SESAC reportedly has no similar suits pending, it too is pleased with the Supreme Court's decision. "The Court made the right decision, and it is totally justified," said Nick Arcomano, SESAC vice president and counsel.

SRS Offers Workshop

LOS ANGELES — The Songwriters Resources and Services (SRS) recently began a music business workshop for songwriters, titled "Everything You Ever Wanted To Know About The Music Business But Didn't Know Who To Ask." The program, set up to be offered free eight times on four consecutive Tuesdays, began April 27.

Kapri To Distribute New Indie Labels

LOS ANGELES — Kapri Entertainment recently announced that its label, Kapri Records, will be accepting inquiries from all independent labels to establish a distribution/promotion cooperative.

AM Stereo Rule Confusing Broadcasters, Manufacturers

(continued from page 12)

The remaining receiver manufacturers — Delco, Panasonic and Sony — are reportedly still testing all four transmission systems and expect to have results by mid-summer, at which time they feel a market-place decision may be closer at hand.

Sony, however, says it has covered its bets. "Since it took the FCC so long to make this decision, we had sufficient time to make chips that would fit all five systems," said Jon Strom, Sony consumer audio product planning manager. "We've studied the market and right now, we're just watching to see what happens."

At Delco, the only car stereo receiver manufacturer to have entered the AM stereo arena, the attitude is also wait-and-see. "We don't favor any one system but we're ready to embark on a several-week field testing program," said Bill Draper, Delco director of public relations. "We should have some results by the end of July." Panasonic's situation is nearly identical according to Almon Clegg, Panasonic product planning manager. "We're still evaluating the technical aspects of each of the systems," he said.

None of the receiver manufacturers took much stock in the National Radio Broadcasters Assn. (NRBA) opinion that they would meet in Japan to decide the AM Stereo standard transmission system. Most of the companies are divisions of Japanese firms. "I don't think it's very likely that discussions will take place in Japan," said National Semi-Conductor's Shockey. "Even though the Top 10 audio producers are Japanese, they're all competitors."

Pioneer's Jack Doyle agrees. "It's not necessary," he said. "Discussions like that have been tried before in Japan and they have no great track record in deciding anything because greed enters into it."

All of the receiver manufacturers surveyed also expressed a great deal of confusion about the outcome of the AM Stereo question, although they said they expected some sort of resolution to emerge later this year or early next year.

Nevertheless, the NRBA maintains that the receiver manufacturers will choose the AM Stereo broadcasting system. "I think three or four of the big guns will choose the system and the holdouts will come along," said Abe Voron, NRBA executive vice president. "It's just so logical."

Criticizes FCC

Despite the generally accepted broadcasting industry belief in deregulation, Voron feels the FCC made the wrong move allowing the marketplace to determine the AM stereo broadcasting standard. "I think it's a sad thing that our agency which, if anything, has one purpose in life — technical regulation — failed to do that," asserted Voron. "We filed comments with the FCC asking them to choose one system. They all work, and choosing one would eliminate the problem we're now facing."

"We also issued a statement urging caution on the part of broadcasters because this issue is still very much in doubt," added Voron.

Despite the caveat, a poll of major market AM music outlets revealed a preference for the Kahn and Harris systems, especially the Kahn. "For the time being, we're sticking with the Kahn system," said Kevin Metheny, PD at A/C outlet WNBC/New York. "One reason why we like the Kahn system is that it's receivable on non-modified AM radios."

"Besides, there is a whole myth about FM stereo," Metheny added. "Most FM stereo broadcasts are received on monaural radios and there's a whole perception about stereo held in different age groups. Some people only listen to FM because of

peer pressure. It's all very arbitrary." Metheny predicted that stereophonically broadcast music on the AM band could give AM broadcasters an edge over the FM counterparts because AM sound quality is generally superior to FM.

According to Neil Rockoff, vice president and general manager of Country-formatted KHJ/Los Angeles, AM broadcasts can be received more easily in automobiles and in mountainous regions than FM transmissions. "AM stereo is a must in the L.A. market because of all the mountains and cars," said Rockoff.

Despite the delay in implementation of AM stereo, none of the broadcasters surveyed felt this was the major factor in determining the future of AM musical programming. "It was not stereo but clutter and the lack of hype that brought people to FM," said KHJ's Rockoff.

WNBC's Metheny, on the other hand, said the delay in adopting a standard AM stereo broadcasting system may actually enhance the chances of improving AM musical programming. "If anything, this delay won't hasten the death knell of music on AM but will prolong it," Metheny said. "The whole situation will shake out and the best system will emerge."

No Programming Effects

Tom Bigby, program director at Top 40 outlet KFI/Los Angeles, also feels that stereophonic broadcasting capability will have negligible effect on musical programming on the AM band. "It's mostly been FM broadcasters and the trade press who've been talking about the death of AM," Bigby said. "I believe that if you program a station right, stereo will make no difference. Anyway, in L.A., AM has the big numbers." KFI has chosen the Harris system to broadcast in stereo.

Although several broadcasters have opted for either the Kahn or Harris system, several of those surveyed also felt that the receiver manufacturers will have the last word on which transmission system becomes the industry standard. "A radio broadcaster only has to spend around \$20,000 for a stereo broadcasting system but when a manufacturer chooses one, he is committing millions of dollars to the production line and it's much harder for him to switch gears," said Brian Moors, vice president and general manager at country outlet WHN/New York. Added KFI's Bigby: "The receiver manufacturers control the market so they'll be the ones who decide."

Unlike other broadcasters, WHN's Moors has not yet chosen his AM broadcasting system. "Most of us have capital budgets that are six to eight months ahead of the fiscal year," he said. "We don't have a network association that is going into it big — Mutual is not a huge organization."

Common Ground

The only common ground between the receiver manufacturers and AM broadcasters currently seems to be confusion about AM stereo. While some broadcasters have committed themselves to a single system, they all admitted the possibility of changing gears, if conditions necessitate. In addition, most of them would have liked the FCC to choose a system for them.

"The FCC decision certainly came as a surprise," said Bill Hartman, vice president and general manager at A/C-formatted WBZ/Boston. "I don't think anyone thought that's the way it would happen."

Echoing Hartman's sentiments, WHN's Moors said that "if the FCC had made the decision, it would have made it easier to implement AM stereo. But by allowing the industry to make the decision and allowing the receiver manufacturers to get into the process, the FCC has made the whole thing unsettling."

AIRPLAY

FORMAT & CALL LETTER CHANGES — Noticing KRQR/San Francisco's successful debut as the Bay Area's fourth AOR outlet, KSFX decided to pack it in. It changed its call letters to KGO-FM and switched to an all-talk format May 3. It joined ABC's Talkradio web, which made its national air debut at the same time. In New York, A/C station WTFM, aware that AOR outlet WPIX-FM has softened its sound as of late, decided to go for the AOR sound itself, changing its call letters to WAPP in the process. "It will probably sound like WLLZ in Detroit, but it will be more tailored to the New York audience," WTFM president Sidney Horne, told *Airplay*. WTFM was recently sold to Doubleday Broadcasting, which also owns AOR-formatted WLLZ. "The reason why I don't know the exact date the format and call letter change go into effect is that Doubleday needs some time to research and analyze the New York market and see if they're going to hire a new program director," added Horne. Though New York has only been able to accommodate two AOR stations (WNEW-FM and WPLJ) Horne feels the Apple could find a niche for another rocker. "Look at WRKS. RKO decided there was room for another black contemporary station even with WBLS and WKTU, and they were able to get a big audience share," he continued. Despite the proximity of WTFM (103.5) to WNEW-FM (102.7), Scott Muni, WNEW-FM operations director, is not worried. "If they do what they did with WLLZ in Detroit, they'll make it into a Top 40 FM aimed at teenyboppers, so, no, I'm not worried about their share," said Muni. "We think of ourselves as an adult station, and our audience is well-settled and not into hype." WNEW-FM aims for the 25-34 demographic, while WAPP wants to capture the 18-49 age bracket. "I don't really think there's much to worry about, but I don't really know," added Muni. "It's still premature."

SYNDICATION INDICATIONS — Veteran Los Angeles air personality Wink Martindale is the new host of 20:20 *Musicworld*, the series of 60-second music entertainment capsules, now beginning its second year. It is produced by Hollywood-based syndicator The Creative Factor. *Rolling Stone* magazine's *Continuous History of Rock & Roll* has added AOR-formatted KLOS/Los Angeles to its roster. Proteus Publishers, a publisher of rock 'n' roll books, is expanding its radio advertising drive. It began its campaign with monthly spots on MJI Broadcasting's *Rock Quiz*, a minute-long spot airing on over 120 stations across the country. It now plans cooperative advertising with local bookstores on 15 as-yet-unnamed AOR stations across the country.



REMEM REMEM-EM-EMBER — Randy Safuto and Vinnie Carella of Ambient Sound recording group Randy & The Rainbows recently stopped by United Stations' New York studios. Pictured in the studio are (l-r): Safuto; Ed Salamon, United Stations vice president, programming, and Carella.

made its air debut April 26 at 12:50 a.m. It began with a two-minute news spot broadcast with background music meant to create an emotion compatible with the story. News predominates Radioradio's inventory. Other Radioradio features include lifestyle and entertainment spots and live-on-tape concerts, the first of which will be by RCA recording duo Hall & Oates on May 15. As Radioradio is the first new CBS web in 53 years, the CBS brass thought it appropriate to kick it off in style, which it did with a party at New York trendy spot Regine's. Veteran folksinger and Warner Bros recording artist Gordon Lightfoot is the featured guest on the RKO Radioshows' *MusicStar Special*, May 10 and 11. Switching gears a bit, EMI recording artist and longtime rocker Cliff Richard will be featured May 24 and 25. Sheridan Broadcasting Network, the black-oriented 117 station web, has moved its headquarters from the nation's capital to Pittsburgh. Its new address is 1811 Boulevard of the Allies, Pittsburgh, Pa., 15219.

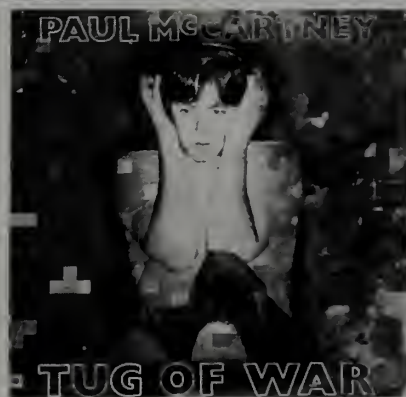
STATION TO STATION — The consultant business seems to be booming as AC outlet KSRR/Houston recently enlisted the services of Burkhart/Abrams/Michaels/Douglas to do its research. At the same time, consultant Jeff Pollock has signed AOR outlet KQRS/Minneapolis. Pollock adds this station to a roster that includes AOR big guns KZEW/Dallas, WCMF/Rochester and KATT/Oklahoma City. AOR-formatted WBAB/Long Island has promoted Ron LaRussa to assistant PD. At the same time, Jeff Harrison was named PD at B/C station KDIA/Oakland. Harrison began his 13-year radio career as an announcer and later PD at WAMM/Flint, Mich. He later moved to WHAT/Philadelphia and WJPC/Chicago. He made it to KDIA three years ago, where he served his comedy show to the Magic Mountain suburban L.A. amusement park on May 23. The show will feature the impressions of Julie Dees, along with a troupe of Dees characters, which in the past have included NBC-TV's star Jeff Altman and local comic Greg Burg.

THE NUMBERS GAME — Arbitron is introducing a new diary that will be used first to compile the Summer 1982 book. The new diary, published in both English and Spanish, will contain several additional questions on the listening record and demographics pages. The listening record page has been modified to allow participants to more easily record the call letters of the stations to which they listen. The rating service has also changed the "Away From Home" category to include car listenerships. In addition, the demographics page will include a question querying diarykeepers whether they work at home and how long they work. The new diary also includes re-worded instructions, as well as a redesigned cover. Arbitron made these changes after conducting a research test during the Summer of 1981. John Dimling has been named executive director of the Broadcast Rating Council, an organization that monitors the established broadcast rating services for their credibility. He is currently director of the office of planning and analysis at the Corporation for Public Broadcasting in Washington, D.C.

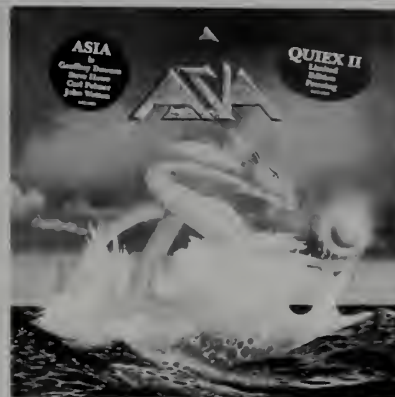
BEATLES TALK — Westwood One is running an exclusive two-hour interview with Paul McCartney, slated to air during the July 4 weekend. Hosted by KMET/Los Angeles air personality David Perry, the show will feature spots from Bert Kleinman's recent interview with McCartney in London. McCartney will trace his career from its inception to the present. Of course, no interview with him would be complete without his talking about his relationship with John Lennon. The program is being offered to stations on a market-exclusive basis. At presstime, Westwood One Sources could not confirm the number of stations signed.

larry riggs

CASH BOX ROCK ALBUM RADIO REPORT



— **PAUL McCARTNEY • TUG OF WAR • COLUMBIA**
ADDS: WBAB, KEZY, WOUR, WABX, KSHE, WLIR, KNCN, KNX, WGRQ, WBLM, WKDF, WCCC, KROQ, WNEW, WCOZ, WKLS, WMMS.
HOTS: WBAB, KEZY, WLIR, WKDF, WNEW. **MEDIUMS:** WABX.
PREFERRED TRACKS: Ebony, Title.
SALES: Just shipped.



5 ASIA • GEFGEN
ADDS: None. **HOTS:** KBPI, WBAB, KMET, WSHE, KEZY, WOUR, WABX, WMMS, WKLS, KSHE, WLIR, KMGN, KZEW, WYFE, WROQ, KNCN, KLOL, WPLR, WGRQ, WBLM, WCCC, WNEW. **MEDIUMS:** WCOZ, KZAM, WKDF, WROQ. **PREFERRED TRACKS:** Heat, Sole Time, Dreams.

1 MOST ADDED

1 MOST ACTIVE

LP Chart Position

— **BLUE OYSTER CULT • EXTRATERRESTRIALS LIVE • COLUMBIA**
ADDS: WNEW, WYFE. **HOTS:** WLIR, KZEW, WGRQ. **MEDIUMS:** WYFE, WROQ, KNCN, WCCC, WMMS, KEZY, WSHE, KMET, WBAB, KBPI. **PREFERRED TRACKS:** Roadhouse.
SALES: Good initial response in East and West.

LP Chart Position

2 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA
ADDS: None. **HOTS:** KMGN, KNCN, WMMS, WABX, KMET. **MEDIUMS:** WROQ, WBLM, WNEW, WCOZ, WKLS. **PREFERRED TRACKS:** Title, Centerfold.
SALES: Good in all regions.

LP Chart Position

15 ALDO NOVA • PORTRAIT/CBS
ADDS: None. **HOTS:** KBPI, WBAB, KMET, WSHE, KEZY, KMGN, WYFE, WROQ, KNCN, WGRQ, WCCC, WNEW, WKLS, WMMS. **MEDIUMS:** WOUR, KLLOL, WPLR, WBLM, WCOZ, WABX. **PREFERRED TRACKS:** Fantasy, Foolin', Gun.
SALES: Good to moderate in all regions.

4 MOST ADDED

— **THE JIM CARROLL BAND • DRY DREAMS • ATCO**
ADDS: WBAB, WNEW, KNAC, WHFS. **HOTS:** None. **MEDIUMS:** WBAB, KROQ. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

44 JETHRO TULL • THE BROADSWORD AND THE BEAST • CHRYSALIS
ADDS: WBLM, KLLOL. **HOTS:** KSHE, WLIR, KXEW, KNCN, KNX, WMMS, KEZY, WBAB. **MEDIUMS:** WYFE, WPLR, WKDF, WOUR, WSHE, KBPI. **PREFERRED TRACKS:** Open.
SALES: Moderate in all regions.

131 POINT BLANK • ON A ROLL • MCA
ADDS: WGRQ. **HOTS:** KSHE, KLLOL. **MEDIUMS:** KZEW, KNCN, WBLM, WCOZ, WMMS, WABX, WOUR, WSHE. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest; weak in others.

2 MOST ADDED

84 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM
ADDS: WSHE, WBLM, WGRQ, KLLOL, KSHE. **HOTS:** KZEW, WYFE, WNEW, WKLS, WMMS, WBAB. **MEDIUMS:** WLIR, WROQ, KNCN, WPLR, KROQ, KEZY, KBPI. **PREFERRED TRACKS:** Hurts.
SALES: Moderate in Midwest; fair in others.

6 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
ADDS: None. **HOTS:** WBAB, KMET, WSHE, WMMS, WKLS, WLIR, KMGN, KNAC, WYFE, WROQ, KNCN, WPLR, WGRQ, WBLM, WKDR, KROQ, WNEW. **MEDIUMS:** KBPI, WOUR, KSHE, KLLOL, WCOZ. **PREFERRED TRACKS:** Crimson, Title, Victim.
SALES: Good in all regions.

8 THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: None. **HOTS:** WBAB, KNAC, WGRQ, KROQ, WMMS, WOUR, KMET. **MEDIUMS:** KBPI, KSHE, KMGN, KLLOL, WBLM, WKDF, WNEW, WKLS, KEZY. **PREFERRED TRACKS:** Secret, Every, Sun, Spirits.
SALES: Good in all regions.

29 THE CHARLIE DANIELS BAND • WINDOWS • EPIC
ADDS: None. **HOTS:** WBAB, WSHE, KEZY, WMMS, WKLS, WLIR, KZEW, WYFE, WROQ, KNCN, WPLR, WGRQ, WNEW. **MEDIUMS:** KBPI, WOUR, WABX, WCOZ, KSHE, KMGN, KZAM, KLLOL, WBLM, WCCC. **PREFERRED TRACKS:** Saigon, Moon.
SALES: Good to moderate in all regions.

50 ELTON JOHN • JUMP UP! • GEFGEN
ADDS: WOUR, WCOZ, WYFE. **HOTS:** KNX, WKDF, KEZY. **MEDIUMS:** KSHE, WLIR, KZAM, KNCN, WPLR, WBLM, WNEW, WBAB, KBPI. **PREFERRED TRACKS:** Garden.
SALES: Good to moderate in all regions.

52 RAINBOW • STRAIGHT BETWEEN THE EYES • MERCURY/POLYGRAM
ADDS: KZAM, KMGN. **HOTS:** WBAB, KMET, KEZY, KSHE, WLIR, KZEW, WPLR, WGRQ, WNEW. **MEDIUMS:** KBPI, WSHE, WYFE, WBLM, WCCC, WCOZ, WKLS, WMMS, WABX, WOUR. **PREFERRED TRACKS:** Stone.
SALES: Good to moderate in all regions; strongest in Midwest.

107 DAVE EDMUNDS • D.E. 7th • COLUMBIA
ADDS: KZEW. **HOTS:** WLIR, WHFS, WPLR, KROQ, WNEW. **MEDIUMS:** KZEW, KSHE, KNCN, WMMS, WOUR, WBAB. **PREFERRED TRACKS:** Kisses, Louisiana.
SALES: Moderate to fair in all regions; strongest in East.

73 GREG KIHN BAND • KIHNTINUED • BESERKLEY/ELEKTRA
ADDS: KLLOL, KMGN. **HOTS:** KBPI, WLIR, WMMS, WOUR. **MEDIUMS:** WBAB, KZEW, KNCN, WPLR, WGRQ, WBLM, WKDF, KROQ, WNEW, WCOZ, WKLS, KMET. **PREFERRED TRACKS:** Testify, Every, Happy.
SALES: Moderate in West; weak in others.

17 THE SCORPIONS • BLACKOUT • MERCURY/POLYGRAM
ADDS: None. **HOTS:** KBPI, WBAB, KMET, KSHE, WLIR, KZEW, KLLOL, WPLR, WGRQ, WBLM, WNEW, WCOZ, WMMS. **MEDIUMS:** WSHE, WOUR, WYFE, WROQ, KNCN, WCCC, WKLS. **PREFERRED TRACKS:** No One, Title.
SALES: Good to moderate in all regions; strongest in Midwest.

95 FRANKE & THE KNOCKOUTS • BELOW THE BELT • MILLENNIUM/RCA
ADDS: None. **HOTS:** KZEW, KNX, WBLM, WMMS, KEZY. **MEDIUMS:** KSHE, KZAM, WYFE, KNCN, KLLOL, WGRQ, WSHE, WBAB, KBPI. **PREFERRED TRACKS:** Without, Better, Fighting.
SALES: Weak in South; fair in others.

117 KROKUS • ONE VICE AT A TIME • ARISTA
ADDS: None. **HOTS:** WLIR, KMET. **MEDIUMS:** KZEW, KLLOL, WPLR, WGRQ, WBLM, WKDF, WCCC, WMMS, WSHE. **PREFERRED TRACKS:** Stick, American.
SALES: Fair in all regions; weakest in South.

40 SOFT CELL • NON-STOP EROTIC CABARET • SIRE
ADDS: KNCN. **HOTS:** KNAC, KROQ, WMMS. **MEDIUMS:** KMGN, WHFS, KLLOL, WBLM, WNEW, WOUR, KEZY, KMET. **PREFERRED TRACKS:** Tainted, Dwarf.
SALES: Weak in South; moderate to fair in others.

46 SAMMY HAGAR • STANDING HAMPTON • GEFGEN
ADDS: None. **HOTS:** KSHE, KMGN, WBLM, WCOZ, WMMS, KMET. **MEDIUMS:** WROQ, KLLOL, WKDF, KBPI. **PREFERRED TRACKS:** I'll Fall, Piece.
SALES: Moderate in West and Midwest; fair in others.

190 LE ROUX • LAST SAFE PLACE • RCA
ADDS: None. **HOTS:** KZEW, KLLOL, KNX, WBLM, WKDF. **MEDIUMS:** KZAM, WCOZ, WMMS, KEZY, WBAB, KBPI. **PREFERRED TRACKS:** Addicted.
SALES: Fair in South; weak in others.

4 RICK SPRINGFIELD • SUCCESS HASN'T SPOILED ME YET • RCA
ADDS: None. **HOTS:** KBPI, KSHE, KMGN, KNCN, WPLR, WGRQ, WKDF, WNEW, WKLS, WOUR, KEZY. **MEDIUMS:** WBAB, WYFE, WBLM, WSHE. **PREFERRED TRACKS:** Calling, Strangers, Black.
SALES: Good in all regions.

5 MOST ADDED

3 MOST ADDED

20 THE HUMAN LEAGUE • DARE • VIRGIN/A&M
ADDS: WABX, KLLOL, WYFE. **HOTS:** KBPI, WBAB, WOUR, WMMS, WLIR, KMGN, WHFS, KZEW, KNAC, KNCN, WPLR, WGRQ, KROQ, WNEW, WKLS. **MEDIUMS:** KMET, WSHE, KZAM, WROQ. **PREFERRED TRACKS:** Don't, Seconds, Open.
SALES: Good in East and West; moderate in others.

77 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: WKLS, KLLOL, KZAM, KSHE. **HOTS:** KZEW, KNAC, KROQ, WCOZ, KEZY. **MEDIUMS:** WLIR, WHFS, WYFE, KNCN, WPLR, WBLM, WMMS, WBAB, KBPI. **PREFERRED TRACKS:** Lonely.
SALES: Moderate to fair in all regions; strongest in West.

28 TOMMY TUTONE • TUTONE 2 • COLUMBIA
ADDS: None. **HOTS:** WBAB, WLIR, KMGN, KNAC, WGRQ, WBLM, KROQ, WKLS, WMMS, WABX, WSHE. **MEDIUMS:** KMET, WKDF, WCCC, WNEW. **PREFERRED TRACKS:** Jenny, Man.
SALES: Good to moderate in all regions.

36 TOTO • IV • COLUMBIA
ADDS: None. **HOTS:** KBPI, WBAB, KMET, KEZY, WOUR, WLIR, WYFE, WROW, KNCN, WPLR, KNX, WMMS. **MEDIUMS:** KSHE, KMGN, KZAM, KLLOL, WBLM, WKDF, WNEW, WCOZ, WKLS. **PREFERRED TRACKS:** Rosanna, Afraid, Believe, Africa.
SALES: Good to moderate in all regions.

14 VAN HALEN • DIVER DOWN • WARNER BROS.
ADDS: None. **HOTS:** KBPI, KMET, WBAB, WSHE, WABX, WMMS, WKLS, KSHE, WLIR, KMGN, KZEW, WYFE, KNCN, KLLOL, WPLR, WGRQ, WKDF, WCCC. **MEDIUMS:** WROQ, WBLM, WNEW, WCOZ. **PREFERRED TRACKS:** Pretty, Where.
SALES: Major breakouts in all regions.

Home Taping Of Country LPs A Small But Growing Problem

by Tom Roland

NASHVILLE — Though Nashville label executives are concerned about the home taping problem that has been so prevalent among rock buyers, they generally seem to agree that home taping is less of a problem among country purchasers because of the country buyer's differing demographics and purchasing habits.

Stan Byrd, national country promotion director with Warner Bros., says that although the problem exists for country record companies, its effects are slightly diminished from those reported by the Warner Communications, Inc. (WCI) survey, which claimed that record manufacturers lose approximately 30% of their potential profit to home taping (**Cash Box**, April 3). "It's not as severe as pop," states Byrd, "but it does exist, especially with any artist who has younger demographic appeal — the Willie Nelson type. Younger buyers are more into music and more apt to go to the trouble of buying blank cassettes or a home taping unit to tape with."

The only solid attempts labels have been able to make to curb home taping is to ask radio stations to refrain from playing albums in their entirety, and Byrd holds that country stations particularly have been sympathetic with the labels' plight and have complied with the manufacturers' requests. "I think we've had only one problem in country with a particular station that insisted on continuing with that type of promotion," cites Byrd. "In pop there are several stations that won't come off that kind of promotion. Really, too, in taping off the radio, the quality's not as good, so I really don't think it's much of a problem. The problem is that people buy a Gail Davies album and their friends borrow it and tape it. The problem does exist, and we're losing, in country, maybe 10% of the sales as compared to maybe 40% for pop."

Vice president in charge of marketing for MCA/Nashville Chic Doherty backed up Byrd's beliefs that home taping is not "as big a problem for country" as for pop and rock divisions of the record labels, adding that "it's a problem for all of us, particularly on the crossover type product, like the things we've had with the Oaks and Don Williams."

Taping Doctor

"I used to think that that was all bull," comments Nick Hunter, vice president in charge of country promotion for Elektra/Asylum, on home taping, "but I don't think so now, and I'll tell you why. A friend of mine who's also in the music business called me recently. We have a common friend who's a \$100,000 a year veterinarian, and my friend and his wife were going to go pick up the vet and his wife one evening. When they got there, they had to wait 15 minutes until he finished taping a country album that a friend of his bought. Seven people tape the album after one buys it, and the average income for every one of those seven people is probably \$65-80,000 a year.

"That really made me stop and think that if these people would do it, think about the people who are making a lot less. I would say that it's hurting us, but I'd also say that it could be a little overblown."

Still, Hunter maintains that the home taping dilemma has not affected the country division of Elektra as much as other divisions, but he adds that it is not a function of the consumer as much as the product available from country artists. "I don't feel that there are that many country albums that the fans have to have," he notes, "whereas in pop there are."

Joe Polidor, vice president in charge of the Nashville office of Mercury/PolyGram, indicates that the country buyer probably tapes as often as the rock or pop consumer

in comparison to the number of records he purchases, but that the frequency of his purchases is simply a smaller factor. "I think that the country buyer is every bit as aware of home taping and indulges every bit as much," he says. "A younger, more active record buyer, who buys more frequently, is going to indulge more in the home taping than an older buyer who is more passive and buys less frequently."

He adds that the age of the buyer may indicate a different use for that tape. "An older buyer is not so prone to tape because they don't have the need of most younger, more active buyers," he comments. "They need a cassette for their Walkman, they need it for their car, they need it for whatever. If someone is at home more and that's where they enjoy their music, they're probably not going to be as indulgent, but I'm sure the country buyer is every bit as much aware of home taping and indulges just as much."

Different Tastes

Polidor feels, however, that where a younger person is more apt to record an entire album, the older buyer will probably tape a "greatest hits" tape of some of his favorite cuts from his own collection, thereby spending some of his disposable income that has been earmarked for music-related purchases. "It's going to in some fashion reduce a sale," he maintains. "It exists and I'm not sure what you can do to change it unless there is a technological method by which we can scramble sounds if someone is trying to record them."

Joe Galante, vice president of marketing at RCA, also sees home taping as less of a problem for the Nashville community presently, although he indicated that he felt the problem would grow for country manufacturers. "Cassette sales are growing in all music formats," he stated. "It's a whole lot harder to tape on eight-track than it is cassettes, so I think as the cassette hardware and software market grows, obviously, the opportunity for taping in our music format will increase."

"If you couple that with the fact that our core audience also is having a hard time in terms of the economic situation, I think there also becomes an inclination to tape more, especially among the young users. I think the people in their late-30s to mid-40s have thought about taping, but I'm not sure they're technically capable of handling it. Some people just don't know how to do that. I think a lot of it has to do with age, and I think that even though it is not a major problem for us right now, as time goes on and our crossovers increase and we keep bringing in that younger demographic we're all in search of, I think it's going to become a major problem for country."

(Continued on page 20)



CLARK INKED TO CHURCHILL PACT — Roy Clark, whose "The Paradise Knife And Gun Club" single debuted this week on the **Cash Box** country singles chart, signed recently with Churchill Records. His debut album for the label, "The Roy Clark Show Live From Austin City Limits," is expected in June. Pictured are (l-r): Jim Halsey, chairman of the board, Churchill; Churchill artist Rodney Lay; David Webb, vice president; and Clark.



STRAIT SIGNS WITH ASCAP — George Strait, coming off a #1 record, "If You're Thinking You Want A Stranger (There's One Coming Home)," co-written by David Wills and Blake Mevis, recently became ASCAP's latest member when he signed with the performing rights organization at Music City Music Hall. Pictured after the signing are (l-r): Merlin Littlefield, associate director, ASCAP; Bob Doyle, Nashville director, membership relations, ASCAP; Connie Bradley, southern regional executive director, ASCAP; Strait; Wills; and Mevis.

CBS Sets Major Ad Push For Nelson LP

NASHVILLE — Columbia Records is gearing up for an extensive television and billboard campaign in May that encompasses 14 markets across the nation to promote Willie Nelson's "Always On My Mind" album.

With the bulk of the campaign weighted toward television, Columbia has created animated 25- and 30-second spots that are scheduled to run for a 10-day period in each market. The on-air campaign begins May 6 in Atlanta and Chicago, with a May 13 kick-off date set for Houston, Pittsburgh, Minneapolis/St. Paul, Nashville, Kansas City, Denver, Phoenix, San Diego, Seattle, Dallas/Ft. Worth and Boston. The schedule will run later in May in the New York market.

"Our selection of these particular markets for television campaigns was based upon the history of Willie Nelson's popularity, the base of account locations, depth of radio penetration of the initial single, 'Always On My Mind,' and advertising efficiency (cost per thousand in reaching target audiences)," commented Roy Wunsch, vice president, marketing, CBS Records/Nashville. "And in some markets, out selection was based upon current artist development activities and Willie's recent performance successes."

To supplement the televised promotion, outdoor billboards have been purchased in some markets offering 30-day exposure that centers around the Memorial Day shopping weekend. "We feel that in the markets of Pittsburgh, Minneapolis/St. Paul, New York and Chicago, Willie's popularity has the greatest and most im-

mediate potential for expansion," Wunsch noted. "So, to achieve saturation, we have designed billboard presentations that graphically complement our television advertising and therefore act to compound the campaign's effectiveness."

Outdoor advertising will run May 20-June 19 in the first three markets, with Chicago set for May 25-June 24.

Blackburn Named Senior VP/GM At CBS Nashville

NEW YORK — Rick Blackburn has been named senior vice president/general manager, CBS Records Nashville. He will report to Paul Smith, senior vice president/general manager, marketing, CBS Records.

In his new position, Blackburn will continue to be responsible for overseeing the marketing and A&R activities of CBS Records' Nashville operations. This includes directing all promotion, product management, artist development, publicity and creative services activities. As head of CBS Nashville's A&R activities, Blackburn will work closely with independent producers in Nashville, as well as with those on the East and West Coasts.

Since 1980, Blackburn has served as vice president and general manager, CBS Nashville. He joined CBS Records in 1966 as Midwest regional sales manager, Epic Records, following a brief period as an air talent at a Cincinnati radio station. In 1968, he was named director, merchandising, Epic and CBS Associated Labels, rising to director, national promotion, Epic and CBS Associated Labels, a year later.

In 1970, Blackburn left Epic to become vice president/general manager, Ode Records. He returned to Epic later that year as director, national sales. He left Epic again in 1974, this time going to Nashville-based Monument Records as vice president and general manager. In 1976, he returned to CBS as vice president, marketing, CBS Nashville.

Mental Health Concert Set May 7

NASHVILLE — The third annual Mental Health Benefit Concert, with proceeds to benefit the patient activity program of the Middle Tennessee Mental Health Institute and juvenile diabetes, has been scheduled for Friday, May 7, at the Polk Auditorium of the Tennessee Performing Arts Center.

Artists scheduled to appear at the event, hosted by Steve Henderson of WSM-FM/Nashville, include Dottie West, Taz Digregorio (of the Charlie Daniels Band), Terry Deardmore (former lead singer with Barefoot Jerry), Orsa Lia, Jacky Ward, the Winters Brothers Band and the Knott Brothers Band.

TOP 75 ALBUMS

	Weeks On 5/1 Chart		Weeks On 5/1 Chart
1	1	38	31
2	2	39	39
3	3	40	40
4	4	41	45
5	6	42	42
6	8	43	43
7	7	44	44
8	9	45	34
9	5	46	46
10	10	47	55
11	11	48	48
12	12	49	41
13	14	50	60
14	13	51	37
15	15	52	50
16	24	53	53
17	17	54	57
18	19	55	56
19	18	56	58
20	23	57	59
21	21	58	47
22	16	59	49
23	28	60	52
24	20	61	61
25	26	62	62
26	27	63	63
27	27	64	64
28	32	65	65
29	29	66	66
30	30	67	67
31	25	68	68
32	35	69	75
33	33	70	70
34	—	71	51
35	36	72	54
36	—	73	69
37	38	74	71
		75	72



COUNTRY RADIO AND CASH BOX:

The Only Trade To Devote A Full Page Every Week To Country Radio!

CASH BOX
February 27 (Wed)

COUNTRY RADIO

THE COUNTRY MIKE
STARSBACK PHALS SET FOR APRIL... Country radio... Mike...
PERDUE'S PROFILES...
INTERNATIONAL FAN CLUB ORGANIZATION SETS KNOWLEDGE PRIZE...
WASH. RICHARDS' CONTEST CULTIVATES...
WASH. STATE'S ANNUAL SHOWS...
WASH. STATE'S ANNUAL SHOWS...
WASH. STATE'S ANNUAL SHOWS...

MOST ADDED COUNTRY SINGLES
1 JUST TO BE NEAR YOU - WATKINS...
2 JUST TO BE NEAR YOU - WATKINS...
3 JUST TO BE NEAR YOU - WATKINS...
4 JUST TO BE NEAR YOU - WATKINS...
5 JUST TO BE NEAR YOU - WATKINS...

MOST ACTIVE COUNTRY SINGLES
1 JUST TO BE NEAR YOU - WATKINS...
2 JUST TO BE NEAR YOU - WATKINS...
3 JUST TO BE NEAR YOU - WATKINS...
4 JUST TO BE NEAR YOU - WATKINS...
5 JUST TO BE NEAR YOU - WATKINS...

Annual CMA Survey Finds Number Of Country Stations Up Nearly 20%
By Tom Roland
The number of stations...
The number of stations...
The number of stations...

WKDA Drops Country
WKDA...
WKDA...
WKDA...

PROGRAMMERS PICKS

Country Joe Ford	ROCK	Joe Raposo	ROCK
Bill Vanaman	ROCK	Bill Vanaman	ROCK
Mark Phillips	ROCK	Mark Phillips	ROCK
J.D. Cannon	ROCK	J.D. Cannon	ROCK
John Denver	ROCK	John Denver	ROCK
Joe Raposo	ROCK	Joe Raposo	ROCK
Joe Raposo	ROCK	Joe Raposo	ROCK
Joe Raposo	ROCK	Joe Raposo	ROCK

TOP 100 COUNTRY SINGLES

May 8, 1982

	Weeks On Chart	5/1		Weeks On Chart	5/1		Weeks On Chart	5/1
1 MOUNTAIN MUSIC ALABAMA (RCA-PB-13019)	2	10	33 SLOW HAND CONWAY TWITTY (Elektra E-47443)	43	3	67 OVER THIRTY (NOT OVER THE HILL) CONWAY TWITTY (MCA-52032)	77	2
2 ALWAYS ON MY MIND WILLIE NELSON (Columbia 18-02741)	5	10	34 LOVE'S FOUND YOU AND ME ED BRUCE (MCA-52036)	45	3	68 ANOTHER SLEEPLESS NIGHT ANNE MURRAY (Capitol P-A-5083)	63	17
3 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) GEORGE STRAIT (MCA-51228)	1	15	35 ANY DAY NOW RONNIE MILSAP (RCA PB-13216)	54	2	69 BE THERE FOR ME BABY JOHNNY LEE (Full Moon/Asylum E-47301)	64	16
4 YOU NEVER GAVE UP ON ME CRYSTAL GAYLE (Columbia 18-02718)	7	12	36 LAST OF THE SILVER SCREEN COWBOYS REX ALLEN, JR. (Warner Bros. WBS 50035)	36	7	70 DON'T WORRY 'BOUT ME BABY JANIE FRICKE (Columbia 18-02859)	—	1
5 ANOTHER HONKY-TONK NIGHT ON BROADWAY DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)	6	14	37 THE GENERAL LEE JOHNNY CASH (Scotti Bros./CBS ZS5 02803)	52	7	71 SLOW DOWN LACY J. DALTON (Columbia 18-02847)	82	3
6 JUST TO SATISFY YOU WAYLON & WILLIE (RCA PB-13073)	12	9	38 LOVE IS ALLEN TRIPP (Nashville Records NR 1001)	39	11	72 AFTER THE LOVE SLIPS AWAY EARL THOMAS CONLEY (RCA PB-13053)	65	12
7 'ROUND THE CLOCK LOVIN' GAIL DAVIES (Warner Bros. WBS 50004)	9	13	39 BAD NEWS BOXCAR WILLIE (Main Street B951)	41	9	73 I'M SO LONESOME I COULD CRY JERRY LEE LEWIS (Mercury/PolyGram 76148)	83	3
8 BUSTED JOHN CONLEE (MCA-52008)	10	12	40 THE TWO-STEP IS EASY MICHAEL MURPHEY (Liberty P-B-1455)	40	8	74 I'VE NEVER BEEN TO ME CHARLENE (Motown 1611MF)	84	3
9 SINGLE WOMEN DOLLY PARTON (RCA PB-13057)	11	11	41 'TIL YOU'RE GONE BARBARA MANDRELL (MCA-52038)	57	2	75 SLIPPIN' AND SLIDIN' STEPHANIE WINSLOW (Primer PR-1003)	87	2
10 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART) GENE WATSON (MCA-52009)	13	11	42 I HAD IT ALL FRED KNOBLOCK (Scotti Bros./CBS ZS 02752)	44	8	76 FRAGILE—HANDLE WITH CARE CRISTY LANE (Liberty P-B-1461)	89	2
11 TEARS OF THE LONELY MICKEY GILLEY (Epic 14-02774)	14	8	43 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA PB-13081)	48	5	77 WASN'T THAT LOVE SUSIE ALLANSON (Liberty P-B-1460)	80	4
12 YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS) THE STATLER BROS. (Mercury/PolyGram 76142)	15	9	44 WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE BILLY SWAN (Epic 14-02841)	47	5	78 (WHO'S GONNA SING) THE LAST COUNTRY SONG BILLY PARKER (Soundwaves NSD/SW4670)	90	2
13 DON'T LOOK BACK GARY MORRIS (Warner Bros. WBS 50017)	16	11	45 IF I COULD SEE YOU TONIGHT KIPPI BRANNON (MCA-52023)	46	7	79 I NEVER ONCE STOPPED LOVING YOU LIZ LYNEDELL (Koala KOS 335)	81	3
14 FINALLY T.G. SHEPPARD (Warner/Curb WBS 50041)	18	6	46 WHEN YOU FIND HER, KEEP HER THE WRIGHT BROTHERS (Warner Bros. WBS 50033)	49	6	80 I THINK ABOUT YOUR LOVIN' THE OSMONDS (Elektra E-47438)	94	2
15 A LITTLE BIT CRAZY EDDY RAVEN (Elektra E-47413)	17	12	47 DEALING WITH THE DEVIL MERLE HAGGARD (MCA-52020)	53	4	81 CHEATIN' STATE OF MIND BANDANA (Warner Bros. WBS 50045)	95	2
16 CRYING MY HEART OUT OVER YOU RICKY SKAGGS (Epic 14-02692)	3	16	48 BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA PB-13049)	50	6	82 I JUST CUT MYSELF RONNIE McDOWELL (Epic 14-02884)	—	1
17 KANSAS CITY LIGHTS STEVE WARINER (RCA PB-13072)	21	10	49 A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR. (Elektra/Curb E-47257)	4	16	83 EITHER YOU'RE MARRIED OR YOU'RE SINGLE MARGO SMITH (AMI 1304)	88	2
18 SOMEDAY SOON MOE BANDY (Columbia 18-02735)	20	11	50 CLOSER TO YOU THE BURRITO BROS. (Curb ZS5 02835)	56	5	84 BACK IN MY BABY'S ARMS VINCE & DIANNE HATFIELD (Soundwaves NSD/SW 4668)	85	4
19 FOR ALL THE WRONG REASONS THE BELLAMY BROS. (Elektra/Curb E-47431)	22	7	51 I NEVER KNEW THE DEVIL'S EYES WERE BLUE TERRY GREGORY (Handshake WS9 02736)	42	9	85 I'M IN LOVE WITH A MEMORY DON LEE (Crescent 101)	86	4
20 RING ON HER FINGER, TIME ON HER HANDS LEE GREENWOOD (MCA-52026)	24	7	52 EVERYONE KNOWS I'M YOURS THE CORBIN/HANNER BAND (Alfa ALF-7022)	59	5	86 PARADISE KNIFE AND GUN CLUB ROY CLARK (Churchill CR 94002)	—	1
21 TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol P-B-5095)	23	8	53 I LIE LORETTA LYNN (MCA-51226)	8	10	87 MY MAN FRIDAY PATTI PAGE (Plantation PL 208)	92	3
22 I DON'T KNOW WHERE TO START EDDIE RABBITT (Elektra E-47435)	25	6	54 YOU'RE NOT EASY TO FORGET DOTTIE WEST (Liberty P-B-1451)	19	12	88 A PLACE IN THE SUN SONNY JAMES (Dimension DS 1033)	—	1
23 LISTEN TO THE RADIO DON WILLIAMS (MCA-52037)	26	4	55 ASHES TO ASHES TERRI GIBBS (MCA-52040)	66	3	89 THE LITTLE LADY PREACHER TOM T. HALL (Mercury 76147)	91	3
24 ANOTHER CHANCE TAMMY WYNETTE (Epic 14-02770)	29	7	56 MY LOVE BELONGS TO YOU RONNIE ROGERS (Lifesong LS-45095)	58	7	90 HURTIN' FOR YOUR LOVE TOM CARLILE (Door Knob DK 82-176)	—	1
25 JUST GIVE ME WHAT YOU THINK IS FAIR LEON EVERETTE (RCA PB-13079)	31	7	57 SAME OLE ME GEORGE JONES (Epic 14-02696)	30	14	91 WHY DIDN'T I THINK OF THAT DAVE ROWLAND (Elektra E-47442)	93	2
26 I'M GOIN' HURTIN' JOE STAMPLEY (Epic 14-02791)	28	8	58 HOLED UP IN SOME HONKY TONK JOE SUN (Elektra E-47417)	37	9	92 THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)	—	1
27 EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART) RAZZY BAILEY (RCA PB-13084)	34	5	59 KEY LARGO BERTIE HIGGINS (Kat Family/CBS WS9 02524)	51	9	93 DON'T GIVE UP ON ME EDDY ARNOLD (RCA PB-13094)	96	2
28 I DON'T THINK SHE'S IN LOVE ANYMORE CHARLEY PRIDE (RCA PB-13096)	35	3	60 DIAMOND IN THE ROUGH KAREN TAYLOR (Mesa M1111)	55	10	94 MARRIED LADY JERRY BRANDON (Del Rio JB 309)	—	1
29 FORTY AND FADIN' RAY PRICE (Dimension DS-1031)	33	7	61 THROUGH THE YEARS KENNY ROGERS (Liberty P-A-1444)	60	15	95 A THING OR TWO ON MY MIND GENE KENNEDY & KAREN JEGLUM (Door Knob DK 82-173)	79	7
30 I FEEL IT WITH YOU KIERAN KANE (Elektra E-47415)	27	10	62 IN LIKE WITH EACH OTHER LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)	61	14	96 BIG CITY MERLE HAGGARD (Epic 14-02686)	73	17
31 WOULD YOU CATCH A FALLING STAR JOHN ANDERSON (Warner Bros. WBS 50043)	38	5	63 THE CLOWN CONWAY TWITTY (Elektra E-47302)	62	15	97 TENNESSEE ROSE EMMYLOU HARRIS (Warner Bros. WBS 49892)	71	17
32 TRAVELIN' MAN JACKY WARD (Elektra E-47424)	32	9	64 TAKE TIME TO KNOW HER DAVID ALLEN COE (Columbia 18-02815)	67	5	98 BOBBIE SUE OAK RIDGE BOYS (MCA-51231)	72	16
			65 ALL MY LOVING MUNDO EARWOOD (Primer PR-1001)	69	4	99 NEW CUT ROAD BOBBY BARE (Columbia 18-02690)	68	16
			66 LONELY HEARTS YOUNGER BROTHERS (MCA-52030)	70	4	100 SOMEBODY BUY THIS COWGIRL A BEER TANYA TUCKER (MCA-52017)	76	9

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI)	49	Either You're Married (Intersong/Satin Pony — ASCAP)	83	I've Never Been (Stone Diamond — BMI)	74	BMI/Sweet Harmony — ASCAP)	33
A Little Bit Crazy (Milene — ASCAP)	15	ASCAP)	83	Just Give Me What (Peso — BMI)	25	Sombody Buy (Pescos — BMI)	100
A Place In The Sun (not listed — BMI)	88	Everyone Knows I'm Yours (Sabel — ASCAP)	52	Just To Satisfy (Irving — BMI/Parody — BMI)	6	Someday Soon (W.B. — ASCAP)	18
A Thing Or Two (Door Knob — BMI)	95	Everytime You Cross (House Of Gold — BMI)	27	Kansas City Lights (Tom Collins — BMI)	17	Speak Softly (Booth and Watson — BMI)	10
After The Love (Blue Knob (adm. by April) Easy Listening — ASCAP)	72	Finally (Meadowgreen — ASCAP)	14	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	59	Take Me To (Vogue/Partner/Bibo c/o Welk — BMI/ASCAP)	21
All My Lovin' (Maclen — BMI)	65	For All The (Bellamy Bros./Famous — ASCAP)	19	Last Of The Silver (Peso — BMI)	35	Take Time To Know Her (Al Gallico — BMI)	64
Always On (Screen Gems-EMI/Rose Bridge — BMI)	2	Forty And Fadin' (Millstone — ASCAP/Chevis — BMI)	29	Listen To (Southwest Words and Music — BMI)	23	Tears Of The (Bibo c/o Welk — ASCAP)	11
Another Chance (First Lady/Sylvia's Mother — BMI)	24	Fragile — Handle With Care (Kevin Lee — BMI)	76	Lonely Hearts (Dick James — BMI)	66	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP)	97
Another Honky-Tonk (Peso/Wallet — BMI)	5	Holed Up In (Tree — BMI/Golden Opportunity — SESAC/G.I.D. — ASCAP)	58	Love Is (I.S.P.D. — ASCAP)	38	The Clown (Mammoth Spring/Rose Bridge — BMI)	63
Another Sleepless Night (Chappell — ASCAP)	68	Hurtin' For Your Love (Opa-Locka — ASCAP)	90	Love's Found You (Tree/Newkeys w/Sugarplum and Sister John — BMI)	34	The General Lee (Holy Moly/Jodi Lynn/House of Cash — BMI)	37
Any Day Now (Plan Two — ASCAP)	35	I Don't Know (Briarpatch/DebDave — BMI)	22	Married Lady (Del Riz House of Music — BMI)	94	The Little Lady (Unichappell/Morris — BMI)	89
Ashes To Ashes (Chaplain — ASCAP)	55	I Don't Think (Royal Haven — BMI)	28	Mountain Music (Maypop (div. of Wildcountry) — BMI)	1	The Man With The Golden Thumb (Fame — BMI)	43
Back In My (Hall-Clement c/o Welk — BMI)	84	I Feel It (Cross Keys/Liltom — ASCAP)	30	My Love Belongs (Sister John/Sugar Plum/New Keys — BMI)	56	The Two-Step (Timberwolf — BMI)	40
Bad News (Acuff-Rose — BMI)	39	I Had It (Flowering Stone — ASCAP/Legendsongs — BMI)	42	My Man Friday (Blendingwell — ASCAP/Black Thunder — SESAC)	87	There Ain't No Country (Hallnote — BMI)	92
Be There (Chappell/Intersong — ASCAP)	69	I Just Cut Myself (This Side Up (div. of Prestige/Cross Keys — ASCAP)	82	New Cut Road (World Song — ASCAP)	99	Through The Years (Peso/Swanee BRAVO! — BMI)	61
Big City (Shade Tree — BMI)	96	I Lie (Coal Miners — BMI)	53	Over Thirty (Cross Keys — ASCAP)	67	'Til You're Gone (Rick Hall — ASCAP)	41
Bobbie Sue (House of Gold — BMI)	72	I Never Know (Easy Listening — ASCAP/Galleon — ASCAP)	51	Paradise Knife (Uni-Chappell/Bundin — BMI)	86	Travelin' Man (4 Star — BMI)	32
Bobby Goldsboro — ASCAP)	98	I Never Once (Stallion — BMI)	79	Ring On Her Finger (Tree/Love Wheel — BMI)	20	Wasn't That Love (Welbeck/King Coal — ASCAP)	77
Brotherly Love (Forrest Hills/Tree — BMI)	48	I Think About (Blackwood/Magic Castle — BMI)	80	'Round The Clock' (Chappell — ASCAP/Tri-Chappell — SESAC)	7	When You Find Her (Tree/O'Lyric — BMI)	46
Busted (Tree — BMI)	8	If I Could (Jeffrey's Rainbow — BMI)	45	Same Ole Me (Silverline — BMI)	57	Who's Gonna Sing (Hitkit — BMI)	78
Cheatin' State (Stan Cornelius — ASCAP/Louisville — SESAC)	81	If You're Thinking (Jack and Bill/Welk ASCAP)	3	Single Women (Least Loved/Velvet Apple — BMI)	9	Why Didn't I (Tree — BMI/Cross Keys — ASCAP)	91
Closer To You (Atlantic — BMI)	50	I'm Goin' Hurtin' (Baray/Mullet — BMI)	26	Slippin' And Slidin' (not listed — BMI)	75	With Their Kind (Sherman Oaks — BMI/Music City — ASCAP)	44
Crying My Heart (Cedarwood — BMI)	16	I'm In Love (Maplesville/Faniork — BMI)	85	Slow Down (Algee — BMI)	71	Would You Catch A Falling Star (Tree — BMI)	31
Dealing With (Acuff-Rose/Milene — BMI/ASCAP)	47	I'm So Lonesome (Fred Rose/Hiriam — BMI)	73	Slow Hand (Warner-Tamerlane/Flying Dutchman — BMI)	4	You Never Gave (Michael O'Connor — BMI)	4
Diamond In The Rough (Bil-Kar — SESAC)	60	In Like With Each Other (Larry Gatlin — BMI)	62			You'll Be Back (Bibo c/o Welk/Sunflower Country — ASCAP/BMI)	12
Don't Give Up (Ben Peters/Four Star — BMI)	93					You're Not Easy (ATV/Mann and Weil/Braintree/Snow — BMI)	54
Don't Look Back (Gary Morris/WB Music — ASCAP/Warner-Tamerlane — BMI)	13						
Don't Worry About (Old Friends/Tree/Duchess-MCA/Posey — BMI)	70						



Exceptionally heavy radio activity this week

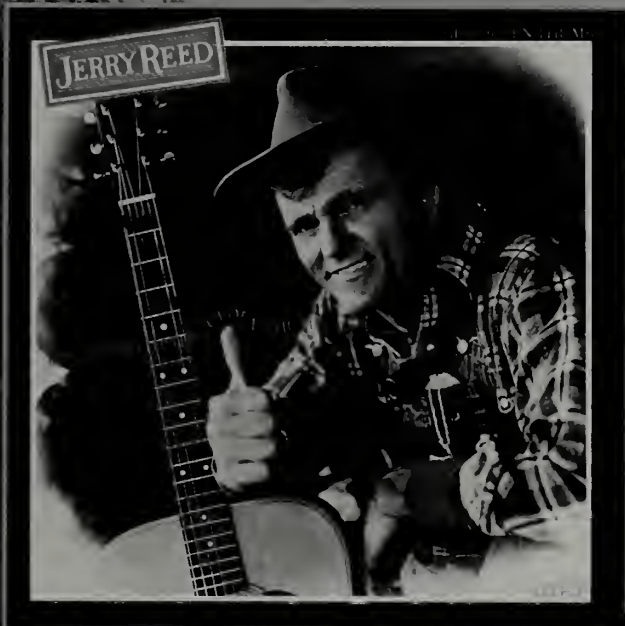


Exceptionally heavy sales activity this week

JERRY REED

*"Wild Man" is back with a midas-touched album . . .
"THE MAN WITH THE GOLDEN THUMB".*

Jerry's back to his roots . . . country music . . . teaming with producer Rick Hall to produce an album that's sure gold! Reed's back on the road with a major market tour, syndicated radio specials and national television appearances to support . . . *"THE MAN WITH THE GOLDEN THUMB"* . . . pure 18-carat "Reed-Style Country", with the hits *"Patches"*, *"She Got The Gold Mine (I Got The Shaft)"*, *"The Best I Ever Had"* and the hit-bound single *"The Man With The Golden Thumb"*.



AHL / AHS / AHK1-4315



AHL / AHS / AHK1-4310

GARY STEWART & DEAN DILLON

The reigning kings of honky tonk music are finally together!

The album, *"BROTHERLY LOVE"*, combines the renegade genius of singer/songwriters Gary Stewart and Dean Dillon on four duets and six solos including *"Surburban Life"*, *"She Sings Amazing Grace"* plus the current hit title track *"Brotherly Love"* . . . all so strong you'd swear it's a match made in honky tonk heaven!

MOST ADDED COUNTRY SINGLES

1. DON'T WORRY 'BOUT ME BABY — JANIE FRICKE — COLUMBIA — 29 ADDS
2. ANY DAY NOW — RONNIE MILSAP — RCA — 26 ADDS
3. I JUST CUT MYSELF — RONNIE McDOWELL — EPIC — 19 ADDS
4. PARADISE KNIFE AND GUN CLUB — ROY CLARK — CHURCHILL — 17 ADDS
5. 'TIL YOU'RE GONE — BARBARA MANDRELL — MCA — 16 ADDS
6. I THINK ABOUT YOUR LOVIN' — OSMONDS — ELEKTRA — 15 ADDS
7. LOVE'S FOUND YOU AND ME — ED BRUCE — MCA — 14 ADDS
8. SLOW DOWN — LACY J. DALTON — COLUMBIA — 14 ADDS
9. A PLACE IN THE SUN — SONNY JAMES — DIMENSION — 13 ADDS
10. DEALIN' WITH THE DEVIL — MERLE HAGGARD — MCA — 12 ADDS

MOST ACTIVE COUNTRY SINGLES

1. LISTEN TO THE RADIO — DON WILLIAMS — MCA — 58 REPORTS
2. SLOW HAND — CONWAY TWITTY — ELEKTRA — 53 REPORTS
3. RING ON HER FINGER, TIME ON HER HANDS — LEE GREENWOOD — MCA — 48 REPORTS
4. I DON'T THINK SHE'S IN LOVE ANYMORE — CHARLEY PRIDE — RCA — 48 REPORTS
5. EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART) — RAZZY BAILEY — RCA — 46 REPORTS
6. WOULD YOU CATCH A FALLING STAR — JOHN ANDERSON — WARNER BROS. — 46 REPORTS
7. FOR ALL THE WRONG REASONS — BELLAMY BROTHERS—ELEKTRA/CURB — 43 Reports
8. I DON'T KNOW WHERE TO START — EDDIE RABBITT — ELEKTRA — 42 REPORTS
9. ANOTHER CHANCE — TAMMY WYNETTE — EPIC — 41 REPORTS
10. JUST GIVE ME WHAT YOU THINK IS FAIR — LEON EVERETTE — RCA — 37 REPORTS

KLAC/Los Angeles Drops PDLangford Over Differences In Programming

by Tom Roland

NASHVILLE — In a move designed to send the station in a new direction, Don Kelly, general manager of KLAC/Los Angeles, terminated program director Don Langford's seven-and-one-half year tenure with the station April 19.

Home Taping

(continued from page 20)

According to Galante, the retail price of records is a major factor in the surge of home taping. "It's going to be a whole lot harder to convince the consumer not to tape when he has to pay nine dollars for an album that he used to pay six or seven dollars for," he said. "I think that's really what our major obstacle is right now; they're looking at it in terms of a cost and a benefit, and they don't see the benefit of going out there and paying nine dollars for it when they can go out and pay six dollars for a blank tape and make their own. That's a real problem; I don't know how you combat that other than the obvious ways of sitting down and imposing legislation on it."

Agreeing with Galante, Roy Wunsch, vice president of marketing for CBS, noted that the configuration of the tape is an important aspect of the plague, and he cited that as a major factor in the lesser impact home taping has had on the country record industry. "There is a large element of the country buyer that is still into eight-track," he commented. "That element is perhaps, in my opinion, reluctant to give up the hardware they invested in and also their collection of eight-tracks as rapidly as the pop buyer. There is an element there — especially the buyer who's into real traditional-flavored music — who was perhaps last to get on the eight-track bandwagon in terms of hardware and will probably be last to jump onto the cassette bandwagon."

Though Wunsch is obviously concerned about the situation, he still has attempted to glean a bit of optimism from the dilemma. "I think we've found through some studies that about 40% of the people who home tape do so after they've bought the album," he noted, "and they're doing that to get the additional unit to put in their car. They want a record for the house and a cassette for the car. There are a lot of thoughts being provoked by that little situation with the home taper, and I think we'll see some marketing experiments to take advantage of it more than combat it."

Though KLAC's Arbitron share has shrunk from a 4.2 in recent years to its current 2.0 status, Kelly maintains the dismissal was not affected by the book, that the release of those numbers merely coincided with the release of Langford, who had for several months disagreed with the general manager over programming philosophies.

Langford concurs that a "severe" disagreement in programming was the main cause for the termination, saying that Kelly wants to find a program director who "believes the same way he does." Langford anticipates KLAC will "get away from traditional personality-oriented country radio" and move to a "more pop, music-oriented sound." Kelly refused to comment on the future of the station's programming techniques, stating only that it was "a great country radio station, but it could be better."

Langford, however, feels that the station should continue serving the "traditional country core audience it's served for the past 11 years," offering a large degree of personality, news and information.

Noting that KLAC has taken a dramatic skid in the Arbitron survey, Langford pointed out that the country competition, KHJ and KZLA, also suffered losses, partly due to the new diary-keeping techniques employed by Arbitron, which, Langford said, Arbitron itself has admitted would hurt country stations. He also said that the loss in numbers results from the fact that "the country craze is over" in Los Angeles and has been for six to eight months. Langford foresees the total share for country music, which climbed as high as 8.0 in Los Angeles in the summer book, "shrinking back to around a 5.0."

At presstime, Langford, who served as program director for KLAC for some seven-and-one-half years, had no indications of what future position he might take on. Likewise, Kelly had not found a replacement though he had had seven or eight applicants."

Crutchfield Signed

NASHVILLE — Nashville writer Jan Crutchfield recently signed a long-term co-publishing agreement between his Jan Crutchfield Music and Unichappell Music, according to Henry Hurt, vice president and general manager of the Chappell/Inter-song Nashville division.

THE COUNTRY MIKE

WKHK, CMA PUSH COUNTRY FORMAT TO AD EXECS — The Country Music Assn. (CMA) and WKHK/New York co-hosted a luncheon and show for some 350 New York advertising and media executives at the Waldorf-Astoria Hotel April 21. Held in conjunction with the quarterly CMA board meeting, the presentation, which featured **Barbara Mandrell, Larry Gatlin and Ronnie Milsap**, was designed to increase the executives' understanding of and acquaintance with the broadened appeal of country radio. Attendees were presented with a promotional brochure, entitled "What You Don't Know About Country Music May Be Costing You Money," that contained a number of insightful statistics about the current status of the country format. The ceremony also included a special presentation by **Herv Rickman** on behalf of New York mayor **Ed Koch** to CMA dignitaries **Ken Kragen**, president; **Rich Blackburn**, board chairman; and **Jo Walker-Meador**, executive director.



Dennis Reed

PERSONALITY PROFILE — When **Dennis Reed** graduated from high school in 1969, he bypassed any ideas about enrolling at college, going instead to the Career Academy in Columbus, Ohio, to sharpen his interests in radio as a future career goal. After graduation, he headed to Reidsville, North Carolina, where he assumed the unfamiliar news director post at country station **WREZ** in 1972. Following a one-year stint in the southern reaches of the nation, Reed moved back closer to home, landing at MOR-formatted **WVSZ/Somerset, Pa.** After another year at that location, Reed was offered the music director position at **WEDO/McKeesport**, and he jumped to that market where he spent three years programming an oldies format. Though his time was well-spent at the station (with WEDO pulling down its highest ratings in history), Reed was persuaded to abandon the day-timer to work at crosstown rival **WIXZ**. While the station's format was "about one-half talk and one-half music," the jock worked his way from a weekend shift to handling production chores for a morning talk show hosted by former Pittsburgh Pirates sportscaster **Bob Prince**. After two-and-one-half years under the station's management, he and some friends attempted to purchase **WRUA/Monroeville**, a 250-watt daytimer in suburban Pittsburgh. Although the group lost the bid to an orthopedic surgeon, Reed was added as program director, until after a one-year period, he decided to take a brief hiatus from the radio scene. As is the case with most radio employees, however, Reed found it difficult to stay away from the broadcast business and recently went back to the box as music director for Pittsburgh powerhouse **WEEP**, where he has spent the last two months working closely with program director **Alan Furst**.

AARDVARK INVOLVED IN STARTALK — Aardvark Creative Services out of North Carolina has developed *Country Startalk*, a radio feature providing exclusive interviews with country artists on a barter basis. The daily three-and-one-half minute feature, which also allows for two 30-second commercial inserts, is aimed at giving listeners additional information about the music and artists they are attuned to, giving breathing space to music-oriented stations without straying from the topic of music. The syndicated show is the brainchild of **Johnny West**, currently program director at **WRCM-FM/Jacksonville, N.C.**, who worked for one year at **KSO/Des Moines**. Information on *Country Startalk* can be obtained by writing Aardvark Creative Services, Box 2801, New Bern, N.C. 28560.

OPENING IN NEW ORLEANS — Program Director **Joe Patrick** of **WNOE/New Orleans** is in need of a disc jockey to work the midnight-5:30 a.m. shift in the hometown of the Mardi Gras celebration. Interested applicants should call **Susan Duran** at (504) 529-1212.

TWO NEW FULL-TIME PERSONALITIES AT WQYK — **WQYK/St. Petersburg** has added two new full-time air personalities to the regular lineup. Program director **Pete Porter** has assigned 18-year broadcasting vet **Joe Hager** to the midnight-5:30 a.m. shift. Hager's credentials included airtime with **WAIV-FM/Jacksonville, KDWB** and **KSTP/Minneapolis, WIFE/Indianapolis** and **WDRC/Hartford**. **Allan Brady**, who joined the staff recently in a weekend capacity after leaving **WGUL/New Port Richey, Fla.**, has been handed the 7 p.m.-midnight slot. The lineup now includes: Hager, midnight-5:30 a.m.; **Randy Price**, 5:30-10 a.m.; Porter, 10 a.m.-noon; music director **Bill Pyne**, noon-3 p.m.; **Mike Weber**, 3-7 p.m.; and Brady, 7 p.m.-midnight. Weekenders at the Suncoast Stereo Corp. affiliate include **Mark Jacobs, Mike Baron** and **Craig Reynolds**.

country mike

PROGRAMMERS PICKS

Dale Mussen	WWOL/Bufallo	When You Fall In Love — Johnny Lee — Full Moon/Asylum
Janet Bozeman	WJRB/Nashville	Any Day Now — Ronnie Milsap — RCA
David Haley	WJQS/Jackson	Don't Worry 'Bout Me Baby — Janie Fricke — Columbia
Chris Adams	KGEM/Boise	'Til You're Gone — Barbara Mandrell — MCA
Randy Rawlings	WNWN/Coldwater	Slow Hand — Conway Twitty — Elektra
Willis Williams	WLAS/Jacksonville	Fragile — Handle With Care — Cristy Lane — Liberty
Jack Seckel	WIXZ/McKeesport	Train To Dixie — Tom Gribbin — Mariner
Nancy Lybarger	WIL/St. Louis	Any Day Now — Ronnie Milsap — RCA
Ernie Hadaway	WKMF/Flint	Ashes To Ashes — Terri Gibbs — MCA
John Brejot	WKHK/New York	I Don't Think She's In Love Anymore — Charley Pride — RCA
Joe Patrick	WNOE/New Orleans	'Til You're Gone — Barbara Mandrell — MCA

COUNTRY COLUMN

HOSTS SET FOR MUSIC CITY NEWS AWARDS SHOW — The Statler Brothers, Ed Bruce and Louise Mandrell have been named to co-host the fifth annual Music City News Cover Awards show, airing nationally from the Grand Ole Opry June 7, the opening day of the week-long Fan Fair celebration in Nashville. The Statlers, whose next album, "The Legend Goes On," is scheduled for a June release, have been nominated in seven categories, including Group of the Year, Album of the Year, and two nominations for Single of the Year ("Don't Wait On Me" and "Years Ago"). The brothers recently performed at the Ak-Sar-Ben horse track in Omaha, where they played a song just out of the gates. The tune was written while on the bus en route to the midwest location, and word has it that the response was tremendous. Seeing that it was performed before copyright had even been applied for, however, the band refuses to divulge the title of the piece.

JINGLE WRITER CHASES THE SILVER SCREEN — Kenny Sutherland, a Screen Gems songwriter who has made a name for himself as a jingle writer in the lucrative Dallas market, is seeing a nine-year movie project unfold with reportedly phenomenal success. Sutherland met Mark Miller, who produced the movie and wrote the script, while on a plane from Los Angeles to Houston in 1973, and was inspired to write the music to *Savannah Smiles*, which was introduced to an invitation-only crowd in Nashville April 22. The film, which was financed on a hunch by Don Williams (brother of Andy Williams and manager of Reba McEntire — not MCA's male vocalist), is being distributed independently, stars Carole Wayne, Michael Parks and Peter Graves, and features music by mostly unknown or obscure artists — Mountain Smoke, Brian Champlon, Dave Garner, Larry Pinyon and Ginger Brown — although Red Steagall has one cut. Miller and Sutherland were in town with the film pushing for covers of some of the tunes (several commitments have already been made) and looking for a label to

deal to release the soundtrack. Based on reportedly overwhelming responses in every city where it's been released, the film should gross \$70-80 million, according to Miller's conservative estimate. Could this be 1982's *Chariots Of Fire?*

GILLEY TO PLAY THE FALL GUY — Though Mickey Gilley's honky-tonk near Houston received national attention as the setting for much of the *Urban Cowboy* film in 1980, Gilley himself was only recently seen in his first dramatic role on *The Fall Guy*, the highest-rated new series of the television season. Gilley's appearance in the April 28 "Silent Partner" episode with series star Lee Majors finds the artist portraying a music star who attempts to pass off his guilt in the murder of a writer to his chauffeur.



WATSON DEVELOPS HILL STREET BLUES — Following a recent concert appearance in Austin, Gene Watson was surprised with a visit from Hill Street Blues star Charles Haid. Pictured are (l-r): Ronnie Spillman, president, Encore Talent; Haid; and Watson.

RAVEN BREAKS HAND IN BUS ACCIDENT — While en route to Billy Bob's in Ft. Worth, Eddy Raven broke his right index finger when his bus hit a rough spot in the road. Raven was moving from the forward lounge section of the vehicle to the bunk area when the bus hit the bump, causing the door to slam on his right hand. Though it was physically painful, Raven gave his performance at the nightclub, and, after the show, saw long-time friend Darryl Royal, former head coach of the University of Texas Longhorns football team. Royal convinced Raven to see a doctor who was able to relieve some of the swelling. No dates have been postponed or cancelled, though Raven noted that if it had been his left hand he would have been unable to play his guitar for over a month.

MUSIC VALLEY WAX MUSEUM OPENS — The Music Valley Wax Museum of the Stars, the latest attraction in Nashville, located near the Opryland Hotel, opened to the public in mid-April. The facility houses some 40 wax replicas of country artists past and present, including Roy Acuff, Johnny Cash, Merle Haggard, Waylon Jennings, George Jones, Willie Nelson, Ronnie Milsap, Charley Pride, Ernest Tubb and Don Williams, among others. The "dummies" are dressed in authentic original costumes donated by the artists or their families and placed within realistic settings. The voice of Hail Hensley provides background information and enlightening stories about the artists represented during the tour.

LYNN THROWS OUT THE FIRST BALL — Loretta Lynn threw out the first ball for the Nashville Sounds baseball team's home opener April 16 before a record-setting opening day crowd of 10,200. The Sounds, owned in part by Conway Twitty, Richard Sterban of the Oak Ridge Boys and Cal Smilth, have led the minor leagues in attendance in each of the last four seasons. Lynn, who can already be viewed in her series of Crisco commercials, is scheduled to tape a segment of *Fantasy Island* in June. Her NBC special, *Loretta Lynn: The Lady . . . The Legend*, was so successful when it aired last fall that the network chose to re-run the program in April. In its first telecast, the show topped *Lou Grant* and *Monday Night Football* in the all-important Nielsen ratings.

LAST OF THE SILVER SCREEN COWBOYS — Rex Allen, Jr. recently flew to Los Angeles to back his single, "The Last Of The Silver Screen Cowboys," from his album "The Singing Cowboy." There he joined his father, Rex Allen, Sr., and Roy Rogers at the latter's museum in Victorville to autograph posters from the album. The threesome, along with Dusty Rogers, son of Roy, also discussed cowboy music in an interview for *Entertainment Tonight*.

tom roland

SINGLES TO WATCH

- JOHN SCHNEIDER** — Dreamin' (Scotti Brothers ZS5 02889)
LOUISE MANDRELL & R.C. BANNON — Our Wedding Band (RCA PB-13095)
DAVID FRIZZELL — I'm Gonna Hire A Wino To Decorate Our Home (Warner/Viva WBS 50063)
TAMMY CLINE — Love Is Like A Puzzle (Columbia 18-02869)
CINDY HURT — Dreams Can Come In Handy (Churchill CR94004)
MARGIE KAYE — Friday Night Friend (NSD 135)

Price Hikes, Credit Ceilings Are Hurting Black Retailers

(continued from page 15)

Despite the recognized value of black dealers in breaking both new and established black talent, serious problems relating to the survival of these outlets were cited in the survey.

"I believe financing is a critical problem," said Simpson, "That's financing for expansion of inventory or just for maintaining existing stock."

Credit Crunch

While there was no consensus on whether the manufacturer or one-stop was responsible for extending greater credit ceilings, Simpson suggested that manufacturers could play a greater role in helping black dealers stay solvent. The Detroit-based dealer explained that when he began his retail expansion he still had to go to lending institutions to open his additional stores, noting that there were not enough resources extended from the record label.

"The manufacturer has not invested enough money in the black retail community," he said, adding that the resources manufacturers provide to white-operated chains as an inducement to stock black product is often ill-spent.

"Pop chains are not as familiar with the product, and they don't stock the stuff until it's Top 15," Simpson explained. "You can't find black product in the department stores or at the racks until it's already a hit."

When major chains begin to stock black product, buying titles in large volumes, another problem arises for the black dealer, according to some contacted.

"Most of the major dealers are buying the product at the same price as one-stops, who resell the product to us (the small dealer) at a higher price; so we can't compete price-wise with the major chains," said Cletus Anderson, owner of the L.A.-based Record Industry store, and former operator of the VIP chain there.

"They (the chains) run big black records on sale for \$5.99, while I have to price the same titles higher because I couldn't afford to buy in volume," Anderson added. "Black music sales are gravy for the major chains, but bread and butter for me."

Labels contacted in the survey agreed that, often, the one-stop does not pass on deals they get from manufacturers. "We can't force one-stops to pass on dating and deals to the ma & pas," said Bill Haywood, vice president of black music marketing at PolyGram Records. "Some one-stops are good at dividing up discount, dating and ad tag resources to their accounts," Haywood explained, but added that it was usually doled out on an account-by-account basis.

London at Motown said, "If the small black retailers were loyal to a certain one-stop in a particular market, then the one-stop would be able to offer a better deal."

One-stop Cooperation

An example of one-stop and small retailer working in concert to obtain the maximum benefit from available label resources is Long Island-based Stratford Distributors, which formed an association of black retailers in the New York area, BAAD. The retail coalition is a clearinghouse for label advertising, discounting and dating programs on black product.

According to Stratford vice president Ray Espinosa, "By forming this group, we have brought the small dealer and the manufacturer closer together, promoting a better understanding of each other's needs."

London suggested that instead of crying over prices and the inability to compete with major chains, inner city stores should concentrate on building store image and making it more attractive to bring in its core customers.

But many black dealers feel that if there

was better communication between label, one-stop and small dealer many specials run in a market could benefit the black dealer.

Anderson said, "If I knew that a record company was going to make radio time buys on a particular title, then I would stock that product in greater quantities so that was at least prepared when customers came to my stores."

Anderson, however, felt a small concession from the labels would help him sell more records even without a multi-store time buy tag plugging his particular store. The South L.A. dealer said that if labels tried to hold the line on prices, the major chains could not deal in the "lowballing," which eventually leads to many black dealers losing their sales base.

"We can't survive having our customers take buses or just plain going out of their they may buy in larger quantities," said Anderson. "One-stop shopping is more than just a record buying concept. Consumers find advantages, too."

Along with major chain dealers acquiring the advantage represented by discount and dating programs, some of those contacted felt that they could not get hit product after they had helped break it.

"We get all kinds of incentives to cover black product that has not broken," said Ray Barney, general manager of the one-stop operation at Barney's One-stop in Chicago. "But after being their (the labels') guinea pig for new product, we can't get restocking on product that is about to become a hit."

No 'Trust'

"Here's a person you depend on to make your hit for you," Ray said, "But you don't trust him enough to allow a credit purchase so he can stock the hit in greater quantities."

The labels are not totally unsympathetic to this plight. "The biggest problem with filling the small dealer or one-stops' orders is that we may not have enough of a title pressed, not enough labels or jackets," explained London, who added that many of the one-stops and small dealers don't put enough cash aside in anticipation of a hit so they may buy in larger quantities.

"There's a potential long wait when ordering any hit product," said Haywood, adding, "with shipping and ordering cost and time being what it is, last minute ordering can't always be filled."

But dealers insist that if credit as extended, they could buy product in greater quantities to cover potential hit product. "Hey, if they keep us limited on a cash buy, we can't go out on a limb for many of the new or developing artists," said Hudson, who said if the one-stop buys in for 500 pieces on a title, to offer the discount for a potential sale, it still takes four-to-six weeks to turn the product over.

Hudson also noted that when the one-stop does make heavy buys on a particular title, it tries to advance any dating or discount involved to its ma & pa customers. But offering credit to the small dealer on hit or developing product was not endorsed uniformly by manufacturer or dealer. "The mainstays have no credit problems," explained London. "Most of these small dealers must understand that they have to satisfy the one-stops and branches' needs so they can stop dealing on a strictly cash basis. When we know that a dealer has limited assets, or might go out of business, why should we extend credit?"

"You should only buy what you know you can sell," said George Gillespie, owner of the Soul Shack store in Washington D.C. "When you expand beyond your consumer base, you're bound to get negative response when requesting credit."

(continued on page 32)



IT'S SHAKIN' TIME DOWN UNDER — Epic recording artist Shakin' Stevens (r) recently toured Australia. While in Sydney, CBS Records Australia presented Stevens with a double platinum album for "This Ole House," a platinum album for "Green Door," a platinum single for "This Ole House" and gold singles for "You Drive Me Crazy" and "Green Door." Pictured presenting Stevens his awards is a Koala bear.

JAPANESE VISIT

E/A's Smith Predicts Increased Action With Upcoming Warner/Pioneer LPs

by Koza Otsuka

TOKYO — In spite of decreased sales in the worldwide industry due to general recessionary conditions, Elektra/Asylum/Nonesuch Records chairman Joe Smith and Warner Bros. Records president Mo Ostin projected a flurry of action in the coming months. Smith and Ostin delivered their remarks while visiting the Tokyo headquarters of Warner/Pioneer Records.

"We are going to aggressively push Queen, Linda Ronstadt and Jackson Browne, who will all have new albums, from now until this autumn," said Smith.

"Japan is a very important market for us," Smith added. "We have a number of subsidiary companies around the world, but Warner/Pioneer of Japan has the highest sales and growth rate of all of them. Queen and Fleetwood Mac always sell well, and sales of George Benson and Lee Ritenour in this country are distinctive."

While looking with excitement at the upcoming release schedule, Smith also cautioned that a number of serious problems still remain to be solved.

"The record industry of the United States is now facing very difficult times," he said. "We can point to a number of reasons. First, this is a recessionary period quite the opposite of the high growth of 1978. Second,

the music industry is suffering from increased competition from other leisure time industries, most notably VTRs and TV games. In addition, the general depression of the general economy, the downward trend in the record-buying population and the proliferation of home taping and piracy of pre-recorded records and tapes compounds the problem."

The most pressing problem, however, according to Smith, remains home taping. "The most important problem for the music industry is home taping," he said. "We are now supporting a big movement (in the U.S.) to promote revision of the present copyright laws to establish a levy on blank tape."

Ruiz Named To Head WEA Int'l Latin Operations

LOS ANGELES — Roberto "Chaco" Ruiz, has been named regional manager for Latin America (excluding Brazil and Mexico) for WEA International. Ruiz's appointment was part of "continuing steps toward the development of (WEA International's) position in the worldwide Hispanic music marketplace," according to a company statement.

Ruiz, who is also the managing director of WEA International's Argentine division, is a 10-year veteran of the music business in Latin America. Prior to coming to WEA International, Ruiz served with EMI Argentina in A&R, product management, export and in-house production capacities.

In a separate but related move, WEA International also announced the formation of a company in Spain, WEA Records S.A., effective July 1. Ben Bunders will be the managing director; Ele Juarez will become general manager; and San Luciano Ruiz will take over as controller.

The firm will be located in Madrid, with a sales & promotion office in Barcelona.



BUSINESS TRIP — Elektra/Asylum chairman Joe Smith (l) recently visited the Tokyo offices of Warner/Pioneer as part of a Far East business trip. Pictured with Smith is Tokugen Yamamoto, managing director, Warner/Pioneer.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — RCA topper Larry Palmacchi jetted to Mexico City to attend the RCA International convention in that city, covering the Latin American area. RCA president Bob Summer and vice president Ekke Schnable will be available at the con-fab, as well as regional vice president Adolfo Pino.

CBS is also holding its convention in Mexico, but in Cancun instead of Mexico City. The general manager of the Argentinian branch, Roberto Lopez, and promotion man Alfredo Stratco have been part of the local delegation. CBS hosted a party at the Michelangelo nitery celebrating the release of the new Maria Martha Serra Lima LP, which is expected to follow the trail of the previous efforts. Her latest album, with Los Panchos, has sold well over 200,000 copies in Argentina alone.

American Recording, a local indie label and cassette duplicating plant, has released a new label in the budget range. The name is Perception, and the first seven releases (on tape only) feature compilations of melodic, instrumental and regional music.

Distribuidora Belgrano, distributor of indie productions, reports the release of an album by Pedro Aznar, former member of successful group Seru Giran. In a couple of weeks there will be another LP, recorded by rock group Orions under the Olimpia banner.

EMI is selling successfully the new Queen/David Bowie single, "Under Pressure," which has reached Top Three status in a couple of weeks. The company is preparing the new album by the group and expects strong figures on this item.

PolyGram is re-releasing the albums by Spanish chanteur Patxi Andion, after several years. The company is also selling briskly the live album by Mercedes Sosa at the Opera theater. Sosa is currently in Brazil and is expected to return to Buenos Aires next June.

miguel smirnoff

Italy

MILAN — The new season of summer song festivals organized by Vittorio Salvetti started in Chioggia with a series of concerts express for the TV, from April 3-9, called "Esperimento 3." Other shows are scheduled for June ("Discoverde," also in Chioggia) and for September ("Festival-bar" in Verona).

Silvano Giuntini, general manager of Fonit Cetra, announced the sales of the new Pellicano midline were up to 600,000 units in 1981, while in the jazz series "Jazz e Bello," the sales were up to 300,000. In the meantime, Giuntini announced the signing of two new artists for Cetra: Umberto Balsamo (formerly with PolyGram) and Pino Mango (formerly with Numero Uno).

Many new releases on the Italian market this month, aiming to the charts. Among them are a new album by Roberto Vecchioni ("Hollywood Hollywood") on CGD, the new LP by Vasco Rossi ("Vado Al Massimo") on Carosello and "Fred-dissimo," the new album by Fred Bongusto, on Dischi Ricordi. For the next month is also expected an album by Rettore on Ariston.

Sony Italia presented to the press, on April 14, the "compact disc" developed with Philips. The same product will be presented to the Italian record retailers next month, during a conference organized in collaboration with Philips and PolyGram.

mario de luigi

United Kingdom

LONDON — Performing before an estimated television audience of over 300 million persons, German artist Nicole won the 27th annual Eurovision Song Contest staged at the Harrogate Conference Centre. Performing the song "Ein kleines Bisschen Frieden" ("A Little Bit Of Peace"), Nicole scored 161 points, 61 more than the closest competitor. In winning the "Song for Europe" title, Nicole became the first from her nation to take the coveted prize. The song was written by Ralph Siegel and Bernd Melnunger and published by Siegel Music. Nicole, meanwhile, was signed to a domestic deal with CBS Records U.K., but worldwide rights remained at presstime.

After signing to WEA in 1979, Scotsman B.A. Robertson has met with considerable success as performer, writer and producer. His material has been successfully recorded by other artists, most notably Cliff Richard, who did "Wired For Sound," a song that earned Robertson a nomination as this year's best pop song at the Ivor Novello Awards. Sixteen millions records boast some contribution by Robertson, and he has proved his versatility by having three TV themes on national TV run concurrently. Such is the strength of his personality that having been guest host for a chat show on BBC, Robertson will host the show to replace the Michael Parkinson Show — The U.S.'s equivalent to Johnny Carson. So having conquered south of the England/Scotland border, Robertson is now visiting the United States to make his presence felt and his talents known. After arriving in New York, where he will stay for a few days, he travelled to Nashville on April 26, where he wrote with Roger Cooke and Ralph Murphy, on May 2 or 3, he will voyage to Los Angeles for a two-week stay.

RCA's promotion department is now in the control of two northerners. Phil Patterson and Stuart Gray both hail from Newcastle Upon Tyne (the city that gave name to the "Five Ridges Suite" by The Nice amongst many other songs and works).

paul bridge

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Marcha De Las Malvinas** — Banda Columbia — CBS
- 2 **Envoltorio De Palabras** — Zum Zum (Interdisc); Tom Tom — CBS
- 3 **Under Pressure** — Queen — EMI
- 4 **Cama Y Mesa** — Roberto Carlos — CBS
- 5 **Yo Querla Ser Mayor** — Roque Narvaja — Discosa/Interdisc
- 6 **La Gata** — Rocio Durcal — Microfon
- 7 **Quema Caucho Sobre Mi** — Gap Band — PolyGram
- 8 **Alpha Beta** — Valhalla — Interdisc
- 9 **Si La Vieras** — Dyango — EMI
- 10 **Que Idea** — Pino D'Angio — Microfon

TOP TEN LPs

- 1 **All Stars** — various artists — Interdisc/ATC
- 2 **Esencia Romantica** — Maria M. Serra Lima — Los Panchos — CBS
- 3 **Superdisco '82** — various artists — RCA
- 4 **Entre Una Espada** — Dyango — EMI
- 5 **Cash Box En Espanol** — various artists — Interdisc
- 6 **Chariots Of Fire** — soundtrack — PolyGram
- 7 **17 Top Hits** — various artists — PolyGram
- 8 **20 Anos** — Palito Ortega — RCA
- 9 **Roberto Carlos** — Roberto Carlos — CBS
- 10 **Musica Muy Exclusiva** — various artists — K-tel

—Prensario

Italy

TOP TEN 45s

- 1 **Non Succedera Plu** — Claudia Mori — CGD/Clan
- 2 **Felicità** — Al Bano e Romina Power — Baby
- 3 **Il Ballo Del Qua Qua** — Romina Power — Baby
- 4 **Come Vorrel** — Ricchi e Poveri — Baby
- 5 **Survival** — America — EMI/Capitol
- 6 **Storie Di Tutti I Giorni** — Riccardo Fogli — CGD/Paradiso
- 7 **Plng Pong** — Plastic Bertrand — Durium
- 8 **Just An Illusion** — Imagination — F1 Team
- 9 **Celeste Nostalglia** — Riccardo Cocciante — RCA
- 10 **5 O'Clock In The Morning** — Village People — CGD/VIP

TOP TEN LPs

- 1 **Tutto Sanremo** — various artists — EMI
- 2 **La Voce Del Padrone** — Franco Battiato — EMI
- 3 **Cocclante** — Riccardo Cocciante — RCA
- 4 **Allbl** — America — EMI/Capitol
- 5 **Arla Pura** — Al Bano e Romina Power — Baby
- 6 **30x60** — various artists — CGD
- 7 **The Concert In Central Park** — Simon & Garfunkel — CBS/Geffen
- 8 **Il Tempo Delle Mele** — soundtrack — Delta
- 9 **Renaissance** — Village People — CGD/Vip
- 10 **... E Penso A Te** — Ricchi e Poveri — Baby

—Musica e Dischi

Japan

TOP TEN 45s

- 1 **Furarete Banzal** — Masahiko Kondo — RVC
- 2 **Chako No Kalgan Monogatari** — Southern All Stars — Victor
- 3 **Ikenal Rouge Maglc** — Imawano & Sakamoto — London
- 4 **Irotsuki No Onna De Itekureyo** — The Tigers — Polydor
- 5 **Kokoro No Iro** — Masatoshi Nakamura — Nippon Columbia
- 6 **Minami Jujisel** — Hideki Saijo — RVC
- 7 **Wedding Bell** — Sugar — For Life
- 8 **Yes My Love** — Eikichi Yazawa — Warner/Pioneer
- 9 **Al Wo Kudasal** — Nahoko Kawai — Nippon Columbia
- 10 **Yuwaku** — Miyuki Nakajima — Canyon

TOP TEN LPs

- 1 **Kansulgyo** — Miyuki Nakajima — Canyon
- 2 **Nalagara Trlangle, vol. 2** — CBS/Sony
- 3 **Memorial** — Masatoshi Nakamura — Nippon Columbia
- 4 **Natsu Ichiban** — Toshihiko Tawara — Canyon
- 5 **Central Park Concert Live** — Simon & Garfunkel — CBS/Sony
- 6 **For You** — Tatsuro Yamashita — RVC
- 7 **Selnaru Ken** — Toto — CBS/Sony
- 8 **Junen Romance** — The Tigers — Polydor
- 9 **Sugar** — Sugar Dream — For Life
- 10 **Yuzo Kamon & Victor Wheels Live** — Victor

—Cash Box of Japan

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Charts	5/1		Weeks On Charts	5/1
1	BRILLIANCE	ATLANTIC STARR (A&M SP 4883)	4	7	
2	FRIENDS	SHALAMAR (Solar/Elektra S-28)	1	12	
3	MR. LOOK SO GOOD	RICHARD "DIMPLES" FIELDS (Boardwalk NE1-33249)	3	12	
4	NIECY	DENIECE WILLIAMS (ARC/Columbia FC 37952)	8	4	
5	ALLIGATOR WOMAN	CAMEO (Chocolate City/PolyGram CCLP 2021)	6	5	
6	LOVE IS WHERE YOU FIND IT	THE WHISPERS (Solar/Elektra S-27)	2	17	
7	YES IT'S YOU LADY	SMOKEY ROBINSON (Tamla/Motown 6001 TL)	5	12	
8	REUNION	THE TEMPTATIONS (Gordy/Motown 6008GL)	30	2	
9	SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	7	30	
10	THE OTHER WOMAN	RAY PARKER, JR. (Arista AL 9590)	18	3	
11	YOU'VE GOT THE POWER	THIRD WORLD (Columbia FC 37744)	12	8	
12	DOIN' ALRIGHT	O'BRYAN (Capitol ST-12192)	14	7	
13	SKYYLINE	SKYY (Salsoul/RCA SA-8548)	10	27	
14	THE DUDE	QUINCY JONES (A&M SP-3721)	9	58	
15	STRAIGHT FROM THE HEART	PATRICE RUSHEN (Elektra E1-60015)	24	3	
16	YOUR WISH IS MY COMMAND	LAKESIDE (Solar/Elektra S-26)	16	20	
17	LIVE ON THE SUNSET STRIP	RICHARD PRYOR (Warner Bros. BSK 3660)	22	4	
18	KEEP IT LIVE	DAZZ BAND (Motown 6004ML)	23	8	
19	WHO'S FOOLIN' WHO	ONE WAY (MCA-5279)	19	8	
20	OUTLAW	WAR (RCA AFL1-4208)	17	9	
21	LIVE & OUTRAGEOUS	MILLIE JACKSON (Spring/PolyGram SP-1-6735)	15	11	
22	THE POET	BOBBY WOMACK (Beverly Glen GB 1000)	11	26	
23	POINT OF PLEASURE	XAVIER (Liberty LT-51116)	21	7	
24	TOM TOM CLUB	(Sire SRK 3628)	13	17	
25	LADIES OF THE EIGHTIES	A TASTE OF HONEY (Capitol ST-12173)	48	2	
26	DOWN HOME	ZZ HILL (Malaco MAL 7406)	28	13	
27	WHY DO FOOLS FALL IN LOVE	DIANA ROSS (RCA AFL1-4153)	20	27	
28	NIGHT CRUISING	BAR-KAYS (Mercury/PolyGram SRM-1-4028)	29	26	
29	JJ	JUNIOR (Mercury/PolyGram SRM-1-4043)	43	2	
30	DREAM ON	GEORGE DUKE (Epic FE 37532)	26	10	
31	I AM LOVE	PEABO BRYSON (Capitol ST-12179)	25	24	
32	GIVE IT UP	PLEASURE (RCA AFL1-4209)	37	4	
33	PURE & NATURAL	T-CONNECTION (Capitol ST-12191)	33	11	
34	CONTROVERSY	PRINCE (Warner Bros. BSK 3601)	27	27	
35	A LITTLE LOVE	AURRA (Salsoul/RCA SA 8551)	31	12	
36	IN A CITY GROOVE	MASS PRODUCTION (Cotillion/Atco SD 5233)	32	6	
37	THE GEORGE BENSON COLLECTION	(Warner Bros. 2HW 3577)	39	25	
38	"D" TRAIN	(Prelude PRL 14105)	46	3	
39	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	34	38	
40	SOMETHING ABOUT YOU	ANGELA BOFILL (Arista AL 9576)	40	25	
41	SHARING YOUR LOVE	CHANGE (RFC/Atlantic SD 19342)	—	1	
42	NEVER TOO MUCH	LUTHER VANDROSS (Epic FE 37451)	35	34	
43	EARLAND'S JAM	CHARLES EARLAND (Columbia FC 37573)	44	7	
44	SATURDAY SATURDAY NIGHT	ZOOM (Polydor/PolyGram PD-1-6434)	36	14	
45	ATTITUDES	BRASS CONSTRUCTION (Liberty LT-51121)	56	2	
46	CARRY ON	BOBBY CALDWELL (Polydor/PolyGram PD-1-6347)	49	6	
47	COME MORNING	GROVER WASHINGTON, JR. (Elektra 5E-562)	47	22	
48	LOVE ME TENDER	B.B. KING (MCA-5307)	52	4	
49	THE SISTERS	SISTER SLEDGE (Cotillion/Atco SD 5231)	38	13	
50	ME AND YOU	THE CHI-LITES (20th Century-Fox/RCA T-635)	42	12	
51	IT'S TIME FOR LOVE	TEDDY PENDERGRASS (Phila.Int'l./CBS TZ 37491)	45	32	
52	THE TIME	(Warner Bros. BSK 3598)	51	37	
53	FRIENDS IN LOVE	DIONNE WARWICK (Arista AL 9585)	—	1	
54	ANYONE CAN SEE	IRENE CARA (Network/Elektra E1-60003)	55	13	
55	8TH WONDER	THE SUGAR HILL GANG (Sugar Hill SH-249)	41	17	
56	PHASE TWO	RONNIE DYSON (Cotillion/Atco SD 5234)	60	4	
57	DROP THE BOMB	TROUBLE FUNK (Sugar Hill SH 266)	67	2	
58	QUESTIONNAIRE	CHAS JANKEL (A&M SP-64885)	50	7	
59	LOVE CONQUERS ALL	MICHAEL WYCOFF (RCA NFL1-8004)	57	6	
60	TOUCH	GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	54	36	
61	BODY TALK	IMAGINATION (MCA 5271)	61	11	
62	7	CON FUNK SHUN (Mercury/PolyGram SRM-14030)	59	21	
63	STREET SONGS	RICK JAMES (Gordy/Motown G8-1002M1)	63	54	
64	OBJECTS OF DESIRE	MICHAEL FRANKS (Warner Bros. BSK 3648)	64	14	
65	NOW!	FRANCE JOLI (Prelude PRL-14103)	69	5	
66	FEELING GOOD	ROY AYERS (Polydor/PolyGram PD-1-6348)	62	11	
67	LOVE MAGIC	L.T.D. (A&M SP-4881)	72	24	
68	STAY	RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	65	17	
69	JAM THE BOX	BILL SUMMERS & SUMMERS HEAT (MCA-5266)	58	21	
70	TASTE THE MUSIC	KLEENER (Atlantic SD 19334)	53	13	
71	ROLL WITH THE PUNCHES	ADC BAND (Cotillion/Atco SD 5232)	68	7	
72	HOT AND NASTY	ST. TROPEZ (Destiny DLA-10004)	—	1	
73	RAISEI	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	66	26	
74	INSIDE YOU	THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	70	26	
75	CRAZY FOR YOU	EARL KLUGH (Liberty LT-51113)	74	28	



FROM ENGLAND TO AMERICA — British recording artist Junior recently dropped by the New York headquarters of PolyGram Records while on a national promotional tour in support of his Mercury/PolyGram single "Too Late" from the LP "J.I." Junior was booked for a number of television and club promotional appearances. Pictured are (l-r): Graham Fletcher, manager, international, Phonogram, Ltd. (U.K.); Bill Haywood, senior vice president, black music division, PolyGram; and Keith Harris, Junior's manager.

THE RHYTHM SECTION

NEW MAN TO ISLAND — Veteran sales and promotion executive **Eddie Gilreath**, who was recently named vice president of sales for black music at Warner Bros. records, will soon be joining Island Records. Although an official announcement is yet to come, sources say that Gilreath was brought to Island by **Chris Blackwell**, chairman of the label, and that he will hold a high level position. Gilreath undoubtedly worked with the label while at Warner Bros., which distributed Island product through WEA until the company recently went independent. Island recently rejoined the WEA fold with a deal through Atlantic Records (**Cash Box**, May 1).

SUMMER 'WOMAN' — Donna Summer's long-awaited sophomore album for Geffen Records is in the final stages of production under the guidance of Grammy-winning producer **Quincy Jones**. Titled "Woman In Me," the LP includes a song penned by the Boss himself, **Bruce Springsteen**, titled, "Protection." Springsteen accompanies Summer on guitar throughout the song. Another song, penned by Oscar-winning composer **Vangelis**, titled "State Of Independence," will also be included on the LP. That particular tune features an all-star choir comprised of **Stevie Wonder**, **Lionel Richie**, **James Ingram**, **Mike McDonald**, **Kenny Loggins**, **Christopher Cross**, **Dionne Warwick**, **Brenda Russell** and **Michael Jackson** backing Donna.

UNDISPUTED BLUES — It seems fitting that one of America's oldest indigenous music forms is the medium by which some have chosen to voice their concern over the current White House situation. While a variety of artists have eased political messages into their songs of late, most notably and openly **Gil Scott-Heron's** cut "B-Movie," there are at least a couple of blues moaners who have directly addressed President Reagan, the U.S. Congress and the current political environment through the blues. Deep, tasty blues, from a man who seems like he's seen everything from A-Z, are in the grooves from **Willie Dixon's** Chicago-based Why? Records 7" offering, "It Don't Make Sense (You Can't Make Peace)," which points out that if this country can achieve so much, why can't it make peace. Sample lyric: "You have made great planes that span the skies/you take one man's heart and make another man live/You can make the deaf man hear and the dumb man speak/but it don't make sense you can't make peace." Although Dixon delivered this message to the President and Congress Feb. 1, 1982, the sentiment is still relevant. Perhaps a more graphic offering comes from **Leslie Isaiah Gaines**, who puts serious lament into his "Reaganomic Blues (Hard Times National Anthem)." Aptly coming out on Justice Unlimited Records based in Cincinnati, Gaines talks about the losses that America's poor and underprivileged suffer in the current economic and political climate. At one point Gaines says, "I thought things were fine, now I'm back in the welfare line." Times get so hard for Gaines that he tells the story of how he "stole some bread and bologna, they set \$10,000 bail. I told the judge my wife was hungry, and the judge said 90 days in jail." Gaines finally laments, "Why can't somebody see Reaganomic Blues are 'bout to kill me?" Several stations around the U.S. have played the record as a novelty item, but it must be difficult to put in hot rotation a song that is so thoroughly inflammatory and depressing. But both records have that quality of making you stop and reflect.

A BRIEF RETURN TO FOREVER — Since their amiable break up five years ago, members of jazz/seminal fusion group **Return To Forever** have gone on to forge honorable, if not totally successful, solo careers. But RTF, comprised of **Chick Corea**, **Stanley Clarke**, **Al Dimeola** and **Lenny White**, recently banded together again at Corea's Mad Hatter Studios to perform a cut for the keyboardist's upcoming Warner Bros. LP, "Touchstone." The Corea penned cut is aptly titled "Compadres." The LP is due out in summer.

ANOTHER STAR IS BORN — **Diana Ross** will have a star in her honor placed on the Hollywood Walk of Fame during a ceremony scheduled for Thursday, May 6. The dedication will take place in front of the Egyptian Theatre, where the star will be placed between those already dedicated to **Mack Sennet** and **Cass Daley**.

ALL THAT JAZZ — Look for a spirited and diverse roster this season during the Hollywood Bowl's 1982 "Jazz At The Bowl" Summer Festival. Highlighting the lineup this year will be **Oscar Peterson**, **Herbie Hancock**, **The Modern Jazz Quartet**, **Mel Torme**, **Carmen McRae**, **Joe Williams** and **John McLaughlin**. The "Jazz At The Bowl" series is produced by **George Wein** for the L.A. Philharmonic.

SHORT CUTS — Famous Music recently signed the songscribe team of **Lee Hayes** and **Howard Redmon, Jr.** who most recently were responsible for the **Bar-Kays'** "Freaky Behaviour" on Mercury, **Zoom's** "Love Seasons" for Polydor and **Chocolate Milk's** RCA single, "Blue Jeans." . . . Rock'n' roll Godfather **Chuck Berry** will open the summer season at Caesars Tahoe Cascade Room July 1-10. . . Houston station **KRLY** co-sponsored a contest featuring MCA group **One Way**. The winner of the contest not only won the group's entire catalog and other prizes, but also two one way tickets on any route flown by Southwest Airlines.

michael martinez

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CASH PAID FOR 45s & LPs: — Send list of product you're looking to dump — old or new — to: Cerf, Box 2404 Hollywood, CA 90028/or call 213-461-1246.

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COIN MACHINES

FOR SALE: New and used Draw Pokers from \$1,450.00. New and used Sircomas, used Omegas, Draw Pokers, Status and Speak Easy. GUERRINIS, 1211 W. 4th St., Lewistown, Pa. Phone 717-248-9611.

FOR SALE: One penny falls like new \$4,000.00. Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

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FOR SALE: 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10c each, over 1000, 9c each. Waiting 200 scale \$200; Rock-Ola Lowboy \$60. One-third down, balance C.O.D. CENTRAL MUSIC CO., Box 284, Killeen, Texas 76541.

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MISCELLANEOUS

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Sparrow Moves Into Mainstream Market Using Up-To-Date Methods

(continued from page 17)

of care and time in working with MCA Distributing on the branch, regional and national level. Under the agreement signed between the companies, in addition to the distribution of product to stores, MCA and Sparrow have agreed to help each other's advertising approaches. Because it has dealt with Christian bookstores for so many years, Sparrow is spending money promoting MCA's Songbird gospel label in bible stores, while MCA is helping spread the word about Sparrow to secular accounts.

MCA Happy, Too

Not only does Sparrow feel good about the new relationship, but MCA is equally as satisfied with the reciprocal venture. "Things are going pretty excellently, and we're very proud to be associated with Sparrow," commented Al Bergamo, president, MCA Distributing. "It isn't easy to get some record stores to deal with gospel, but we're convincing new accounts daily to deal with the albums; and I think the product will become more successful because of the clout the major labels have when dealing with retail stores. After all, country music took 15 years to break, but I believe gospel will happen much sooner.

"Right now our goal is to get expanded space in the stores, make sure they use artist cards and convince retailers it's a good business for them to explore. Hopefully, we'd like 20% of Sparrow's sales to be from secular accounts this year and to improve on that by 10% or better every succeeding year."

Getting its albums into secular stores is just one way Sparrow seeks to maximize its profits, another way being computerized filing and storage of all information — billing, inventory and shipping, as well as periodic bestseller and sales reports. Indeed, part of Sparrow's Southern California offices looks more like a data processing center than a gospel record company, complete with banks of Quantel 1400 units. Still another way the company keeps on top of its accounts is by consolidating its warehouse and business offices under one roof, so if there's a problem in the warehouse, the

company executives know about it instantly. In addition to its 14,000 square foot office/warehouse, Sparrow maintains a 3,600 square foot annex where older files and seasonal materials are stored.

Through advancements in technology, well-constructed agreements with a major label and a firm commitment to producing top-grade product, Sparrow Records and Distributing seems ready to ascend to even greater heights. An allegiance to its roster and audience demands are foremost in the minds of the businesspeople who run the operation, all of whom have a strong belief in their company's credo, "Quality in Contemporary Christian recordings by artists who live what they sing" — which is probably the greatest single factor responsible for Sparrow's success in the marketplace today.

Price Hikes, Credit Ceiling Are Hurting Black Retailers

(continued from page 25)

Gillespie also suggested that the practice of offering discount and dating on unproven product be supplanted by a method of developing deals on product that shows signs of breaking.

"Don't give me a deal on new product," he said. "Offer me a deal on something that is happening so I can sell some records."

Who to blame for the tentative nature of black record retailing is still a gray area in the industry. While there are a series of programs, many unrelated, that have been developed by various industry associations, some of those contacted said that there should be more programs developed to preserve black retail outlets.

Need Label Help

"It shouldn't be beyond the record

manufacturers to sponsor a program that educates the dealers on how they can operate in this industry," said Simpson. "After all, they (the labels) have already invested a great deal into the development of the black music product."

"Putting together a series of clinics on how the small dealer can operate in this constricted environment would be of immense value to a lot of small operators," said Soul Shack's Gillespie.

But manufacturers feel that to engage in such programs would be economically impractical. "Manufacturers can't afford to create such programs and there is no guarantee that they would improve the situation for most of the small dealers," said Haywood. He noted that many of the small dealers who get involved in record retailing lack basic business expertise. He said although his company has for the past four years sent its marketing staff on the road to acquaint small dealers with its promotion and marketing campaigns on black music, such programs were not designed to show dealers the subtle nuances existing in each label/dealer relationship.

Then there is the attitude among some contacted in the survey that the one-stop is the ultimate entity preserving the *ma & pas'* survival. "It's important for the black one-stop to let his accounts know what's happening," said John Jackson of John's Music, a one-stop and retail operation in South Central Los Angeles.

"Without the guidance of one-stops, most of the time the small dealer would not have the insight into what they should buy or what is available in the way of resources," he said.

But according to London, "In order for the small black dealers to stay in business, they must have a collective voice and be knowledgeable when using that voice."

Haywood took it a step further, saying, "I think all those involved have a responsibility to come together in an effort to solve some age old problems. If black dealers go under, then we (the manufacturers) could be working blind on black product."

ON JAZZ

(continued from page 13)

Al Pryor, Village Voice writer Gary Giddens, author Albert Murray, film archivist David Chertok and bassist Milt Hinton. All-in-all, an extraordinary series of shows and events. Opening date is June 25, with concerts presented through July 4. Incidentally, with 20 cities lined up for their own festivals, those outside Gotham need not fret. All programs we've seen are diverse and exciting, and the tentative program for the Los Angeles Festival in November is positively *deadly*.

JO JONES AND FRIENDS — The Village Gate in Manhattan recently played host to a fundraiser for former Count Basie drummer Jo Jones, who, as you may know, has been hospitalized on-and-off over the last few months. The all-night affair, under the auspices of Cobi Narita and the Universal Jazz Coalition, as well as a group of friends, succeeded in raising over \$6,000 to help defray medical expenses for the drummer. Hundreds of fans and well-wishers jammed the club 'til all hours of the night, listening to music by literally dozens of outstanding musicians. Among those participating were George Coleman, Lou Donaldson, Freddie Hubbard, Ron Carter, Hank Jones, Harold Ashby and an army of drummers. Hosted by Max Roach and New York DJ Phil Schaap, the evening managed to be both entertaining and warm, especially when Jones joined bassist Milt Hinton for a rendition of "You And Me." Our favorites on the bill turned out to be groups co-led by Joe Newman and Frank Wess, and Al Grey and Illinois Jacquette, respectively. Truly a great night for the community.

RECORDS AND ASSORTED BIZ — RCA Records will reissue 83 selections by Frank Sinatra with the Tommy Dorsey Orchestra this summer. The sides will be contained in three separate double-albums. Collectors take note: a special promotional 78 rpm pressing of "Oh Look At Me Now" featuring Connie Haines and the Pied Pipers, as well as Sinatra and the Dorsey Orchestra, will be serviced to radio personnel and journalists. The pressing will be limited to 1,000 pieces and individually numbered. Love it.

fred goodman

CASH BOX

May 8, 1982

AROUND THE ROUTE

by Camille Compasio

Williams marketing director **Ron Crouse** passed along the good word that "Robotron 2084," the factory's hot, new video game, is now in full production at the plant, with shipments being processed accordingly. Initial response to the piece has been "spectacular" — and that's putting it mildly. Ron also advised that orders for "Stargate" are still "very strong," which means this model will continue on the line for as long as the demand warrants it.

Video craze spreads to China: According to a recent article in the *Chicago Sun-Times* (dateline Peking), China has just produced its first video game, described as a "noisy shooting machine called 'Bazooka'" which has a combat theme and the accompaniment of "The Song of The Guerrilla" at the end of each round. The words of the song are displayed on the screen in Chinese and there are other combat related sounds such as "screaming shells and explosions" during the course of play. The machine was made by the Semi-Conductor Research Institute of the Chinese Academy of Science and an electronic firm in Guilin, the article said.

Spoke with Gottlieb's marketing vice

(continued on page 34)

Court Rejects AMOA Appeal For Reduction In Jukebox Fee

CHICAGO — At presstime, AMOA had not decided what further action it might take following the recent opinion by the Federal Appeals Court here upholding the Copyright Royalty Tribunal (CRT)'s rate formula for compulsory license fees for jukeboxes.

The ruling, handed down April 16 by the U.S. Appeals Court for the 7th circuit, rejected an appeal by AMOA to reduce the CRT's \$50 per machine annual license fee to the \$8 originally set in the Copyright Act of 1976. The court also rejected a plea by ASCAP and SESAC to raise the rate to \$70 a year.

AMOA executive vice president Leo Droste said the association's government relations committee and legal counsel are currently studying the decision.

"There is no denying that the decision will affect both the recording and jukebox industries," Droste said, "particularly since it comes at a time when the record industry is reporting a serious slump in sales and when a jukebox industry survey of operators conducted by Dr. James F. Gartner, professor of accountancy, Notre Dame University, reveals that the average yearly profit per jukebox in 1981 was only \$49.45, and that fully one-third of the jukebox operators are making no profit at all.

"Couple this with an analysis of the survey done by Dr. John R. Malone, professor of marketing, Notre Dame University, which disclosed that the typical jukebox operating firm earned only 3% on its investment . . . and one can see that it is a decision that serves

neither industry."

Under the CRT's formula, the rate will increase to \$25 per machine for this year and next, and then rise to \$50 for 1984-86. In 1987 the rate would be subject to an inflation adjustment.

Atari Reorganizes Its Coin-Operated Games Division

SUNNYVALE — In a reorganization of its Coin-Operated Games Division, Atari has named John S. Farrand executive vice president and Don Osborne vice president of sales and marketing.

Farrand, who joined Atari earlier this year as president of Atari's international operations, Coin-Operated Games Division will be expanding his areas of responsibility in the newly created position of executive vice president for the division. While maintaining his international responsibilities, his new responsibilities will include all domestic sales and marketing related activities. Farrand will report to Kenneth H. Harkness, president of the company's coin-operated Games Division.

Osborne, formerly vice president of sales, Coin-Operated Games Division, will also be expanding his areas of responsibility to include all marketing related activities for the

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COIN MACHINE

AROUND THE ROUTE

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president **Marshall Caras** upon his return from the FAVA state convention in Florida where "Reactor," Gottlieb's new video game, was quite an attraction. Marshall said the new video will be produced in June — so, watch for it. Limited tests in the Chicago area have placed "Reactor" among the Top 4 arcade games — which should give us an idea of its potential. "Devil's Dare," meanwhile, is selling extremely well — Marshall calls it a "super piece" — and collection reports on "Cave Man" are just starting to reach the factory and they show that this model is doing "better than most videos currently on the market." Sample shipments to distributors are in progress and "Cave Man" is scheduled for production within the next few weeks or so. As stated at its recently held distribs meeting, Gottlieb has quite a "strong line of equipment."

No complaints about present business at World Wide Dist. — it's very good as a matter of fact, and president **Fred Skor** couldn't be more pleased about that. Williams' "Robotron 2084" is attracting all kinds of attention on the showroom floor. **Howie Freer** said it was easily the hit of the recent AOE convention and test reports place it as the "current number one video game." Also very much a top seller, **Howie** added, is the **Gremlin "Zaxxon."**

Dateline El Cajon, Calif. home of Cinematronics, where the spotlight is on a new video game licensed by Cinematronics from Japan Leisure Co. The model is called "Naughty Boy" and, as described by the firm's **Mike Pugliese**, it's a fun game with the player controlling "Naughty Boy" as he is chased by a variety of characters such as goblins, monsters, robots, etc., he's been throwing rocks at and taunting. The new game will be in production by May 1, at which time sample shipments to distribs will be processed. Mike stressed to us that Cinematronics has exclusive rights to "Naughty Boy" in the U.S. and Canada and intends to enforce these rights against any infringers. It seems a few copies have already surfaced. Firm's current piece "Jack The Giant Killer" is in production at the plant and enjoying good initial response. Mike said that "Boxing Bugs" has been licensed to Dynamo of Grand Prairie, Tex.

State Association News: Received word that the **North Dakota Coin Machine Operators Assn.** will be holding its third annual state convention and trade show on May 1 at the Kirkwood Motor Inn in Bismarck. The show will start at 9:30 a.m. and run until 5 p.m., with a noon luncheon featuring guest speakers **Robert Wefald** (Attorney General of North Dakota) and prominent operator **John Trucano**, a past president of AMOA. **John Schoff**, AMOA's director of meetings and conventions, will be guest speaker at the banquet. . . . The OMAA/Valley State Pool Tourney will be held May 8-9 at the University Hilton Inn in Columbus, in conjunction with the Ohio state group's annual expo.

NAMA Western Confab Takes Aim At Vending Industry Woes

CHICAGO — Analyzing and reacting to changing market conditions, especially direct-sales vending machine placement, was the focus of the National Automatic Merchandising Assn. (NAMA) 1982 Western Convention-Exhibit of Vending and Foodservice Management, held April 2-4 at San Francisco's Brooks Hall.

Attendance at this year's show was 2,993, according to association officials, who noted that total registration exceeded last year's figure despite a deteriorating profit picture for the vending industry due to the continuing economic slump in the U.S. The 120 exhibitors at the Western Convention was the third highest total in the show's history.

NAMA president G. Richard Schreiber, in his keynote address, said vending and foodservice management companies that are able to adjust to short-term problems facing the industry can look to the future with confidence.

'Own Your Own'

One problem Schreiber singled out was the proliferation of "own your own" vending machine promotions. Although efforts to sell vending machines direct to vending locations in competition with professional vending companies is not new, Schreiber said the emphasis of the promoters has shifted in recent months from the traditional gasoline service station market to institutional and industrial clients.

With the closing of many service stations, items such as cigarettes, candy and soft drinks are increasingly sold around the clock by the fast growing convenience store chains, diminishing the direct-sales vending machine placement in service stations, he said.

Hospitals, where traditional vending service supplied by operators has increased during the past decade, have become one of the targets of own-your-own vending machine promotions. Looking for additional revenue sources, hospital administrators are "easy targets for fast-talking salesmen," Schreiber told the audience.

He said NAMA has responded to recent articles aimed at discrediting professional vending services and advocating own-your-own schemes with factual rebuttal material. A recent offer of this material to NAMA members drew many requests from operators, Schreiber reported. He said the association will gladly furnish the rebuttal material to other members who desire it.

Consumer Attitudes

Another approach to counteract misleading "own-your-own" offers are consumer surveys by operators, based on the recent nationwide public attitude study undertaken by NAMA, Schreiber recommended.

"The results showed that the typical American sees vending as an honest, above-board business which uses machines that are attractive in design, in step with modern times, convenient and reliable," he said. The results of that study, supplemented by at-location surveys of individual operators, are an excellent tool to use with locations which are considering self-operation, he said.

Schreiber said NAMA has prepared a model customer survey questionnaire that can easily be adapted for local use by member firms.

He urged that operating companies also utilize such surveys to monitor changing tastes and population shifts at the work place.

"More and more women are entering the work force. How their desires and preferences differ from men is important to maximize sales and service and ought to be one of management's prime objectives," he recommended.

Schreiber said differences in age, income and education, as well as the most desirable

product mix at different accounts, are keys to increasing sales and the responsibility for making such decisions should not be left solely at lower company levels.

Another challenge described by the NAMA president is the difficulty of offering traditional full service to accounts with marginal customer populations. "Our industry simply has to find ways to continue serving the small account or a very large segment of the at-work market will discover another source of food and beverages," he said.

He referred to management fees, subsidies and Cooperative Service Vending as avenues being explored by operating companies.

(continued on page 36)

Bally Appoints Lyon To VP Post

CHICAGO — Robert E. Mullane, chairman of the board of Bally Manufacturing Corp. announced the appointment of Michael T. Lyon as a vice president of Bally.

"Mr. Lyon will be primarily responsible for corporate planning and development," stated Mullane. "He will also be involved in special projects. Mr. Lyon, who will report directly to me, will concentrate on new areas of business expansion for Bally."

Lyon was previously vice president of planning and development for GATX Corporation. Prior to that time, he was responsible for the liquidation of Wisconsin Steel Company as president of that firm. From 1972 to 1977, Lyon was associate general counsel of Hyatt Corporation.

Dynamo Executive Appointments Told

GRAND PRAIRIE, Tex. — Thomas L. Struhs has been named senior vice president of Dynamo Corp., manufacturer of coin-operated pool tables, soccer tables and video games. Struhs formerly served as president of Dynamo's game division and has been a consultant to the company for the past five years.

At the same time, it was announced that Mark L. Struhs, formerly director of sales and marketing for Dynamo, has been named vice president for sales and marketing.

"Tom's strengths will complement those of H. L. Coats, our senior vice president and controller," said Bill Rickett, president and founder of Dynamo. "While H. L. will concentrate on administration, production and engineering, Tom's responsibilities will include business and industry analyses, financial planning and capitalization, and new product acquisition."

Tom Struhs also continues as president of a corporation which he founded that provides financial management and computer services to corporations in the Dallas, Texas area.

Commenting on the appointment of Mark Struhs, Rickett said, "As Dynamo positions

itself for the rapidly increasing growth that we anticipate, we felt a need to further strengthen our management team. In his new position as an officer of the company, I plan to rely even more heavily on Mark for direction, especially in the area of new markets.

"Over the past two years, Mark has been instrumental in guiding us into new product markets such as video games," continued Rickett. "He also has been responsible for the significant strengthening and geographical expansion of our distributor network."

According to Rickett, Mark Struhs' responsibilities will include researching and identifying the new products and markets that will be necessary to maintain Dynamo's leadership position in the coin-operated industry. Struhs also will continue his responsibility for promoting all products and increasing market share for each product.

Prior to joining Dynamo, he served for two years as general sales manager for the Home Improvement Division of Masonite Corporation located in Chicago. In this management position, Struhs was primarily responsible for marketing and sales to national accounts.



Thomas Struhs



Mark Struhs

INDUSTRY CALENDAR

May 1: No. Dakota Coin Machine Operators Assn., annual convention; Kirkwood Motor Inn, Bismarck.

May 7-8: Ohio Music & Amusement Assn.; annual convention; Columbus Hilton Inn; Columbus.

June 3-5: Amusement & Music Operators of Texas; annual convention; Americana Hotel; Fort Worth.

June 17-19: Illinois Coin Machine Operators Assn.; annual convention; Eagle Ridge Inn; Galena.

July 16-17: Montana Coin Machine Operators Assn.; annual convention;

Outlaw Inn; Kalispell.

Sept. 10-12: North & South Carolina state associations joint meeting; Radisson Plaza Hotel; Charlotte.

Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Nov. 18-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; The Hall; Kansas City.



GOTTLIEB EXHIBIT — Crowd shots like this were a common sight at the Gottlieb booth during the recent AOE convention. Among the games displayed by the factory were: "Reactor," "Caveman," "Haunted House" and "Devil's Dare."

Gottlieb Debuts Expanded Product Line At AOE Convention In Chicago

CHICAGO — Visitors at the recent AOE convention at the Hyatt Regency in Chicago jammed the aisle in front of the D. Gottlieb & Co. exhibit to get a look at the company's lineup of new games.

A large section of the booth was devoted to "Reactor," which is Gottlieb's first attempt at a completely in-house developed video game. The work on the hardware and software systems began last September and, as noted by company officials at the show, it "really paid off for Gottlieb" as most visitors judged it one of the "must buy" games at the show. Those who were not able to play the game watched it being played on a monitor tower that was placed at the front of the booth.

Also featured was the completed version of

Williams Sets Dividend

NEW YORK — Williams Electronics, Inc. announced that its board of directors has declared an initial quarterly dividend of 10 cents per share on shares of its common stock, payable May 28, 1982 to stockholders of record at the close of business on April 30, 1982.

Williams Electronics, Inc. is engaged in the design, manufacture and sale of electronic coin-operated games.

"Caveman," a prototype version of which was shown at last fall's AMOA show. Caveman, which is due to be released soon, features exciting video graphics and complete integration of the pinball and video sections. This model was equally well received at the convention.

"Haunted House" and "Devil's Dare," Gottlieb's pingames, were also star attractions in the exhibit. According to Marshall Caras, vice president-marketing, "We were all expecting Reactor and Caveman to be well received and the response to them has been truly overwhelming. Devil's Dare and Haunted House have also generated a great deal of interest, which is really gratifying. It looks like all the time and effort we've spent promoting pinball is really starting to pay off."

Abi Carmen, Gottlieb's director of technical marketing, had his staff on hand at the show and kept busy working with operators on technical subjects. Dave Berte, Gottlieb's manager-market research and his staff conducted in-depth surveys with operators which will help Gottlieb get even closer to its customers.

"All in all, this was a fantastic show for us," Caras concluded. "We've received more interest and inquiries than we ever expected and much of the credit has to go to the promoters' people for an outstanding job."

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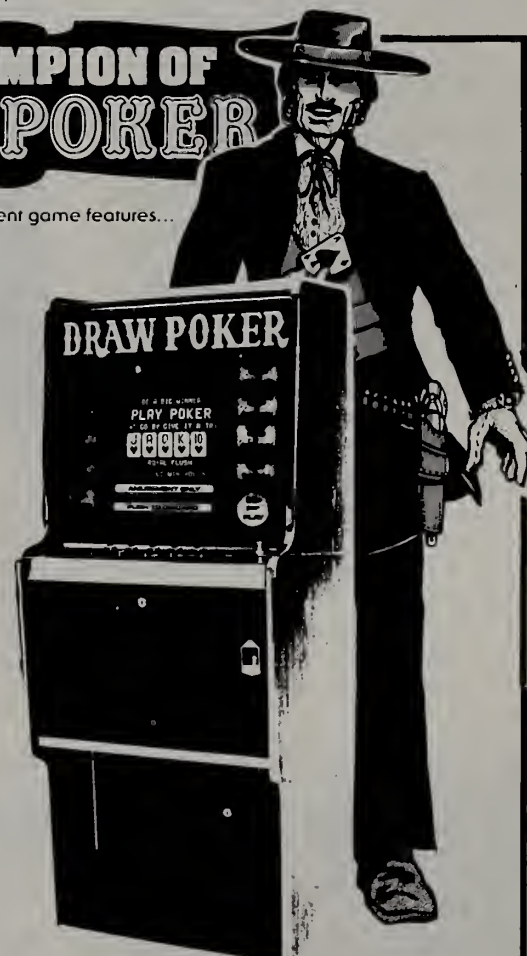
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You need arcade management experience to qualify. Travel within your assigned territory to oversee multi-location operations is required.

Individuals meeting these qualifications are invited to send their resumes, in confidence, to: Cashbox, Box 101, 1442 S. 61st Avenue, Cicero, IL 60650.

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U.S. Amusement game features...



DEPENDABILITY

- Automatic self-test
- Color monitor
- Manual test
- Micro processor with battery back up

ERROR DETECTION

- Anti-jackpot circuits
- Cheer proof
- Battery back up
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New Equipment

Explosive Video

As the name implies, the latest video game entry from Stern Electronics, Inc. offers explosive play action and sound



accompaniment and contains an advanced electronic system developed by Stern's subsidiary Universal Research Laboratories of Elk Grove Village, Ill. The name of the game is "Frenzy" and the factory recently announced that it has commenced production of the new model.

Frenzy is a one or two player game, the object being for the player to maneuver a humanoid through a series of mazes and escape from each to avoid being destroyed by oversized "Evil Otto" attackers or shooting robots. The player must make three direct hit shots at Evil Otto to avoid destruction.

In scoring the player earns 50 points for each robot shot, 150 points for annihilation of each Evil Otto attacker and bonus points for shooting all robots in a single maze. The game is equipped with an eight-direction joystick for controlling the humanoid, with two fire buttons located at either side for shooting at the attackers.

Dynamic video screen design along with lively sound effects heighten the game's excitement and play becomes more difficult as the player enters each new maze and is threatened by menacing "Mama Otto" and her Evil Otto offspring. Game action reaches a frenzied, accelerated pace in the twelfth rack when an on-screen "robot factory" releases multiple attackers into the maze.

Frenzy is designed to test skill shot ability as well as fast action maneuverability. The player may use the maze walls to avoid attack and to refract shots toward attackers around corners. Exciting audio effects including a 30-word vocabulary accompany the play action.

Sing-Along

A sing-along video accessory has been introduced for use with the Pianocorder reproducing system, which is the patented electronic player piano marketed by Marantz Piano Company of Morganton, N.C. The new feature should be available from the factory in mid-May.

According to Marantz Piano vice president Anthony Blazina, the sing-along accessory was developed primarily for restaurants, hotels and other commercial users of the Pianocorder, although sales are also expected in the home market.

The 34 inch x 4 inch unit, which rests atop the piano or can be mounted on a nearby wall, features bright red, 2 inch high LED letters that move in time with the piano music. In addition to song lyrics, it can be programmed to display a 200-word sales message in between musical selections. In long-play, coin-operated Pianocorder systems, the message board will also flash the title of



the upcoming song until a quarter is inserted to resume play.

Ten 45-minute cassettes and two long-play eight-track tapes have already been produced for use with the system, including such standards as "Give My Regards To Broadway," "Tie A Yellow Ribbon," and "My Blue Heaven." The company plans to expand the sing-along tape selection in coming months.

For its dealers, Marantz Piano has prepared a ten-minute demonstration

tape that describes the Pianocorder's many features and introduces selections from the vast tape library, including the newest recordings by Roger Williams, Peter Nero and George Shearing. Suggested retail for the Pianocorder sing-along accessory is \$1600, including custom-programming of the user's sales message.

Further information may be obtained by contacting Marantz Piano Company, P.O. Box 460, Morganton, N.C. or phoning the toll free number 800-438-7023.

Plastic Coin Wraps

Plastic coin wrappers, a new concept in handling coins, is being introduced by Nadex Industries, Inc. of Buffalo, N.Y.



The pliable pre-formed coin containers are called Quick Wraps and are easy to use. The see-through walls provide instant identification of contents and value so there is no need to count coins.

Quick Wraps serve as a re-useable coin dispenser which can be opened to remove coins, for storage of partial rolls or for adding or removing coins as needed.

They are conveniently packaged in Variety Packs (200 wrappers, 50 each for 1, 5, 10 and 25 cent coins) or Bulk Packs (500 of one denomination). The cost varies from 2.5 to 5 cents each, depending on the quantity ordered.

For free samples, brochures or distributor information contact Nadex Industries, Inc., 220 Delaware Ave., Buffalo, N.Y. 14202.

NAMA Convention

(continued from page 34)

He said NAMA is opposing legislation proposed by the National Restaurant Assn. which would lure industry customers to off-premise restaurants. Under the proposed federal law employers could subsidize their employees' meals in public restaurants tax free to the employee and as a deductible expense to the corporation.

Schreiber reminded the convention audience that NAMA has represented its industry on numerous issues in state and federal regulatory matters since 1936.

"Last week we had a meeting with the Treasury Department's Bureau of Engraving and Printing to discuss proposed changes in the way the dollar bills are printed," he reported. He said the association is working with the Bureau to assure that the proposed new bills work satisfactorily in some 200,000 dollar bill changers and validators now on the market.

Schreiber expressed optimism about the future of the vending and foodservice management industry. He ascribed part of the industry's success to the fact that "we have always presented a united front. If at some time through the years there have been temptations to split off into splinter groups, because some one group thought that might represent an advantage, we can thank our lucky stars that we have not fallen into that trap." NAMA's record clearly proves the value of its slogan that "no one of us is as strong as all of us," Schreiber told the audience.

Howard Michaels, president of Dining Management Services, Inc., Randolph, Mass., chairman of the NAMA board of directors, offered recommendations for maintaining profit margins in a tight economy and for planning business strategies in anticipation of an economic recovery.

Other topics included financial management techniques, route controls and employee incentive plans.

Atari Appointments

(continued from page 33)

division. Osborne joined Atari's Coin-Operated Games Division in 1977 and held various positions in the sales area, eventually becoming vice president of sales. Osborne will report to Farrand.

"Both Farrand and Osborne share an expertise in recognizing and developing potential growth areas, which is a crucially important element in maintaining a leadership position in today's marketplace," said Harkness.

Prior to joining Atari, Farrand spent 16 years at Music Hire Group, the second largest private operating company in the world, based in England, where he held several positions, eventually becoming president. He was responsible for all aspects of the manufacture and distribution of their amusement products. Before that, he spent two-and-one-half years at High Fidelity an England based electronics company as an engineer.

Farrand received his electrical engineering degree from the British Broadcasting Corporation (BBC) College in 1962.

"Atari is a tremendously exciting company with the potential to develop products that stretch the farthest reaches of the imagination," said Farrand. "I look forward to being a part of this extraordinary team, creating and marketing innovative coin-operated products throughout the world."

Before Osborne joined Atari, he spent twelve and a half years in the educational technology field, distributing media instruction devices for a McGraw Hill Division. In this capacity he aided school districts in utilizing current technology to advance educational levels of learning.



SCHOOL IN SESSION — Bob Norton, service technician for Midway Manufacturing Co., recently conducted a factory service school, which was sponsored by New Way Sales Company of Rexdale, Ontario, Canada. Utilizing an upright demo model as well as a slide projector for further illustration, Norton's presentation



thoroughly covered all aspects of servicing Midway products. The daylong session was held on April 21, with New Way's Bill Rosenfield and members of the staff serving as hosts. In the first photo Norton is shown conducting one of the sessions, while in the second photo the students assembled in a group pose outdoors.

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)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)

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)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)

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)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)

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)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball pin/video (2/82)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

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)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)

CENTURI

Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)

CINEMATRONICS

Tailgunner (3/80)
Rip Off (3/80)
Star Castle
Armor Attack (5/81)
Solar Quest (10/81)

DYNAMO

Lil Hustler (12/81)

EXIDY

Bandido (1/80)
Tailgunner 2 (2/80)
Targ (6/80)
Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Red Alert (10/81)

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 (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-Player (2/82)

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)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)

NINTENDO

Donkey Kong (9/81)

ROCK-OLA

Warp-Warp (9/81)

SIGMA

Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN

Astro Invader (8/80)
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)

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)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)

UNIVERSAL USA

Cheekie Mouse (5/80)
Magical Spot (10/80)
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Defender (12/80)
Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

Soccer (4/80)
Asteroids (4/80)
Missile Command (8/80)
Football (7/80)
Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)

CENTURI

Rip Off (8/80)
Targ (10/80)
Route 16 (4/81)
Pleiades (7/81)

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GOTTLIEB

New York, New York (3/81)

GREMLIN/SEGA

Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)

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)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)

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)
Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
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)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
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

THE JUKEBOX PROGRAMMER

* indicates new entry

May 8, 1981

POP

- 1 **EBONY AND IVORY**
PAUL McCARTNEY (Columbia 18-02860)
- 2 **MOVIE MEDLEY**
THE BEATLES (Capitol P-B-5100)
- 3 **DID IT IN A MINUTE**
DARYL HALL & JOHN OATES (RCA PB-13065)
- 4 **DON'T TALK TO STRANGERS**
RICK SPRINGFIELD (RCA PB-13070)
- 5 **MAIN THEME FROM "CHARIOTS OF FIRE"**
VANGELIS (Polydor/PolyGram 2189)
- 6 **867-5309/JENNY**
TOMMY TUTONE (Columbia 18-02646)
- 7 **HANG FIRE**
THE ROLLING STONES (Rolling Stones/Atlantic RS 21300)
- 8 **I'VE NEVER BEEN TO ME**
CHARLENE (Motown 161MF)
- 9 **STILL IN SAIGON**
THE CHARLIE DANIELS BAND (Epic AE7-1414)
- 10 **'65 LOVE AFFAIR**
PAUL DAVIS (Arista AS 0661)
- 11 **BABY MAKES HER BLUE JEANS TALK**
DR. HOOK (Casablanca/PolyGram NB 2347)
- 12 **FREEZE FRAME**
THE J. GEILS BAND (EMI America B-8108)
- 13 **THE OTHER WOMAN**
RAY PARKER JR. (Arista AS 0669)
- 14 **WAKE UP LITTLE SUSIE**
SIMON AND GARFUNKEL (Warner Bros. WBS 50053)
- 15 **MAN ON YOUR MIND**
LITTLE RIVER BAND (Capitol P-B-5061)
- 16 **(OH) PRETTY WOMAN**
VAN HALEN (Warner Bros. WBS 50003)
- 17 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 18 **WE GOT THE BEAT**
GO-GO's (I.R.S./A&M IR-9903)
- 19 **HEAT OF THE MOMENT**
ASIA (Geffen GEF 50040)
- 20 **IT'S GONNA TAKE A MIRACLE**
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 21 **RUN FOR THE ROSES**
DAN FOGELBERG (Full Moon/Epic 14-02821)
- 22 **GET DOWN ON IT**
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 23 **CRIMSON AND CLOVER***
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)
- 24 **WITHOUT YOU (NOT ANOTHER LONELY NIGHT)**
FRANKE & THE KNOCKOUTS (Millennium/RCA YB-13105)
- 25 **WHEN IT'S OVER**
LOVERBOY (Columbia 18-02814)
- 26 **EMPTY GARDEN (HEY HEY JOHNNY)**
ELTON JOHN (Geffen SEF 50049)
- 27 **ROSANNA***
TOTO (Columbia 18-02811)
- 28 **FANTASY***
ALDO NOVA (Portrait/CBS 24-02799)
- 29 **EDGE OF SEVENTEEN**
STEVIE NICKS (Modern/Atlantic MR 7401)
- 30 **FRIENDS IN LOVE***
DIONNE WARWICK and JOHNNY MATHIS (Arista AS 0673)

COUNTRY

- 1 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 2 **JUST TO SATISFY YOU**
WAYLON & WILLIE (RCA PB-13073)
- 3 **MOUNTAIN MUSIC**
ALABAMA (RCA PB-13019)
- 4 **TEARS OF THE LONELY**
MICKEY GILLEY (Epic 14-02774)
- 5 **BUSTED**
JOHN CONLEE (MCA-52008)
- 6 **FINALLY**
T.G. SHEPPARD (Warner Bros./Curb WBS 50041)
- 7 **FOR ALL THE WRONG REASONS**
THE BELLAMY BROS. (Elektra/Curb E-47431)
- 8 **TAKE ME TO THE COUNTRY**
MEL McDANIEL (Capitol P-B-5095)
- 9 **YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)**
THE STATLER BROS. (Mercury/PolyGram 76142)
- 10 **IF YOU'RE THINKING YOU WANT A STRANGER**
GEORGE STRAIT (MCA-51228)
- 11 **YOU NEVER GAVE UP ON ME**
CRYSTAL GAYLE (Columbia 18-02718)
- 12 **LISTEN TO THE RADIO**
DON WILLIAMS (MCA 52037)
- 13 **SOMEDAY SOON**
MOE BANDY (Columbia 18-02735)
- 14 **EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)**
RAZZY BAILEY (RCA PB-13084)
- 15 **JUST GIVE ME WHAT YOU THINK IS FAIR**
LEON EVERETTE (RCA PB-13079)
- 16 **I'M GOIN' HURTIN'**
JOE STAMPLEY (Epic 14-02791)
- 17 **DEALING WITH THE DEVIL**
MERLE HAGGARD (MCA-52020)
- 18 **I DON'T THINK SHE'S IN LOVE ANYMORE**
CHARLEY PRIDE (RCA PB-13096)
- 19 **DON'T LOOK BACK**
GARY MORRIS (Warner Bros. WBS 50017)
- 20 **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**
GENE WATSON (MCA-52009)
- 21 **SLOW HAND**
CONWAY TWITTY (Elektra E-47443)
- 22 **FORTY AND FADIN'**
RAY PRICE (Dimension DS-1031)
- 23 **ANOTHER CHANCE**
TAMMY WYNETTE (Epic 14-02770)
- 24 **'ROUND THE CLOCK LOVIN'**
GAIL DAVIES (Warner Bros. WBS 50004)
- 25 **I DON'T KNOW WHERE TO START**
EDDIE RABBITT (Elektra E-47435)
- 26 **THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX**
TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)
- 27 **KANSAS CITY LIGHTS**
STEVE WARINER (RCA PB-13072)
- 28 **BROTHERLY LOVE**
GARY STEWART & DEAN DILLON (RCA PB-13049)
- 29 **RING ON HER FINGER, TIME ON HER HANDS***
LEE GREENWOOD (MCA-52026)
- 30 **ANY DAY NOW***
RONNIE MILSAP (RCA PB-13216)

BLACK CONTEMPORARY

- 1 **THE OTHER WOMAN**
RAY PARKER, JR. (Arista AS 0669)
- 2 **IT'S GONNA TAKE A MIRACLE**
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 3 **CIRCLES**
ATLANTIC STARR (A&M 2392)
- 4 **A NIGHT TO REMEMBER**
SHALAMAR (Solar/Elektra S-48005)
- 5 **JUST BE YOURSELF**
CAMEO (Chocolate City/PolyGram CC 3231)
- 6 **IF IT AIN'T ONE THING . . . IT'S ANOTHER**
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 7 **I'LL TRY SOMETHING NEW**
A TASTE OF HONEY (Capitol P-B-5099)
- 8 **FREAKY BEHAVIOR**
BAR-KAYS (Mercury/PolyGram 76143)
- 9 **MURPHY'S LAW**
CHERI (Venture V-149)
- 10 **LET'S CELEBRATE**
SKYY (Salsoul/RCA S7 7020)
- 11 **I JUST WANT TO SATISFY**
THE O'JAYS (Phila. Int'l./CBS ZS5-02834)
- 12 **FORGET ME NOTS**
PATRICE RUSHEN (Elektra E-47427)
- 13 **TRY JAH LOVE**
THIRD WORLD (Columbia 18-02744)
- 14 **STREET CORNER**
ASHFORD & SIMPSON (Capitol P-B-5109)
- 15 **GET DOWN ON IT/STEPPIN' OUT**
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 16 **WE GO A LONG WAY BACK**
BLOODSTONE (T-Neck/CBS ZS5-02825)
- 17 **THE GIGOLO**
O'BRYAN (Capitol P-A-5067)
- 18 **WORK THAT SUCKER TO DEATH**
XAVIER (Liberty P-1-1445)
- 19 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 20 **STANDING ON THE TOP — PART 1**
THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 161GF)
- 21 **YOU GOT THE POWER**
WAR (RCA PB-13061)
- 22 **CAN YOU SEE THE LIGHT**
BRASS CONSTRUCTION (Liberty P-B-1453)
- 23 **WHERE DO WE GO FROM HERE**
BOBBY WOMACK (Beverly Glen BG-2001)
- 24 **WORK THAT BODY**
DIANA ROSS (RCA PB-13201)
- 25 **MAMA USED TO SAY**
JUNIOR (Mercury/PolyGram 76132)
- 26 **THE VERY BEST IN YOU***
CHANGE (RFC/Atlantic 4027)
- 27 **NEVER GIVE UP ON A GOOD THING**
GEORGE BENSON (Warner Bros. WBS 50005)
- 28 **PLAYING HARD TO GET**
VERNON BURCH (Spector Records Int'l. 0002)
- 29 **LET IT WHIP***
DAZZ BAND (Motown 1609MF)
- 30 **EMERGENCY***
WHISPERS (Solar/Elektra S-48008)

OPERATORS PICKS

- Gary Snortum (Cigarette Service, Inc., Appleton)
THE MAN WITH THE GOLDEN THUMB — Jerry Reed — RCA
- Dan Tortorice (Modern Specialty, Madison)
CRIMSON AND CLOVER — Joan Jett & The Blackhearts — Boardwalk
- Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)
NO ONE LIKE YOU — The Scorpions — Mercury/PolyGram

RECORDS TO WATCH

- HOOKED ON BIG BANDS** — The Frank Barber Orchestra — Victory
- CUTIE PIE** — One Way — MCA
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