

# CASHBOX

April 10, 1982

NEWSPAPER

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Deniece Williams

# "Nobody Said It Was Easy"

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"Best In Music"...Album Network



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# CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIII — NUMBER 46 — April 10, 1982

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## EDITORIAL

The fight against home taping reached a new plateau recently with the announcement of the Coalition to Save America's Music. Organized jointly by the Recording Industry Assn. of America (RIAA) and the National Music Publishers' Assn. (NMPA), the coalition's general aims of obtaining some measure of royalties relief from both audio and video home taping and the tightening of regulations governing the renting of copyrighted materials are admirable.

Consisting of a number of music- and video-oriented organizations, the coalition has garnered much popular support within an industry currently struggling to stay afloat in some quarters. Royalties relief from any source would be welcome indeed at this time.

And the so-called Mathias and Edwards Amendments in the Senate and House, respectively, seem able to deliver on that count. If passed, they would

tax blank tapes and both video and audio recording hardware without outlawing the practice of home taping. Manufacturers and importers of the recording hardware and software would be the ones to foot the bills, so even the consumer actually doing the taping would escape unscathed. All well and good.

What is disturbing is the irrational flag waving that has accompanied this campaign. Hiding behind the flag gives the impression of a bunch of Chrysler types trying to harness patriotism to bolster an inadequate argument. What does it matter where the hardware and software are manufactured if the persons doing the taping (and thereby violating copyright laws) are American consumers who think that product costs too much?

The losses due to home taping are genuine, and the need for relief is clear. Clouding the issue with nationalistic hysteria only obscures that fact.

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### ON THE COVER

When you're a pro, it is not necessarily appropriate that broad sweeping changes signal growth in your career. When you're ARC/Columbia recording artist Deniece Williams, it is evident that subtlety and refinement are the stuff of growth, especially on her current co-produced album, "Niecy."



The enchantingly beautiful singer has come a long way from her Gary, Ind. beginnings, where she left a hospital job to scratch a creative itch. Williams landed in Hollywood and started her career singing behind Stevie Wonder, whom she credits with having broadened her musical horizons.

She eventually started a solo career with an album produced by Earth, Wind and Fire mentor Maurice White, who guided the lady through the album "This Is Niecy." Three LPs later — "SongBird," a duet with pop crooner Johnny Mathis ("That's What Friends Are For") and "When Love Comes Calling" — Williams co-produced and wrote songs for her "My Melody" LP with studio master Thom Bell helping at the dials.

## TOP POP DEBUTS

### SINGLES

30 EBONY AND IVORY — Paul McCartney — Columbia

### ALBUMS

68 REEL MUSIC — The Beatles — Capitol

### POP SINGLE

I LOVE ROCK 'N ROLL  
Joan Jett & The Blackhearts  
Boardwalk

### B/C SINGLE

THAT GIRL  
Stevie Wonder  
Tamla/Motown

### COUNTRY SINGLE

THE CLOWN  
Conway Twitty  
Elektra

### JAZZ

THE DUDE  
Quincy Jones  
A&M

## NUMBER ONES



Quincy Jones

### POP ALBUM

BEAUTY AND THE BEAT  
The Go-Go's  
I.R.S./A&M

### B/C ALBUM

LOVE IS WHERE YOU FIND IT  
The Whispers  
Solar/Elektra

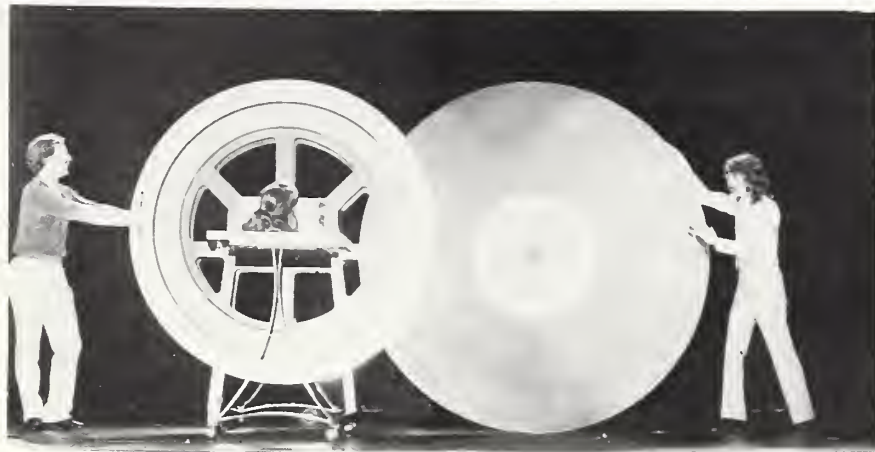
### COUNTRY ALBUM

BOBBIE SUE  
Oak Ridge Boys  
MCA

### GOSPEL

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





**NARM MAGIC** — Magician Doug Henning (top) provided the entertainment while addresses by WCI senior vice president Stan Cornyn (above left) and Chrysalis co-chairman Terry Ellis provided food for thought at the opening business session of NARM '82.

(Cash Box photos by Alan Sutton)

## Fiery Talk, Timely Seminars Highlight 24th Annual NARM

by Richard Imamura

LOS ANGELES — Hawkish label reaction to such industry ills as home taping and counterfeiting and what was perceived as the growing threat of video provided much of the fireworks at the 24th annual National Assn. of Recording Merchandisers (NARM) convention last week at the Century Plaza Hotel here. Reflective of the labels' current perception that home taping, counterfeiting and the growing video industry pose direct threats to the very existence of the music business as it stands today, much of the incendiary rhetoric that dominated the early proceedings seemed designed to whip up a similar fervor among the retailers and other assorted participants.

Beginning with the release of a Warner Communications, Inc. (WCI) consumer survey that claimed a retail value of nearly \$3 billion for product home taped during 1980 and the concurrent announcement of the Recording Industry Assn. of America (RIAA)-National Music Publishers Assn. (NMPA)-organized Coalition to Save America's Music, many of the points raised by label spokesmen during the convention urged the retailers to lend their support to the various causes.

### Seven Plagues

In his address, "The Seven Plagues Of Sammy Ricklin," WCI Record Group senior vice president Stan Cornyn described what he saw as the seven major ills affecting the music industry today — shoplifting, dis-

pearing accounts, counterfeit records, bootleg records, piracy, record rentals and home taping.

Cornyn said that counterfeiting accounts for \$400 million retail dollars annually. "If you take apart that number to find out what \$400 million costs record labels and artists every year in missed sales and phony returns, the cost of counterfeiting can spell the difference between P (profit) and L (loss) . . . And has, for a couple of labels."

Cornyn went on to tag a \$100 million annual loss to bootlegging (which he characterized as "annoying"). His anger escalated on the subject of piracy, though. Characterizing piracy as a "worldwide" problem, Cornyn said that approximately \$1.1 billion in sales ("figured at low, low pirate prices" that are said to range from one-to-two dollars per unit) occur annually. In terms of units, he said, piracy accounts for up to 20-25% of the annual worldwide volume of record and pre-recorded tape sales. "Out of every album sold in the world, one out of every four is stolen," he said.

Much of the problem is international, Cornyn added. Describing the situation in Singapore (acknowledged in many circles as the music piracy capitol of the world), Cornyn said, "There are 80 cassette manufacturing plants there, in a country the size of Chicago." He tagged the annual production in Singapore alone at approximately 150 million cassette units. Add to that the Philippines, Algeria, Paraguay, Korea, Kuwait, Kenya and "many more"

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## Summer Calls For NARM To Establish Anti-Piracy Fund

by Michael Glynn

LOS ANGELES — Noting that "until now, the cost of maintaining effective programs against counterfeiting and piracy has fallen almost exclusively to manufacturers," RCA Records president Robert Summer issued a direct appeal to record merchandisers create a self-administered anti-piracy fund during his speech at the March 28 general business session of the National Assn. of Recording Merchandisers convention here.

The formula for the fund, as presented by Summer and endorsed by the Recording Industry Assn. of America (RIAA) board, would see payment of \$2 per month from each retail or rack location, a \$5 tax for all NARM convention attendees and yearly fees for chain headquarter operations based upon amount of annual billing. The scale would be \$100 for operations billing more than \$10 million; \$50 for operations billing \$1-10 million; and \$25 for those operations billing less than \$1 million.

### Alternate Plan

Additionally, Summer indicated that several key record company executives propose an alternate plan that links the funding to a ¼ cent fee per unit sold to be remitted by distributors" to a NARM-administered fund. Summer further

(continued on page 17)

## RIAA Reports Units, Dollar Value Of Records Dip In '81

NEW YORK — Total unit shipments to retailers of records and prerecorded tapes in 1981 dropped for the third straight year, according to figures released by the Market Research Committee of the Recording Industry Association Of America (RIAA). The dollar value of the units also declined slightly after having increased in 1980.

The total manufacturer shipment of 594 million units was 8.5% less than the 649 million of 1980. Value of the shipments was placed at \$3.63 billion when calculated at suggested retail list price. This is a 1.5% decline from \$3.68 in 1980. When

calculated at wholesale price levels, the 1981 value of \$1.99 billion is slightly higher than the \$1.98 billion of 1980.

Prerecorded cassettes was the only configuration to show any increase in number and value of units shipped. 1981 figures show 124 million units, up 26% from 99 million net shipments the prior year. Their \$954 million value at retail list was up 35% from \$705 million; wholesale volume was up 38% to \$528 million from \$384 million.

Other configurations were down across the board. Record albums slipped 11.5% in units to 272 million from 308 million in 1980. Their retail list value was down by 4% to \$2.1 billion from \$2.2 billion, while wholesale volume decreased slightly to \$1.14 billion from \$1.15 billion.

Figures for singles shipments combined

(continued on page 12)

## First Amendment Rights, New Technology Key NAB Topics

by Larry Riggs

NEW YORK — The ongoing fight to win First Amendment rights for radio broadcasters and the impact of such new technologies as AM Stereo, cable radio, home computers and satellites will be among the topics examined at the 60th annual National Assn. of Broadcasters (NAB) convention to be held at the Dallas Convention Center April 4-7. The association will focus on these issues partly because a favorably disposed Federal Communications Commission (FCC) has been in place for the last year, with many broadcasting deregulation bills currently pending in Congress (see separate story).

In addition, over 472 companies will use the 226,000 square foot exhibition hall to display their radio, television and engineering wares.

Thirty radio workshops on issues ranging from marketing strategies to minority programming to the impact of the Federal

Budget on radio broadcasting and the first general session devoted exclusively to radio are also scheduled.

Attendance figures for radio broadcasters are expected to exceed last year's by about eight percent, according to Wayne Cornils, NAB radio vice president. "We've got close to a record number, and we've got an overall total of about 28,000 people," he said. "We're about eight percent ahead of last year's figures, and we're expecting a lot of on-site registration.

### AM Stereo Units

"I also think that the fact that so much has happened in the broadcasting industry since last year accounts for the increased registration," Cornils continued. "With AM stereo going to the marketplace and the whole world of new technology combined with the recession, a lot of people want to keep up with what's going on."

Maganavox, Motorola. Harris and Kahn,

(continued on page 19)



**CONGRATULATIONS** — Paul Smith (l), CBS Records senior vice president of marketing and branch distribution, presented NARM's Merchandiser of the Year Award to Stark Records and Tape Service principal Paul David. It was the third time Stark has received the coveted trophy.

## PolyGram Records Announces Initial Pact With 20th

LOS ANGELES — PolyGram Records, Inc. will assume operations and management of 20th Century-Fox Records as part of a new agreement between the two companies announced last week. Under terms of the pact, 20th's artists will be released initially on the 20th label, distributed by PolyGram.

The announcement came jointly from PolyGram president and chief operating officer Guenter Hensler and Herb Eiseman, chairman of the board of 20th Century-Fox Records, who added that the first product due under the agreement will come from Stephanie Mills.

The LP, due May 10, will be named "Tantalizingly Hot!," which is the follow-up to her 1981 gold LP, "Stephanie." The new album will be Mills' fourth.

Commenting on the new pact, Hensler said, "We're very excited to have 20th Century-Fox Records on board, and es-

(continued on page 10)

**BUSINESS NOTES****VSRA Renamed VRA, Joins NARDA**

LOS ANGELES — The Video Software Retailers Assn. (VSRA), newly renamed the Video Retailers Assn. (VRA) to "avoid confusion" with the VSDA, became officially affiliated with the National Assn. of Retail Dealers of America (NARDA) last week. According to NARDA executive vice president Jules Steinberg, the trade organization will function in a "strictly advisory" capacity on behalf of the VRA, "although every VRA member will be given dual membership in NARDA as well."

NARDA managing director Mickey Walther stressed that "the VRA is a separate organization which will have its own board of directors and officers, in addition to its own treasury." Present VRA officers include Rocco LaCapria, AA Video Exchange of Brooklyn, N.Y.; John Pough, Video Cassettes Unlimited of Santa Ana, Calif.; Bob Price, Video Station of Birmingham, Ala.; and Cid Rodomski, Precision Video of Bellwood, Ill. Michael Weiss of Chicago's That's Entertainment, formerly acting executive director of the VSRA, will become consultant to the VRA.

The group's officers have established a \$150 annual membership fee, which entitles members to the services of both VRA and NARDA. Among the initial plans NARDA has suggested for the VRA, according to NARDA's Steinberg and Walther, is a tape rental cost of doing business survey, in addition to business training sessions, a low cost bank card program and a computerized electronic bulletin board, among other things.

Effective immediately, VRA offices will be located at the national headquarters of NARDA, 2 North Riverside Plaza, Suite 222, Chicago, Ill. 60606. The telephone number is (312) 454-0944.

**RCA, WHV Announce Vid Disc Pact**

LOS ANGELES — RCA and Warner Home Video have signed a series of videodisc agreements that will initially provide RCA with licenses to 35 of WHV's top titles, in addition to the "possibility" of access to future titles. In return, the pacts grant Warner a number of options that will allow the prerecorded videocassette manufacturer to keep a foot in the door for possible CED format custom pressing, distribution or even, perhaps, future production of its own discs utilizing RCA technology.

Among some of the rights WHV will have, specifically, are the option to distribute "certain percentages" of RCA videodiscs, in particular those of WHV titles, and to gain future access to RCA custom pressing. At the moment, RCA is not involved in custom pressing but does not rule it out for some later date.

More significantly, perhaps, is that the agreements also grant WHV the right to stake a future claim on RCA videodisc patent and technological expertise. This would allow Warner to build its own CED manufacturing plant, should it decide to do so.

WHV senior vice president, programming and business affairs, Carl DeSantis said, "These are our first agreements in the videodisc business. We look forward to their success."

**'82-'83 NARM Board Members Named**

LOS ANGELES — The 1982 board of directors of the National Assn. of Recording Merchandisers (NARM) was announced last week during the association's 24th annual convention held here at the Century Plaza Hotel. Harold Okinow, president of Lieberman Enterprises, was named president; Show Industries chief Lou Fogelman was named vice president; Calvin Simpson, Jr., owner of Simpson's Wholesale, was named secretary; and Paul David, head of Stark Record and Tape Service/Camelot Music, was elected to the treasurer post.

In his acceptance speech, after praising the NARM "Gift of Music" campaign, Okinow introduced "The Grammy Award Merchandising Program," a plan designed to increase consumer awareness and retail traffic. He said from the time Grammy nominations are announced in mid-January through and after the awards ceremony, point-of-purchase material, advertising and promotions relating to the Grammys are an effective way of increasing record and tape sales.

Okinow pointed out, as an example, that 50 million viewers watched the 1982 Grammy Awards program. He compared potential record and tape sales from the program to the response on movie ticket sales tied to Academy Awards.

**Bourke To Chair ASCAP Workshop**

NASHVILLE — American Society of Composers, Authors and Publishers (ASCAP) writer Rory Bourke has been named to chair the organization's second Nashville Songwriting Workshop, a four-week course that meets for two hours on Thursday nights beginning April 15 at the performing rights organization's Nashville office. In addition to providing critical analysis of participants' material, the workshop will feature special guest speakers involved with songwriting, publishing, producing, performing and arranging. Panelists expected include Buzz Cason, Dave Conrad, Wayland Holyfield, Archie Jordan, Johnny MacRae, Bob Morrison, Ed Penney, Don Pfrimmer, Chick Rains, Troy Seals and Randy Talmadge.

The workshops, held 7-9 p.m. on four consecutive Thursdays, are free of charge and open to everyone, regardless of performing rights affiliation or non-affiliation.

**Welk Forms Latin Music Publishing Firms**

LOS ANGELES — With plans to more deeply penetrate the growing Latin American music market, the Welk Music Group recently launched two new music companies, The Silva Music Co. (ASCAP) and Platita Publications (BMI). The announcement was jointly made by Dean Kay, executive vice president/general manager of the Welk Music Group, and Jose Manuel Silva, director of the Silva companies.

Silva Companies will be located at the Welk Group's West Coast creative offices in Hollywood, with activities being directed by Silva and Welk's Hollywood division manager, Gaylon J. Horton.

**'Chariots', 'Arthur's Theme' Take Top Music Oscars**

LOS ANGELES — Vangelis' original score to *Chariots of Fire* and "Arthur's Theme (Best That You Can Do)" from the film *Arthur* won top music honors last week at the 54th Annual Academy Awards, better known as the Oscars, presentation.

Vangelis' award brought the film's Oscar take to four including one for Best Picture. The film's PolyGram soundtrack album is currently #4 bullet on the **Cash Box** Top 200 Albums chart.

Burt Bacharach, Carole Bayer Sager, Peter Allen and Christopher Cross won Oscars for writing "Arthur's Theme (Best That You Can Do)," which was a Top Five single late last year.

**TV Ads Sell Music Store Image, NARM Participants Told**

by Alan Sutton

LOS ANGELES — Music retailers, who at one time believed that television was too expensive and confusing a medium to be used for advertising records and tapes, are changing their tune.

One reason record merchandisers are taking a second look at TV advertising is the increasing fragmentation of radio, which requires a myriad of ad spots tailored to specific formats. Also, as the cost of print advertising continues to escalate, television has become a more cost-effective alternative for reaching the mass market.

These and other trends were explored during the NARM panel "Television Advertising: An Investigation of Production Alternatives and Media Placement Decisions." Chaired by Lee Cohen, vice president of marketing the Los Angeles-based Licorice Pizza chain, the seminar focused on the potential of TV advertising for record retailers, production techniques for creating effective spots and how to solicit co-op support from labels.

Walter Bills, vice president, Television Bureau of Advertising, was the featured speaker at the March 29 workshop. Panelists included Charles Adams, vice president, Central South/Sound Shops; Jerry Adams, general manager, Harmony House; Michael Reff, executive vice president,

(continued on page 16)

**Portnow Named VP Of West Coast A&R For Arista Records**

LOS ANGELES — Neil Portnow has been named vice president, West Coast A&R for Arista Records. Portnow, formerly president of 20th Century-Fox Records, will be headquartered at Arista's office here.

In his new position, Portnow will be responsible for talent acquisition and the evaluation of product for Arista on the West Coast. He will be active in the creative handling of recording activities for the label's artists based in that area, and will also be involved in the selection of songs and producers for Arista artists. In addition, Portnow will have the responsibility for the coordination of inter-departmental activities on the West Coast.

Commenting on the appointment, Arista president Clive Davis stated, "Neil Portnow has built an excellent track record of accomplishment in his years in the record industry. He's demonstrated strong creative insight, and an ability to develop the potential of musical talent. I have great admiration for those qualities, and I expect him to have a major impact on the West Coast music community as a key Arista executive."

Portnow said, "I'm extremely pleased to be a part of Arista's commitment to developing its presence on the West Coast and plan to take an aggressive posture with respect to bringing new and exciting talent to the label."



Neil Portnow

**REVIEWS****ALBUMS****OUT OF THE BOX****HEARTBREAK EXPRESS**

**HEARTBREAK EXPRESS — Dolly Parton — RCA AHL-4289 — Producers: Dolly Parton and Gregg Perry — List: 8.98 — Bar Coded**

Backed by a team of sensational session players like Steve Cropper, Tom Scott, Lee Sklar, Skunk Baxter and Albert Lee, Dolly's latest is in a groove that may be more MOR than anything she's recorded in the past. Mostly self-penned mid-tempo ballads, it's only on the title song that the Parton powerhouse lungs belt out in the fashion of her last hit, "9 To 5." The slow numbers, however, demonstrate her dynamic emotional range quite effectively. Many of the tunes here sound autobiographical (such as "My Blue Ridge Mountain Boy"), and these are the LP's emotional highlights.

**FEATURE PICKS**

**TOTO IV — Toto — Columbia FC 37728 — Producers: Toto — List: None — Bar Coded**

Reeling guitar chords, formidable vocals and a powerful, Wagnerian chorus help make this latest effort from the hard rock maestros succeed. Top-notch studio musicians all, this group focuses on elaborate arrangements that seem custom-made for Top 40 success, even though they use a variety of exotic percussive instruments. Programmers should particularly check out the energy on "Rosanna," "We Made It" and "Make Believe."

**CAT PEOPLE ORIGINAL SOUNDTRACK — Girolgio Moroder — Backstreet BSR-6107 — Producer: Girolgio Moroder — List: 8.98 — Bar Coded**

This LP of music from Paul Schrader's latest horror show is comprised of moody synth textures, wind and animal sounds — all very dark, mysterious, brooding. Like the movie it accompanies, this soundtrack is simultaneously erotic and spine-tingling, full of slow rhythms building to dramatic crescendos that are at times unsettling. The title track, subtitled "Putting Out Fire," features excellent lyrics and vocals by David Bowie.

**THE NAME OF THIS BAND IS TALKING HEADS — Sire 2SR 3590 — Producers: Talking Heads — List: 12.98 — Bar Coded**

A specially-priced two-record set with selected live cuts from shows spanning the length of the Talking Heads career, art rockers will surely appreciate the time and care that went into producing this collection. "Pulled Up," "Psycho Killer," "Life During Wartime" and "Take Me To The River" are among the 16 entrancing cuts here, taken from gigs in such places as Central Park, Tokyo and Cherry Hill, N.J.

(continued on page 10)

# LIVE ON EARTH... AND BEYOND.



**The new live Blue Öyster Cult album is out of this world.**

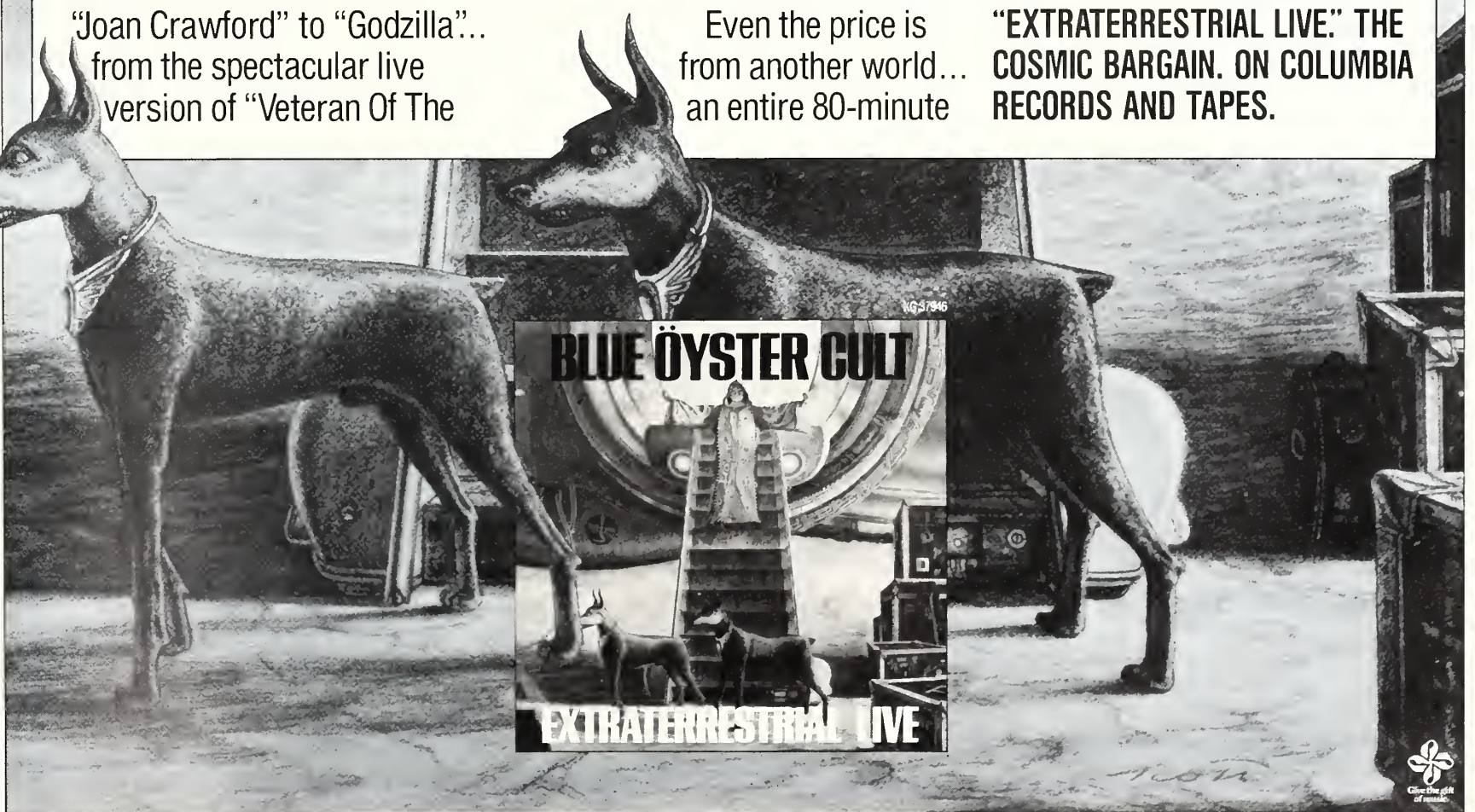
All the Cult classics are here. From "(Don't Fear) The Reaper" to "Burnin' For You"...from "Joan Crawford" to "Godzilla"...from the spectacular live version of "Veteran Of The

Psychic Wars" to the surprise guitar duel between Buck Dharma and Robbie Krieger of The Doors on "Roadhouse Blues."

Even the price is from another world... an entire 80-minute

BÖC concert on two records for the price of a single album.

**BLUE ÖYSTER CULT.**  
"EXTRATERRESTRIAL LIVE." THE COSMIC BARGAIN. ON COLUMBIA RECORDS AND TAPES.



## REVIEWS

(continued from page 8)

These lively concert performances by the Heads exhibit little of the studio gimmickry lead vocalist David Byrne has been occupied with lately, and offer a well-rounded retrospective of the band's progress over the last half-decade.

## COUNTRY

**IT'S A LONG WAY TO DAYTONA** — Mel Tillis — Elektra E1-60016 — Producer: B. Strange — List: 8.98

It's noteworthy that Tillis, who was acclaimed in his early years for his writing ability, (penning such classics as "Detroit City") wrote only the title cut on his latest effort. The material, however, is still well-suited to the artists' inimitable vocal style, especially "Dream Of Me" and "Always You, Always Me." The album also includes some spot vocal appearances by the Glaser Brothers, Ricky Skaggs and daughter Pam Tillis.

## BLACK CONTEMPORARY

**NIECY** — Deniece Williams — ARC Columbia FC 37952 — Producers: Thom Bell and Deniece Williams — List: None — Bar Coded

Williams has come a long, long way since she left working in an Indiana hospital to do backup singing with Stevie Wonder. On her newest album for ARC, Neicy serenades listeners with touching tunes about love, lonely nights and the miracles of God. A platter that should have no problem crossing over into a multitude of formats — Pop, B/C, Contemporary Christian — "Necy" may perhaps be this young woman's most accessible work to date.

**LET THERE BE SUN** — Sun — Capitol ST-12204 — Producers: Beau Ray Fleming and Byron Byrd — List: 8.98 — Bar Coded

Dance-oriented boogie reigns supreme on the most recent album from this octet of gold record status musicians, led by the multi-talented Byron M. Byrd, who plays sax, bass, synth, guitar, flute, strings, sings lead vocals and composed practically every song here. A natural for DOR, B/C and open-minded rock playlists, PDs will revel in the cosmofunkology inherent in such offerings as "Slamm Dunk The Frunk" and "Super Duper Super Star." To be sure, the music is as boundless as the cover design, a montage of drawings and photos by NASA, William Blake, the U.S. Mint, Gustave Dore and the Aztec Indians.

## JAZZ

**I KNOW ABOUT THE LIFE** — Archie Shepp — Sackville 3026 — Producers: Bill Smith and John Norris — List: 9.98

Over the last several years, saxophonist Shepp has continued to evolve as a sensitive balladeer, seeking confirmation of his identity as a creative improviser in his historic musical roots. Once a firebrand, the new Shepp seems somewhat mellow. But a cursory listen can be deceiving; the questions are the same, if only phrased somewhat differently. The title track is an original blues inflected ballad, while the remaining three tracks are devoted to covering modern standards by Coltrane and Monk.

**URBAN DREAMS** — Pepper Adams — Palo Alto Jazz PA 8009 — Producer: Bob Porter — List: 8.98

A fine little quartet date under the able leadership of baritone saxophonist Pepper Adams. A soldier in the musical armies of Mingus and Thad Jones/Mel Lewis, Adams continues to prove himself to be quite a capable commander in his own right. His use of the instrument is warm, deft and individual, while the rhythm section of pianist Jimmy Rowles, bassist George Mraz and drummer Billy Hart prove flexible and clear-headed.

## NEW AND DEVELOPING

**WHICH WAY TO MAIN STREET** — Wendy Waldman — Epic ARE 37913 — Producer: Eddie Kramer — List: None — Bar Coded

Accompanying herself on piano and guitar and supported by such able players as ex - Cretone Mark Goldenberg and Peter Frampton, songstress Wendy Waldman weaves an album full of vibrant imagery and defiant energy. Having inked compositions recorded by Randy Meisner, Patti Austin and Kim Carnes, Waldman deserves to step up from obscurity into the major leagues with this debut on Epic, which includes pop, soft ballads and street-tough rock anthems.

**ONE OF THE GLORY BOYS** — Peter Noone — Johnston ARZ 37369 — Producer: Spencer Proffer — List: None — Bar Coded

Best known for his persona as "Herman" of Herman's Hermits during the British invasion in the mid-'60s, Noone entered the '80s with a new band called The Tremblers that rapidly faded into oblivion. Well, Noone has bounced back with a solo LP aided by the mighty Tower of Power horn section and drummer Carmine Appice, and the result is a poppy disc that snaps with enthusiasm.

## NEW FACES TO WATCH



## The Bongos

Can a power pop cum new wave quartet from Hoboken, N.J. find happiness crisscrossing the country in search of a grassroots following? PVC recording group The Bongos aim to find out.

"We're playing in very small clubs sometimes," said guitarist Richard Barone when he called *Cash Box* from Columbia, Mo. "It's something of an experiment. If we were in New York, we'd just be sitting at home watching *Mary Tyler Moore* reruns or something, so we decided to go out on the road. It's a little bit scary sometimes because a lot of people don't know who we are. In some areas, the album is just getting out to stores now."

That album, "Drums Along the Hudson," is the band's American debut and features 15 selections previously available only in Great Britain where the band has been signed to the Fetish label for the last two years. "It was a matter of mutual fascination," said bassist Rob Norris of the band's relationship with Fetish. "We met Rob (Pearce, director of Fetish) in a club in Hoboken, and we were intrigued with the idea of working with an independent record company, helping it develop and learning the ropes. Rod was interested in the idea of signing an American pop band and trying to break us in England." So far, the fascination has paid off.

SINGLES  
OUT OF THE BOX

**DIANA ROSS** (RCA JH-13201)  
**Work That Body** (3:29) (Song Of Manhattan Island Music Co./Olga Music/Ray-Han Music/Koppelman-Bandier Music Corp./Rossville Music — BMI) (P. Jabara, D. Ross, R. Chew) (Producer: D. Ross)

Olivia cooed "Let's get physical," but Ross assumes more of an instructor/cheerleader role on this morale and body building dance exercise. Perhaps the funkiest outing on her current LP, it will undoubtedly inspire.

## FEATURE PICKS

## POP

**TOTO** (Columbia 18-02811)  
**Rosanna** (3:59) (Hudmar Publishing Co., Inc. — ASCAP) (D. Paich) (Producers: Toto)

Toto continues to eschew the harder pop/rock sound that first brought the group to prominence with "Hold The Line" in favor of a more sophisticated blending of pop, R&B and even jazz elements. From soft and tender to urgent and pleading, this is a varied palette of pleasing pop shades.

**ROBERT PALMER** (Island IS 50042)  
**Some Guys Have All The Luck** (3:07) (Kirshner Music/April Music Inc. — ASCAP) (J. Fortang) (Producer: R. Palmer)

From the studio side of the upcoming "Maybe It's Live" LP, this cover of a song recorded recently by the short-lived Johnny Average Band's Nikki Willis paints yet another picture of the ever-changing Palmer. Here he plays a jumpy electronic popper.

## COUNTRY

**CHARLEY PRIDE** (RCA PB-13096)  
**I Don't Think She's In Love Anymore** (2:36) (Royalhaven Music Inc. — BMI) (K. Robbins) (Producer: N. Wilson)

This infectious, uptempo tune is perfectly suited to fit Pride's vocal prowess, and producer Norro Wilson has provided the singer with a perfect backdrop, anchored by a faint Latino feel. This second cut from Pride's latest album should spur instant adds across the country.

**DON WILLIAMS** (MCA MC 12753)  
**Listen To The Radio** (3:09) (Southwest Words and Music — BMI) (F.O. Knipe) (Producers: D. Williams, G. Fundis)

This is standard Don Williams material, melodically reminiscent of 1980s "Good Ole Boys Like Me." The Gentle Giant maintains the most mellow image in country music, and, with a title that lends itself to self-promoting programmers, Williams will be a natural with the airwaves.

**JOHN ANDERSON** (Warner Bros. ZTN 1520S)

**Would You Catch A Falling Star** (2:53) (Tree Publishing Co., Inc. — BMI) (B. Brad-dock) (Producers: F. Jones, J. Anderson)

For those concerned with the infiltration of pop influences into the country medium, John Anderson may be the traditionalist's messiah. With an interesting concept of an aging performer, "Falling Star" follows in the purist vein, replete with the standard one-five bass line and predominant steel riffs.

## BLACK CONTEMPORARY

**ASHFORD & SIMPSON** (Capitol 5109)  
**Street Corner** (3:40) (Nick-O-Val Music Co., Inc. — ASCAP) (N. Ashford, V. Simpson) (Producers: N. Ashford, V. Simpson)

The consistently gold-selling R&B duo's Capitol debut is the centerpiece of the forthcoming "Street Opera" LP, a concept album based on black urban life. The two characters here are a hooker and a pusher and the message, soft-pedaled under the beat, is one of identity loss.

**BOBBY JONES & NEW LIFE** (Myrrh M-255)

**Martin** (5:35) (Word Music — ASCAP) (S. Camp) (Producer: T. Brown)

Though Bobby Jones is well-known for the message of his gospel television show, this single finds Jones perpetuating a different message, that of the late Dr. Martin Luther King. Even after 14 years, King's cry of "free at last" can still be spine-tingling.

## NEW AND DEVELOPING

**JIMMY HALL** (Epic 14-02857)  
**Fool For Your Love** (2:54) (Golden Clover Publishing/World Song Publishing, Inc./See This House Music/Longmanor Music Ltd., admin. by Rare Blue Music — ASCAP) (S. Sayer, M. Omatian) (Producer: N. Putnam)

The former lead singer for Wet Willie comes up with one of the most satisfying pieces of pop/R&B in some time.





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## Capitol To Bow XDR, Improved Cassette Format

by Michael Glynn

LOS ANGELES — On April 4, Capitol Records will release its first prerecorded cassette employing XDR, a newly developed tape reproduction process offering extended dynamic range as the result of improvements in master duplicating, plant record electronics, tape guidance design and signal alignment. With XDR, the label will also utilize a Dolby B professional encoding process to further reduce background noise and virtually eliminate tape hiss.

The first XDR title, "All Four One" by The Models, marks the beginning of the label's changeover to the new technique, which will see all Capitol Records Group releases, including those on the EMI America-Liberty and Angel labels, released in this mode as of May 10.

At a press conference here March 31, Capitol vice president of engineering and studios Ralph Cousino explained that development of XDR came about as the result of a year-long program implemented "to look at upgrading cassette product." Research produced a new one inch-wide track duplicating or, as label national quality control director Paul West referred to it, "running" master system that provides a minimum 3dB improvement in dynamic range, boosts overall frequency response and makes tape imperfections less noticeable.

The transfer from master to duplicating tape in the cassette reproduction process, as Capitol's West noted, avoids the "compromises" that "have to be made in frequency response level," among other things, in the lacquer disc cutting process for records. With XDR, explained West, four side-by-side tracks are used on the duplicating tape instead of the industry standard eight, which he said "causes some problems in spacing with phase coherence and stereo integrity."

On the four-track format, West continued, "empty gaps are filled in" and medium and low level frequency response, in particular, is improved along with the signal to noise ratio. Hiss and background noise is further reduced with Dolby B professional encoding.

Proper azimuth — that is, when the tape and playback head are correctly aligned — has also been assured with an improved tape guidance design and cassette shell. West indicated that azimuth is "probably one of the biggest problems that haunts us as tape manufacturers," for when tape and playback are not properly aligned "high frequencies drop off and tape sounds muddy."

According to Capitol vice president of creative services Dan Davis, XDR cassettes will initially include the recommendation that azimuth should be checked on a

(continued on page 12)

## PolyGram, 20th Announce Pact

(continued from page 5)

pecially thrilled with the prospect of working with an artist of this stature and style of Stephanie Mills. We know that Stephanie will fit into our artist roster particularly well, and that she'll be able to grow with us just as we will with her."

Hensler added, "Similarly, we look forward to releasing other major artists on the 20th Century-Fox Records label, a label with a great past and perhaps even greater prospects for the future."

Eiseman said of the new deal, "We are delighted that a company of PolyGram's worldwide scope and accomplishments will enlarge upon the successes we have had at 20th Century-Fox Records."



Harriet Sternberg

## Sternberg Upped To VP, Creative, At Kragen & Co.

LOS ANGELES — Harriet Sternberg was recently named vice president of the creative services division of Kragen and Company, the personal management and television production firm. Most recently, Sternberg held the position of director of creative services for the company.

The creative division of Kragen and Company oversees the media relations of Kenny Rogers, Kim Carnes, Rich Little, Dottie West, Lionel Richie and Harry Anderson.

Before joining Kragen and Company, Sternberg was national publicity director for Far Out Prods. based in L.A., having held similar posts with London Records and Chappell Music in New York. Sternberg replaces Guy Thomas in the new position.

Commenting on the new vice president's appointment, Ken Kragen, president of the firm, said, "In the year that Harriett has worked for Kragen and Company, she has shown herself to be dedicated, hardworking addition to our staff. She richly deserves her new post, and everyone at Kragen and Company looks forward to her continuing contributions to our ongoing success."

## Weiss Installation As AGAC President Set

LOS ANGELES — George David Weiss will be installed as president of the American Guild of Authors/Composers (AGAC) at the organization's March 31 general meeting at the Beverly Wilshire Hotel in Beverly Hills, Calif. Ervin Drake, AGAC president since 1973, will also be honored upon his retirement from the position.

Weiss, executive vice president of AGAC under Drake, is a composer, author, musician and producer. His best-known works include the Broadway stage score for *Mr. Wonderful*, plus the songs "What A Wonderful World," "Can't Help Falling In Love," "Wheel Of Fortune," "Cross Over The Bridge" and "Oh, What It Seemed To Be."

In addition, the "Aggie," AGAC's highest award, will be presented to Oscar-winning songwriters Ray Evans and Jay Livingston, as well as publisher Sal Chiantia, chairman of the board for the National Music Publishers Assn. (NMPA).

## Kaplan Bows In L.A.

LOS ANGELES — Lewis Kaplan Enterprises, a firm that will be involved in record production, TV, films and home video, was recently formed by the 33-year-old businessman. Assisting Kaplan, who is president of the new company, will be Nat Jeffrey, a veteran of record production and engineering, and Don Sylvester, who has a background in radio programming and television production.

The company is currently developing two new acts with two producers for record company placement. On the video front, the company is developing a music variety show for cable television.

## EXECUTIVES ON THE MOVE



Totoian

Kaus

Conte

Burrell

**Changes at Stiff** — Stiff America has appointed John Avelli as director of financial affairs. He has served in a number of financial positions with Stiff for the past year. James Mack is recently added as director national promotion. He served as music direct at WBCN prior to moving to San Francisco. Stephan Patrie joins Stiff after four years at Warner Brothers' dance music department. Rebecca Moorash has recently been named to a sales and marketing position after five years with the Boston Strawberries chain. Melanie Popkin has been promoted to supervisor/merchandising operations and is responsible for Stiff's T-shirt enterprise.

**Totoian Appointed At E/P/A** — Richard Totoian has been appointed director, national album promotion, Epic/Portrait/CBS Associated Labels. Since 1981 he has been associate director, national promotion, CBS Associated Labels.

**Changes At Atlantic** — Atlantic Records has restructured its national publicity department as follows: Bob Kaus, chief writer, has been promoted to associate director of national publicity. He joined Atlantic Records in 1976 as tour publicist and in 1977, he was named staff writer. Patti Conte, formerly east coast publicity manager, has also been named associate director of national publicity. She came to Atlantic in 1978 as secretary to the director of national publicity, and was promoted to east coast publicity manager in 1979. Horace Burrell and Joanne Toker have both been named publicity managers. Burrell has been with Atlantic Records since 1971 and was most recently tour publicity/special markets. Toker joined the company in 1977 as secretary in the publicity department, a position she has held until this new appointment.

**Starr Promoted** — Chrysalis Records has announced the appointment of Valerie Starr to assistant to the president. She has been with Chrysalis for three years.

**Schulman Appointed at CBS** — Michael T. Schulman has been appointed attorney in the records section of the CBS Law Department in Los Angeles. Prior to joining CBS he was associated with the law firm of Pacht, Ross, Warne, Bernhard & Sears.



Toker

Starr

Schulman

Streicker

**Price Named** — Romelle Price has been named national promotion coordinator for R&B, product for MCA Records. Prior to joining MCA, he was public affairs director for KDAY.

**PolyGram Promotes Marlow** — Joan Marlow has been promoted to manager, creative services for PolyGram Records, Inc. Prior to the appointment she served as associate manager, creative services, west coast in Los Angeles for the company, and previously worked in a similar capacity for Casablanca Records.

**Streicker To WB** — Warner Bros. Records has announced the appointment of Richard Streicker to the company's legal and business affairs department. Prior to this appointment, he was an attorney with the firm of Mitchell, Silberberg & Knupp, where he specialized in the field of music law.

**Friend Joins Crescent** — Andy Friend has been named manager in charge of national sales and distribution for The Crescent Music Group. He joins Crescent from AllWest Record Distributors in Los Angeles, where he served as sales manager for three-and-a-half years.

**Videovision Names Duell** — Videovision, Inc. has announced the appointment of Kurt Duell to the company's board of directors. He is executive vice president and head of corporate banking for the Hessische Landesbank in Frankfurt, West Germany.

**Greenberg to MTV** — Mark Greenberg has been named national marketing director, MTV: Music Television. He was formerly director, marketing, southeastern region, WASEC which he joined in 1980.

**Changes At WASEC** — Rene G. Aiu is director, marketing, western region, Warner Amex Satellite Entertainment company. Before joining WASEC, she was corporate planner for Twentieth Century-Fox Film Corp. Also announced was the appointment of Peter A. Flint as director, affiliate relations, southwest region. Prior to joining WASEC, he was with Showtime Entertainment as northeast sales manager and marketing manager. Jennifer Lerner also has been named publicist, Nickelodeon, WASEC. Before joining WASEC, she was an account executive for Phil Paladino Public Relations in Los Angeles.

**Screen Gems Names Freeman** — Screen Gems has named Barry Freeman director of marketing for the newly formed division of EUE/Screen Gems, "Video Music." He has been with Atlantic Records, Capitol Records, and most recently Boardwalk Records.

**Bell Appointed** — Johnson Bell has joined the staff of International Celebrity Services as a booking agent. He was an agent with the Nashville-based Limelights Agency prior to joining ICS.

## Gemcom, Midwest Pact

LOS ANGELES — Ft. Lauderdale-based Gemcom Inc. recently pacted with Midwest RTV Distributing Corp. for distribution of its recordings throughout Illinois, Indiana, Wisconsin and Minnesota.

Gemcom is the producer of Gateway Recordings, the Who's Who In Jazz label, Dyno Records and Personal Choice.

## Urban Rock Bows

NEW YORK — Urban Rock Records has been formed here by producer Ira Cossin. Its first releases will be Cousin Ice's self-titled debut album and the 12" "Catch Your Glow." They will be distributed by Music Marketing Systems. Urban Rock is located at 427 W. 51st St., New York, N.Y. 10019. The telephone number is (212) 246-7516.

# TALENT ON STAGE

## Dave Edmunds

BRADFORD UNIVERSITY COMMUNITY HALL, U.K. — Bradford lies 200 or so miles north of London and, as an inland industrial city, boasts unusual civic pride by self-promotion through a tourist authority. Amongst the new buildings, scattered through the dominant Victorian granite, is the university, which was opened in 1966.

Bradford University does not specialize in arts subjects, nor does the city as a whole receive the same penetration of performance as London. Obviously then the audience for Dave Edmunds' concert was more attentive, less jaded and its applause more instinctive. Given this setting, it is tempting to be rosy-eyed about the concert, but there is no need to dress any aspect of the show, for Edmunds' new band provided a thoroughly enjoyable set of both old and new material.

Edmunds' music is still subtle as a flying mallet and consistent enough that if you do not like the first song you hear, you will not like any that follow. If, on the other hand, one Edmunds song is your kind of music, then a concert on the current tour will be a feast. Though time and musicians have passed since the recording of "Crawling from the Wreckage," "Girls Talk" and "I Knew The Bride," they still hold the pure power needed to pick up an audience and move it to dance, sing, shout and roar for more.

The new band features Mickey Gee, who wrote and recorded the lead guitar parts on all the Shakin' Stevens singles that dominated the U.K. charts throughout 1981; piano and accordion player Geraint Watkins, who has played in many bands over the last 10 years; Dave Charles on drums; and John David on bass guitar.

So what does this all Welsh line-up sound like in concert? As far as old material goes, it sounds like the records only meaner, harder and more fun, by turn. The new material has an unmistakable freshness, no doubt because recording has only just been completed for the forthcoming "DE7" LP.

The post-Rockpile "DE7" heralds an occasional slowing down and a growing country flavor, but then, a slow Edmunds song is somebody else's fast one. The fascination of the evocative two-dimensional truckstop world of freeway life on the Hollywood screen persists. "DE7" has "Deep In The Heart Of Texas" and "Louisiana Man" to verify the point.

Chosen as a single for the U.K. was the banjo-tainted "Warmed Over Kisses," while the U.S.A. has Bruce Springsteen's "From Small Things, Big Things Come."

The recent rockabilly revival has seen Edmunds at the production desk for two prominent newcomers to the sound, The Polecats and The Stray Cats. Still, Edmunds has been working in his style, with only minor revision, for over a decade and he has lost none of his energy or enthusiasm throughout. If you get the chance to see him and the band on their travels, go along because his are still most convincing performances. Enjoy.

paul bridge

## Romeo Void

THE MUDD CLUB, N.Y.C. — Romeo Void's first set in New York since "Never Say Never" charged out of the rock clubs and onto the album charts disappointed in its brief 35-minute length. Still, the two-year-old San Francisco band crammed greater

listening value into its seven-song-plus-encore set than most other shows of twice the length.

Besides the wallop in vocalist Debora Iyall's resounding "I might like you better if we slept together" chorus on "Never Say Never," the music for it and the rest of the band's material is truly distinctive, recalling the best of the San Francisco psychedelic period in a completely contemporary format. The music, which is written by bass guitarist Frank Zincavage, has the expansive quality of early Jefferson Airplane tempered by a foreboding Doors' sense of darkness. Central figure is Iyall, a raven-haired American Indian from Fresno with the shape of Mama Cass and a deep, penetrating alto reminiscent of Grace Slick. Backed by a steady, driving dance beat provided by guitarist Peter Woods, drummer Larry Carter and Zincavage, Iyall constantly pumps along, stepping to the mike for her vocal lines, then backing away when sax player Benjamin Bossi takes over the flow. Bossi's horn lines are as integral to the sound as Iyall's singing — picking up where she leaves off and vice versa.

The biggest surprise was Iyall's blase manner. From hearing "Never Say Never" you expect one tough, almost surly stage presence from the aggressive female voice in the song. But Iyall, as evidenced in small talk between songs and during a minor equipment breakdown, seems too nice for the commanding power of her words and music. Then again, her lyrics are as spiritual as they are earthy, though none are quite so memorable as the sexual proclamation in "Never Say Never."

The songs were taken from Romeo Void's album "It's A Condition," the current EP and unreleased material. The set closer was, of course, "Never Say Never," and it was given the same echoey treatment as on the record. While too little was heard at this set, more will certainly be heard from Romeo Void, which has far more going for it than just a blatantly erotic song.

jim bessman

## Le Roux

LOS ANGELES SPORTS ARENA — RCA recording group Le Roux recently played before a crowd of young adults who clearly came prepared to party hearty. Taking its name from the robust Creole gravy base used in dozens of Southeastern delicacies, the band proved itself to be anything but bland, blaring about sweltering rock tunes and tossing in a couple of lyrical ballads to round out the set.

Similar in style to such popular guitar-and-harmony-oriented combos as Journey and Styx, the solid sextet performed several songs from its label debut, "Last Safe Place," including keyboardist Rod Roddy's romantically-tinged "Addicted" and lead vocalist/guitarist Jeff Pollard's urgent vocal about finding love in a teeming metropolis called "The Last Safe Place On Earth."

On a series of tracks from previous LPs, the group let loose its inhibitions, particularly on "Back To The Levee," in which drummer David Peters picked up a trumpet and began to wail with rich, vibrant brass tones. Other offerings from previous endeavours, such as "New Orleans Lady" and "Mystery," received a moderately warm response from the crowd in attendance.

Togged in casual attire (i.e., jeans, T-shirts, tennis shoes, etc.), the band went from one number almost directly into the next, with a bare minimum of dialogue with the audience. The short set seemed to peak when the band went into its first hit from its first album, "New Orleans Ladies" from 1978, a single that entered the charts and climbed to the #1 position in quite a few markets across the country. jeff resser

## First Use Of Anti-Counterfeit Labels In Cassette Seizure

by Jim Bessman

NEW YORK — More than 6,000 counterfeit cassette tapes were impounded after a U.S. deputy marshal served a writ of seizure at a warehouse occupied by Hot Cakes Music, Inc. (Hot Cakes) and Federated Record Co. Inc. (Federated) in Newtonville, Mass. on March 29. The seizure was a rare application of the extraordinary remedy of *ex parte* seizure pursuant to the Copyright Law, and marked the first time that use of Warner Communications, Inc. (WCI) anti-counterfeit stickers has led to investigation and consequent litigation for alleged copyright infringement of sound recordings.

On March 26, WCI, together with Elektra/Asylum/Nonesuch Records, Warner Bros. Records, Atlantic Records, A&M Records, Capitol Records, and CBS Inc., filed a civil complaint in U.S. District Court for the District of Massachusetts against Hot Cakes, Federated, and Michael Driscoll (also of Newtonville), principal and chief operator of both companies. The complaint alleged copyright infringement of sound recordings and album graphics and trademark infringement in the manufacture and distribution of counterfeit cassette tapes throughout the Northeastern U.S.

The cassettes, which are alleged to have been made in Canada, were first discovered in mid-February. In court affidavit, Francis S. Aliberte, sales manager for Warner/Elektra/Atlantic Corp.'s (WEA) Boston branch, said that he obtained a cassette of Foreigner's "4" album, purchased by one of his sales representatives at New England Music City in Kenmore Square, Boston. He added that the tape had been purchased for \$4.99 as compared to the average \$6.99 retail price. Aliberte noticed that the cassette's graphics looked "blurry" and had a "different color tone" than Atlantic Records' standard cassette product. An examination using a WCI verifier disclosed that the cassette's WCI anti-counterfeiting sticker was "non-reflective." Authentic WCI retro-reflective anti-counterfeit stickers are affixed to WEA distributed albums and tapes and reveal a second image when viewed through verifiers.

### Checked In Canada

At about this time, Aliberte received approximately seven cassettes from a customer in Hyannis, Mass., which the customer said were purchased from Hot Cakes. The customer feared that the cassettes were counterfeit due to their graphic quality, which Aliberte found to be the same as the Foreigner cassette. Aliberte then sent two of the cassettes to WEA in Canada, since the cassettes' faces said that they had been manufactured and distributed in Canada. In Canada, John Langley, director, anti-piracy, Canadian

Recording Industry Assn. (CRIA), found that the cassettes were counterfeit.

Also at this time, Aliberte's sales representatives reported that frontline WEA cassettes, which stated on their faces that they were manufactured in Canada, were being bought and sold at significantly lower than regular wholesale and retail prices by retailers throughout the Boston area. Aliberte found that the purported Canadian manufactured cassettes were being sold at Bradlees, Side 1, New England Music City, and MusicSmith in Hyannis and Hanover, Mass. All but Bradlees said that they had obtained the cassettes from Hot Cakes, and another distributor informed Aliberte that Federated was supplying Bradlees with purported Canadian WEA cassettes. Aliberte also learned that Ann & Hope, a Boston/Rhode Island area retailer, was going to purchase approximately 4,000 of the cassettes from Hot Cakes for use in a sale.

After Aliberte had sent the two cassettes to WEA Canada and spoken to CRIA's Langley, Langley contacted Kenneth A. Giel, chief of investigations for the Recording Industry Assn. of America, Inc. (RIAA) and former special agent of the Federal Bureau of Investigation. Giel immediately began investigating the distribution of infringing/counterfeit cassettes in the Boston area.

### Top Names

In March, Giel ordered and received a catalog entitled *Canadian Import Cassettes* from Hot Cakes. Among the 35 titles listed was the Foreigner "4" cassette, originally suspected of being counterfeit. The other titles were all major releases by such artists as the Rolling Stones, Journey, the Police, AC/DC, Billy Joel, among others. At Giel's direction, an order for Canadian import cassettes was placed with Hot Cakes, and on March 19, Giel received a shipment of 38 Canadian import cassettes of albums by Neil Diamond, Pat Benatar, Pink Floyd, AC/DC, REO Speedwagon, Styx, Kenny Rogers, the Eagles, Christopher Cross, John Lennon/Yoko Ono, Anne Murray and Simon & Garfunkel.

Meanwhile, Giel had directed one of his investigators to survey the Boston area retail stores that Langley and WEA had indicated were selling the counterfeit cassettes. From March 6-24, Frederick Kaufman, the investigator, bought 18 suspected counterfeit cassettes from MusicSmith in Watertown, Mass., four from Bradlees in Watertown, and two from Bradlees in W. Caldwell, N.J.

Giel ended his affidavit by stating his "information and belief" that Hot Cakes or Federated supplied the Canadian import cassettes to all the retailers who sold to

(continued on page 34)



UNITED ARTISTS MUSIC SIGNS HOLYFIELD — Wayland Holyfield, co-author of "You're the Best Break This Old Heart Ever Had," recently signed a long term pact with United Artists Music (UAM). Pictured at UAM's Los Angeles offices for the signing are (l-r): Harold Seider, UAM president; Holyfield; Allan Arrow, Holyfield's attorney; and Jimmy Gilmer, vice president, Nashville operations, UAM.

## UCLA Set As Site For Hearings On Home Taping Bills

by Earl B. Abrams

WASHINGTON — Hearings on legislative proposals that would provide copyright protection for audio and video home taping are scheduled to be held April 12-14 at the University of California at Los Angeles (UCLA) Law School.

Rep. Robert M. Kastenmeier (D-Wis.), chairman of the copyright Subcommittee of the House Judiciary Committee, will conduct the hearings, which will solicit comments on a series of House home taping measures. Among them will be H.R. 5705 sponsored by Rep. Don Edwards (D-Calif.). The bills call for a home use exemption for video and audio taping.

A Senate measure, S. 1758 by senators Dennis DeConcini (D-Ariz.) and Alfonse D. Amato (R-N.Y.), will be the subject of hearings held by the Senate Judiciary subcommittee April 21 here. The Senate measure carries amendment S.A. 1333 by Sen. Charles Mathias (R-Md.), which pertains directly to home use exemptions for audio home taping. The measure additionally calls for a levy to be placed on sale of video and audio recording hardware and blank tapes in order to fund royalty payments to be determined by the Copyright Royalty Tribunal (CRT).

Both the senate measure and the Edwards House bill have been endorsed by the newly formed Coalition to Save American Music, a group of 1,000 music industry-related companies representing about two million people.

The coalition has taken the position that home taping threatens the future of the recording industry by draining revenues from sale of prerecorded music.

At the UCLA hearings, individual record companies are expected to testify before the committee. The names of House subcommittee members participating in the hearings were unavailable at press time.

The recommended changes in the Copyright Law covering these areas stems from an earlier federal court ruling holding that home taping of video programs violates copyright law. The recording industry contends that the same protection should extend to music home taping.

## Capitol Cassettes

(continued from page 10)

regular basis to insure maximum sound quality. A short synopsis of the XDR process will also be included.

Furthermore, a set of tones containing 15 frequencies from 32 hz to 18 khz are placed at the beginning of each XDR cassette which a computer at the Capitol plant reads off to monitor information regarding frequency response, distortion, azimuth, maximum operating level, speed accuracy and record bias condition. This computer-controlled system insures that the reproduction quality remains constant for each cassette, since Capitol uses a 64-1 high-speed duplication process.

According to both Cousino and West, Capitol has experimented successfully with XDR on select Angel classical cassettes prior to The Motels release and all further Angel cassettes will be released in XDR.

"Advantages" of cassettes and XDR in particular over albums are basically in two areas, indicated Cousino and West. On the "inside tracks" of LPs, there is a certain amount of "roll off" on higher frequencies that is not present on tapes, while XDR has improvements in cassette form not achievable from home taping of LP.

Cousino stressed that there would be no increase in price for XDR cassettes, due to fact that monies spent in R&D for XDR and ongoing process costs have been balanced out by savings from manufacturing automation improvements.

## Motions To Air For Goody Retrial

NEW YORK — Pretrial motions leading up to a retrial of the Sam Goody counterfeit tape case will be heard by Federal Judge Thomas Platt April 9 in Brooklyn Federal Court. A recent decision by the U.S. Appeals Court in Manhattan stating it did not have the jurisdiction to vacate Platt's dismissal of a guilty verdict against Goody and its vice president Sam Stolen (**Cash Box**, March 27) has effectively removed any blocks to a retrial.

Last April, Stolon was found guilty on one count of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement. The corporation was found guilty on one ITSP count and one infringement count. But on July 27, Judge Platt, who presided over the case, set aside the convictions and ordered a new trial, alleging misconduct on the part of the prosecution. The prosecution, led by U.S. District Attorney Edward Korman, then sought to have the guilty verdict reinstated through an appeal to the U.S. Court of Appeals. With the denial of that appeal, the prosecution is expected to mount an appeal of Platt's retrial order to the U.S. Supreme Court.

Meanwhile, pretrial motions are expected to include a renewed request by the defense that the indictments against Stolon and Sam Goody be dropped due to unfair publicity, and a request by the prosecution that the case be reassigned to another judge.

## RIAA Reports Units, Value Down In '81

(continued from page 5)

seven-inch and 12-inch records and were down 7% to 147 million units from 157 million in 1980. Retail list value showed a slight decrease to \$246 million from \$250 million, as did wholesale volume, which slipped to \$116 million from \$120 million. The RIAA posited a declining market in 12-inch disco/dance music as one reason for the decreasing figures.

Total eight-track cartridges suffered a sharp decline for the third straight year, dropping 42% to 50 million units from 85 million in 1980. Retail list value fell 41% to \$313 million from \$527 million while wholesale volume decreased 36% to \$202 million from \$316 million.

The RIAA figures also show a significant three-year configuration shift from eight-track to cassette tapes. In 1981, cassettes made up more than 70% of prerecorded tape shipments, up from 54% in 1980 and 44% in 1979, when eight-tracks were still the dominant format and held 56% of the market. The big decline in eight-tracks helped cause a 5% drop in combined tape shipments of cassettes and eight-tracks to 174 million from 184 million in 1980. Retail list value for the two formats, however, went up 3% to \$1.267 billion while wholesale volume rose 4% to more than \$730 million in 1981.

Cassettes also dramatically increased their share of album units for the fifth year, and in 1981 took 28% of the market, up from 20% in 1980. Eight-track cartridges fell to 11% from 17%, while LPs slipped slightly to 61% from 63%. Prerecorded tapes represent 39% of album shipments, up from 37% in 1980.

## RCA Bows EP Series

NEW YORK — RCA Records will enter the EP market this week with "The Last Of The Mohicans" by Bow Wow Wow. The four-track disc, the first of several planned by the label's contemporary music division for its new and developing artists, will list for \$5.98.

(continued on page 34)

## COAST TO COAST

**EAST COASTINGS** — Rock impresario **Ron Delsener** throws in the towel next week when his midtown venue, The Savoy, shuts on April 10. Delsener had hoped to branch beyond the rock world with the 1,000-seat theater and present dance troupes and legit performers, but apparently buckled under the weight of costs and the theater's reputation as a rock club. Sources claim the venture's bust cost Delsener about \$1.5 million. Meanwhile, reports that the Peppermint Lounge has contracted to move to lower Fifth Avenue are premature. A spokesman for the club added that no move is expected before May. When it does go, the Pepp will become the third rock club to open and close within a year in midtown, joining the Savoy and Bonds, which now operates infrequently as a Latin club. One glimmer of hope for midtown is the up-



**SWOLLEN MONKEY BUSINESS** — Cachalot recording group *The Swollen Monkeys* recently performed at New York's Savoy in support of its debut effort, "After Birth of the Cool." Pictured are (l-r): Mars Williams, Ralph Carney, David Buck and Dan Klayman of the group.

Cash Box photo by Hank Guild

coming production by reggae producer **Jah Koya** of New York's first Reggae Sunsplash, scheduled to go into the cavernous Bond's on May 23. Koya and co-producer **Blossom of Unique** have lined up **Dennis Brown**, **Barrington Levy**, **Tony Tuff**, **Louis Lepkie**, **Mitch Gan** and **Smiley** backed by **Sons of Creation**, as well as **Brigadier**. The bill will also feature five reggae bands from the Metropolitan region: Connecticut's **Circuit Breaker**, Manhattan's **Catch A Fire**; Long Island's **Full Hand**; Westchester's **Itopia**; and Brooklyn's **Izs**. **Papa Moke** will DJ the affair . . . Sources at CBS tell us that nothing's been signed yet for Columbia to pick up distribution on 415 Record's **Romeo Void**. However, loose talk around Gotham has it that Columbia picked up the press ticket tab for the group's recent appearance at the Mudd Club, so don't be surprised . . . Does the name **Harris Milstead** mean anything to you? The actor, known to millions of midnight movie-goers as **Divine**, is being sued by **David Plattner** of Plattner-Beck Productions, Inc. to the tune of \$15 million for alleged breach of contract and fraud over his/her recording debut. Seems the disc was contracted to Plattner-Beck, and Divine walked it over to Wax Trax Records of Chicago, where it was released as "Get Cheap Divine" and "Born To Be Cheap" . . . Guitarist **Bernie Torme** has been signed on by **Ozzy Osbourne** to replace **Randy Rhoads**, who died March 19 in a plane crash. Additionally, Osbourne recently announced the foundation of a memorial scholarship fund in Rhoads name during an interview on MTV. The scholarship will benefit aspiring guitarists . . . New York club Trax played host to an end-of-the-tour party for the **Cars** following their last show at the Brendon Byrne Arena. Among the bad and beautiful party-goers were **Bebe Buell**, **Joni Mitchell**, and **Nick Lowe** . . . Cachalot Records honcho **Eric Dufauer** recently addressed the Arts Management Club in Philly on "Job Opportunities in the Music Business for the MBA." No doubt the talk would have been shorter had it been on job opportunities for artists . . . Jem Records has signed a P&D with Friendship Records, which gives Jem the right to manufacture and distribute Friendship's Blanche Records label. First release will be "Arabesque" by **Melanie**.

**POINTS WEST — READIN' AND ROCKIN'** — Delilah Books just published its spring catalog, and, from all indications, it looks like a great season for tomes about vital sounds. Exhaustively researched volumes like *The Complete Elvis* and *Rock On Film* are already on the stacks, and future releases promise to be just as well-produced. Look for *Girl Groups* and *An Hour For Magic* (a photojournal of **Jim Morrison** and the **Doors**) in the months ahead . . . **Robert Palmer**'s next LP ships April 14, and one side is devoted to concert performances while the other is strictly studio work. "Si Chatouillieux," an original tune crooned in French, sounds kinda interesting . . . P.R. man **Ken Kerner**, who's produced **Gladys Knight** and **Badfinger** on vinyl, is co-producing on an album by **The Stingers**, along with **Steve Kramer** . . . Q: Why does Oscar-winning composer **Vangelis** go only by his first name? A: His last name has 14 letters and 6 syllables. His follow-up LP to "Chariots of Fire" will be the score for **Ridley Scott**'s sci-fi thriller *Bladerunner*, which stars **Harrison Ford** as a futuristic private eye . . . **Elton John** reportedly wants to record some tunes by tennis brat **John McEnroe** . . . One of the best discs to come into the **Cash Box** offices this week is an unearthed recording of **Otis Redding** during a live appearance at the Whiskey A Go Go in L.A. 16 years ago. Vintage 'Tis, this, with a cover of the **Beatles** "Hard Day's Night" as the closing cut . . . **Phillip Glass** re-mixed his amazing "Glassworks" LP on tape exclusively for use with Sony's Walkman or a similar small cassette player. Compensating for frequency deficiencies in the lightweight headphones, Glass put more bass and echo on the tape version, with a more narrow stereo perspective . . . First the **Beatles**, then **Stevie Wonder**, then **The Rolling Stones**. Now: **Ol' Blue Eyes**. Yes, Quality Records has just put out "Switched on Sinatra," a medley record of old **Frank Sinatra** tunes set to a disco beat. Will Hoboken ever be the same? . . . **Leon Russell** is composing the soundtrack to **Gary Busey**'s next flick, a biopic based on the life of **Marjoe Gortner** . . . **Jackson Browne** just produced an LP by **Greg Copland** that includes a timely song called "El Salvador" . . . Three of the original **Coasters** — **Billy Guy**, **Al Jacobs** and **Dub Jones** — have reunited and will tour in order to offset the spate of bands that have copied their name in recent years . . . At a **Dr. Hook** show at Reseda's Country Club, **Dennis Loccoriere** pulled a loudmouthed youth out of the audience and let him play a number, "Drunk On The Water." Later on, the kid was invited backstage to party with the band . . . **Gene Simmons**' groin belt was auctioned off along with other **Kiss** costumes at a benefit for the T.J. Martell Memorial Foundation for Leukemia Research. The belt alone earned \$175 for the cause . . . **David Crosby** was busted by police after his rented car hit a traffic divider on the San Diego Freeway. Crosby, who wasn't injured in the accident, was booked on suspicion of driving under the influence and carrying a concealed weapon, a loaded .45 pistol. When later asked why he had the gun, the folk-rocker replied in just two words: "**John Lennon**" . . . Producers, engineers, studio owners and artists are asked to join together by the California Entertainment Organization to stop a program that would levy a tax on all recording services provided towards production of master tapes for sale to record companies. This would encompass everything from food service to recording time to producer's fees to hotel bills. For more information, call (213) 906-2080 .

jeffrey resner

## TOP 30 VIDEOCASSETTES

	Weeks On Chart Weeks	Weeks On Chart Weeks
<b>1 AN AMERICAN WEREWOLF IN LONDON</b> Universal City Studios, Inc., MCA Distributing Corporation 77004	4	2
<b>2 FORT APACHE, THE BRONX</b> Vestron VA-6000	1	2
<b>3 THE HOWLING</b> 20th Century-Fox Video 4075	10	2
<b>4 FOR YOUR EYES ONLY</b> 20th Century-Fox Video 4568	11	2
<b>5 SCANNERS</b> 20th Century-Fox Video 4073	7	2
<b>6 RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000	9	2
<b>7 ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460	3	2
<b>8 CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001	2	2
<b>9 S.O.B.</b> MGM/CBS CR 00110	12	2
<b>10 CLASH OF THE TITANS</b> MGM/CBS Home Video 700074	8	2
<b>11 SUPERMAN II</b> Warner Home Video WB-61120	—	1
<b>12 MOMMIE DEAREST</b> Paramount Pictures, Paramount Home Video 1263	5	2
<b>13 EXCALIBUR</b> Warner Home Video OR-72018	—	1
<b>14 ONLY WHEN I LAUGH</b> Columbia Pictures Home Entertainment 10462	24	2
<b>15 EYE ON THE NEEDLE</b> 20th Century-Fox Video 4581	16	2
<b>16 PATERNITY</b> Paramount Pictures, Paramount Home Video 1401	6	2
<b>17 BODY HEAT</b> Warner Home Video LD-70005	—	1
<b>18 TEXAS CHAINSAW MASSACRE</b> Wizard Video 034	15	2
<b>19 CANNONBALL RUN</b> Vestron VA-6001	13	2
<b>20 STIR CRAZY</b> Columbia Pictures Home Entertainment 10248E	17	2
<b>21 PRINCE OF THE CITY</b> Warner Home Video OR-72021	—	1
<b>22 APOCALYPSE NOW</b> Paramount Pictures, Paramount Home Video 2306	19	2
<b>23 TARZAN, THE APEMAN</b> MGM/CBS MR00 109	14	2
<b>24 FIRST MONDAY IN OCTOBER</b> Paramount Pictures, Paramount Home Video 1408	24	2
<b>25 ALTERED STATES</b> Warner Home Video WB-61076	—	1
<b>26 RAGGEDY MAN</b> Universal City Studios Inc., MCA Distributing Corporation 71003	18	2
<b>27 DUMBO</b> Disney/Disney Home Video 24	25	2
<b>28 FOUR SEASONS</b> Universal City Studios Inc., MCA Distributing Corporation 77003	—	1
<b>29 AIRPLANE</b> Paramount Pictures, Paramount Home Video 1305	—	1
<b>30 HISTORY OF THE WORLD, PART I</b> 20th Century-Fox Video 1114	—	1

The Cash Box Top 30 Videocassette 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.

## NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

### TIME BANDITS

Cassette — Paramount 2310 ... \$79.95

### HUD

Cassette — Paramount 6630 ... \$66.95

### BANG THE DRUM SLOWLY

Cassette — Paramount 8732 ... \$66.95

### THE TEN COMMANDMENTS

Cassette — Paramount 6524 ... \$84.95

### SAMSON AND DELILAH

Cassette — Paramount 6726 ... \$62.95

### SIMON AND GARFUNKEL: THE CONCERT IN CENTRAL PARK

\*Cassette — MGM/CBS CV6 00133

\$59.95

### THE PRISONER OF ZENDA

Cassette — MGM/CBS MV6 00131

\$59.95



**RAGING BULL, ROCKY** — Jake LaMotta (l), the Raging Bull, and Rocky Graziano, two of boxing's best known champs, get behind VidAmerica's "Collectibles" series of fight titles at Elmer's Restaurant in N.Y.C.

### EARLY DAYS

Cassette — MGM/CBS CV5 00132

\$49.95

### KISMET

Cassette — MGM/CBS MV7 00130

\$69.95

### GREATEST FIGHTS OF THE '60s

Cassette — MGM/CBS CV6 00134

\$59.95

### TAPS

Cassette — 20th Century-Fox 1128 Rental Code-R1

## Gottlieb Named New Electric Video Head

LOS ANGELES — Gerald Gottlieb has been named president of Electric Video Inc. of Hicksville, New York, a subsidiary of Video-To-Go. Gottlieb also holds the title of president of American Tape Corp., a subsidiary of Videovision, Inc., which owns a majority interest in Video-To-Go.

Previously, Gottlieb was head of his own corporation, which held patents for rear-view audio/visual projection subsequently licensed to General Electric. Prior to that he was national director of radio and TV publicity for Paramount Pictures and was associated with the sales and distribution department of Columbia Pictures.

With this new appointment, Electric Video will now be housed in the headquarters of American Tape in Ridgefield, N.J.

Electric Video is a manufacturer and distributor of pre-recorded video tapes.



**GOLD & PLATINUM FOR HALL & OATES** — Video crews from both Warner Amex's MTV cable music station and the Entertainment Tonight syndicated TV show taped the presentation of both gold and platinum awards to Daryl Hall and John Oates by RCA Records executives for the albums "Private Eyes" and "Voices." Pictured backstage following a recent concert appearance at Richfield Coliseum in Cleveland are (l-r): Joe Mansfield, division vice president, contemporary music, RCA; Oates; Tommy Mottola, president, Champion Entertainment; Hall; Jack Craigo, division vice president, RCA, U.S.A. and Canada; Jeb Brien, vice president, creative services, Champion Entertainment; Dave Lucas, local promotion representative, Cleveland Branch, RCA; and Brian Doyle, tour manager, Champion Entertainment.

## NARM Video Seminar Offers Realistic Profit Appraisal

by Michael Glynn

LOS ANGELES — For the record retailer just getting into home video or considering it at the present time, the financial rewards, in terms of immediate profits, are not as great yet as many imagine. It is very much a rental market and a highly competitive one. The risks, however, can be limited through a combination of judicious title selection, astute inventory management and a firm commitment to developing a place in the market through well-planned advertising and promotion.

This was the conclusion of a four-member panel of chain representatives and distributors on the role of the record merchandiser in "The Video Software Marketplace" during the March 29 session of the recently concluded NARM convention.

"Commitment" was the byword of the workshop, as each of the panelists stressed that in order for the industry as a whole to grow, retailers must dedicate themselves to not only maintaining their own business but also developing it and thus carving a niche in the marketplace. Artec Dist. president Martin Gold pointed out that the retailer should also "expect reasonable product development," adding that the distributor should "move you as you move yourself."

Opinions differed somewhat on the minimum start up costs for home video. SoundVideo president Noel Gimbel figured at least \$30,000 was needed, adding "and that's with a small inventory." Crazy Eddie's vice president Burt Goldstein noted that at the bare minimum, \$15,000 was necessary for even the smallest operation.

Once the retailer does make the investment, he or she must carefully plan most of their own advertising and promotion since, according to Licorice Pizza purchasing director Larry Foster, there has been "very little co-op (advertising) ... we've seen." Foster recommended "regular institutional advertising," pointing to his own personal experience that "print has worked very well for us."

Foster did add, however, that "plenty of point-of-purchase displays" are being made available from video suppliers ("sometimes more than in the record industry") and stated that "cross-tagging" of product has an impact on sales. "The customer responds to price and excitement of promotions," he said.

Artec's Gold told the audience that the retailer has "a right to expect" such services as "quick delivery" and the "ability to return product that is slow-moving" from the distributor, thus "diminishing your risk in buying." Whether the dealer is running a rack, leased or owned & operated video department, Gold noted that "each circumstance requires a very specific response to meet specific criteria, then you have to make the appropriate commitment based on market fact."

Whatever the operation, though, Gold stated that retailers "should be able to turn five times a year."

Panelists agreed that free standing record outlets fared better with home video than mall locations, with "convenience" given as the prime reason.

### Video Rentals

Rentals was naturally a hot topic, with Crazy Eddie's Goldstein being the most vocal panelist on the subject. He noted that in New York City, he'd seen rentals "as low as 20 cents an hour" (and \$1 a day "in the suburbs"), and added that \$8-\$10 per week for rentals was "probably not enough in New York." He stressed that "higher rental rates will have to be adopted "by retail "ticket takers" and "studios must provide reasonable rental programs."

Licorice Pizza's Foster advised retailers that "you have to add in costs of advertising, extra personnel to rentals."

In regards to the various lease/rental program, retail panelists said they were "just beginning" to join them. Licorice Pizza's Foster said the chain had signed up with 20th Century-Fox and Warner Home Video plans ("even if we're not happy with leasing from someone"), while Crazy Eddie's Goldstein said that although he hadn't joined any plans yet, he anticipated doing so in the near future.

Artec's Gold felt that rentals was "less of an urban phenomenon," adding that it is "worth taking a look at regional differences before deciding what programs to get into."

Of all the panelists, SoundVideo's Gimbel placed the most emphasis on sales of videocassettes as opposed to rental. He stated that the record outlet "with the largest part of commitment to (home video) is the one that has a sales business."

As a graphic example of the limited

(continued on page 18)

# MERCHANDISING

## McCartney 45 Explodes; Little Change Seen In Top 10 LPs

by Mark Albert and Ken Kirkwood

**TOP STORY OF THE WEEK** is the new Paul McCartney-Stevie Wonder single collaboration "Ebony And Ivory." An instant smash out of the box, 76% of **Cash Box** reporting stations added it the first week. The single is beginning to pick up Black Contemporary radio airplay as well. "Ebony And Ivory" debuted on the **Cash Box** Top 100 Singles chart at #30 bullet, one of the highest debuting singles in the past couple of years. Expect the new McCartney album, "Tug Of War," later this month.

**TOP TEN HIGHLIGHTS** — The top six albums remain the same with the Go-Go's still leading the pack. The soundtrack to *Chariots Of Fire*, holding at #4 bullet, will pick up considerably since capturing the Oscar for Best Original Score. The single of the same name is also very strong, jumping to #4 bullet from #7 on the Top 100 Singles chart . . . Rick Springfield continues his rocket ascent, bulleting into the Top 10 at #7 after only three weeks. Excellent retail action in all regions with Top 20 rack sales as well indicates number one possibilities . . . Simon & Garfunkel, at #8 bullet, up from #9, continued with strong retail in all regions, particularly the east and midwest. Rack sales are beginning to kick in. The single, "Wake Up Little Susie," is capturing Top 40 airplay and is a sure-fire jukebox winner as well.

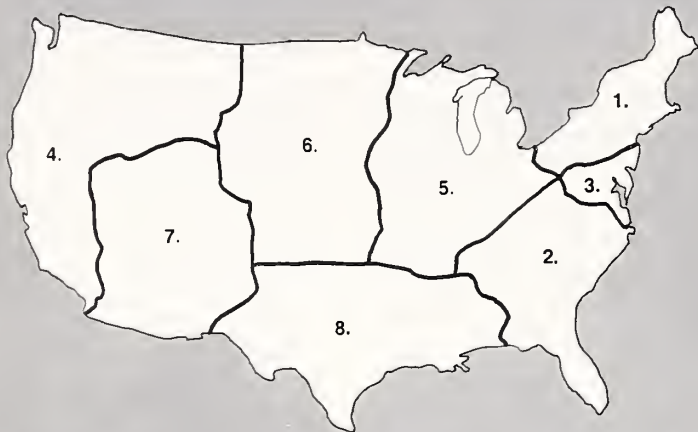
**TOP 100 HIGHLIGHTS** — Alabama moves up two notches into the Top 15 at #14 bullet thanks to exceptional rack sales — Top 10 reports nationwide. Retail action is solid in the south and midwest, but slow on both coasts . . . Asia takes a dynamic 19 point jump into the Top 20 at #17 bullet. Good retail across the board led by sales activity in the east and west. Look for "Heat Of The Moment" to be the first single released from the LP . . . Moving up to #24 bullet, Willie Nelson had good sales movement throughout the south, midwest and west. Rack sales are beginning to take hold . . . Aldo Nova took a nice jump to #29 bullet, up from #40. Sales continue to be strong in the midwest, east and west. The "Fantasy" single from the album is at #60 bullet on the **Cash Box** Top 100 Singles chart and is receiving major FM airplay . . . The Scorpions are enjoying its' greatest success to date, jumping to #37 bullet, up from #54. Good sales are out of the west and midwest with the east beginning to pick up . . . The Human League, at #43 bullet, is selling in most regions with strongest action reported on both coasts . . . Buckner & Garcia bulleted to #45, up from #69, based primarily on exceptional rack activity . . . "The Secret Policeman's Other Ball — The

Music," #53 bullet, had good retail in the east, midwest and west . . . The Charlie Daniels Band jumped more than 20 points to #57 bullet with heavy sales out of the midwest, south and east. Look for rack sales to kick in next week . . . One of the hotter Black Contemporary albums, "Brilliance" by Atlantic Starr, had heavy sales in the east and south and bulleted at #60. The "Circles" singles is crossing over to pop as well at #84 bullet . . . Another hot B/C act, Xavier, cracked the Top 100 at #88 bullet, up from #106. Selling in the east and south.

**101 TO 200 HIGHLIGHTS** — John Denver, #104 bullet, is closing in on the Top 100 with good sales out of the midwest and at the racks . . . The Jam, at #108 bullet, is selling well in the west and east, particularly New York, New Haven, Hartford and Boston . . . Walt Disney Productions' "Mousercise" takes a 20 point jump to #126 bullet based on strong rack action exclusively . . . Dr. Hook, at #150 bullet, is selling in the midwest and west . . . Adult Physical Fitness at #151 bullet continued a good sales pattern at the rack level . . . J.J. Cale picked up sales action in the west and is at #164 bullet.

**DEBUTS** — The Beatles are back on the charts with this week's highest debut at #68 bullet. Good first week sales out of all regions, especially the west and south. The "Movie Medley" single jumped to #32 bullet, up from #43 in only three weeks and was the biggest single breakout . . . Cameo hits the Top 100 at #82 bullet with excellent sales in the south and midwest markets like Chicago, Milwaukee, St. Louis and Detroit . . . Graham Parker, at #115 bullet, received good initial action on both coasts . . . Franke & The Knockouts, #131 bullet, had favorable retail acceptance in Chicago, Milwaukee, Indianapolis, Kansas City, Los Angeles, Denver, Portland, Seattle, New Orleans, Baltimore/Washington and New York . . . Iron Maiden, #134 bullet, had retail reports in the west and midwest . . . Greg Kihn had strong west coast sales and debuted at #142 bullet . . . "The Kids From Fame," #156 bullet, had sales activity primarily in the midwest . . . Krokus, #162 bullet, is also showing up primarily in the midwest . . . Visage, #171 bullet, is breaking out of the west . . . Other debuts include ADC Band at #177, Haircut 100 at #181, Missing Persons at #183, France Joli at #188, Charlene at #189 and Lou Ann Barton at #193.

**RECORDS TO WATCH** — New releases expected to hit the charts include Toto's "IV" on Columbia, "The Name Of This Band Is Talking Heads" on Sire, Deniece Williams' "Niecey" on ARC/CBS, "Heartbreak Express" by Dolly Parton on RCA, Pavarotti's "Luciano" on London and "Live On The Sunset Strip" by Richard Pryor on Warner Bros.



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 SCORPIONS                     | 9 CAMEO                 |
| 2 BEATLES                       | 10 TOM TOM CLUB         |
| 3 ALDO NOVA                     | 11 SKYY                 |
| 4 HUMAN LEAGUE                  | 12 CHARLIE DANIELS BAND |
| 5 WILLIE NELSON                 | 13 ATLANTIC STARR       |
| 6 SAMMY HAGAR                   | 14 WHISPERS             |
| 7 BONNIE RAITT                  | 15 SHALAMAR             |
| 8 SECRET POLICEMAN'S OTHER BALL |                         |

### NORTHEAST 1.

- 1 HUMAN LEAGUE
- 2 SECRET POLICEMAN'S OTHER BALL
- 3 SHALAMAR
- 4 WHISPERS
- 5 ALDO NOVA
- 6 THE JAM
- 7 SCORPIONS
- 8 THIRD WORLD
- 9 BONNIE RAITT
- 10 WAITRESSES

### SOUTHEAST 2.

- 1 WILLIE NELSON
- 2 BEATLES
- 3 AL JARREAU
- 4 TOM TOM CLUB
- 5 SKYY
- 6 CAMEO
- 7 KOOL & THE GANG
- 8 HUMAN LEAGUE
- 9 BONNIE RAITT
- 10 SHALAMAR

### BALTIMORE/WASHINGTON 3.

- 1 ATLANTIC STARR
- 2 MECO
- 3 MILLIE JACKSON
- 4 BEATLES
- 5 WHISPERS
- 6 IRON MAIDEN
- 7 RICHARD "DIMPLES" FIELDS
- 8 SCORPIONS
- 9 WAR
- 10 CHARLIE DANIELS BAND

### WEST 4.

- 1 SCORPIONS
- 2 ALDO NOVA
- 3 SAMMY HAGAR
- 4 HUEY LEWIS & THE NEWS
- 5 BONNIE RAITT
- 6 HUMAN LEAGUE
- 7 TOM TOM CLUB
- 8 THE JAM
- 9 GRAHAM PARKER
- 10 BEATLES

### MIDWEST 5.

- 1 SCORPIONS
- 2 ALDO NOVA
- 3 CHARLIE DANIELS BAND
- 4 SECRET POLICEMAN'S OTHER BALL
- 5 SAMMY HAGAR
- 6 WILLIE NELSON
- 7 TOMMY TUTONE
- 8 BEATLES
- 9 THE DREGS
- 10 GREG KIHN BAND

### NORTH CENTRAL 6.

- 1 RICK SPRINGFIELD
- 2 BUCKNER & GARCIA
- 3 ALABAMA
- 4 CHARIOTS OF FIRE
- 5 JOAN JETT
- 6 MOUSERCISE
- 7 WILLIE NELSON
- 8 SIMON & GARFUNKEL
- 9 JOHN DENVER
- 10 FAME

### DENVER/PHOENIX 7.

- 1 SCORPIONS
- 2 ALDO NOVA
- 3 SAMMY HAGAR
- 4 THE DREGS
- 5 BEATLES
- 6 TOM TOM CLUB
- 7 SKYY
- 8 BONNIE RAITT
- 9 SECRET POLICEMAN'S OTHER BALL
- 10 CAMEO

### SOUTH CENTRAL 8.

- 1 CAMEO
- 2 BEATLES
- 3 ALDO NOVA
- 4 WILLIE NELSON
- 5 ATLANTIC STARR
- 6 SAMMY HAGAR
- 7 SKYY
- 8 HUMAN LEAGUE
- 9 SCORPIONS
- 10 CHARLIE DANIELS BAND

WHAT'S IN-STORE

**CONTINENTAL COMES FULL CIRCLE** — Audio Environments Inc. (AEI), which supplies "foreground music" to over 7,000 restaurants, hotels, fashion stores and dental offices in the U.S., as well as audio entertainment to major national and international airlines, came up with a novel method in record promotion when it introduced **Rupert Holmes'** "Full Circle" in its Continental Airlines in-flight audio package during the airline's salute to the "month of love" in January and February. Holmes himself narrated the audio channel featuring his album and love songs from other artists, and the program was highlighted in Continental's in-flight magazine *Extra*, where listeners were also encouraged to send postcards to AEI to become eligible for a March drawing to give away 50 "Full Circle" LPs. During the promotion, Continental carried an estimated two million passengers, and AEI reports that thousands of cards were received from most states in the U.S. and as far away as Australia and the South Pacific. AEI expects to continue this new means of record promotion in the future. By the way, foreground music, unlike muzak, uses the original artist's music and is available from AEI in hard, mild, and soft music formats.

**WHERE THE BOYS ARE** — There's bound to be plenty of onlookers at **Sam Goody's** Rockefeller Center Store when 20th Century-Fox Video sponsors a **Marilyn Monroe** look-alike contest in support of its release of seven new classic Monroe videocassette titles — *Gentlemen Prefer Blondes*, *There's No Business Like Show Business*, *The Misfits*, *Some Like It Hot*, *How To Marry A Millionaire*, *Bus Stop* and *The Seven Year Itch* — all sale-priced through April 10 at \$49.99 instead of the regular \$59.95 for VHS or Beta. Among those scheduled to judge the event are **Pia Zadora** and **Sammy Cahn**. Mayor **Ed Koch** is expected to attend, along with the president of the International Marilyn Monroe Fan Club, and Sam Goody and 20th Century-Fox Video executives. The grand prize is a videocassette recorder, second prize is a complete set of Monroe videotapes, and third prize is a \$50 gift certificate. The grand prize winner will also receive a one-year contract with **Ron Smith Prods.** of Hollywood, a major celebrity look-alike agency whose own Marilyn Monroe and **Clark Gable** will also be on hand at the contest.

**COUNTRY DOCTOR** — Milwaukee's **Radio Doctors** had a big country promotion for which station WMIL broadcasted from the store window for a week. Prizes were awarded to those who came in wearing the best cowboy boots, hats, belts, beltbuckles and outfits, and a different label sale was held each day for country product. According to merchandising coordinator **Wendy Birky**, the promotion brought in and sold to the 25-40-year-old men that were targeted. Birky added that Radio Doctors has also reinstated its "CBS Country Cash Card" policy that discounts all CBS country product to cardholders and is sending out a monthly country mailer to 400 customers to keep them abreast of new country product developments. . . Also at Radio Doctors, **Angela Bofill** dropped by during her Milwaukee concert stop.

**HARMONY HEADPHONES** — A new sales incentive program for **Harmony Hut** store employees has created "overwhelming" excitement, says general merchandising manager **Clyde McElvene**. Anyone selling three pairs of Audio Technica lightweight headphones is rewarded with his or her own pair.

**TOWER POWER** — **Tower Records** has a chainwide "Two For \$10" campaign on the second Friday of every month. Print ads list two columns, one for hit albums at \$5.99, the second midlines at \$3.99. Customers choose one album from each column and walk out with both for \$10. . . Tower is again reaching out to sports fans by sponsoring Dodger and Giants baseball games on radio stations KABC and KNBR, respectively. Besides heavy in-store displays, Tower is promoting the broadcasts with pocket baseball schedules for the two teams.

**THE PERFECT PATH LEADS TO JENSEN** — **Jensen Sound Laboratories** is encouraging sales of its car stereo cassette player/receivers by providing purchasers with a free Discwasher Perfect Path cassette head cleaner. Jensen buyers are asked to send in the proof-of-purchase seal from the endflap of the receiver carton along with the sales slip or receipt to obtain their own "Perfect Path."  
jim bessman

Accessory Market Expanding Due To Walkman Tape Units

by Jim Bessman

**NEW YORK** — The continued success of personal tape players is the dominant factor in today's accessories market. A **Cash Box** survey of retailers shows that aside from spurring blank tape sales, the Walkman — type units are giving rise to new tape care lines and influencing marketing and advertising strategies.

(It is estimated that since the introduction of the Walkman, cassette sales have increased by more than \$200 million — a fact that did not go unnoticed at the recent NARM convention, where Sony chairman Akio Morita received the association's Presidential Award.)

At the 25-store **Harmony Hut** chain, **Clyde McElvene**, general merchandising manager, praised blank tapes while reporting "fantastic" accessories action. Accessories sales have gained a percentage point in the total sales picture from last year and account for 9.5% of revenues. The blank tape percentage breakdown is unavailable, but McElvene estimated that those sales account for at least half the accessory sales of last year.

**Marshall Lawhon**, assistant manager at **San Francisco's Tower** outlet, reported more buying of blank tape by case lot. He added that tape manufacturers are beginning to advertise bulk prices and that his store has at least one tape promotion going on 90% of the time.

Leading the way are the Walkman-type extras. McElvene now has an accessories line directed specifically at personal cassette players, and he said that lightweight headphones were "taking off exceptionally well."

At **Washington, D.C.'s Waxie Maxie**, president **Mark Silverman** said that blank tape accounted for six percent of total sales. Accessories make up 10% of the overall business at **Pickwick Distribution's** rack services division, according to **Doug Harvey**, product manager, accessories, but blank tape sales take up 80% of that figure. Harvey also conservatively estimated that tapes sales have increased 15% from last year and expects continued growth due to

heavier marketing emphasis in that area.

While blank tape sales play the biggest role in the growing accessories market, they are not the total story. Many dealers are looking to expand consumer awareness of the need to maintain their frequently high-priced musical investments via record cleaners and related accessories. And no one's overlooking those little bagstuffers with the big profit margins.

In addition to blank audio tapes, **Pickwick** hopes for greater receipts from videotape sales and is tailoring individual "planogram" merchandising programs consisting of four-foot pegboard displays for each account. But at the 10-store **Everybody's Records** chain, executive vice president **Michael Reff** reported good sales of videotape only during special sales, citing too much competition from video hardware stores. Still, small video accessories like chords, splitters and head cleaners, which are all racked together, move regularly at a good margin.

Like others, **Reff** said that audio cassette carrying cases have become big movers. **Pickwick's Harvey** noted the development of a new market for smaller, four-to-six-tape capacity cases for glove compartments, sun visors and belts. "Regular-sized cases are still big, but with consumers showing greater selectivity in listening and driving smaller cars, there is an excellent market for more portable and stylish tape cases," he observed.

**Howard Caplan**, accessories buyer for **Milwaukee's Radio Doctors**, agreed. "We're steering away from the hard briefcase-style cassette case to newer lines that are softer and contain from two to 16 cassettes. These are geared more to today's lifestyle to those with Sony Walkmans and such. Selling them is one of our big projects this year."

At the 30-store **Southern California Licorice Pizza** chain, **Mike Brown**, general merchandise buyer, said that 12-tape capacity budget line tape cases put out for four-to-five dollars, by companies such as **Service Manufacturing** and **Lebo** are

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BREAKOUTS/PLUS PROFIT

ALBUM BREAKOUT

**REEL MUSIC • THE BEATLES • CAPITOL SV-12199**  
*Breaking Out Of*: Sound Unlimited — National, Wherehouse — National, Lieberman — Dallas/Kansas City/Portland, Spec's — South Florida, Tower — Los Angeles/Sacramento/Seattle, Charts — Phoenix, Dan Jay — Denver, Mile Hi — Denver, Wilcox — Oklahoma City, Tape City — New Orleans, Leisure Landing — New Orleans, Turtles — Atlanta, Vibrations — Miami, Port 'O' Call — Nashville, Karma — Indianapolis, Radio Doctors — Milwaukee, Bee Gee — Albany, Disc 'O' Mat — New York, Stratford — Long Island, Waxie Maxie — Washington.

**MERCHANDISING AIDS**: 1x1 Flats, 3x3 Catalog Poster, 30x18 Banner, Die Cut Reel Logo, Logo Buttons, Logo Stickers, T-Shirts, Multi Format Radio Spots.

SINGLE BREAKOUT

**THE BEATLES' MOVIE MEDLEY • THE BEATLES • CAPITOL P-8-5100**  
*Breaking Out Of*: Camelot — National, Peaches — Cincinnati, Sam Goody — New York City, Stratford — New York City, Everybody's — Portland, Record Theatre — Cleveland, Tape City — New Orleans, Radio Doctors — Milwaukee, Sound Video Unlimited — Chicago, Vibrations — Miami, Turtles — Atlanta, Cavages — Buffalo, Tower — Campbell, Charts — Phoenix.

TOP SELLING ACCESSORIES \*

- Allsop Cassette Head Cleaner 70400
- Ampex Cassette Head Demagnetizer
- Atari Video Game 2654 — "Haunted House"
- Atari Video Game 2646 — "Pac+Man"
- Audio Technica Sonic Broom AT 6012
- Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher "Perfect Path" Cassette Cleaner
- Maxell UDXL I C-90
- Maxell UDXL II C-60
- Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- Memorex MRX I C-60 (2/BAG)
- Memorex MRX I C-90 (3/BAG)
- Pickwick Cassette Head Cleaner
- TDK SA C-60
- TDK SA C-90
- TDK SA C-90 (3/BAG)

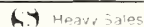
Compiled from: Big Apple — Denver • Gary's — Virginia • Cutler's — New Haven • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Sound Warehouse — San Antonio • Dan Jay — Denver • Disc Records — Dallas • Lieberman — Denver • Peaches — Cleveland, Columbus • Alta — Phoenix • Tower — Sacramento • Karma — Indianapolis • Charts — Phoenix • Cavages — Buffalo • Radio Doctors — Milwaukee • Sound Video, Unltd. — Chicago • Musicland — St. Louis.

TOP SELLING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- B-52's • Mesopotamia • Warner Bros. MINI 3641
- Beatles • Rock 'N Roll, Vol. I • Capitol SN/16020
- Tommy Bolin • Teaser • Nemperor/CBS PZ 37534
- David Bowie • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYLI-3843
- Doors • The Doors • Elektra IKS 74007
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Human League • Dare • Virgin/A&M SP-6-4892
- Johnny and the Distractions • Let It Rock • A&M SP-6-4884
- Janis Joplin • Farewell Song • Columbia PC 37569
- Carole King • Tapestry • Columbia PE 34946
- Tom Petty and the Heartbreakers • MCA SR-52006
- Romeo Void • Never Say Never • 415 Records/415A-0007
- Secret Policeman's Ball — The Music • Island IL 9630
- Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407
- ZZ Top • Fandango • Warner Bros. BSK 3291

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

\* Excludes T-Shirts & Paraphernalia



# Fiery Talk, Timely Seminars Highlight 24th Annual NARM

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countries, and the effect on the U.S. industry is devastating, he said.

"If the Singapores were swept clean, about 10% of that \$1.1 billion (lost annually to pirates) would flow to the U.S. record business." However, "those lost dollars never get back to America. Their absence means harder times for us. Fewer new albums. Less marketing support for (dealers)," he said.

Cornyn's sixth plague on the record industry "is also foreign born," he said. "It's coming here. In fact, it's here already. It's called record rental."

## Record Rentals

Citing the case of Japan, where in the last year or so over 1,000 rental shops opened, Cornyn said legitimate record sales dropped 15% in 1981. While not going so far as to place the entire blame for the drop on the rental shops, Cornyn said, "In Japan, a legitimate record store trapped in the vicinity of a new rental shop sees its business go down 30-50%."

However, pointing to the 15% drop in retail sales in Japan due in part to the rental shops, Cornyn said a similar loss in the U.S. market would amount to another \$500 million in lost sales.

Cornyn's ire reached a peak, though, on the home taping issue, which he characterized as "the Plague we are caught by in 1982." Referring to the WCI consumer survey, Cornyn said the home taping cost \$2.85 billion in lost sales in 1980. Even the *Wall Street Journal*, he said, estimated the U.S. industry's retail losses to home taping at \$1 billion annually.

"The pernicious impact of home taping on the incentive of songwriters, performers, publishers, composers, musicians, record companies is already profound," he said. "These creative folks and their labels already are withdrawing from experimenta-

tion, turning back from creative risk, less able to market supportively."

To the retailers, he added, "You're feeling it too. Cuts in ad dollars. Cuts in merchandising. Wholesale going up and up, maybe through the ceiling. Fewer new acts mean fewer new hit makers. Stagnation."

At the height of his speech, Cornyn said the RIAA/NMPA-organized Coalition to Save America's Music presented a solution to both the home taping and record rental problems. Pointing out that the coalition was formed to support the Mathias Amendment in the Senate and the Edwards Amendment in the House (both of which would establish a levy on audio and video taping hardware and software, in addition to a provision that audio-visual materials like records and videotapes cannot be rented without the copyright holder's permission), Cornyn said, "We are not asking that blank tape be outlawed, only that it pay its own way. We are trying, through fair compensation, to prevent this threat to your main business: our albums, and our songs."

The announcement that the NARM board of directors had voted to support the audio portion of the Mathias and Edwards Amendments, while welcomed by the coalition, also fell short of full support of Mathias and Edwards — partially in deference to the Video Software Dealers Assn. (VSDA), the NARM division that represents video dealers. The VSDA had announced prior to the convention that it opposed the Mathias and Edwards Amendments.

Nevertheless, in addition to NARM, the Society of Professional Audio Recording Studios (SPARS) also announced its support of the coalition, bringing the total of member organizations to 20.

While Cornyn's address raised the hackles of the audience most visibly, the

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## Modification Of Existing Tape Fixtures, Better Packaging Boost Cassette Sales

By Michael Martinez

LOS ANGELES — Stressing ways to achieve greater pre-recorded cassette sales through open merchandising, but without larger packages, Tower Records president Russ Solomon told a group of retailers here that simple modification of existing packages and fixtures could deliver such goals.

Making his comments during a morning seminar at the convention held here last week by the National Assn. of Recording

Merchandisers (NARM), Solomon said, "I realize there has been a great deal of talk about the 6x6, 4x9 and 17x22 packages, but no one can agree on which size to use. And maybe they should not agree because everyone has different merchandising and space problems."

But Solomon maintained that 40-50% of all pre-recorded music sales were accounted for by tapes and that no retailer would be able to achieve such sales with his product locked under glass cases designed to stop pilferage.

Aside from lauding the WEA two percent open merchandising incentive plan, Solomon, through a slide presentation, illustrated how Japanese manufacturers have created greater sales by modifying their cassette packages to allow for open, easy display. Through the presentation, Solomon, who has a Tower one-stop in Japan, touted the Japanese manufacturers for using more attractive colors, larger lettering, more complete information and improved graphics.

including the cover picture on the spine or the cassette, putting the bar coding in a non-conspicuous place and providing back cover graphics and advertising with the cassette package, could be achieved without major expense.

Solomon noted that the Japanese-manufactured cassettes use one piece of cardboard that wraps all the way around the package, allowing for front and back cover graphics to be employed. He said that nearly all packages contained liner note info printed on a thin piece of paper placed inside the cassette package.

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**SEMINAR CHAIRMAN** — Lou Fogelman, Show Industries president and NARM vice president, chaired the March 28 NARM session "Face The Music: Let's Reverse The Downward Trend."

Cash Box photo by Alan Sutton



**HANDY MAN FOR NARM** — Columbia recording artist James Taylor proved to be one of the major highlights at this year's National Assn. of Recording Merchandisers (NARM) convention at the Century Plaza Hotel in Los Angeles, March 26-29. Taylor's performance on Saturday night, March 27, was immediately followed by a reception given by CBS Records at the hotel. Pictured at the reception are (l-r): Dick Asher, deputy president/chief operating officer, CBS Records Group; Taylor; Asher; ARC recording artist Deniece Williams; and LeBaron Taylor, vice president and general manager of divisional affairs, CBS Records.

## TV Advertising Sells Music And Store Image, NARM Panel Reports

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Everybody's Record Co., and Sydney Silverman, president, United Record and Tape Industries.

### 'Audience Of Millions'

Bills, in his opening remarks, called television a "mass market medium with an audience of millions" that has many advantages for record merchandisers. "With television, you're using an entertainment medium to sell entertainment," he said. "The people who watch television are those who buy records and tapes."

According to Bills, record and tape advertising is a natural for TV. "Television grabs and holds the viewers' attention with sight, sound, color and emotion. It has the unique ability to entertain and inform while it is selling," he said.

Another unique characteristic of TV advertising, he said, is that it sells the store's image as well as product. "Statistical analysis proves that while 54% of the consumer's interest comes from the items that are advertised for sale, 46% of the motivation comes from the image communicated in the secondary message of the television ad," according to Bills.

Following an audiovisual presentation highlighting the panelists' use of television in their overall media mix, the discussion turned to production techniques for TV spots.

Reff of Everybody's pointed out that one way to keep production costs down and still create an exciting commercial is to use raw concert footage supplied by the labels. "By using raw footage of stars in concert, you can create an expensive looking spot but still keep the price down," he said. "We don't pay for the footage, which saves money in studio and production time."

The Sound Shops' Adams agreed that using concert footage to create TV spots is a cost-effective production technique for selling both artists and the excitement of their music. He said his chain has had great success with spots where the album cover is superimposed over the live footage.

Despite the effectiveness of this technique, the panelists pointed out that they

have to constantly prod the manufacturers in order to obtain raw footage.

The "donut" was cited as another popular production technique for budget-conscious record retailers. This type of TV commercial uses a standard beginning and end with the middle left open for inserting a specific product message.

Referring to a series of six Christmas spots that featured the same relaxing Santa motif, Harmony House's Adams said, "This technique allowed us to present ourselves as a full-line store in a flexible, cost-effective manner."

### Education Needed

Educating the manufacturers about the value and effectiveness of TV advertising is the key to soliciting co-op dollars, according to the panelists, who noted that in most instances the dealer produces the spot in return for the label purchasing the time. "If you go after vendor dollars you must present a professional package," said Silverman of United Record and Tape. "Go out and convince them how the money will work to the advantage of all concerned, how it will put dollars into their pockets."

A video presentation featuring Everybody's president Tom Keenan provided a striking example of the right way to approach labels for co-op support. In the video, which was shot inside an Everybody's store, Keenan forcefully documented the chain's past successes with TV advertising and stressed the impressive sales results of such aggressive promotion. He went on to explain the demographics of Everybody's market and the goals of the chain's TV program, noting that increased spending on television advertising had been instrumental in helping Everybody's achieve its "best year in history despite a down market."

In closing, Bills offered this observation on the potential of TV advertising for records and tapes: "Think of music as a product; people want it, need it and use it. Television, more than any other medium, communicates the total energy of music to the consumer."

## REO Speedwagon, Kenny Rogers Get Dual Honors At NARM 'Gift' Awards

LOS ANGELES — REO Speedwagon and Kenny Rogers won dual honors at the closing ceremonies of the National Assn. of Recording Merchandisers (NARM) convention held here at the Century Plaza Hotel. The awards, given by the trade association to the top selling records in various categories, are based on sales tallies provided by NARM's retail membership.

REO Speedwagon's victories came in the Best Selling Album and Best Selling Album by a group categories with its "High Fidelity" LP. Best Country Album by a Male Artist went to Rogers for his greatest hits package. Rogers also copped the Best Selling Album by a Male Artist award.

Best Selling Album by a Female Artist went to Stevie Nicks for her "Bella Donna" LP, while Lionel Richie's "Endless Love" was awarded Best Selling Single.

The Best Selling Movie Sound Track Album prize went to "The Jazz Singer."

Winning over a formidable field, Annie was chosen Best Selling Original Cast Album.

Rodney Dangerfield's "No Respect" won Best Selling Comedy Album while "Wavelength" earned Grover Washington, Jr. Best Selling Jazz Album. Best Children's Album was "Urban Chipmunk," and "Pavarotti's Greatest Hits" won Best Selling Classical Album. "Don't Give Up" by An-

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## Fiery Talk, Timely Seminars Highlight 24th Annual NARM

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keynote speech by Chrysalis International co-chairman Terry Ellis also came down hard on a variety of industry's ills, especially newly emerging competitors in the home entertainment arena.

Unless record companies and retailers take united action against record counterfeiting and home taping, the business as it exists now is doomed to extinction, said Ellis in his often gloomy keynote address. "Our problems are your problems," he said. "Piracy, counterfeiting, home taping — we can't solve these problems without your help."

### New Challenges

But even more ominous than these familiar ills, according to Ellis, is the challenge from new and emerging home entertainment technologies that now compete with records and tapes. "I encourage very one of you to look carefully at the effect of progress and change on selling round pieces of black vinyl in pretty packages across the counter to members of the public," he said. "Millions have been spent on technology that now exists for sophisticated cable music. Today it's possible for each consumer to have a computer terminal hooked into his home with a complete library of music stored in it — music that can be transmitted by satellite to the home. The computer then charges his account and he is billed monthly."

Video hardware and software and cable TV are the new "enemies" of the record industry, he said. "What we are dealing with is not only competition for the consumer's disposable income, but also the consumer's time. All the time people spend watching video, cable or using their time-shift recorders is time they are not listening to records — and the less time they listen the less reason to buy."

As for the music industry's traditional nemesis — piracy and home taping — Ellis noted: "We at the record companies want people to enjoy music — but not without paying for it." However, he went on to say that the industry shouldn't expect any help from the federal government on these thorny issues. "In all other countries, broadcasters pay for using our product (a reference to performance rights legislation); but in the United States the industry has been unable to get a bill passed to achieve compensation in exchange for radio's commercial exploitation of our records."

In closing, Ellis posed the following question to the NARM members: "Is it in your best interest to have a sister organization (VSDA) which endorses home taping without compensation to the talent who created the music?"



**SOLOMON ON TAPE** — Tower Records president Russ Solomon's NARM address was titled "Maximizing Cassette Sales Via Creative Merchandising."

(Cash Box photo by Alan Sutton)

The following day, Robert Summer, president of RCA Records, proposed a dealer-funded war chest to combat the counterfeiting problem (see separate story). Pointing out that the labels had agreed to finance the NARM-generated "Give the Gift of Music" institutional ad campaign, Summer expressed the view that dealers had as much of a vested interest in finding a solution to counterfeiting as manufacturers did.

In contrast to the strident addresses by label spokesmen, the retailer-generated workshops generally focused on more nuts-and-bolts approaches to generating more sales in keeping with the day's theme: "Face The Music: Let's Reverse The Downward Trend." For example, in the workshop entitled "Yes, Virginia, There Are Promotion Alternatives To Radio Airplay," there was an extremely upbeat attitude towards exploring various alternatives.

### Alternatives To Radio

James Bonk, executive president of Stark Record and Tape Service, stressed the importance of exploring alternatives to radio promotion to expose new product and generate retail traffic. He did not neglect the role of radio, however, noting that a CBS marketing survey released last January pointed out that 45% of the record buying public still rely on radio as their first exposure to music they eventually buy.

"Over the past 10 years, we've seen radio playlists shrink, making the term Top 40 antiquated," said Bonk. "Some stations program fewer than 30 records, and some include less than 20 in regular rotation."

But Bonk said that cross-merchandising, in-store display and airplay and traditional marketing tools like advertising (print, radio and TV) are becoming increasingly important in building excitement about store sales and promotions and generating store traffic.

He particularly lauded CBS for the cross-merchandising promotion with 7-Up (the "CBS/7-Up Match Up Contest") and the campaign by MCA and the McDonald's ("Music Menu Chant"). He also pointed out that retailers and rack jobbers could be more aggressive in developing regional cross-merchandising promotions with labels, such as Camelot's regional promotion with RC Cola and "Let's Get Physical," a major promotion involving 14 exercise albums that provided a wealth of cross-merchandising possibilities.

He said such promotions help to develop

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## NARM Presentation Focuses On Profile Of Black Music Consumer

by Michael Martinez

LOS ANGELES — The importance of black music in the marketplace, maintaining its sales through more aggressive merchandising and building a profile — both demographic and psychographic — of the black music consumer highlighted the black music seminar at the recent National Assn. of Recording Merchandisers (NARM) convention held at the Century Plaza hotel here.

The presentation, titled "Black Music Is Green," was in part an update of last year's video presentation developed by the Black Music Assn. (BMA).

Opening the discussion was LeBaron Taylor, BMA president and CBS vice president, who told workshop participants that black music was still selling well despite the hard economic times the industry faced.

Taylor stressed that the fans of the music were loyal and that the appeal of black



**VIDEO GALORE** — Mattel's Intellivision home video system was one of several new home entertainment units on display at the Century Plaza Hotel exhibit hall during NARM '82.

## RCA's Summer Issues Appeal For NARM Anti-Piracy Fund

(continued from page 5)

suggested that some part of this fund, at NARM members' discretion, be "directed to the support of the legislative and investigative efforts of RIAA."

While he didn't specify where the remainder of monies contributed to the fund might go, Summer recommended that record labels themselves establish "a system for supplementary funding of IFPI (International Federation of Producers of Phonograms and Videograms)," of which he recently became a member, joining WEA International president Nesuhi Ertegun, Capitol Records Group chairman Bhaskar Menon and CBS Records Group deputy president Dick Asher. This was because "country by country, governments must be convinced of the need for legislation and police action, and this is the work of IFPI."

Presently, Summer stated that record companies "fund activities that encourage legislation and identify infringement as a crime." In addition, he said, "We lend support to an active investigative process to the government agencies charged with enforcing the law," referring in part to the RIAA anti-piracy unit, of which Jules Yarnell was formerly special counsel to and is now headed up by Joel Schoenfeld (Cash Box, Feb. 27).

Although he said he was "sensitive to the noise of past rhetoric" regarding piracy, that did not stop Summer from engaging in what he referred to as some "flying verbiage" of his own in the appeal to attendees.

music was by no means limited to blacks — a theme that resurfaced during a later discussion conducted by Eddie Gilreath, chairman of the BMA's "Black Music Is Green" committee and Warner Bros. vice president.

### 'Holding Its Own'

Gilreath also told the retailers that black music has been holding its own in the face of the downward trend of the industry and that its preservation was due in part to its growing universal appeal, something he said was evidenced by major Grammy winners this year coming from that genre of music.

But Taylor cautioned that black music might be losing the industry foothold it has gained over the years and urged retailers to more aggressively participate in preserving its growth by supporting new black acts the same as they have other trend setting

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"I ask you for just a moment to contemplate the state of this industry if the manufacturers, stretched by the burden of this ongoing program or frustrated by the refusal of distributors to recognize their obligation to participate in the funding of anti-piracy activities, abandoned their commitment," said Summer. "The result, I promise you, would be total chaos."

Summer said he feared that the problem of piracy would become even worse as the cassette continues to rise in popularity, since it is "the configuration most vulnerable to illegal forms of duplicating."

Calling piracy "an issue of common concern" to both manufacturers and retailers, Summer said, "If we are unguarded in dealing with the criminal competitor, the unauthorized manufacturer of records and tapes ... our business will be severely jeopardized, perhaps destroyed."

Calling the fund concept "an extension to the 'Gift Of Music' program," Summer stated, "I shudder to think of the gift of a counterfeit record or tape."

In conclusion, he said, "Let's not be a victim ... Let's get the machine guns pointing in the right direction."

NARM directors are currently "considering" the fund proposals, according to board member Calvin Simpson of Simpson's Wholesale, and should reach a decision on whether to support it or not by the next board meeting, which Simpson said would be "sometime this summer."

As for his own personal opinion on the fund, Simpson said, "As retailers and merchandisers, I believe we have supported anticounterfeiting efforts through paying increased costs of goods. I was under the impression, as were most of the retailers I've talked to, that we're already paying for it. It's part of the manufacturers' costs of doing business."

Simpson added that small retailers he has talked with "don't believe the problem (of counterfeiting and piracy) is really there."

However, Simpson stated "I do know how to eliminate it without establishing any fund. Just lower the cost of goods. People may not perceive \$9 to be worth the price of pre-recorded music, but I firmly believe that they'll buy it for \$5. Piracy has been encouraged by the same thing that encourages home taping ... price, that's all. That's what the marketplace is telling us. I still maintain that the industry has not addressed the real issue."

Simpson said he "will meet with Mr. Summer personally" to discuss his feelings.

At presstime, none of the remaining NARM board members was available for comment.

# Fiery Talk, Timely Seminars Highlight 24th Annual NARM

(continued from page 17)

sales among non-traditional record buyers and excite the regular buyer with promotions that bring them into the store.

Bonk was equally enthusiastic about the promotional possibilities represented by cable television. He specifically cited the 24-hour, AOR-patterned MTV, which he said exposes as many new acts as it does rock's major draws.

During a promotional clip featuring MTV air personalities, it was stated that a viewer survey by the network in the Philadelphia, Syracuse and Wichita markets revealed that 60% of those contacted credit MTV with their first exposure to music they eventually purchased. The promotional presentation also said the network was increasing its involvement in promotions with labels.

While Bonk praised the labels for developing exciting campaigns that stimulate store traffic, Tom Keenan, president of the Portland-based Everybody's chain, chided manufacturers on their handling of merchandising materials.

## In-Store Merchandising

"If we're talking about a partnership, if we're talking about greater communication among manufacturers and merchandisers," Keenan said during the session, "then nowhere do we have to listen, nowhere do our different needs have to be addressed more than on the improved creativity, quality and distribution of merchandising aids."

He stressed that such needs vary sharply from region-to-region, even competitor-to-competitor. Keenan said the problems are many, including receiving material that can't be used for a campaign, material arriving late, material arriving in duplicate or triplicate, unsolicited material and material coming in on an act not happening in the dealer's market — while the same outlet is not able to get merchandising aids on an act that should be worked in the market.

He said that often there is no coordination between release date, advertising campaigns and in-store display material. Noting that it is to everyone's advantage to rectify this situation, Keenan said that currently "We're not talking to each other, we're not hearing each other, and we're not

working together.

"Listed this way, these are not problems, but lost opportunities," he added.

Other dealer-generated workshops (covered in separate stories) included bar coding, merchandising video software, black music marketing, developing more attractive cassette displays and the use of television advertising by dealers.

Other highlights of the convention included:

- The naming of Stark Record and Tape Service/Camelot Music as the NARM Merchandiser of the Year. It was the third time the North Canton, Ohio-based merchandiser won the award, which is based on: 1) artist development, awareness of new product; 2) cooperation with manufacturers/distributors on merchandising programs; 3) communication with all levels of manufacturers/distributors; 4) fiscal responsibility; 5) merchandising ties with national TV shows; 6) overall creative merchandising; 7) proper training and quality of personnel; 8) retail advertising and in-store tie-in; and 9) tour awareness and support.

- The awarding of the NARM "Gift of Music" Advertising Awards. In the radio category, the Musicland Group of Minneapolis won for its Gift of Music institutional ads and its Hall & Oates/Rick Springfield effort. In the TV category, the rack jobber winner was United Record & Tape from Hialeah Gardens, Fla. for its Richway tagged spots. In the retail category for TV, Everybody's Record Co. of Portland, Ore. won for its "Christmas Sale" and "Everything's On Sale" advertisements. In the newspaper category, the rack jobber winners were Lieberman Enterprises of Minneapolis for its "10,000 Gifts Under \$10" ads and Pickwick International for its "Music, One Size Fits All" ads. The one-stop winner was Sound Video Unlimited of Niles, Ill. for its "Stocking Stuffers" done for Pearson's Music & Art. In retail, another tie honored both Camelot Music for its "Twas The Night Before Christmas" and "Sweet Treats For Easter" ads and Musicland for its "Give the Gift of Music... Rock And Roll Wrapup" ad. For inserts, the winner was Music Plus of Los Angeles.



**ANTI-PIRACY APPEAL** — RCA Records president Robert Summer urged the NARM board of directors to establish a self-administered fund to combat counterfeiting. (Cash Box photo by Alan Sutton)

## NARM Vid Seminar Offers Realistic Profit Picture

(continued from page 13)

profits from rentals. Gimbel told the story of a talk he had with a customer at the Winter Consumer Electronics Show who told him that his best-renting title, "Airplane!," had turned 300 times in the past year and made \$900. But to make that \$900, Gimbel said, he had to buy 13 pieces, costing \$750, which made his profit only \$150. The dealer eventually sold off ten of the cassettes at \$40 a piece, so his total profit was just \$550... for his top title. Gimbel concluded by saying "It'll become a sales business when the prices go down."

Another problem that was brought up concerned reviewing returned tapes, "It slows the transaction down tremendously," said Crazy Eddie's Goldstein.

On the more positive side, the panelists said they'd seen videodisc sales picking up. Video accessories were seen as strong, up and coming profit builders, with, according to Crazy Eddie's Goldstein, a minimum 35% markup "and sometimes much higher."

## REO, Rogers Top Winners At NARM 'Gift' Presentation

(continued from page 16)

drae Crouch earned Best Selling Gospel Album honors.

Earth, Wind and Fire's "Raise!" was the best selling black album by a group this year, while Diana Ross' "Why Do Fools Fall In Love" and "Street Songs" by Rick James copped Best Selling Female and Male Album product honors, respectively.

In the country categories, Alabama's "Feel So Right" was chosen Best Selling Album by a group and Juice Newton's "Juice" LP won top selling honors by a female country artist.

The Go Go's, Billy Squier, Stevie Nicks and Rick Springfield all won awards for the Best Selling Album by a New Artist.

Also presented during the ceremonies, where Springfield entertained and Rich Little served as master of ceremonies, were a host of special awards to industry members who have made special contributions to the business.

Akio Morita, chairman/chief executive officer of the Sony Corporation, was presented the NARM Presidential Award for the company's accomplishments and development of the Walkman and other electronic products.

Sandy Chapin, wife of the late singer Harry Chapin, accepted NARM's Humanitarian Award for her husband's efforts in bringing attention to and trying to alleviate the world hunger crisis.

Happy 20th Anniversary Award went to A&M Records heads Herb Alpert and Jerry Moss for their contributions to the industry over the last 20 years.

Special Recognition Awards went to Dr. Susan Middlestadt, department of psychology at the University of Illinois; Dr. Martin Fishbein, professor of psychology at the University of Illinois; and Michael Kaap, president of Warner Special Products for their contributions to extensive market research in the recorded music industry leading to the development of the NARM "Give the Gift of Music" campaign.

A NARM Special Recognition Award also went to De-Lite/PolyGram group Kool and the Gang for their contributions over the last 12 years as a group bridging musical tastes.

# NARM Presentation Offers Profile Of Black Music Consumer

(continued from page 17)

music such as jazz, country, gospel and rock.

"If we can convince you to approach product by new black artists in that same spirit," he said, "if we can convince you that each new record by a black artist could be the start of something big, then we will have succeeded here."

Toward that goal, Gilreath and Al Wellington, head of independent market research firm the Wellington Group, presented consumer profile information designed to show retailers who they should fashion their marketing campaigns towards.

Gilreath introduced figures which indicated that while a larger percentage of black population purchased black music, white consumers accounted for a substantial volume because they bought the records in larger quantities. He said all buyers of black music consider themselves opinion makers and trend setters and that most find music of great value.

Gilreath urged the retailers to give the music more prominence in-store through attractive merchandising with in-store display and point-of-purchase aids. He said that the newly-developed BMA logo would be used where possible and coordinated with the NARM "Gift of Music" campaign.

Wellington focused more on the men-

talities of the black consumer as it pertained to retailers better developing advertising for the black audience.

Wellington, whose firm has been involved in independent market research with a number of major companies — including General Foods, Coca Cola, MacDonalds — said "the record industry has done some of the worst ads I've seen as they pertain to blacks," noting that many ads use "loud music, jive talk and bright colors" to sell product.

He also pointed out that ads which usually featured blacks in situations where they are running, dancing, singing or throwing a ball might turn off more educated or professional career-oriented blacks who find such representations stereotypical.

On the other hand, Wellington said that "lower income blacks view people like me, the guy who might be selling insurance or something like that stereotypical. But that word is not usually part of their vocabulary; that image is usually considered Uncle Tom."

He said that through his market research with other companies he has learned that there are a series of questions manufacturers must ask themselves when preparing a black consumer market campaign. According to Wellington, companies must consider "how important is the black con-

sumer to my business; what type of marketing program works best with black consumers; what do black consumers think about my new product ideas; are celebrity spokespersons or endorsers effective in broaching products and which ones do it best; do my ads communicate well to blacks or do they find them stereotypical."

The marketing analyst said that these questions must be addressed if manufacturers are to improve their market penetration in the black community. Wellington said that it has become more important to maintain a consumer base and that the black marketplace represented 12% of all business.

"As the poor economic conditions continue," he said, "important consumer franchises such as blacks can not be ignored." But Wellington also cautioned against treating this market as a monolithic consumer bloc.

### Three Types Of Consumers

He said there were no less than three black consumer strata. He identified them as the innovators, or those who are trendsetters; the imitators, slightly older consumers who borrow styles set by the first category; and the conformist, or those who pay less attention to consumer trends.

Wellington said the innovators would

"make the strongest consumer of records and tapes given the current economic problems." This is because most blacks who fall into this category, most of which are 25-40, usually strive for white collar professions or blue collar jobs with high incomes.

He added that most of those who can be described as innovators are attracted to high-tech items, exotic drinks, fine foods and buy quality and convenience rather than cost. He further said that most feel it a duty to buy from black manufacturers and vendors.

Noting that the record industry would have to be more scientific in its marketing techniques, Wellington concluded that "the music industry will be forced to earn its keep in a world of diminishing (discretionary) resources."

## Solomon's NARM Talk

(continued from page 16)

He also noted that the tapes were never locked up, but instead racked with spine up, book-case style. Solomon said that statistically the Japanese approach to merchandising cassette tapes sold a substantial number of units.

Solomon's slide presentation shows a variety of subtle differences that he said attract consumers to pick up the product and handle it.

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## AIRPLAY

**DO YOU CALL HERE OFTEN?** — The difficulty of meeting a single lover in a large for-bidding metropolis is almost a cliché, but one Boston air personality has come up with a unique approach to this problem: Each Saturday between 10 a.m. and 2 p.m., **WRKO** air talent **Rick Syatt** hosts *Hotline*, where listeners aged 20 or older call in, describe themselves, their interests and the sort of person they'd like to meet. They also give the station their phone numbers. Afterwards, they hope that other listeners call in to get that phone number, which is not broadcast. "It was Dick's creation," **WRKO** vice president and general manager **Robert Fish** told *Air Play*. "He's tried it in a lot of other places, and it's gotten a lot of young people to listen to our station." When the show premiered last October, it received an average of about 6,000 calls. Now, it reportedly gets up to 40,000 and, of course, not everybody gets through. Despite such a stumbling block, the show has produced some results. "One couple that met through *Hotline* are now either married or engaged," said Fish. "Another girl said she got one steady guy." Because *Hotline*'s premiere coincided with **WRKO**'s format change from A/C to news/talk, it is too early to assess its impact on the station's Arbs. "With Arbs, you get a slow reaction," said Fish. "But in the next book, we should see some good ratings." But ratings or not, Fish is bullish on the show. "There are a lot of people who don't like to date, so how does that person meet someone else?" asks Fish. "It's a problem in our society, so I see *Hotline* as the epitome of good public service broadcasting."

**AM STEREO SYSTEMS RATED** — Despite the recent decision of the Federal Communications Commission (FCC) to allow the "marketplace" to decide which AM stereo system would emerge supreme (**Cash Box**, March 20), the commission took it upon itself to rate the five systems in terms of monophonic compatibility, interference characteristics, transmitter stereo performance and receiver stereo performance. In the point system it established for this, the Magnavox system led the pack with a total of 76 points. Its closest competitor was the Harris system, which got 72 points, followed by Motorola with 71 and Kahn with 65. It is unclear whether Magnavox's victory had anything to do with the FCC's 1980 selection of the Magnavox system as the standard or how this box score will influence the AM broadcasting industry.



**HARD ROCK** — **Bill Hard** (l), editor of the Friday Morning Quarterback Album Report, won the Tom Donahue Memorial Award for furthering FM radio at the North American Rock Radio Awards ceremony, held recently in New York and aired over the outlets of ABC's Rock Radio web. Pictured with Hard is (l-r): Carol Miller, WPLJ/New York air talent and co-host; Capitol recording artist and co-host Billy Squier; and David Knight, DIR Broadcasting, which produced the radio show.

The RADAR 24 report is a statistical analysis of cumulative audience radio listenership between 6 a.m. and midnight Monday-Sunday. It is conducted by Statistical Research Inc. . . As part of its process in lining up talent, ABC Talkradio has signed **Owen Spann** from **KGO**/San Francisco as a talk show host. He will continue to host his own morning show at **KGO**. He joins a line-up of other talkshow personalities, which include psychologists **Dr. Toni Grant** and **Dr. Irene Kassorla** (**Cash Box**, April 6). ABC Talkradio is a nationwide satellite-fed talk format aimed at major markets that makes it air debut May 1.

**NAB CONVENTION SIDELIGHTS** — The 60th Annual National Assn. of Broadcasters (NAB) convention, which gets under way in Dallas, is featuring hospitality suites for companies in all areas of the business. Noteworthy ones include SESAC's, which is located in the Fairmont Hotel and will feature chairman **A.H. Prager** and vice presidents **Charles Scully** and **W.F. Myers**, who will answer questions about the music licensing agency's relation to the broadcasting industry. Others include United Stations', which is located in Fairmont Hotel and CBS's Radioradio on the eve of its air debut. That will be at the Hyatt Regency and will include much of the CBS Radio and Radioradio top brass who will talk about the new young adult-targeted radio web.

**OOPSI** — In last week's *Air Play*, we incorrectly reported that country music veteran **Chet Atkins** is hosting Drake-Chenault's *History of Country Music*. In fact, Atkins wrote the original theme and score, while air personality **Ralph Emery** narrates the 52-hour show. Also, due to a typographical error, the **KILT**/Houston air personality team **Hudson & Harrigan** was misidentified.

**THE IMMEDIACY OF RADIO COVERAGE** — Please send all radio-related releases to *AirPlay*, **Cash Box**, 1775 Broadway, N.Y., N.Y. 10019.

**larry riggs**

## First Amendment Rights, New Technology Key NAB Topics

(continued from page 5)

the four manufacturers of AM stereo equipment, will have displays at the exhibition hall. Cornils, however, said that the FCC decision to allow the marketplace to choose the standard AM stereo broadcasting system (**Cash Box**, March 20) came down too late for any of the companies to buy more exhibit space. "They weren't able to buy any more space, but they'll probably be doing some shuffling around inside their booths," Cornils said.

Another new technology that the convention is paying close attention to is cable radio, which will be treated in two separate workshops Monday, April 5. "We're trying to make radio broadcasters aware of the fact that they are going to have new competition with cable radio," Cornils said. "We want to bring about an awareness of the fact that there will be people programming and selling cable radio."

"At the same time," Cornils continued, "we want to let broadcasters know that it is legal for them to lease and program cable channels. For example, a local daytime station can have a cable channel if it wants to broadcast high school basketball games."

### Computer Workshops

Acknowledging the growth of relatively inexpensive home computers in the general marketplace, the convention is also featuring two workshops on Tuesday, April 6, focusing on the use of home computers in small and medium market stations.

"The bigger major market stations routinely use computers for their general office use, call-out research, determining their playlists and so on," said Cornils. "Now that the software is available, the small stations can buy or lease a \$2500 computer and can do their logs, billing, co-ops and spot availability."

"In our workshops, we'll have eight units of the Radio Shack TRS 80 Model III, and we'll attempt to show the small broadcasters that they can teach themselves to be computer programmers and save a lot of money and do things a lot more quickly than before," added Cornils.

Directly after Tuesday morning's computer workshops, a marketing session entitled "Killer Marketing: War Strategies for the '80s" will be presented by Bill Moyes, of the Research Group of San Luis Obispo, Calif. "He's developed this theme of marketing whereby you either win or die," said Cornils. "He has gone into the annals of war history, particularly Oriental wars, and come up with this plan. Moyes was partly responsible for the meteoric rise of **WRKS-FM**/New York, which, over a 12-month period, rose in the Arbs from 1.6 to 4.5 and became #4 in the overall market."

### New Toys

Following the marketing workshop, "Your World Is Expanding" the first general luncheon session devoted exclusively to radio takes place. "It will be a general session on new technology with a special stage show produced by TM Productions," said Cornils. "It will have a troupe of singers and dancers talking about cable radio, fiber optics, SCA and satellite programming and receiver dishes."

## Clements Named Mutual Sr. V.P.

**NEW YORK** — Jack Clements was named senior vice president, Mutual Radio Network. In that capacity, he will be responsible for the web's daily operations.

Clements has served as Mutual's vice president of sports since 1976. Between 1973 and 1976, he was Mutual vice president of programs. He joined Mutual in 1973 after having served as director of news and sports at WCAU/Philadelphia since 1961.

"TM Productions wrote the script and choreographed the 30-minute multi-media presentation," added Cornils. "It will be a light but effective presentation."

The final radio workshop will be dedicated to satellite programming and feature representatives from all industry viewpoints on the technology. "We'll have one panel of the existing satellite radio networks like ABC, NBC and RKO. The second will be the new ones like Transtar and the Satellite Music Network, and the third will be independent people who are not in the satellite business but are affected by it," said Cornils. "We'll have Gary Stevens from Doubleday, and there'll be a lot of discussion about whether satellites are nothing more than just a distribution system."

Other convention highlights include:

- Six workshops dealing with the FCC, deregulation and pending legislation (see separate story).

- A three hour session on Hispanic radio. "It's rapidly exploding, but it's still a small segment of the market," said Cornils. "This one may be useful for a broadcaster contemplating switching his programming to Spanish."

- A workshop on Cuban interference. "We'll have Wally Johnson from the Assn. of Broadcast Engineering Standards talk about the Region II treaty, and we'll have Michael Rau from our engineering department talk about or recently released study on how Cuban interference affects over 200 stations," said Cornils. "One of those stations is WHO is Des Moines, Ronald Reagan's old radio station."

## Congressmen To Hold NAB Confab Sessions

**NEW YORK** — While government-related issues are taking a back seat to technological innovations at this year's National Assn. of Broadcasters (NAB) convention, a handful of Congressmen concerned with radio industry issues will be on hand to keep lines of communication open between the two groups.

For example, an April 5 workshop entitled "The Budget and the American Dream" will focus on how the federal budget relates to the industry. Panelists include Sen. Pete Domenici (R-N.M.), Senate Budget Committee Chairman; Sen. Bob Dole (R-Ks), Senate Finance Committee Chairman; Rep. James Jones (D-Ok), House Budget Committee Chairman and Rep. Dan Rostenkowski (D-Ill.), House Ways and Means Committee Chairman.

Getting down to meat and potato issues, the Monday afternoon workshop, "Unregulation, Reregulation, Deregulation" features Sen. Howard Cannon (D-Nev.), author of S-1629, the comprehensive broadcasting deregulation bill and Rep. Jim Collins, (R-Tex.), author of H.R. 4780 and 4781, bills that would eliminate the Fairness Doctrine, Equal Time Provisions and Reasonable Access codes of the Communications Act of 1934.

Finally, "Open Line To Congress," which takes place Tuesday morning, features Rep. Al Swift (D-Wash.), author of H.R. 4726, a bill aimed at establishing a point system for fulfilling Federal Communications Commission (FCC) community need ascertainment requirements. Other panelists include Sen. Al Simpson (R-Wy.); Sen. Slade Gordon, (R. Wash.); Rep. Ron Wyden (D-Ore.), and Rep. Patricia Schroeder (D-Colo.).

While these Congressmen are not expected to discuss pending legislation, they will answer questions and take comments from the audience.



**STRAIT COUNTRY AT WHN** — Prior to a performance in New York, MCA artist George Strait dropped in on the staff of WHN/New York to plan the live broadcast of his upcoming appearance. Pictured are (l-r): Pam Green, WHN MD and executive producer of the broadcast; Mike Fitzgerald, WHN air personality and host of the broadcast; Strait; and Erv Woolsey, vice president, promotion, MCA Nashville.

# CASH BOX ROCK ALBUM RADIO REPORT



— **TOTO • IV • COLUMBIA**  
**ADDS:** WROQ, KZEW, WRNW, WCCC, WMMS, WOUR, KSHE, KEZY, WLIR, KBPI, KNCN, KNX, KOME, WNEW, WKDF, KMET.  
**HOTS:** None. **MEDIUMS:** WRNW, KEZY, WLIR, KBPI, WKDF.  
**PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.



**3 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK**  
**ADDS:** None. **HOTS:** KMET, WBLM, WHFS, KNAC, WSHE, WROQ, WMMS, WKLS, KLLO, KSHE, WLIR, KNAC, WYSP, WNEW, KSFX, WGRQ, WKDF. **MEDIUMS:** WCOZ, WCCC, WRNW, WOUR.  
**PREFERRED TRACKS:** Title, Crimson.  
**SALES:** Good in all regions.

## # 1 MOST ADDED

## # 1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

**144 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M**  
**ADDS:** None. **HOTS:** KZEW, WYSP, WKDF, WBLM. **MEDIUMS:** WCOZ, WROQ, WMMS, WOUR, KLLO, KEZY, WLIR, WNEW, KSFX. **PREFERRED TRACKS:** Lonely, Fits.  
**SALES:** Fair in Midwest; weak in others.

**30 SAMMY HAGAR • STANDING HAMPTON • GEFEN**  
**ADDS:** None. **HOTS:** KMET, WCOZ, WSHE, KZEW, WMMS, KLLO, KSHE, WLIR, KBPI, KNCN, WYSP, WNEW, KSFX, WGRQ, WBLM. **MEDIUMS:** WROQ, WKDF. **PREFERRED TRACKS:** I'll Fall, Piece.  
**SALES:** Moderate to fair in all regions; weakest in East.

## # 2 MOST ADDED

**17 ASIA • GEFEN**  
**ADDS:** WKDF. **HOTS:** KMET, WCOZ, WSHE, WCCC, WRNW, KZEW, WMMS, WOUR, KLLO, KSHE, KEZY, WLIR, KNCN, WYSP, WNEW, KSFX, WGRQ. **MEDIUMS:** WBLM, WKDF, WROQ, WKLS, KBPI. **PREFERRED TRACKS:** Heat, Time, Dreams, Survivor.  
**SALES:** Good in all regions.

**43 THE HUMAN LEAGUE • DARE • VIRGIN/A&M**  
**ADDS:** KNCN, WCOZ. **HOTS:** KZEW, WMMS, WLIR, KNAC, WHFS. **MEDIUMS:** WROQ, KBPI, WYSP, WNEW, KSFX, WGRQ. **PREFERRED TRACKS:** Don't You.  
**SALES:** Moderate in East and West; fair in others.

— **POINT BLANK • ON A ROLL • MCA**  
**ADDS:** WROQ, KZEW, WRNW, WMMS, KSHE, KBPI, KNCN, WYSP, WHFS, WBLM, KMET. **HOTS:** None. **MEDIUMS:** KLLO, KBPI. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**20 THE CARS • SHAKE IT UP • ELEKTRA**  
**ADDS:** None. **HOTS:** KMET, WCOZ, WRNW, KZEW, WMMS, WOUR, KLLO, WLIR, KBPI, KNCN, WYSP, WNEW, WGRQ, KNAC. **MEDIUMS:** WBLM, WKLS, KSHE, KEZY, KSFX. **PREFERRED TRACKS:** Since, Title.  
**SALES:** Moderate in all regions.

**2 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**  
**ADDS:** None. **HOTS:** WSHE, WRNW, WMMS, WOUR, WKLS, KLLO, KSHE, KEZY, WLIR, KNCN, WGRQ, WBLM, KMET. **MEDIUMS:** WCOZ, WYSP. **PREFERRED TRACKS:** Title, Centerfold.  
**SALES:** Good in all regions.

**9 THE POLICE • GHOST IN THE MACHINE • A&M**  
**ADDS:** None. **HOTS:** WRNW, WMMS, WOUR, WKLS, KLLO, KSHE, WNEW, KNAC, WHFS, KMET. **MEDIUMS:** WCOZ, WCCC, WROQ, KEZY, WKDF, WBLM. **PREFERRED TRACKS:** Secret, Spirits, Every.  
**SALES:** Good to moderate in all regions.

## # 5 MOST ADDED

**57 THE CHARLIE DANIELS BAND • WINDOWS • EPIC**  
**ADDS:** KZAM, WABX, WSHE. **HOTS:** KZEW, WROQ, WMMS, KSHE, WLIR, WNEW, WGRQ. **MEDIUMS:** WCOZ, WRNW, WOUR, KLLO, KEZY, KBPI, KNCN, WBLM. **PREFERRED TRACKS:** Saigon.  
**SALES:** Moderate in all regions; strongest in Midwest.

**186 JOHNNY & THE DISTRACTIONS • LET IT ROCK • A&M**  
**ADDS:** None. **HOTS:** KZEW, WGRQ. **MEDIUMS:** WSHE, WOUR, KLLO, KSHE, KBPI, WYSP, WNEW, KSFX, WBLM. **PREFERRED TRACKS:** Shoulder, Now.  
**SALES:** Fair in West; weak in others.

**67 PRISM • SMALL CHANGE • CAPITOL**  
**ADDS:** None. **HOTS:** WSHE, KZEW, WROQ, WMMS, KLLO, KSHE, KEZY, KNCN, WNEW, KMET. **MEDIUMS:** WCOZ, WOUR, WLIR, KBPI, WBLM. **PREFERRED TRACKS:** Don't Let.  
**SALES:** Moderate to fair in all regions; strongest in West.

**74 THE DREGS • INDUSTRY STANDARD • ARISTA**  
**ADDS:** WGRQ, KZAM, KBPI. **HOTS:** WLIR. **MEDIUMS:** WSHE, KZEW, WROQ, WKLS, KLLO, KNCN, WYSP, KSFX, KMET. **PREFERRED TRACKS:** Crank.  
**SALES:** Moderate to fair in all regions.

**142 THE GREG KIHN BAND • KIHNTINUED • BERSERKLEY/ELEKTRA**  
**ADDS:** KMET, WBLM, WKLS. **HOTS:** WRNW, WLIR. **MEDIUMS:** KZEW, WMMS, KBPI, KNCN, WYSP, WNEW, KSFX, KNAC. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate breakouts in all regions; strongest in West.

**34 BONNIE RAITT • GREEN LIGHT • WARNER BROS.**  
**ADDS:** KOME. **HOTS:** WRNW, KZEW, KEZY, KBPI, KNX, KZAM, WKDF, WHFS. **MEDIUMS:** WLIR, WNEW, WBLM, KMET. **PREFERRED TRACKS:** Open.  
**SALES:** Moderate to fair in all regions; weakest in Midwest.

**175 JAY FERGUSON • WHITE NOISE • CAPITOL**  
**ADDS:** None. **HOTS:** KNX. **MEDIUMS:** WBLM, WCOZ, WSHE, WCCC, WRNW, KZEW, WMMS, WOUR, KLLO, KSHE, KEZY, WLIR, KNCN, KSFX, WGRQ, WKDF. **PREFERRED TRACKS:** Title.  
**SALES:** Fair in Midwest; weak in others.

## # 3 MOST ADDED

**162 KROKUS • ONE VICE AT A TIME • ARISTA**  
**ADDS:** KOME, WLIR, WABX, KSHE, WSHE. **HOTS:** None. **MEDIUMS:** WCCC, WMMS, KLLO, WBLM. **PREFERRED TRACKS:** Long Stick, American.  
**SALES:** Moderate in Midwest; fair in others.

**37 SCORPIONS • BLACKOUT • MERCURY/POLYGRAM**  
**ADDS:** None. **HOTS:** WCOZ, WMMS, KLLO, WYSP, WGRQ, WBLM. **MEDIUMS:** WCCC, KZEW, WROQ, WKLS, KSHE, WLIR, KBPI, KNCN, KSFX, KMET. **PREFERRED TRACKS:** Title.  
**SALES:** Good to moderate in all regions; strongest in West.

**131 FRANKE & THE KNOCKOUTS • BELOW THE BELT • MILLENNIUM/RCA**  
**ADDS:** KOME, WKLS, WSHE. **HOTS:** WRNW, WMMS. **MEDIUMS:** WCOZ, KZEW, KSHE, KEZY, KBPI, KNCN, WYSP, WBLM. **PREFERRED TRACKS:** Without, Never, Fighting.  
**SALES:** Moderate breakouts in all regions.

**87 LE ROUX • LAST SAFE PLACE • RCA**  
**ADDS:** None. **HOTS:** KZEW, KSHE, KEZY, KNX, WKDF, WBLM. **MEDIUMS:** WCOZ, WMMS, KLLO, KBPI, KNCN, KSFX, KMET. **PREFERRED TRACKS:** Addicted, Boys.  
**SALES:** Fair in Midwest and South; weak in others.

**53 THE SECRET POLICEMAN'S OTHER BALL • VARIOUS • ISLAND**  
**ADDS:** None. **HOTS:** WRNW, KEZY, WLIR, WNEW, WHFS. **MEDIUMS:** WCCC, WMMS, WOUR, KSHE, KMET. **PREFERRED TRACKS:** Roxanne, Crossroads, Message, Mondays.  
**SALES:** Moderate to fair in all regions; weakest in South.

**99 GAMMA • 3 • ELEKTRA**  
**ADDS:** None. **HOTS:** WRNW, KZEW, WMMS, KSHE, WLIR, KBPI, KSFX, WGRQ. **MEDIUMS:** WSHE, WOUR, KNCN, WYSP, WNEW, WKDF, WBLM, KMET. **PREFERRED TRACKS:** Gone, Right, Moving.  
**SALES:** Weak in South; fair in others.

**50 HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS**  
**ADDS:** None. **HOTS:** WBLM, KNAC, KZEW, WMMS, KLLO, KEZY, KBPI, KNCN, WYSP, KSFX, WKDF. **MEDIUMS:** KMET, WCOZ, KSHE, WLIR, KNX, KZAM, WNEW, WGRQ. **PREFERRED TRACKS:** Do You, Tell, Working.  
**SALES:** Moderate in West and Midwest; fair in others.

**52 SOFT CELL • NON-STOP EROTIC CABARET • SIRE**  
**ADDS:** KZEW. **HOTS:** WSHE, WMMS, WYSP, WNEW, KSFX, KNAC, WHFS. **MEDIUMS:** WCOZ, KLLO, KEZY, WBLM, KMET. **PREFERRED TRACKS:** Tainted, Dwarf.  
**SALES:** Fair in all regions; weakest in South.

**36 GENESIS • ABACAB • ATLANTIC**  
**ADDS:** None. **HOTS:** WCOZ, KZEW, WMMS, WOUR, KLLO, WYSP, KSFX, WGRQ. **MEDIUMS:** WRNW, WKLS, KEZY, WKDF, WBLM, KMET. **PREFERRED TRACKS:** Corner, Reply, Dark.  
**SALES:** Moderate to fair in all regions.

**11 LOVERBOY • GET LUCKY • COLUMBIA**  
**ADDS:** None. **HOTS:** KMET, WSHE, WCCC, KZEW, WMMS, WKLS, KLLO, KNCN, WYSP, KSFX, WGRQ, WBLM. **MEDIUMS:** WCOZ, WOUR, KSHE, WLIR, KBPI, WNEW. **PREFERRED TRACKS:** Working, When.  
**SALES:** Moderate in all regions; strongest in West.

**7 RICK SPRINGFIELD • SUCCESS HASN'T SPOILED ME YET • RCA**  
**ADDS:** None. **HOTS:** WBLM, WGRQ, WCCC, WRNW, KZEW, WROQ, WKLS, KLLO, KSHE, KEZY, WLIR, KBPI, KNCN, KZAM, WYSP, WNEW. **MEDIUMS:** WKDF, KSFX, WCOZ, WSHE. **PREFERRED TRACKS:** Strangers, Exited, Calling.  
**SALES:** Good in all regions.

**1 THE GO-GO's • BEAUTY AND THE BEAT • I.R.S./A&M**  
**ADDS:** None. **HOTS:** WCOZ, WSHE, KZEW, WMMS, WLIR, WYSP, WNEW, KSFX, WKDF, KNAC, WHFS, KMET. **MEDIUMS:** WKLS, KLLO. **PREFERRED TRACKS:** Beat, Lips, This Town.  
**SALES:** Good in all regions.

**29 ALDO NOVA • PORTRAIT/CBS**  
**ADDS:** None. **HOTS:** KMET, WSHE, KZEW, WROQ, WMMS, KEZY, WLIR, KBPI, KNCN, WYSP, KSFX, WGRQ. **MEDIUMS:** WBLM, WCOZ, WOUR, WKLS, KLLO, KSHE. **PREFERRED TRACKS:** Fantasy, Fooling.  
**SALES:** Good to moderate in all regions.

## # 4 MOST ADDED

— **TALKING HEADS • THE NAME OF THIS BAND IS TALKING HEADS • SIRE**  
**ADDS:** WHFS, WNEW, WYSP, WLIR, WRNW. **HOTS:** WHFS. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**71 TOMMY TUTONE • TUTONE 2 • COLUMBIA**  
**ADDS:** WKDF. **HOTS:** WSHE, WCCC, WMMS, WOUR, WLIR, KBPI, WYSP, WNEW, WGRQ, KNAC, WBLM. **MEDIUMS:** KMET, WKDF, WCOZ, WKLS, KLLO, KSFX. **PREFERRED TRACKS:** Jenny, Man, Shadow.  
**SALES:** Moderate to fair in all regions; strongest in West.

**93 DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA**  
**ADDS:** WBLM. **HOTS:** WOUR, WLIR, WNEW. **MEDIUMS:** WCOZ, WSHE, WRNW, KZEW, WMMS, KLLO, KSHE, KBPI, WGRQ, KNAC, KMET. **PREFERRED TRACKS:** Somebody, Magic, I'm Back, Crying.  
**SALES:** Weak in West; fair in others.

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CASH BOX PROUDLY PRESENTS ITS FOURTH ANNUAL

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# SPOTLIGHT ON BLACK MUSIC

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ISSUE DATE: JUNE 5, 1982 ■ AD CLOSING: MAY 26, 1982

## Country Acts Start To Exploit TV-Advertised LPs' Potential

by Tom Roland

NASHVILLE — Though record labels and retailers alike have moaned about lagging sales and a decrease in in-store traffic over the past three years, the convenience of direct response television mail order marketing has been able to break little-known artists like Boxcar Willie, Slim Whitman and Cristy Lane and make their names as familiar to the American consumer as Ivory soap and Liquid Plumber.

The concept capitalizes on the nation's fixation with television and bypasses the traditional marketing venues used throughout the music industry, and a fair amount of speculation has ensued on the effect of TV marketing on the already-depressed state of the record retailer and distributor.

However, proponents of TV marketing like Bert Bogash, general manager of Main Street Records, adopt the stance that TV marketing in many ways supplements the efforts of record stores. Said Bogash, whose company is a subsidiary of Suffolk Marketing, the company that marketed Slim Whitman's comeback LP and Boxcar Willie's "King Of The Road": "Part of my research into Boxcar Willie showed that there is in fact a vast disenfranchised country audience," he stated, "that either (a) doesn't get the kind of music that they like to hear on the radio, or (b) is not motivated to go into the stores and buy. There's a certain convenience to being able to call a toll-free number or jot down an address and send a check in the mail especially for people who live in very rural areas.

"Also, in mail order, there's a price incentive," he continued. "They're getting probably double the amount of songs for

the same retail price as a regular album. For example, 'King Of The Road' was 20 songs. Most regular \$8.98 albums have 10 songs. In the extension of that campaign, we found that there are a whole lot of other people that are not mail order buyers but were reached by the television campaign, and they went to the stores and bought."

Bogash and Boxcar's manager, Lee Marshall, have used TV marketing more as a launching pad for the artist's career than a single marketing tool. Said Marshall, "In January of '81, they came out with the 'King Of The Road' album, and from Feb. 6 on, Boxcar Willie worked every day last year except for 10. Prior to that he had just worked weekends two or three days a week so it actually catapulted him into another dimension in his career."

Main Street followed the "King Of The Road" release with "Last Train To Heaven," which has been marketed solely through the traditional distribution system, but Bogash feels that the new consumers tapped by the TV scheme will be drawn into record stores and racks to purchase the latest offering.

### New Audience

"I think that audience has been captured," he said. "I think we'll see a residual effect at retail if we can get radio to play our singles, which, so far, we've been pretty successful at. We have a record that's getting played and getting exposed. I think that the Boxcar Willie audience will hear that, and they will hopefully go to the stores.

"You've got to remember that the TV campaign for Boxcar and 'King Of The Road' made him the beneficiary of approximately \$4 million of television time and print advertising, and that's pretty comprehensive for any business especially the record business. When someone has that kind of awareness and that kind of acceptance, where they sell over a million albums mail order and an additional 100,000 albums retail, the awareness is there. Through merchandising the stores on that product and whatever is available especially at mall locations and racks the residual effect of that \$4 million of advertising will come back to benefit the retailers on new and catalog Boxcar Willie product."

The world's most renowned hobo is not the only artist to capitalize on the ability of television to sell records. Slim Whitman, who also worked through Suffolk Marketing, has sold 2½ million copies of two albums marketed via television. According to his manager, Billy Deaton, plans for a gospel album to be marketed through TV have been approved by both Whitman and Suffolk Marketing.

Cristy Lane has also reaped success from the television approach, selling close to one million units of her "One Day At A Time" gospel package, making that album the #1 selling gospel album in history, according to her manager, Lee Stoller. The American success of that project prompted K-tel and EMI to distribute the album by a similar plan to the rest of the world. Stoller anticipates total sales worldwide of more than three million copies.

### Plans To Continue

Stoller, however, has been dissatisfied with the traditional distribution system and plans to continue offering a television album per year on Lane. "I thought Cristy would sell to the masses because, on her personal appearances, I've always had the highest comments on her. In the country field, stations like WMPS/Memphis have consistently claimed that Cristy and the Statler Brothers are their two most-requested artists.

"I've heard information like that from all over. The general public is always trying to

(continued on page 26)

## THE COUNTRY COLUMN

**AN EVENING AT THE FIRESIDE** — Porter Wagoner gave the keys to his Fireside Recording Studio to the new owners before a host of industry reps March 24. The studio is now property of a trio of Oklahoma financial giants, **Kraig Kendall, Terry West and Mike Smith**. True to form, Wagoner presented the threesome an obtrusive six-foot key shaded in hot pink, royal purple and flaming red-orange. **Benny Kennerson** has been named to run Fireside, which has been used in the recording process by the likes of **Mickey Gilley, Merle Haggard, Jerry Lee Lewis, Marty Robbins, Joe Simon and James Brown** since its opening in 1973. Reportedly, the Okie investors are also interested in further involvement in the Nashville music community through the purchase or formation of another record label or publishing company.

**NEJA SETS SCHOLARSHIP AWARD PROGRAM WITH MTSU** — The National Entertainment Journalists Assn. (NEJA) will award its first scholarship to mass communications majors at Middle Tennessee State University (MTSU) in May. Given on the basis of a 1,000-1,500 word essay concerning



**THE CAT COMES ALIVE** — Ray Stevens (l) took on the "cat in the hat" appearance while taping for the Nashville Alive television show with host Ralph Emery (r) in support of his upcoming "Don't Laugh Now" LP.

magazine; and best press agent/p.r. person. Final ballots will be sent to the general membership at the end of April.

**TOM T. FOR PRESIDENT** — Though the presidency is a little out of the question at this time, the Democratic party and **Tom T. Hall** have discussed the possibility of Hall running for the position of governor of Tennessee. According to the artist's wife, **Dixie Hall**, "The matter was seriously considered but regrettably declined due to a series of longstanding prior commitments which he was honorbound to fulfill." Those commitments most assuredly include an upcoming tour to support his next album, "The Banjo Man And The Storyteller," which is expected to ship in May. The first single from that project, "There Ain't No Country Music On This Jukebox," should be released in mid-April while Hall performs at shows in Canada and Alaska. Hall has added soundman **T. Jay Hudson** and fiddle player **Kenny Soderstrom** to the cast of the Storytellers, and, in May, fans can begin reading instead of listening to the artist's stories as his first novel, *The Laughing Man Of Woodmont Coves*, should hit the book racks by May 20.

**BILLY BOB'S, BAILEY AND TUCKER** — **Razzy Bailey** and **Tanya Tucker** performed in an invitation-only benefit for the United States Olympic Committee recently at Billy Bob's in Ft. Worth. Some 1,200 guests were expected for the event, which included a celebrity auction. Among the paraphernalia available for purchase were the silver jacket and boxing gloves sported by **Sylvester Stallone** in *Rocky*. Bailey is in the midst of a major market tour behind "Feelin' Right," which included a stop at The Savoy in New York. Tucker, meanwhile, had a tribute to **Natalie Wood** recorded recently by sugarless **Dave Rowland**. She co-wrote the tune, titled simply "Natalie," with **Gary Stewart** and **Dean Dillon**.

**BRONCO BILLY'S DEBUTS IN CAROLINA** — Bronco Billy's, a new country nightspot in Jacksonville, N.C., opened recently with a dance floor and seating for some 800 two-steppers. **Jerry Peck**, owner of the venue, maintains that the club will feature top-name talent regularly, and, if the opening schedule is any indication, Jacksonville will soon be swamped with artists. Thanks to **Jim Prader** of the Chardon Organization out of Dallas, which is handling the booking arrangements for Bronco Billy's, the house will host **Joe Stampley**, April 15; **Earl Thomas Conley**, April 16; **George Strait**, April 17-18; and two-time Texas state fiddle champion **Darryl Dugosh**, April 20.

**BOHLER PROVIDES ENTERTAINMENT TONIGHT** — **Jennifer Bohler** has been named to write the Nashville segment of late-night television feature *Entertainment Tonight*. Bohler, who previously served as Nashville editor for **Cash Box**, is covering Music City's contributions to the entertainment world.

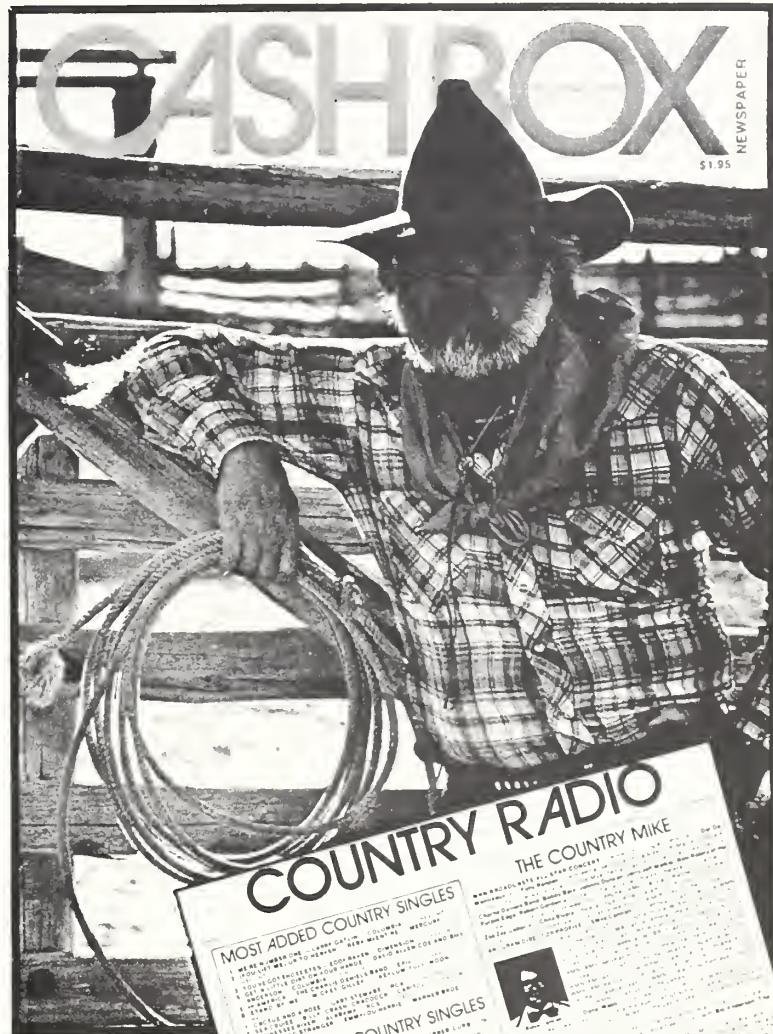
**WYVON? WHY NOT?** — **Merle Haggard** reportedly is producing the latest project from Gervasi recording artist **Wyvon Alexander**. The two were working on an album in Capitol Recording Studio in Los Angeles during the week of March 30, Haggard replacing former producers **Bob Saporiti** and **Jerry Shook**. The Alexander camp quoted the Hag as saying that he was interested in the fledgling artist because he reminded Haggard of himself at the beginning of his career.

**AUSTRALIA FOSTERS GOLD FOR TRASK** — **Diana Trask** was the guest of honor recently at a reception at **Jerry Foster Enterprises**, where she was presented a gold album for sales of her "One Day At A Time" release in Australia. While Trask has apparently done well in her native land, she's attempting to make inroads here as well and had the distinction of opening the new MGM Grand Hotel in Reno.

**EVERETTE KEEPS ON GOING CRAZY** — It's fitting that **Leon Everette** released "If I Keep On Going Crazy" over one year ago, because his cramped schedule may soon place him in a mental ward (one possible explanation why he bases his operations out of Ward, S.C.). The "Hurricane" spent the better part of two weeks in Nashville recently at the Soundship finishing up his next album for RCA and also took time out for an interview with consumer publication *Country Song Roundup*. Later, Everette caught up with his band for a show in Nacogdoches, then headed to Winter Haven, back to Texas, then back to Florida again before an excursion to Des Moines, where he performed in a show sponsored by country station **KSO**. That's enough to make anyone's brain a little fuzzy, and Everette's mind may already match his bearded face. It seems that he and RCA southeastern promotion man **Gaylen Adams** have gathered up old sawmill parts and restored them with the intention of reconstructing a sawmill in Tennessee. Their plan is to build log cabins to sell as vacation homes.

# TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 <b>BOBBIE SUE</b> OAK RIDGE BOYS (MCA 5294)	1 8	38 <b>GREATEST HITS</b> CHARLEY PRIDE (RCA AHL 1-4151)	38 24
2 <b>BLACK ON BLACK</b> WAYLON JENNINGS (RCA AHL 1-4247)	3 6	39 <b>KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1</b> NASHVILLE RHYTHM SECTION (Koala KOA 15001)	39 21
3 <b>MOUNTAIN MUSIC</b> ALABAMA (RCA AHL1-4229)	5 5	40 <b>GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	41 154
4 <b>BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	4 23	41 <b>GIVIN' HERSELF AWAY</b> GAIL DAVIES (Warner Bros. BSK 3636)	42 5
5 <b>FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	10 44	42 <b>THE DUKES OF HAZZARD</b> VARIOUS ARTISTS (Scotti Bros./CBS E237712)	43 2
6 <b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	6 55	43 <b>LIVE</b> BARBARA MANDRELL (MCA-5243)	29 32
7 <b>STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE-37 106)	7 19	44 <b>SEASONS OF THE HEART</b> JOHN DENVER (RCA AFL1-4256)	51 3
8 <b>SOUTHERN COMFORT</b> CONWAY TWITTY (Elektra E1-60005)	9 11	45 <b>GARY MORRIS</b> (Warner Bros. BSK 3658)	— 1
9 <b>ALWAYS ON MY MIND</b> WILLIE NELSON (Columbia FC 37951)	16 4	46 <b>GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)	46 79
10 <b>FINALLY!</b> T.G. SHEPPARD (Warner/Curb BSK 3600)	2 11	47 <b>YEARS AGO</b> STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	66 29
11 <b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	12 31	48 <b>DESPERATE DREAMS</b> EDDY RAVEN (Elektra 5E-545)	37 23
12 <b>GREATEST HITS</b> OAK RIDGE BOYS (MCA-5150)	22 34	49 <b>I LIE</b> LORETTA LYNN (MCA 5293)	44 7
13 <b>SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	13 49	50 <b>FIRE &amp; SMOKE</b> EARL THOMAS CONLEY (RCA AHL 1-4135)	47 18
14 <b>FEELIN' RIGHT</b> RAZZY BAILEY (RCA AHL1-4228)	14 8	51 <b>I AIN'T HONKY TONKIN' NO MORE</b> JOE SUN (Elektra E1-10010)	54 2
15 <b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	15 92	52 <b>I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)	— 1
16 <b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	8 29	53 <b>MR. T</b> CONWAY TWITTY (MCA-5204)	53 30
17 <b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	20 17	54 <b>CHARLEY SINGS EVERYBODY'S CHOICE</b> CHARLEY PRIDE (RCA AHL1-4287)	— 1
18 <b>JUICE</b> JUICE NEWTON (Capitol ST 12136)	18 56	55 <b>HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia S2 36752)	49 6
19 <b>STEP BY STEP</b> EDDIE RABBITT (Elektra 5E-532)	19 33	56 <b>LIVE</b> TANYA TUCKER (MCA 5299)	56 2
20 <b>ME AND MY R.C.</b> LOUISE MANDRELL and R.C. BANNON (RCA AHL 1-4059)	21 8	57 <b>AMAZING GRACE</b> CRISTY LANE (Liberty/LS LT-51117)	57 2
21 <b>CIMARRON</b> EMMYLOU HARRIS (Warner Bros. BSK 3603)	11 16	58 <b>WITH LOVE</b> JOHN CONLEE (MCA-5213)	58 37
22 <b>BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 5E-541)	17 25	59 <b>SLEEPING WITH YOUR MEMORY</b> JANIE FRICKE (Columbia FC 37535)	48 10
23 <b>THE DAVID FRIZZELL AND SHELLEY WEST ALBUM</b> (Warner Bros./Viva BSK 3643)	23 10	60 <b>URBAN CHIPMUNK</b> THE CHIPMUNKS (RCA AFL-1-4027)	60 42
24 <b>I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	25 20	61 <b>FRAGILE — HANDLE WITH CARE</b> CRISTY LANE (Liberty LT-51112)	61 25
25 <b>KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	27 76	62 <b>LOVIN' HER WAS EASIER</b> TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	55 25
26 <b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE (Columbia FC 37438)	24 29	63 <b>STARDUST</b> WILLIE NELSON (Columbia JC 35305)	52 193
27 <b>STRAIT COUNTRY</b> GEORGE STRAIT (MCA-5248)	26 26	64 <b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY (Capitol SOO-12144)	64 12
28 <b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA AHL 1-4060)	28 32	65 <b>KIERAN KANE</b> (Elektra E1-60004)	50 5
29 <b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	35 26	66 <b>ROWDY</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	59 56
30 <b>GREATEST HITS</b> JIM REEVES & PATSY CLINE (RCA AHL1-4127)	30 19	67 <b>ONE TO ONE</b> ED BRUCE (MCA-5188)	62 18
31 <b>ESPECIALLY FOR YOU</b> DON WILLIAMS (MCA-5210)	31 38	68 <b>THE VERY BEST OF MEL TILLIS</b> MEL TILLIS (MCA-3274)	68 20
32 <b>SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC-36965)	32 55	69 <b>HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	63 30
33 <b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN (Epic FE-37108)	33 46	70 <b>RODEO ROMEO</b> MOE BANDY (Columbia FC 37568)	65 20
34 <b>WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON (Koala KOA 15751)	34 4	71 <b>TAKIN' IT EASY</b> LACY J. DALTON (Columbia FC 37327)	71 36
35 <b>GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)	36 73	72 <b>RODNEY CROWELL</b> (Warner Bros. BSK 3587)	67 26
36 <b>YOU DON'T KNOW ME</b> MICKY GILLEY (Epic FE-37416)	40 42	73 <b>KING OF THE ROAD</b> BOXCAR WILLIE (Main Street SN73000)	69 19
37 <b>WINDOWS</b> THE CHARLIE DANIELS BAND (Epic FE 37694)	45 2	74 <b>MIDNIGHT CRAZY</b> MAC DAVIS (Casablanca/PolyGram NBLP 7257)	70 25
		75 <b>ASK ANY WOMAN</b> CON HUNLEY (Warner Bros. BSK 3617)	72 18



**COUNTRY RADIO**  
THE COUNTRY MIKE

**MOST ADDED COUNTRY SINGLES**

**MOST ACTIVE COUNTRY SINGLES**

Phoenix Purchases Jamboree Talent  
WVOL in Nashville Line-Up Announced

**PROGRAMMERS PICKS**

## COUNTRY RADIO AND CASH BOX:

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

# TOP 100 COUNTRY SINGLES

April 10, 1982

	Weeks On	Chart
1 THE CLOWN	3	11
2 SAME OLE ME	5	10
3 ANOTHER SLEEPLESS NIGHT	4	13
4 BIG CITY	1	13
5 TENNESSEE ROSE	6	13
6 THROUGH THE YEARS	7	11
7 A COUNTRY BOY CAN SURVIVE	8	12
8 BE THERE FOR ME BABY	9	12
9 CRYING MY HEART OUT OVER YOU	10	12
10 I LIE	11	12
11 IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)	12	11
12 ANOTHER HONKY-TONK NIGHT ON BROADWAY	14	10
13 MOUNTAIN MUSIC	15	6
14 IN LIKE WITH EACH OTHER	17	10
15 BOBBIE SUE	2	12
16 SINGLE WOMEN	18	7
17 BUSTED	19	8
18 AFTER THE LOVE SLIPS AWAY	20	8
19 'ROUND THE CLOCK LOVIN'	22	9
20 NEW CUT ROAD	21	12
21 YOU NEVER GAVE UP ON ME	23	8
22 DON'T LOOK BACK	24	17
23 ALWAYS ON MY MIND	25	6
24 SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)	29	7
25 A LITTLE BIT CRAZY	26	8
26 YOU'RE NOT EASY TO FORGET	28	8
27 IT'LL BE HER	27	9
28 JUST TO SATISFY YOU	32	5
29 SOMEDAY SOON	31	7
30 NATURAL LOVE	30	10
31 KANSAS CITY LIGHTS	33	6
32 YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)	35	5
33 TEARS OF THE LONELY	36	4

	Weeks On	Chart
34 I FEEL IT WITH YOU	37	6
35 (YOU SURE KNOW YOUR WAY) AROUND MY HEART	38	9
36 SWEET YESTERDAY	13	13
37 FOR ALL THE WRONG REASONS	45	3
38 I'VE JUST SEEN A FACE	41	7
39 IT'S A LONG WAY TO DAYTONA	40	7
40 TRAVELIN' MAN	43	5
41 TAKE ME TO THE COUNTRY	44	4
42 I'M GOIN' HURTIN'	46	4
43 SHE LEFT LOVE ALL OVER ME	16	16
44 FINALLY	52	2
45 RING ON HER FINGER, TIME ON HER HANDS	54	3
46 HOLED UP IN SOME HONKY TONK	50	5
47 ANOTHER CHANCE	51	3
48 JUST GIVE ME WHAT YOU THINK IS FAIR	53	3
49 LOVE TAKE IT EASY ON ME	49	7
50 LAST OF THE SILVER SCREEN COWBOYS	56	3
51 VICTIM OR FOOL	34	10
52 I NEVER KNEW THE DEVIL'S EYES WERE BLUE	61	5
53 THE TWO-STEP IS EASY	62	4
54 FORTY AND FADIN'	67	3
55 LOVE IS	57	7
56 BAD NEWS	59	5
57 KEY LARGO	58	5
58 DIAMOND IN THE ROUGH	60	6
59 I HAD IT ALL	66	4
60 IF I COULD SEE YOU TONIGHT	65	3
61 I DON'T KNOW WHERE TO START	75	2
62 THE VERY BEST IS YOU	42	16
63 IN LOVE WITH LOVING YOU	63	6
64 EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)	—	1
65 WHEN YOU FIND HER, KEEP HER	76	2
66 AND THEN SOME	47	8

	Weeks On	Chart
67 BROTHERLY LOVE	78	2
68 DON'T COME KNOCKIN'	39	11
69 LUCY AND THE STRANGER	48	8
70 BLUE MOON WITH HEARTACHE	55	16
71 THE FLAME	77	5
72 MY LOVE BELONGS TO YOU	80	3
73 PAIN IN MY PAST	73	6
74 WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE	—	1
75 THE MAN WITH THE GOLDEN THUMB	—	1
76 WOULD YOU CATCH A FALLING STAR	—	1
77 EVERYONE KNOWS I'M YOURS	—	1
78 SOMEBODY BUY THIS COWGIRL A BEER	81	5
79 SOLITARY LOVER	79	4
80 THE ARMS OF A STRANGER	86	3
81 EVEN IF IT'S WRONG	82	4
82 LYING MYSELF TO SLEEP	83	2
83 ONE BY ONE	84	2
84 REACH FOR THE LOVE	85	2
85 CLOSER TO YOU	—	1
86 THE GENERAL LEE	—	1
87 I'VE GOT A BAD CASE OF YOU	87	3
88 COME LOOKING FOR ME	90	3
89 TAKE TIME TO KNOW HER	—	1
90 SWINDLER OF FEELINGS	91	2
91 WEAKER THAN I'VE EVER BEEN	92	3
92 A THING OR TWO ON MY MIND	93	3
93 HERE YOU COME (AND THERE I GO)	94	3
94 DIG A LITTLE DEEPER	95	2
95 IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)	64	17
96 TOOK IT LIKE A MAN CRIED LIKE A BABY	68	11
97 MIS'RY RIVER	69	15
98 MOUNTAIN OF LOVE	70	15
99 MOANIN' THE BLUES	71	8
100 DO ME WITH LOVE	72	17

## ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Country Boy (Bocephus — BMI) . . . . .	7	For All The Wrong Reasons (Bellamy Bros./Famous — ASCAP) . . . . .	37	Last Of The Silver (Peso — BMI) . . . . .	50	Swindler Of Feelings (Up The Creek — ASCAP) . . . . .	90
A Little Bit Crazy (Milene — ASCAP) . . . . .	25	Forty And Fadin' (Millstone — ASCAP/Chevis — BMI) . . . . .	54	Love Is (I.S.P.D. — ASCAP) . . . . .	55	Take Me To (Vogue/Partner/Bibo c/o Welk — BMI/ASCAP) . . . . .	41
A Thing Or Two (Door Knob — BMI) . . . . .	92	Here I Come (Strawberry Hill — ASCAP) . . . . .	93	Love Take It Easy (Combine — BMI) . . . . .	49	Take Time To Know Her (Al Gallico — BMI) . . . . .	89
After The Love (Blue Moon (adm. by April) Easy Listening — ASCAP) . . . . .	18	Holed Up In (Tree — BMI/Golden Opportunity — SESAC/G.I.D. — ASCAP) . . . . .	46	Lucy And The Stranger (House of Gold — BMI) . . . . .	69	Tears Of The (Bibo c/o Welk — ASCAP) . . . . .	33
Always On (Screen Gems-EMI/Rose Bridge — BMI) . . . . .	23	I Don't Know (Briarpatch/Debdave — BMI) . . . . .	61	Lying Myself To Sleep (Blue Lake/King Cole — BMI) . . . . .	82	Tennessee Rose (Warner-Tamerlane/Babbling Brooks — BMI/Drunk Monkey — ASCAP) . . . . .	5
And Then Some (House of Gold/Chinnichap adm. in U.S. by Cannada By Careers — BMI) . . . . .	66	I Feel It (Cross Keys/Litton — ASCAP) . . . . .	34	Mis'ry River (Chiplin — ASCAP) . . . . .	97	The Arms Of A Stranger (Cross Keys — ASCAP) . . . . .	80
Another Chance (First Lady/Sylvia's Mother — BMI) . . . . .	47	I Had It All (Flowering Stone — ASCAP/LegendSongs — BMI) . . . . .	59	Moanin' The Blues (Publicare — ASCAP) . . . . .	99	The Clow (Mammoth Spring/Rose Bridge — BMI) . . . . .	1
Another Honky-Tonk (Peso/Wallet — BMI) . . . . .	12	I Lie (Coal Miners — BMI) . . . . .	10	Mountain Music (Maypop (Division of Wildcountry) — BMI) . . . . .	13	The Flame (Tree — BMI) . . . . .	71
Another Sleepless Night (Chappell — ASCAP) . . . . .	3	I Never Knew (Easy Listening — ASCAP/Galleon — ASCAP) . . . . .	52	Mountain Of (Morris (adm. by Unichappell) — BMI) . . . . .	98	The General Lee (Holy Moley/Jodi Lynn/House of Cash — BMI) . . . . .	86
Bad News (Acuff Rose — BMI) . . . . .	56	If I Could (Jeffrey's Rainbow — BMI) . . . . .	60	My Love Belongs (Sister John/Sugar Plum/New Keys — BMI) . . . . .	72	The Man With The Golden Thumb (Fame — BMI) . . . . .	75
Be There (Chappell/Intersong — ASCAP) . . . . .	8	If You're Thinking (Jack and Bill/Welk ASCAP) . . . . .	11	Natural Love (Flowering Stone — ASCAP/Holy Moley — BMI) . . . . .	30	Travelin' Man (4 Star — BMI) . . . . .	40
Big City (Shade Tree — BMI) . . . . .	4	If You're (Hall-Clement c/o Welk Music — BMI) . . . . .	95	New Cut Road (World Song — ASCAP) . . . . .	20	Victim Or Fool (Coolwell/Granite — ASCAP) . . . . .	51
Blue Moon (Hotwire/Atlantic — BMI) . . . . .	70	I'm Goin' Hurtin' (Baray/Mullet — BMI) . . . . .	42	One By One (Jobete/Joyfully Sad/Wesley Earle — ASCAP) . . . . .	83	Weaker Than I've (Shaddy Dill — BMI) . . . . .	91
Bobbie Sue (House of Gold — BMI) . . . . .	15	In Like With Each Other (Larry Gatlin — BMI) . . . . .	14	Pain In My Past (ATV/Screen Gems-EMI — BMI) . . . . .	73	When You Find Her (Tree/O'Lyric — BMI) . . . . .	65
Brotherly Love (Forrest Hills/Tree — BMI) . . . . .	67	In Love With (April/Blackwood — ASCAP/BMI) . . . . .	63	Reach For The Love (Stripling — BMI) . . . . .	84	With Their Kind (Sherman Oaks — BMI/Music City — ASCAP) . . . . .	74
Busted (Tree — BMI) . . . . .	17	It'll Be Her (Baron/Hat Band — BMI) . . . . .	27	Ring On Her Finger (Tree/Love Wheel — BMI) . . . . .	45	Would You Catch A Falling Star (Tree — BMI) . . . . .	76
Closer To You (Atlantic — BMI) . . . . .	85	It's A Long Way (Mel Tillis — BMI) . . . . .	39	'Round The Clock' (Chappell — ASCAP/Tri-Chappell — SESAC) . . . . .	19	You Never Gave (Michael O'Connor — BMI) . . . . .	21
Come Looking For Me (Boo Music — ASCAP) . . . . .	8	I've Got A Bad (Rick Hall — ASCAP) . . . . .	87	Same Ole Me (Silverline — BMI) . . . . .	2	You Sure Know (Bibo c/o Welk Group/Chappell Company — ASCAP) . . . . .	35
Crying My Heart (Cedarwood — BMI) . . . . .	9	I've Just Seen (Maclen — BMI) . . . . .	38	She Left Love (House of Gold — BMI) . . . . .	43	You'll Be Back (Bibo c/o Welk Group/Sunflower Country — ASCAP/BMI) . . . . .	32
Diamond In The Rough (Bill-Kar — SESAC) . . . . .	58	Just Give Me What (Peso — BMI) . . . . .	48	Solitary Lover (Newwriters — BMI) . . . . .	79	You're Not Easy (ATV/Mann and Weil/Braintree/Snow — BMI) . . . . .	26
Dig A Little Deeper (Tyro — BMI) . . . . .	94	Just To Satisfy (Irving — BMI/Parody — BMI) . . . . .	28	Sombody Buy (Pesco — BMI) . . . . .	78		
Do Me With (Jack & Bill c/o Welk Music — ASCAP) . . . . .	100	Kansas City Lights (Tom Collins — BMI) . . . . .	31	Someday Soon (W.B. — ASCAP) . . . . .	29		
Don't Come Knockin' (Cedarwood — BMI) . . . . .	68	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI) . . . . .	57	Speak Softly (Booth and Watson — BMI) . . . . .	24		
Don't Look Back (Gary Morris/WB Music — ASCAP/Warner-Tamerlane — BMI) . . . . .	22			Sweet Yesterday (Tom Collins — BMI) . . . . .	36		
Even If It's Wrong (Steel City — BMI) . . . . .	81						
Everyone Knows I'm Yours (Sabel — ASCAP) . . . . .	77						
Everytime You Cross (House Of Gold — BMI) . . . . .	64						
Finally (Meadowgreen — ASCAP) . . . . .	44						

⚡ = Exceptionally heavy radio activity this week      💰 = Exceptionally heavy sales activity this week



THE COUNTRY MIKE

**STARSEARCH FINALS SET FOR APRIL** — Country bands throughout the nation are vying for state championships and the right to compete in the national finals of the Wrangler Country Starsearch, to be held in Nashville April 28. The state finals will continue on an almost nightly basis through mid-April, with the winners receiving \$1,000 in prize money and the opportunity to compete for the grand prize of \$50,000 and recording/booking contracts. To date, state winners from around the country include the **Country Sunshine Band/Louisiana**, the **Eddie McDaniels Band/Mississippi**, **Knightowl/Alabama**, **David Runlon/West Virginia**, **The Drew Brothers/Virginia**, **Jessie Daniels and Mary A. Barnes/Florida**, **Lisa Ann McDowell/South Carolina**, **Denise Davis Price/Tennessee**, **Jennifer Spencer/Kansas**, **Telia Summy/Oklahoma**, **Boogie Grass Fever/Nebraska**, **Mike**



Steve Thomas

**Gavin/Arkansas**, **D.J. Small & Storm Creek Band/South Dakota**, **Back Behind the Barn Boys/Minnesota**, and the **Country Line Band/Wisconsin**. The national finals will be taped for TV airing on April 28 at the Grand Ole Opry House in Nashville.

**PERSONALITY PROFILE** — As a junior in high school in Los Angeles, **Steve Thomas** gained his first on-the-air experience doing the weekends for block formatted **KMAX/Arcadia**, pulling in \$1.35 per hour. Thomas attended UCLA and graduated with a degree in mass communications while handling the weekends for **KMAX** and country-formatted **KKCC/San Bernardino**. In 1973, Thomas pulled up stakes and headed for Las Vegas, taking over the afternoons for **KRAM**, finally being named music director, then assistant program director. In 1975 Thomas moved to Provo, Utah, and assumed the programming duties for Top 40 station **KEYY**. After several one year stints with **KIKI/Honolulu**, **WMAK/Nashville**, and programming five smaller Southern stations, Thomas decided to head back to California. He hooked up with Orange County's FM mellow rocker, **KORJ**, a station that was experiencing serious difficulties, and was able to convince stations owners that the format needed to be changed to country. The call letters were changed to **KIK-FM**, and within the first 3-4 weeks, the station had become the top-rated adult station in Orange County, according to Arb rankings. If there is one objective Thomas is adamant about retaining, it is keeping his station a truly "country" station, ensuring the life of country music as a truly American art form.

**INTERNATIONAL FAN CLUB ORGANIZATION SETS SHOWCASE PLANS** — The International Fan Club Organization (IFCO) has announced that the emcees for its 15th annual dinner/show and New Country Showcase will be **Lee Arnold of WHN/New York** and **Gerry Harmon of KIKK/Houston**. The festivities are scheduled for Wednesday evening, June 9, during Fan Fair week at the Tennessee State Fair Grounds in Nashville. Tickets are available through IFCO headquarters, Box 177, Wild Horse, Colo. 80862. Tickets are priced at \$13.00 per dinner/show, and \$8.50 for the show only.

**UNITED STATIONS INITIATES NEWSLETTER** — United Stations Radio Network director **Dick Clark** has announced the initiation of a new monthly newsletter geared toward the broadcasting industry. According to Clark, "... we have taken special care to make it (the newsletter) of interest to you as a radio executive. We hope you will send us your comments so that we can better serve your concerns in the newsletter. Our industry is an ever progressing medium, and we need to stay on top of the developments and avenues open to us, and that is the aim of our monthly newsletter." United Stations' New York address is: One Times Square Plaza, New York, N.Y., 10036. The telephone number is (212) 869-7444.

**KIX TO GIVE AWAY HOME** — According to **KIX/Dallas** program director **John Walton**, **Janle Fricke** was on hand Thursday evening, March 25, to give away a custom-built home by Pulte Homes Inc. to one of 20,000 people who'd entered **KIX 106 FM's** Music Challenge. So nobody went away a loser, the station hosted a **KIX Happy Hour** at the Belle Starr as a kind of consolation prize, where other prizes were given away and draft beer was on the house for entrants.

**WKHK 'KICKBACK' CONTEST CULMINATES** — **WKHK-FM/New York** recently gave away a check for \$100,000 to **Mary Cullinane**, the 106th caller in the "\$100,000 Kickback" contest. Listeners who did not win a prize were invited to the "Losers' Ball" held at the Vista International Hotel. Over the course of the contest, the station attracted more than 42,000 entrants to join the **WKHK Kountry Klub**. According to **WKHK** general manager, **Don Boyles**, "The magnitude of our 'Kickback' contest in terms of prize value and audience response set us apart as an ambitious and accepted member of the New York radio community."

country mike

PROGRAMMERS PICKS

Country Joe Filnt	KSOP/Salt Lake City	When You Gave Your Love To Me — Ray Price — Dimension
Doug Brannan	KCUB/Tucson	Listen To The Radio — Don Williams — MCA
Bill Templeton	KEED/Eugene	Wasn't That Love — Susie Allanson — Liberty
Rlta Basnlight	WBXB/Edenton	Finally — T.G. Sheppard — Warner/Curb
Mark Thomas	WCXI/Detroit	Ring On Her Finger, Time On Her Hands — Lee Greenwood — MCA
J.D. Cannon	WFMS/Indianapolis	Every Time You Cross My Mind (You Break My Heart) — Razy Bailey — RCA
Jack Seckel	WIXZ/McKeesport	Everyone Knows I'm Yours — Corbin/Hanner Band — Alfa
Joe Patrick	WNOW/New Orleans	With Their Kind Of Money And Our Kind Of Love — Billy Swan — Epic
Jeff Davles	KXLR/Little Rock	Would You Catch A Falling Star — John Anderson — Warner Bros.
Dan Cowen	KSSS/Colorado Springs	Ring On Her Finger, Time On Her Hands — Lee Greenwood — MCA

MOST ADDED COUNTRY SINGLES

1. EVERY TIME YOU CROSS MY MIND (YOU BREAK MY HEART) — RAZY BAILEY — RCA — 34 ADDS
2. I DON'T KNOW WHERE TO START — EDDIE RABBITT — ELEKTRA — 31 ADDS
3. WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE — BILLY SWAN — EPIC — 23 ADDS
4. THE MAN WITH THE GOLDEN THUMB — JERRY REED — RCA — 22 ADDS
5. WOULD YOU CATCH A FALLING STAR — JOHN ANDERSON — WARNER BROS. — 22 ADDS
6. EVERYONE KNOWS I'M YOURS — CORBIN/HANNER BAND — ALFA — 22 ADDS
7. FINALLY — T.G. SHEPPARD — WARNER/CURB — 17 ADDS
8. CLOSER TO YOU — THE BURRITO BROTHERS — CURB — 17 ADDS
9. THE GENERAL LEE — JOHNNY CASH — SCOTTI BROTHERS — 16 ADDS
10. TAKE TIME TO KNOW HER — DAVID ALLAN COE — COLUMBIA — 14 ADDS

MOST ACTIVE COUNTRY SINGLES

1. JUST TO SATISFY YOU — WAYLON & WILLIE — RCA — 53 REPORTS
2. YOU'LL BE BACK (EVERY NIGHT OF MY DREAMS) — THE STATLER BROTHERS — MERCURY — 51 REPORTS
3. ALWAYS ON MY MIND — WILLIE NELSON — COLUMBIA — 45 REPORTS
4. TEARS OF THE LONELY — MICKEY GILLEY — EPIC — 41 ADDS
5. FOR ALL THE WRONG REASONS — THE BELLAMY BROTHERS — ELEKTRA/CURB — 35 REPORTS
6. I'M GOIN' HURTIN' — JOE STAMPLEY — EPIC — 35 REPORTS
7. FINALLY — T.G. SHEPPARD — WARNER/CURB — 34 REPORTS
8. KANSAS CITY LIGHTS — STEVE WARINER — RCA — 32 REPORTS
9. MOUNTAIN MUSIC — ALABAMA — RCA — 31 REPORTS
10. TAKE ME TO THE COUNTRY — MEL McDANIEL — CAPITOL — 30 REPORTS

Annual CMA Survey Finds Number Of Country Stations Up Nearly 20%

by Tom Roland

NASHVILLE — The number of stations programming country music on a full-time basis increased 19.5% in the past year, according to an annual survey conducted by the Country Music Assn. (CMA).

Of the approximately 7,700 radio stations in the United States and Canada, 3,447 of them (44.5%) program country during some part of the day, and 2,133 (27.8%) program country full-time. Some 348 stations adopted a full-time country format during the prior year, which, combined with increases in 1980 and 1981, represents an increase of 50% since 1979 in the number of stations that are full-time country outlets.

While both AM and FM frequencies have experienced an increase in country signals, the stereo band's improvement has been more significant, gaining 22.6% in the past year, while the AM increased its share by a respectable 13.4%.

Jo Walker-Meador, executive director of the CMA, said, "In the face of today's economy, the tremendous growth of country music specifically radio — is extremely significant. CMA has been aware of this phenomenal trend that has even transcended the boundaries of the U.S. to encompass the rest of the world. Besides the great increase in the number of full-time country stations, it is noteworthy that many of them are in major markets and have large coverage areas. As far as the future is concerned, we anticipate nothing but the continued growth of country music."

However, Rob Parrish, director of membership for the association, was a little more realistic in his evaluation of the possibility of continued growth. Although he felt there was still room for modest growth of the country format within radio, he said that it was near a point of saturation. "This was our 22nd or 23rd survey since 1961," commented Parrish, "and, though we've never fallen backwards in the number of stations programming country, we can't expect 75% of the stations to program the format. We have to face the fact of an eventual drop; it's inevitable, and with a 44.5% monopoly of the industry, we probably have reached or are near the saturation point. I wouldn't expect a big increase for next year, but we should gain a little."

Breaking down the increase geographically, the Mid-Atlantic region, comprised of New Jersey, New York and Pennsylvania, showed the biggest increase

with a gain of 27.0%, while the West North Central region, with component states Minnesota, Iowa, Kansas, Missouri, Nebraska, and the Dakotas, was up 22.0% over last year. The East South Central area — Alabama, Kentucky, Mississippi and Tennessee — which was already heavily covered with country outlets, showed the smallest growth, but gained 9.0%.

From the completed radio surveys, which were mailed to every radio station in the United States and Canada, the CMA publishes a list of stations broadcasting country music, which is available at no cost to CMA members.

WKDA Drops Country

NASHVILLE — After 12 years as a country-formatted station, **WKDA/Nashville** adopted what station officials are calling a mix of "easy-rock album music" beginning March 29 to make the station "more compatible with the sales department."

According to **Vic Rumore**, vice president and general manager of the station, the sales department had difficulty selling time on the station after acquiring ads from accounts on sister FM outlet **WKDF**. Reportedly, the morning drive show, featuring **Carl P. Mayfield** and staff psychologist **Carol Kennedy**, will be simulcast, with advertisers thus buying time on both stations. **Rumore** said that in previous attempts to make the station commercially viable, advertisers such as **Coca-Cola**, **Pepsi** and **Audio Systems**, who advertised on **WKDF**, an AOR-formatted outlet, expressed disinterest in the country format.

**Rumore** predicts that **WKDA's** Arbitron ratings, which have been floundering in the 1.0 range (**Cash Box**, Feb. 20) will improve. He said that the number of country stations in the Nashville market and the recent purchase of **WIZO-FM/Franklin** by the **Mack Sanders Broadcasting Co.**, which owns country **WJRB/Nashville**, had no influence on the decision.

**Rumore** also stated that the **Satellite Music Network** had not been a factor in making the decision and that the satellite signal, which **WKDA** had used since early last fall (**Cash Box**, Sept. 26, 1981), had proven effective and desirable.

**WKDF**, which placed second in the most recent fall report, will be able to use the AM signal somewhat as a test market for newer material, and the format on the AM will differ vastly from that of Top 40 competitor **WMAK**.

### Country Acts Go To TV Marketing

(continued from page 22)

find her records, but never can because the country outlets, as far as their marketing techniques, leave a lot to be desired. As I told Liberty, by going through TV, we gave the public the opportunity of speaking.

"What we have done here," he added, "is make Cristy Lane available. In the past, there were a lot of people who would have liked to have bought one of her records, but it was just not available. When the average person goes to the store to buy records, they might stop by a rack, and, if they look, they do not find a Cristy Lane. Not everybody goes to your specific country outlets that have country records. There aren't that many of them anymore. There are so many of the stores, too, that carry just the superstars and a small minority of singles, like maybe the Top 10. A lot of the artists that could really be very marketable and making sales are just not made available to the public, so there's no way in the world they can buy it."

Stoller is impressed with the integrity of television advertising. "It's probably the best, the cleanest, the most legit business there is," he touted. "There's no returns, no hype, and you don't ship 500,000 copies and certify the thing gold and get back 400,000."

#### Canadian Prophet

Ronnie Prophet, a Nashville-based artist who met with success as a country artist in Canada, where he had a television show that ran for eight years, now plans to try the direct response television marketing route. Silver Shadow Prods. out of Palm Springs, Calif. has begun testing the album in nine northern cities where the television signals bleed into the Canadian provinces, and, if the test proves successful, Silver Shadow will attempt to make the venture a national project in the U.S.

The campaign is part of an overall plan to crack the American market. Prophet hopes to obtain U.S. distribution on a forthcoming album that will not be a TV merchandising item, and, in markets where the television album sells well, he will attempt to follow up the medium's impact with concert bookings.

"It's good for me," forecasted Prophet, "because I own all my masters, so I'm leasing at an entirely different percentage. Let's say, for example, Silver Shadow approaches Waylon Jennings. They've got to go through RCA. RCA really makes the deal, and RCA makes the major amount of money — Waylon would get a percentage of that. But for me, in my own situation owning the masters, the percentages are much greater."

While the potential rewards from TV marketing campaigns are quite substantial, there is also a high degree of risk involved. In fact, Stoller said that it's common knowledge among labels and marketing firms alike that 80% of such projects fail. The risk involved has left major labels extremely cautious in using it, although they are still interested in the television approach.

"There are certain projects that will be released over the course of a year with any record company that may not have a strong base of rack or retail acceptance," noted Roy Wunsch, vice president or marketing for the CBS Nashville branch. "As an example, the Columbia Historic Edition may be one of those items (Cash Box, April 3). We are right now researching the prospects of doing our own direct marketing on that. There is not a particular television spot in production, and we're costing out this particular vehicle as a direct mail item. There's a lot you have to research, and you don't just arbitrarily just jump in and go after it, because there are nuances to the way that television direct mail spots work."

"We're examining it very closely; we do

(continued on page 31)

# DON LEE HAS ANOTHER HIT!

## "I'M IN LOVE WITH A MEMORY"

(CRESCENT 101-A)

### SPECIAL THANKS TO:

WXCL • WIXZ • KNOE • WIST • KCAN • WWNC • WSDS • KXOL • KUGN • WTOD • KFRM •  
KVOC • KFH • KFDI • WLAS • WKCW • WDXB • KUZZ • WDXE • WKQC • WEYY • WKUL •  
KNAL • KFAT • KAYO • WTCR • WXYC • WBMI • WFSR • WSCV • KOTY • WCL • KVAS • KUTI



FOR INFORMATION CALL:

**Precent RECORDS**  
213 • 275-7091

## TOP 15 ALBUMS

### Spiritual

	Weeks On 4/3 Chart		Weeks On 4/3 Chart
<b>1 WHEN ALL GOD'S CHILDREN GET TOGETHER</b> REV. KEITH PRINGLE (Savoy SL 14656)	1	<b>2 WHERE IS YOUR FAITH</b> JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	3
<b>3 IS MY LIVING IN VAIN</b> CLARK SISTERS (New Birth 7056)	4	<b>4 HIGHER PLANE</b> AL GREEN (Myrrh MSB 6674)	2
<b>5 GO</b> SHIRLEY CAESAR (Myrrh MSB 6665)	5	<b>6 POWER</b> TWINNY CLARK (Sound of Gospel SOG 133)	7
<b>7 UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594)	8	<b>8 LOOK TO JESUS</b> PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	6
<b>9 THE LORD WILL MAKE A WAY</b> AL GREEN (Myrrh MSB 6661)	9	<b>10 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA</b> (Myrrh MSB-6691)	10
<b>11 SAINTS HOLD ON</b> SENSATIONAL NIGHTINGALES (Malaco 4373)	—	<b>12 HE'LL GIVE YOU PEACE IN THE MIDST OF THE STORM</b> O'NEAL TWINS (Savoy 14619)	12
<b>13 CLOUDBURST</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	11	<b>14 BE ENCOURAGED</b> FLORIDA MASS CHOIR (Savoy 7046)	13
<b>15 JUST AN OLD STORY</b> REV. RICHARD (MR. CLEAN) WHITE (Savoy SL-14659)	14		

### Inspirational

	Weeks On 4/3 Chart		Weeks On 4/3 Chart
<b>1 UNFAILING LOVE</b> EVIE TORNOUIST (Word WSB 8867)	2	<b>2 AMAZING GRACE</b> B.J. THOMAS (Myrrh MSB 6675)	1
<b>3 I SAW THE LORD</b> DALLAS HOLM (Greentree R 3723)	4	<b>4 THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106)	5
<b>5 JONI'S SONG</b> JONI EARECKSON (Word WSB 8856)	6	<b>6 PRIORITY</b> IMPERIALS (Dayspring DST 4017)	8
<b>7 THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025)	3	<b>8 AMY GRANT IN CONCERT VOL. II</b> (Myrrh MSB 6677)	7
<b>9 COLLECTIONS</b> KEITH GREEN (Sparrow SPR 1055)	9	<b>10 BLESS THE LORD WHO REIGNS IN BEAUTY</b> BILL GAITHER TRIO (Word 8870)	10
<b>11 HEARTS ON FIRE</b> SWEET COMFORT BAND (Light 5794)	12	<b>12 HOLM, SHEPPARD, JOHNSON</b> (Greentree R 3583)	11
<b>13 BEST OF B.J. THOMAS</b> B.J. THOMAS (Myrrh/Word MSB 6653)	13	<b>14 MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6625)	14
<b>15 AMY GRANT IN CONCERT</b> (Myrrh MSB 6668)	15		

### Weed, Dean Promoted At Word

NASHVILLE — Allen Weed and Rob Dean have been named to top positions in the marketing and advertising & promotion divisions, respectively, at Word Records.

Weed, who was named director of marketing, will be responsible for the areas of budget control, advertising and regional promotion. Dean, who was named director of advertising & promotion, will handle all co-op advertising for the record and music division, distributing all merchandising materials to Christian bookstores and providing support for the distribution sales staff. He will also be responsible for album-of-the-month promotion, store tracking and assembling salesmen product presentation books, tapes and order forms.

Dean, previously a merchandising assistant, has been with Word for five years. Weed formerly worked as youth director of

#### Priority Meets Industry

NASHVILLE — Priority Records, in an effort to familiarize the gospel music industry with its artists, product and company policies on a nationwide level, held receptions recently for Christian bookstore and retail personnel, as well as Christian radio and press representatives.

Receptions thus far have been held in Dallas, Atlanta, and Philadelphia, with plans to visit Chicago at the Hamilton Hotel on April 5 and Los Angeles at the Bonaventure Hotel on April 12, among others. Artists showcased at the receptions have been Carman, Ben Moore and Bob Bennett. Presentations, video and otherwise, have also been featured by Priority representatives from the marketing, sales, radio promotion, and publicity departments.

Woodmont Independent Presbyterian Church here. He also worked for a number of years on the senior staff of Campus Crusade for Christ International.

Commenting on the appointment of Weed, Dan Johnson, Word Group vice president of marketing, said, "We feel very strongly about Allen. His background in research, his MBA from Vanderbilt and his spiritual sensitivity, drawn from his experiences with Campus Crusade, have created the perfect individual to coordinate our marketing programs."

Commenting on Dean's appointment Roland Lundy, senior vice president/director of sales, said, "Rob Dean has shown the ability to work with dealers and initiate ideas. He has helped dealers and discovered innovative ways to sell records."

In other personnel actions at Word, John Moore was transferred to the West Coast, where he will serve as regional sales manager in Los Angeles. Replacing Moore as the Midwest Regional Sales Manager in Chicago will be Steve Sutton. Replacing Sutton as a Midwest salesman will be Foy Owen, and taking Owen's place as a salesman in Montgomery, Ala. will be Charlie Ferguson, a new employee.



Weed



Dean

# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
	4/3		4/3
1 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	1 13	38 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	43 4
2 YES IT'S YOU LADY SMOKEY ROBINSON (Tamlia/Motown 6007L)	2 8	39 THE TIME (Warner Bros. BSK 3598)	27 33
3 SKYYLINE SKYY (Salsoul/RCA SA-8548)	3 23	40 EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	45 4
4 TOM TOM CLUB (Sire SRK 3628)	4 13	41 IN A CITY GROOVE MASS PRODUCTION (Cotillion/Atlantic SD 5233)	51 2
5 FRIENDS SHALAMAR (Solar/Elektra S-28)	7 8	42 FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	32 7
6 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	6 16	43 LOVE CONQUERS ALL MICHAEL WYCOFF (RCA NFL 1-8004)	49 2
7 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	5 26	44 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	— 1
8 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB 1-33249)	11 8	45 WATCH OUT BRANDI WELLS (WMOT FW 37668)	40 11
9 THE DUDE QUINCY JONES (A&M SP-3721)	10 54	46 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	44 17
10 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	16 3	47 ROLL WITH THE PUNCHES ADC BAND (Cotillion/Atlantic SD 5232)	54 3
11 THE POET BOBBY WOMACK (Beverly Glen GB 1000)	8 22	48 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	41 27
12 DREAM ON GEORGE DUKE (Epic FE 37532)	14 6	49 BODY TALK IMAGINATION (MCA 5271)	55 7
13 A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	9 8	50 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	50 32
14 I AM LOVE PEABO BRYSON (Capitol ST-12179)	15 20	51 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Philadelphia Int'l./CBS FZ 37627)	39 19
15 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	17 7	52 CARRY ON BOBBY CALDWELL (Polydor/PolyGram PD-1-6347)	58 2
16 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	13 23	53 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	48 18
17 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	12 23	54 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	46 27
18 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	21 4	55 QUESTIONAIRE CHAS JANKEL (A&M SP 4885)	62 3
19 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	19 22	56 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	47 13
20 OUTLAW WAR (RCA AFL1-4208)	24 5	57 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	57 50
21 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	18 30	58 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	61 22
22 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	22 21	59 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	64 9
23 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	23 13	60 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	52 10
24 ME AND YOU THE CHI-LITES (20th Century-Fox/RCA T-635)	25 8	61 MERGE (RCA NFL 1-8003)	63 3
25 DOWN HOME ZZ HILL (Malaco MAL 7406)	28 9	62 LIVE THE JACKSONS (Epic KE2 37545)	56 19
26 TASTE THE MUSIC KLEEEER (Atlantic SD 19334)	26 9	63 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	53 6
27 THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	20 9	64 NOW! FRANCE JOLI (Prelude PRL-14103)	— 1
28 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	30 34	65 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	65 17
29 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	35 4	66 LOVE MAGIC L.T.D. (A&M SP-4881)	59 20
30 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	33 10	67 PHYSICAL OLIVIA NEWTON-JOHN (MCA 5229)	68 6
31 PURE & NATURAL T-CONNECTION (Capitol ST-12191)	31 7	68 IN THE POCKET COMMODORES (Motown J8-955M1)	66 40
32 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	34 28	69 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	69 20
33 POINT OF PLEASURE XAVIER (Liberty LT-51116)	38 3	70 NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647)	70 5
34 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	42 3	71 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	72 24
35 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	36 18	72 I'LL KEEP ON LOVING YOU LINDA CLIFFORD (Capitol ST-12181)	71 5
36 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	29 22	73 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	73 30
37 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	37 21	74 TELL ME A LIE BETTYE LAVETTE (Motown 6000 ML)	60 9
		75 LOVE FEVER GAYLE ADAMS (Prelude PRL 14104)	75 5



**JUST THEIR IMAGINATION** — MCA recording group *Imagination* recently visited urban contemporary formatted *WKTU*/New York to support its LP "Body Talk." Pictured seated at *KTU*'s studios are (l-r): Lee John, Errol Kennedy and Ashley Ingram of the group. Pictured standing are (l-r): Johnny Allen, *WKTU* air personality; Michael Ellis, *KITU* MD; Al Banderero and Paco, *WKTU* air personalities; Carlos DeJesus, *WKTU* PD; and Cynthia Badie, New York R&B promotion manager, MCA

## THE RHYTHM SECTION

**NARM AWARDS** — Lionel Richie's song "Endless Love" won top song honors during the bestsellers awards ceremony held at the recent National Assn. of Recording Merchandisers (NARM) convention. The NARM awards are based on product sales tallies provided by retail members of the association. Richie's song beat out some formidable competition in "Bette Davis Eyes," "Elvira," "Physical" and "Celebration." "Raise" by Earth, Wind and Fire won best selling group LP, while Diana Ross' "Why Do Fools Fall in Love" and Rick James' "Street Songs" were chosen for best female and best male sellers in the black music categories. Grover Washington, Jr.'s "Winelight" LP won top jazz honors during the fete, which took place on the closing night of the four-day confab at Los Angeles' Century Plaza Hotel.

**NMA UPDATE** — The Nashville Music Assn. (NMA) recently announced that Atlanta attorney David Franklin, who represents artists such as Peabo Bryson and Roberta Flack, had been named honorary chairman of the NMA's SummerSoul '82 black talent search to be held in the southern music capitol this summer. Honorary co-chairpersons will be Karen Howard, co-owner of Nashville radio outlets WVOL and 92Q; James Bullard, director of black programming for Word Records; and George Ware, executive director of the Black Music Assn.

**AIRWAVES** — Four hundred and sixty free tickets, 100 Richard Pryor T-shirts and posters were given away by KDIA/Oakland for a screening of the comedian's latest performance film, *Live on The Sunset Strip* which took place at the Stonestown Theatres in San Francisco. An edited version of the film skits, which are based on Pryor's performances at the Palladium in Hollywood, is now available on Warner Bros. Records.

**ALL THAT JAZZ** — A new double album featuring live performances of the enigmatic Miles Davis is due in April. Produced by Davis' long-time knob man, Teo Macero, the LP will be titled "We Want Miles." The performances were taken from shows at Kix in Boston, at New York's Avery Fisher Hall and from sets in Tokyo. . . . **Sound and Space** featuring the Art Ensemble of Chicago's Roscoe Mitchell will be doing a limited tour in the fall of 1982.

**HOT CROSSOVER VINYL** — Stevie Wonder is pulling off a major feat right now. His Motown single "That Girl" recently topped the **Cash Box** Top 100 Singles chart after first hitting the chart 13 weeks ago. Joining that single in the top 40 is the duet he performed with ex-Beatle Paul McCartney, whose Columbia single, "Ebony and Ivory," debuted this week #30 bullet on the pop singles chart. St. Louis, Kansas City, Philadelphia and New Haven are the top B/C markets for the single thus far, which stands a strong chance to cross to the B/C Top 100 in the next two weeks. In the further Wonder coup, Radio Records recently released another in its "Stars On 45" series, this time paying tribute to Wonder with edited versions of his music from "Fingertips" to "Master Blaster." The record is currently bulleting at #63. . . . Following his five Grammy wins, Quincy Jones' "The Dude" LP has experienced a major resurgence on the charts. The most impressive recapitulation took place on the **Cash Box** Jazz chart where the studio wunderkind's LP is bulleting at #1 after a full year plus one week on the chart. The current single from that album, "One Hundred Ways," recently entered the Top 20 of the **Cash Box** Top 100 Singles chart at #20 bullet. It is the fourth single from Jones' album. The single also entered the Top 10 of the **Cash Box** Black Contemporary Singles chart at #10 bullet. . . . Other crossover highlights include Diana Ross' "Work That Body" single on RCA debuting on the **Cash Box** Pop Singles chart at #78 bullet; "If It Ain't One Thing It's Another" by Boardwalk's iconoclastic Richard "Dimples" Fields, which debuted at #87 bullet; and Shalamar's Solar single "A Night To Remember," which debuted #88 bullet. On the **Cash Box** Top 200 Albums chart, Cameo's Chocolate City/PolyGram album, "Alligator Women," debuted at #82 bullet.

**SHORT CUTS** — Alberta Hunter celebrated her 85th birthday last week. She recently released an album on Columbia Records titled, "The Glory of Alberta Hunter" . . . RCA recently re-signed Evelyn King to an exclusive, long-term recording agreement. . . . It was recently announced that R.T.C. Action Management would provide exclusive worldwide representation for Diana Ross. . . . Veteran R&B crooner Lattimore recently signed a long-term recording contract with Malaco Records, which is expected to release product from the former TK Records artist by May of this year. . . . Tina Turner, that unabashed R&B showtime lady, recently hosted a Comworld Prods. segment titled *Women In Rock 'N' Roll*. The show was shot on location at Wolf & Rissmiller's Country Club in Reseda, Calif. The one-hour show is part of the Comworld series *Rock 'n' Roll: The First 25 Years*. Produced in L.A., New York and Nashville, the *Women* segment will also include Gloria Gaynor, Janis Ian, Amy Holland and Mary Wells.

michael martinez





## Canadian Radio Broadcasters Oppose Unnecessary Government 'Interference'

by Kirk LaPointe

HULL, Quebec — Four days of public hearings by the federal broadcast regulatory agency into radio policy ended March 19, and the message from programmers and executives alike was quite clear: government should interfere only in areas where broadcasters are unwilling or unable to do the work themselves.

Time after time, as about 30 organizations presented their views to the seven-member Canadian Radio-Television and Telecommunications Commission (CRTC) panel, it was made clear that niggling and inconsequential regulations are strangling the growth and creativity of the radio industry.

Two Toronto radio consultants from Joint Communications Ltd. even told the CRTC its staff intimidates broadcasters, who fear to tell senior staff at the commission for fear of reprisals.

## RCA Int'l Restructures Marketing Activities

NEW YORK — In an effort to promote U.S. artists abroad, RCA Records International has restructured its marketing activities under the direction of Jorge Pino, director, international marketing. He reports to Jack Craigo, division vice president, RCA Records, U.S. and Canada.

Reporting to Pino will be: Dan Castagna, manager, international artist development and tours; Judy Cornelius-Reilly, manager, international product management, Europe and Canada; Joan L. Kamuca, manager, international product management, Latin America/Pacific; Dennis A. Bernstein, manager, order services and analysis and Janice Daidone, administrator, artist and product promotion.

Cornelius-Reilly had previously been manager, international compilations and order services. She joined RCA in 1975 in Nashville in advertising administration, writing and producing radio commercials and coordinating trade advertising. She rose to administrator, international product management in 1979 in New York.

Kamuca joined RCA in 1978 as a secretary in product management, becoming administrator, product management in 1980.

Bernstein joined RCA in 1979 as a junior accountant and rose to senior accountant a year later. He most recently was an administrator in RCA's finance department.

Daidone joined RCA in 1969 as a correspondent in consumer services. In 1972, she became secretary in RCA's International dept. rising in 1975 to administrator, artist and product promotion.

They will all work out of RCA's New York offices.

"We will name names if necessary," said Dave Charles.

While much of the first day's proceedings were taken up by detailed presentations from the Canadian Assn. of Broadcasters (**Cash Box**, March 27), the final two days saw individual broadcasters repeat the message to the commission.

There seemed to be a consensus on several points:

- That promise-of-performance documents, which spell out what a broadcaster expects his programming to be during the period of his license, are antiquated and impractical. French-language broadcasters weren't as strong on the point, however.

- That foreign signals must be kept off cable radio services in Canada.

- That maximum repeat regulations are preventing audiences from getting what they want from Canadian radio.

- That Canadian content requirements should not be increased.

- That the commission should continue to license only enough stations that can be reasonably supported by advertising revenue, particularly in smaller markets, and should not try to overextend markets even for a brief time.

- That there should be greater efforts made to coordinate the broadcasting industry, the commission and the music industry.

The commission also heard during the final two days of presentations that pay radio poses as great a threat to conventional radio as pay TV presents to conventional television.

A broadcaster representing a group of stations in British Columbia said pay radio, only recently sanctioned for test-marketing in the United States, looms on the horizon as a threat to broadcasters in smaller markets.

Ron Cast said listeners will tune out if the commission doesn't allow broadcasters to decide for themselves how best to fashion their station's sound, particularly in view of impending developments like pay radio.

Jean Blais, one of many Quebec broadcasters to appear on the third day of hearings, said French language stations are hard-pressed to keep up to the CRTC's requirement of 65% francophone recordings.

The commission will use the four days of hearings as the basis for extensive revisions expected late this year or early in 1983.

Among the areas expected to undergo strong considerations for change by the commission are the promise-of-performance requirements, the definition of music categories, the differences between AM and FM radio services and the differences between large-and small-market stations.

## INTERNATIONAL DATELINE

### Canada

OTTAWA — Full marks must be given to all those involved in "Illuminations," the two-album debut from **Leggat**, released these past few weeks by Capitol in Canada. The recording, by veteran musicians **Hugh and Gord Leggat**, is the first major album to come out of the country this year. While the project was off-delayed, the result seems fully worth the wait. A high decibele double disc that recalled the exuberant and dark imagery of **Steppenwolf's** best work, it will be interesting to see how the market responds to this clearly first-rate but adventurous release. Good to see **Frank Davis** is back behind the production board. His touch is noticeable . . . Quality Records looks like it has an out-of-the-box hit with **Rosetta Stone's** "Hiding From Love," penned by Canadian **Bryan Adams** . . . Much speculation was at last put to rest with the recent pact between **Arista Records** and **PolyGram Canada** for distribution . . . The second disc from **Anvil**, "Metal On Metal," due in April on **Attic**, produced by **Chris Tsangarides** . . . **Rita Marley** opens her North American tour in Montreal April 14 . . . **Mike Oldfield** opens his long-awaited North American tour in Ottawa April 10 . . . The momentous decision on pay TV finally was handed down March 18 by the Canadian Radio-Television and Telecommunications Commission (CRTC). First Choice Communications, Ltd. was given the national pay TV contract, while five regional services were approved. Also getting the go-ahead was a "C-Channel" cultural service, to be headed by lively **Arts Prods., Ltd.** It will present about 40 hours a week of high-brow (and, apparently, not-so-high-brow) productions, most of them live .

kirk lapointe

### Italy

MILAN — CGD Messaggerie Musicali entered in the classical market with a new line of LPs recorded by young Italian musicians. The first release is an album with pieces by **Bach, Turina** and other composers, released by classical guitarist **Stefano Grondona**. Responsible of the new series is **Gianni Marinato**.

**Nanni Ricordi** resigned from his post of general manager at **Dischi Ricordi**, though he will continue to give his collaboration to the group as independent producer. **Guido Rignano**, managing director of **Dischi Ricordi**, has not yet announced who will replace Ricordi.

The Mr. Disc label, managed by **Maurizio Cavalleri**, signed a distribution agreement with CGD Messaggerie Musicali. It was formerly distributed by **Panarecord** . . . CBS Dischi announced a licensing agreement with **Geffen**, previously represented on the Italian market by **WEA Italiana** . . . Singer/songwriter **Faust'O** left CGD to create his own label, head of which will be **Guldo Carota**.

mario de luigi

### United Kingdom

LONDON — In an almost chameleon-like fashion, **Island Records** periodically changes the main thrust of its direction, with consequent shifts of emphasis in its artist roster. Following the recent resignation of managing director **Martin Davis**, international director **Phil Cooper** has been appointed to the post just in time for the announcement that **Island** is forming a film and video division with one film currently being released around the world, and another on the way. Also ahead for **Island** is its new jazz label, which was to be called **Antilles Black and Gold**, but which will now simply be known as **Antilles**. On publicly announcing his appointment as MD, **Cooper** said of **Island's** future musical plans: "I'm delighted to accept the job as managing director. This year, which is coincidentally **Island's** 20th anniversary, is a crucial one for the company. Our roster of artists is very exciting, with such acts as **U2, Grace Jones** and **Black Uhuru** poised for a big breakthrough in the international market."

Adding to the excitement in **Island's** camp must be the signing of **James Brown**. The deal, concluded earlier this month, is one of the most exciting in the company's history, and represents a fresh chapter in **Brown's** career. **Brown** has already started work on his first **Island** album at the **Compass Point Studios** in **Nassau**. The band on the sessions will be the **Compass Point All Stars** featuring **Mikey Chung, Wally Badarou, Sticky Thompson, Sly Dunbar** and **Robbie Shakespeare**. The **All Stars** recent credits include the last two **Grace Jones** albums, while **Dunbar** and **Shakespeare** have worked with everyone from **Black Uhuru** to **Ian Dury**. **Brown** has, of course, been a major force in black music since the last '50s, scoring over 40 million-sellers since then. His most recent work has been with his new band, **JB's International**, and it is planned that guitarist **Jimmy Nolen**, trumpeter **Harley Ferris**, trombonist **Fred Wesley** and tenor saxophonist **Sinclair Pickney** will be joining the sessions in **Nassau**.

"The role of the British company, of course, is paramount in our ambitions. It's the center of our activities and I'm very grateful to my predecessor, **Martin Davis**, for his reorganization of the company. We've a fine staff and a great artists roster: obviously the vital ingredients for a successful record company." After concentrating in its first 10 years on breaking homegrown product **Island** went on to put full support behind **Bob Marley** through the '70s with spectacular results. If the main pop repertoire is not to see spectacular revision in the coming years, the film and jazz enterprises should provide more than enough scope for the creativity and commitment for which the company is renowned.

paul bridge

## INTERNATIONAL BESTSELLERS

### Australia

#### TOP TEN 45s

- 1 **What About Me** — Moving Pictures — WBE
- 2 **Centerfold** — The J. Geils Band — EMI America
- 3 **Young Turks** — Rod Stewart — Warner Bros.
- 4 **Homosaplen** — Pete Shelley — Island
- 5 **Tainted Love** — Soft Cell — Mercury
- 6 **Trouble** — Lindsey Buckingham — Mercury
- 7 **Waiting For A Girl Like You** — Foreigner — Atlantic
- 8 **Belive It Or Not** — Joey Scarbury — Elektra
- 9 **Harden My Heart** — Quarterflash — Geffen
- 10 **Oh Julie** — Shakin' Stevens — Epic

#### TOP TEN LPs

- 1 **Days Of Innocence** — Moving Pictures — WBE
- 2 **Love Songs** — Cliff Richard — EMI
- 3 **Circus Animals** — Cold Chisel — WEA
- 4 **Business As Usual** — Men At Work — CBS
- 5 **4** — Foreigner — Atlantic
- 6 **Hooked On Swing** — Kings Of Swing Orchestra — K-tel
- 7 **Dare** — Human League — Virgin
- 8 **George Benson Collection** — George Benson — Warner Bros.
- 9 **Straight Ahead** — Various Artists — K-tel
- 10 **Greatest Hits Vol 2** — Cat Stevens — Island

—Kent Music Report

### Italy

#### TOP TEN 45s

- 1 **Storie Di Tutti I Giorni** — Riccardo Fogli — CGD/Paradiso
- 2 **Felicita** — Al Bano e Romina Power — Baby
- 3 **Non Succedera Più** — Claudia Mori — CGD/Clan
- 4 **Reality** — Richard Sanderson — Delta
- 5 **Il Ballo Del Qua Qua** — Romina Power — Baby
- 6 **Solo Grazie** — Giuseppe Cionfoli — Cavaliere & Co.
- 7 **5 'O Clock In The Morning** — Village People — CGD/VIP
- 8 **Ping Pong** — Plastic Bertrand — Durium
- 9 **Lisa** — Stefano Sani — Fonit Cetra
- 10 **Non Stop Twlst** — Kim & The Cadillac — Ariston

#### TOP TEN LPs

- 1 **Tutto Sanremo** — Various — EMI
- 2 **30 x 60** — Various Artists — CGD
- 3 **Il Tempo Delle Mele** — soundtrack — Delta
- 4 **La Voce Del Padrone** — Franco Battiato — EMI
- 5 **Renaissance** — Village People — CGD/VIP
- 6 **Artide Antartide** — Renato Zero — RCA/Zerolandia
- 7 **... E Penso A Te** — Ricchi e Poveri — Baby
- 8 **Collezione** — Riccardo Fogli — CGD/Paradiso
- 9 **Sanremo Millionnaires** — Del Newman — RCA
- 10 **Allbi** — America — EMI/Capitol

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Seven Tears** — The Goombay Dance Band — CBS
- 2 **Just An Illusion** — Imagination — R&B
- 3 **Layla** — Derek & The Dominoes — RSO
- 4 **Polson Arrow** — A.B.C. — Neutron
- 5 **Quelere Mucho (Yours)** — Julio Iglesias — CBS
- 6 **Ghosts** — Japan — Virgin
- 7 **The Lion Sleeps Tonight** — Tight Fit — Jive
- 8 **Party Fears Two** — Associates — Korova
- 9 **Mickey** — Toni Basil — Radial Choice
- 10 **The Damned Don't Cry** — Visage — Polydor

#### TOP TEN LPs

- 1 **The Gift** — The Jam — Polydor
- 2 **Pelican West** — Haircut 100 — Arista
- 3 **Love Songs** — Barbra Streisand — CBS
- 4 **The Fun Boy Three** — Chrysalis
- 5 **Action Trax** — various artists — K-tel
- 6 **Non-Stop Erotic Cabaret** — Soft Cell — Some Bizzare
- 7 **One Night At Budokan** — The Michael Schenker Group — Chrysalis
- 8 **All For A Song** — Barbara Dickson — Epic
- 9 **Diamond** — Spandau Ballet — Chrysalis
- 10 **Pearls** — Elkie Brooks — A&M

—Melody Maker

## TOP 30 ALBUMS

	Weeks On Chart	Chart		Weeks On Chart	Chart
<b>1 THE DUDE</b> QUINCY JONES (A&M SP-3721)	1	53	<b>17 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	16	30
<b>2 THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	2	21	<b>18 SILK</b> FUSE ONE (CTI 9006)	19	13
<b>3 COME MORNING</b> GROVER WASHINGTON, JR. (Elektra 5E-562)	3	18	<b>19 ECHOES OF AN ERA</b> VARIOUS ARTISTS (Elektra E1-60021)	17	11
<b>4 DREAM ON</b> GEORGE DUKE (Epic FE 37532)	4	6	<b>20 RIDE LIKE THE WIND</b> FREDDIE HUBBARD (Musician/Elektra E1-60029)	18	4
<b>5 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	7	34	<b>21 SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	21	11
<b>6 OBJECTS OF DESIRE</b> MICHAEL FRANKS (Warner Bros. BSK 3600)	5	11	<b>22 BLUE HORIZON</b> ERIC GALE (Musician/Elektra E1-60022)	22	4
<b>7 MYSTICAL ADVENTURES</b> JEAN-LUC PONTY (Atlantic SD 19333)	6	9	<b>23 DAN SIEGEL</b> (Elektra E1-60037)	24	3
<b>8 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	8	23	<b>24 SLEEPWALK</b> LARRY CARLTON (Warner Bros. BSK 3635)	26	11
<b>9 WYNTON MARSALIS</b> (Columbia FC 37574)	11	10	<b>25 THE LADY AND HER MUSIC — LIVE ON BROADWAY</b> LENA HORNE (Owest/Warner Bros. 20W 3597)	25	4
<b>10 IT'S A FACT</b> JEFF LORBER (Arista 9583)	12	3	<b>26 THE GRIFFITH PARK COLLECTION</b> VARIOUS ARTISTS (Musician/Elektra E1-60025)	27	2
<b>11 LIVE AT THE SAVOY</b> RAMSEY LEWIS (Columbia FC 37687)	10	6	<b>27 TELECOMMUNICATION</b> AZYMUTH (Milestone/Fantasy M-9101)	—	1
<b>12 RIO</b> LEE RITENOUR (Musician/Elektra E1-60024)	13	5	<b>28 CHARIOTS OF FIRE</b> ERNE WATTS (Owest/Warner Bros. OWS 3637)	23	11
<b>13 FEELING GOOD</b> ROY AYERS (Polydor/PolyGram PD-1-6348)	15	5	<b>29 AMACORD NINO ROTA</b> VARIOUS ARTISTS (Hannibal HNBL 9301)	29	10
<b>14 WEATHER REPORT</b> (ARC/Columbia FC 37616)	9	8	<b>30 THE GLORY OF . . .</b> ALBERTA HUNTER (Columbia FC 37691)	30	2
<b>15 ELECTRIC RENDEZVOUS</b> AL DI MEOLA (Columbia FC 37654)	14	10			
<b>16 EARLAND'S JAM</b> CHARLES EARLAND (Columbia FC 37573)	20	2			

## ON JAZZ

**LEROY JENKINS** — A seminal figure in Chicago's Assn. for the Advancement of Creative Music (AACM), violinist Leroy Jenkins catapulted into national attention during the seventies as one-third of the daring **Revolutionary Ensemble**. Since the trio's dissolution, Jenkins has continued to write and perform adventurous music in numerous settings, including solo, duo (most notably with **Muhai Richard Abrams** and **Oliver Lake**) and ensemble. His present group, the **Mixed Quintet**, which includes **Byard Lancaster**, **James Newton**, and **Marty Ehrlich** on reeds as well as French horn player **John Clark**, will embark this month on a tour of California and the Southwest. "There are a lot of places on the West Coast that are happening," Jenkins recently told us. "They just need a little developing. In

New York the market is pretty hip, so now we have to reach out to wherever we can. It may be the only way to get people to hear us, since we never really know how long it will take our music to get out on record." Although the music of the Revolutionary Ensemble certainly lived up to the group's name, Jenkins's present unit is no less daring, featuring no rhythm section. "After the Revolution Ensemble," said Jenkins, "I saw that there were a lot of players coming up, but few drummers and bassists; all the good ones were quickly snapped up. I had to come up with something using the people who were available and learn to swing without a drummer or bassist. It's not that difficult, because there are a lot of great young players around, and I try to have a number of people to pick from." Jenkins's pool of players proved useful for the upcoming western tour, with James Newton, who now lives in California, filling in for **J.D. Parran**. As a violinist, Jenkins prides himself on taking a total approach to his instrument. As a youngster, he received a traditional music education, although he balks at being associated with the instrument's European history. "I'm a little hesitant about using the word classical," he said. Teaching in Mobile, Ala. and Chicago, Jenkins garnered a reputation as a contemporary jazz violinist. "I started playing bebop, then Coltrane and Miles, but I didn't really know my direction. When I met **Roscoe Mitchell** and **Muhai Richard Abrams**, I saw that they had a concept and jumped right in. I saw there was a possibility for me to play my whole instrument." Fans and sound-seekers alike will get a chance to hear Jenkins's aural explorations late this month and early in May when he brings his Mixed Quintet to Tempe, Ariz., Albuquerque, N.M.; Houston, Tex.; and El Granada, San Diego and San Francisco, Calif.



**PRIME TIME AT THE RITZ** — Saxophonist Ornette Coleman and his band, Prime Time, recently performed at the Ritz in New York in support of Coleman's debut Antilles LP, "Of Human Feelings." Pictured following the performance are (l-r): Coleman; Stan Bernstein, Coleman's manager; and Ron Goldstein, president, Island Records, U.S.A.

**THIS 'N THAT**— **Hubert Laws**, **Ron Carter**, **Charles Earland**, **Ramsey Lewis**, **Arthur Blythe** and **Wynton Marsalis** will perform together in Washington, D.C. on May 14 in a show to benefit the National Urban coalition. Billed as "An Evening of Just Jazz," the show marks the first time that all these CBS musicians have performed together. The show will be

(continued on page 34)

## Accessory Market Expanding Due To Success Of Walkman

(continued from page 15)

starting to appear alongside traditionally bigger makes like Savoy. He added that with the current cassette prices double that of just a few years ago, consumers don't want "six cases in the car" like they once did, but now take out only "10 of their favorite tapes" to protect their investment against theft.

Tape cleaning products are also picking up sales, especially for auto cassette players, said Reff, specifically citing the Alsop "three-in-one" head cleaner as a consistent mover.

Protection of consumer investment has also become a major selling point in record cleaning accessories, which many dealers feel have been shortchanged in their promotions.

"My impression is that the record care market is either underpromoted or saturated because our sales are down," said Pickwick's Harvey, who added that the rack's spring promotion plans include selected cleaning accessories.

A drop in record care product sales action is blamed on the slow record business by Everybody's Records of Portland, Ore., which is now dealing only with the company offering the best deal, besides regularly carrying the Discwasher boxed set. But outer and inner sleeves sales remain a mainstay, and Reff said that all record care products pick up during gift seasons and hot album buying periods.

Yet in San Francisco, Tower's Lawhon finds that consumers are becoming more aware of the need to take care of what they buy and are taking advantage of record care products sales.

"People are spending more money on their systems, so they want better quality sound," he explained.

"The whole industry could do a better job of educating consumers why they need products like new needles, record cleaners, demagnetizers and tape recorder head cleaners," said Harmony Huts' McElvene. "It's up to the manufacturers and us as retailers to show our customers how they can get long life and better performance from their equipment. With records going up the way they have, it's very important to change the needle, clean the record and put it back in the bag to ensure that

each eight-to-nine dollar investment in music lasts a lifetime. A car wouldn't last two weeks if it were treated the way most people treat their record player."

Licorice Pizza's Brown reported that many record care product manufacturers are starting to branch out into audio and video tape care. Discwasher has come out with a new product called "The Perfect Path" for cleaning audio cassette tape recorder heads, while Alsop is crossing over from the reverse direction by coming out with record care products. And Audio Technica is following in the footsteps of Discwasher by introducing a bargain record cleaning kit.

Brown added that his chain is taking a more active role in promoting record and tape care products.

"We try to have a 'record and tape care month' four times a year," he explained, "to promote elected items displayed near the register. We also develop signing to highlight product around the store and have signing in record bins for needles asking, 'Have you checked your needle lately?' and offering two dollars off on any needle \$7.98 or over."

Brown said that the goal is to make needles and other care products impulse items like the various small goods that stuff items from the counter. These sundries provide the biggest profit margins and remain extremely important in the total sales picture.

At Everybody's Records, Reff distinguishes between two classes of miscellaneous small accessories those that require heavy display and salesmanship and those that can sell themselves. The chain focuses on the latter category.

"We try to find lines that are not available anywhere else," said Reff. "They have to be things that people want or have novelty value. Kites are good if the Oregon weather is right. Frisbees are good. We have a new 'air guitar' shirt that has a silver button for plugging in a foam guitar that's selling like hotcakes for nine dollars apiece now, but that's a one-time only sale, like winged hats."

Reff said that he avoids permanent stock for such items and handles merchandising that requires little time in setting up a

(continued on page 34)

## Country Acts Begin To Exploit Potential Of TV-Advertised Albums

(continued from page 26)

have our own fulfillment center in Terre Haute, Ind., so we're set from that standpoint. It's available to us if we choose to go that way. I would imagine that within the next 90-120 days, we'll be experimenting with it. We may pick out a test market or two that may make sense to see if the spot could work. We also don't want to cut into any business that our racks or retailers might do — basically, it's a non-competitive type of advertising that we're interested in."

As with CBS, Joe Galante, vice president of marketing for RCA's Nashville division, is still concerned about the risk involved with the concept and is not yet ready to commit to it. "I think the market seemed to be very soft during the last quarter and the first quarter for that business," he commented. "and we really haven't drawn any solid conclusions from it yet."

Sean O'Brien, general manager of Ronco Teleproducts in the United Kingdom, noted that television mail order marketing has flourished in a few short years in Great Britain, as opposed to the more cautious entry of American entrepreneurs. Speaking on the British market, O'Brien said that the television approach had broken artists like Barry Manilow in the U.K. when they

were not receiving airplay.

However, according to O'Brien, the English airwaves have already been oversaturated with direct response advertising for music products, and the effectiveness of such campaigns has been greatly reduced. O'Brien said that "the number of ads tend to make them cancel each other out" and that, overall, "people are becoming 'blahsey' about records."

O'Brien sees the mail order purchaser as "a middle-aged person with a lot of credit cards" who seeks the convenience the medium offers, but he also felt that the teenage market is the most difficult to reach through television. Because of that, O'Brien ventured that most frontline product would not work on television and that the only thing television could provide for such releases is an earlier awareness of the product.

Noting the failure of name pop artists like the Electric Light Orchestra, O'Brien stated that the most profitable ventures involve MOR product from an artist who has the potential to reach across a broad spectrum of the audience, although there is no way that a television marketing company can actually predict the success or failure of a television marketing venture.









# CASH BOX

April 10, 1982

## AROUND THE ROUTE

by Camille Compasio

Cash Box felicitations to **Rus Strahan** who was just named president of Loewen America, Inc., in Franklin Park, Ill. He and **Paul Kasson**, who is in charge of field service out here, along with **Rupert Mosinger** chief engineer for the parent company, Lowen Automaten of Germany, were present at the recent AOE convention. The new NSM 2401 phonograph was among the star attractions in the Loewen exhibit. "We're very pleased about the reception our 2401 has been receiving worldwide," Rus noted, "especially in England, Germany and South America." He expects the new model to be ready for U.S. delivery by mid-month.

Please note: The AMOA headquarters office has moved. Effective immediately, the new address is 2000 Spring Road, Suite 220, Oak Brook, Ill. 60521. The new phone number is (312) 654-AMOA.

Rock-Ola Mfg. Corp. recently introduced two new video games — "Fantasy" and "Jump Bug." Both models are available in upright and cocktail table versions.

Rowe phonos are very much in the spotlight at Atlas Music Co., as we learned from **Mac Brier**. The current line is

*(continued on page 36)*



Rus Strahan

## Strahan Appointed As President Of Loewen America

CHICAGO — Stanley (Rus) Strahan has been promoted to president of Loewen America, Inc., according to an announcement by the firm's board of directors. He succeeds Bert B. Davidson, who retired.

As president of Loewen America, Strahan will be in charge of sales and administration activities as well as all aspects of the company's operations.

Strahan joined the Loewen organization four years ago as chief service engineer, prior to which he was service manager for Playmor Music Inc., the NSM distributor for New England. He began his career in the coin machine business in 1969 working with NSM

*(continued on page 36)*

## Stern Announces Loan Agreement

CHICAGO — Stern Electronics, Inc. announced the completion of a multi-million dollar financial package with New York-based U.S. Billiards, Inc. and Albert Simon, Inc.

Albert Simon, Inc. has distributed Stern's products in the metropolitan New York area since Stern's inception in 1976. The firm also distributed the Seeburg line of phonographs for many years and has continued to distribute Seeburg products since the acquisition of the company by Stern in 1980.

U.S. Billiards, Inc. is a major manufacturer of coin-operated pool tables, video games and other coin-operated amusement products. Both companies are controlled by Albert Simon, a prominent, long-time member of the coin machine industry, and his son, Richard Simon. The Simon and Stern families are close friends.

The financial transaction, which is in the form of a loan convertible into shares of Stern, was intended to replace a portion of the capital expended in 1981 when Stern repurchased shares which were owned by one of its original investors.

### Vigorously Pursue R&D

This influx of additional capital further enables Stern to vigorously pursue its extensive research and development activities, according to the company. This year Stern is bringing to market the Seeburg "Video Music Center" phonograph, "Orbitor I," a revolutionary new concept in pinball type games, the "Frenzy" video game and several

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# COIN MACHINE

# INDUSTRY NEWS

## AROUND THE ROUTE

(continued from page 35)

doing just beautifully, he said. In the games department, it's "Donkey Kong" all the way. Mac told us the distrib's game sales volume is greater than ever before, thanks to this Nintendo hit. Company president **Ed Gensburg**, along with **Sam Gersh**, **Mac Brier**, **Jack Moyle** and **Tom Burlinski**, who is in charge of Atlas' vending department, were all in attendance at the AOE convention at Chicago's Hyatt Regency.

On the positive side: A recent edition of the *Intelligencer*, out of Doylestown, Penn., ran an article about a local dentist who "accomplished the near impossible" by making his office "a popular attraction for children" (and parents, as well), with the installation of a "Pac-Man" in his waiting room. Patients who were usually reticent about visiting the dentist are literally flocking in, the article said, with or without toothaches — or appointments, in many cases. The dentist is an avid video game player himself and is elated over the reaction, comparing it to the time when kids were rewarded with toys for going to the dentist. The parents love it too, he said, "They can play the machine while they wait for their appointments rather than read a magazine or watch television." He and his staff manage to get in a few rounds of play themselves during lunch break. This is the kind of publicity we like to hear about — and pass along to our readers.

AMOA sends word that the Cost of Doing Business Survey, commissioned by the national association last year, will be mailed to members in the near future. The survey will serve as a benchmark for future surveys and is provided as a service to members. It is available to non-members at a cost of \$50 per copy.

State Association News: Southeast Michigan Game Operators Assn. and Empire Distg. (Livonia) will co-sponsor the 1982 version of the now famous Empire Follies, brainchild of Empire's **Hank Heiser**. This year's event will be held June 26-27, with proceeds from ticket sales being donated to The Order of Alhambra, which benefits retarded citizens. In the three previous years of the "Follies" more than \$51,000 has been raised for programs to aid the retarded. . . OMAA, the Ohio state organization, is sponsoring a six-day video school May 10-15 that will be conducted by AMOA's **Donald Miller**. Participation is limited to 20 individuals and the registration fee is \$300 per person.

Midway's service manager **Andy Ducay** advised of some additions to the factory's ongoing program of service schools. The dates and sponsors are: May 5, Culp Distributing Co. (Oklahoma City); May 7-8, OMAA Convention (Columbus); May 14, Rowe Int'l. (Phoenix); June 2, Don's Vending Ltd. (Edmonton, Canada) and June 4, J.E. Weatherhead Dist., Ltd. (Burnaby, B.C., Canada). Arrangements for attendance must be made direct with the sponsoring organizations.



**GETTING DOWN TO BUSINESS** — The Amusement Device Manufacturers Association held a general membership meeting on Feb. 25 at the Sheraton Harbor Island Hotel in San Diego, Calif., chaired by association president **Joseph Robbins**. The agenda focused on such topics as the public relations program, various legal matters, a revision of the bylaws and objectives for 1982. It was followed by a meeting of attorneys and representatives of member firms, who discussed copyright infringement litigation. Members were informed that ADMA will continue to circulate briefs, court opinions and other pertinent documents regarding copyright and trademark infringement. Assisting Robbins in conducting the opening session were Board members **Duane Blough** (president of Gremlin Industries); and **Gary Stern** (president of Stern Electronics, Inc.); ADMA's executive director **Paul Huebsch**; general counsel **David Maher, Esq.**; and Washington, D.C. based special counsel **Rufus King, Esq.** Also in attendance were **Jerry Peeples** and **Hank Vandendop** of Amstar Electronics; **Ken Harkness**, **Don Osborne** and **Karen Witte, Esq.** of Atari; **Thomas Stroud, Jr.**, and **Donald C. Heffner, Esq.** of Cinematronics; **Robert F. Kupec, Esq.** of Sega Enterprises; **Leslie J. Hauser, Esq.** of Exidy; **Marshall Caras** and **Jared Jussim, Esq.** of Gottlieb; **George H. Gerstman, Esq.** of Stern Electronics; **Paul Moriarity** of Taito America; **Joe Dillon** and **Melvin M. Goldenberg, Esq.** of Williams Electronics; and **Mark McClesky** of Universal U.S.A. The above photo shows participants at one of the business sessions.

## OMAA '82 Expo Looms As Biggest Ever

CHICAGO — "We've put together the biggest and greatest exhibit in our eight year history, topping even our wildest dreams," exclaimed **Tommy Thompson** (Tora Music-Columbus, Ohio), chairman for the 1982 Ohio Music and Amusement Assn. annual exposition. The event will take place May 6-8 at the University Hilton Inn in Columbus, Ohio. (Cash Box, March 13).

At presstime, the following firms have registered as exhibitors at this popular state convention: Shaffer Distributing, Cleveland Coin, Royal Distributing, Central Ohio Sales & Marketing, D & R Industries, Amusement Emporium, Abloy Security Locks, Brunswick, Hamilton Scale, J-S Sales, Pepsi-Cola, Tobacco Institute, Valley Company,

## Health Warning Required On Cigarette Machines

CHICAGO — A recent Federal Trade Commission (FTC) mandate requires that the familiar health warning which is printed on all cigarette packages must now be displayed on cigarette vending machines with advertising panels or bubbles, according to an agreement between cigarette producers and the FTC.

Under the terms of the agreement, the government's health hazard warning must be displayed in the same language as is used on cigarette packages. Manufacturers of the cigarette vending machines will be furnished with the appropriate warning labels to be utilized on unsold machines and all future models.

The decree excludes as "advertising" the brand identification that appears on the columns or the buttons of the cigarette machines.

Operators are being urged to comply with the health warning requirements; special bulletins have been issued by various state associations to this effect. As specified in the current MOM (Music Operators of Michigan) and OMAA (Ohio Music & Amusement Assn.), newsletters, though operators of cigarette machines are not party to the agreement, it is strongly recommended that they comply since failure to do so could result in adverse public relations for the vending industry.

Wico Corp., Bally Manufacturing Corp., Marantz Piano Co., Advanced Business Systems, Danny Vegh's, Toledo Coin Machine, American Tobacco, Kurz-Kasch, Mid-State Records, R. J. Reynolds Tobacco, Penn-Ray, Mobile Records, Video Babies and Priority Cigarettes.

According to Thompson, '82 Expo, which is open only to operators, manufacturers and exhibitors, will once again provide OMAA members, their staffs and special guests a wide variety of the family-type entertainment equipment so popular in today's consumer market. Advanced registrations indicate that large numbers will be on hand to keep-up with the latest in technologies and trends in the industry."

Other activities planned during the two-day conclave include the second annual Edward Shaffer Memorial Golf Tourney; a membership luncheon on Friday; a cocktail party and entertainment on Friday evening; various seminars; and several drawings for valuable prizes.

Among guest speakers who will address the convention are Reverend **Richard J. Connelly**

(continued on page 37)

## Atari Announces New High Scores

SUNNYVALE — Atari, Inc. recently announced new official records that supersede earlier high scores for the firm's "Asteroids," "Asteroids Deluxe," "Centipede" and "Tempest" coin-operated video games.

On Feb. 6, 20-year-old **Leo Daniels** of Carolina Beach, N.C. set a new record on Atari "Asteroids," with a score of 40,010,910 accomplished in 36 hours and four minutes, to beat the previous record of 30,100,000 held by **Dennis Hernandez** of Geneva, N.Y.

A new record on Atari "Asteroids Deluxe" was established by **Kevin Gentry** of Lake Charles, La., who racked up 2,117,570 points in five hours and 25 minutes of play on Dec. 29, 1981 to beat the previous record of 269,230 points held by **Leo Daniels** of Carolina Beach, N.C.

On Dec. 6, 1981 **Franz Lanzinger** of Mountain View, Calif. totaled 2,999,999 points in six hours on Atari's "Centipede." His record replaces the former record of 530,388 points held by **Doug Humphrey** of Ashland, Ky.

**Jay Nelson** of Huntington, W. Va. scored 512,674 points playing Atari's "Tempest" video game for 37 minutes, to establish the first official record on Tempest.

"We commend these players for their outstanding display of skill," commented **Ken Harkness**, president of Atari's Coin-Operated Video Games Division. "Our computer games are designed to encourage strategic thinking by challenging the player. It's gratifying to see this enthusiastic reception to a learning experience."

## Strahan Appointed

(continued from page 35)

phonographs for an operating company in Massachusetts.

**Strahan** served in Vietnam as an advisor during 1968 and 1969 and was an electronics technician in the U.S. Navy from 1961 to 1969.

**Loewen America** is the U.S. branch of German-based **Loewen Automaten**, producer of the NSM phonograph line, along with various other products, and European representative for a number of American manufacturers of coin-operated machines.

## Stern Loan Agreement

(continued from page 35)

other new video games that are presently in the final stages of development.

Stern officials noted that the company intends to continue its close relationship with **Konami Industry Co., Ltd.**, a major Japanese manufacturer and developer of video games. "Amidar," which was licensed from Konami, is currently being manufactured by Stern.

# INDUSTRY CALENDAR

April 15-18: Florida Amusement Vending Assn.; annual convention and trade show; Curtis Hixon Convention Center; Tampa.

April 29-May 2; Music & Amusement Assn. (N.Y.); annual convention; Princess Towers Hotel; Freeport, Bahamas.

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; Bartle Hall; Kansas City.

# INDUSTRY NEWS

## New Equipment

### A New Dimension

Sega/Gremlin has released its new space theme game, "Zaxxon", with a 3-dimensional like perspective, outstanding screen color, sound and skill factors to enhance the excitement and realism of the play action.

The new dimensional effects are produced by projecting the picture at a



slant on the screen so that the player's space craft moves in a unique left to right diagonal perspective through a number of exciting scenes. An eight-

way pilot's control stick with trigger firing action adds true-to-life realism and the game also features such sounds as the roar of missile launchings, homing missiles and explosions, plus the totally new sound of "space wind" as the player's craft pursues its mission.

The objective of play is to guide a fighter plane in an attack on a giant floating enemy fortress, bring down a fleet of enemy warplanes and ultimately destroy the enemy's lethal armored robot. The player's ship climbs, banks, dives and strafes to maneuver through the many obstacles it encounters in its flight; and during the game action the ship appears larger or smaller depending on its altitude and actually casts a trailing shadow that follows it. The shadow, an altimeter on the video screen and the points of impact of the player's gunfire help judge the altitude of the player's space craft, lending new skill and challenge to the game.

In the first scene, the player faces the heavily armed floating fortress and, surviving this, is then up against the enemy fighter fleet. Destroying these interceptors is an artful battle of skill and depth perception because the player's ship must be at the enemy's altitude when he fires to score a hit.

The player's next obstacle is a battle within the enemy headquarters, which is more difficult and challenging. If this

scene is successfully passed the player must defend against the enemy's lethal armored robot and homing missile for a battle to the finish.

### Devilish Pinball

Gottlieb recently introduced its latest pingame, "Devil's Dare", a single level model into which the factory has incorporated as much challenge, excitement



and variety as its recent multi-level designs.

Devil's Dare marks the introduction of the improved and expanded Gottlieb solid state System 80A, which will

become the standard for future pingames. First and foremost in the system's new capabilities is the incorporation of seven digit displays for players' scores. The system's self-test capabilities have been expanded as has the number of coin/credit combinations. The bookkeeping system is now more convenient to use and board repairs have been facilitated by the addition of sockets to the control board's major ROM chips.

A challenging and complex playfield with three flippers and three drop-target banks complement Devil's Dare's new electronic systems and provide what could be called non-stop action for the player. This, in combination with great sounds, player-involvement speech and stunning artwork, further enhance the appeal of the new machine.

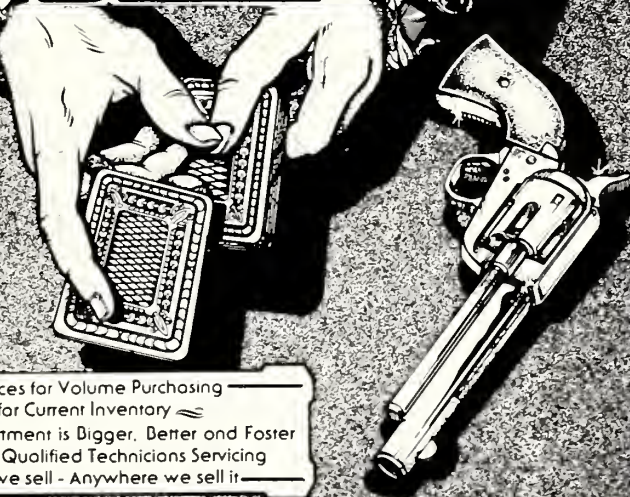
### OMAA Convention

(continued from page 36)

(Chaplain-Cincinnati Bengals football team); OMAA first vice president Richard E. George; attorneys Edward F. Siegel and John F. Ballard, who are experts on municipal ordinances; AMOA president Leoma Ballard; AMOA executive vice president Leo Droste; Frank Fogleman, vice chairman of Sega/Gremlin; and Marshall Caras, vice president-marketing of D. Gottlieb & Co.

Exhibit hours will run from 3 to 6:30 p.m. on Friday (7) and 1:30 to 6 p.m. on Saturday.

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# THE JUKEBOX PROGRAMMER

April 10, 1982

\* indicates new entry

## POP

- 1 **FREEZE FRAME**  
THE J. GEILS BAND (EMI America B-8108)
- 2 **FIND ANOTHER FOOL**  
QUARTERFLASH (Geffen GEF 50006)
- 3 **EDGE OF SEVENTEEN**  
STEVIE NICKS (Modern/Atlantic MR 7401)
- 4 **(OH) PRETTY WOMAN**  
VAN HALEN (Warner Bros. WBS 50003)
- 5 **WE GOT THE BEAT**  
GO-GO's (I.R.S./A&M IR-9903)
- 6 **DON'T TALK TO STRANGERS**  
RICK SPRINGFIELD (RCA PB-13070)
- 7 **KEY LARGO**  
BERTIE HIGGINS (Kat Family WS9 02524)
- 8 **MAIN THEME FROM "CHARIOTS OF FIRE"**  
VANGELIS (Polydor/PolyGram 2189)
- 9 **BABY MAKES HER BLUE JEANS TALK**  
DR. HOOK (Casablanca/PolyGram NB 2347)
- 10 **I LOVE ROCK 'N' ROLL**  
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 11 **867-5309/JENNY**  
TOMMY TUTONE (Columbia 18-02646)
- 12 **'65 LOVE AFFAIR**  
PAUL DAVIS (Arista AS 0661)
- 13 **DID IT IN A MINUTE**  
DARYL HALL & JOHN OATES (RCA PB-13065)
- 14 **DO YOU BELIEVE IN LOVE**  
HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)
- 15 **TAKE OFF**  
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 16 **HANG FIRE**  
THE ROLLING STONES (Rolling Stones/Atlantic RS 21300)
- 17 **NEVER GIVE UP ON A GOOD THING**  
GEORGE BENSON (Warner Bros. WBS 50005)
- 18 **GET DOWN ON IT**  
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 19 **MAKE A MOVE ON ME**  
OLIVIA NEWTON-JOHN (MCA-52000)
- 20 **NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)**  
LE ROUX (RCA PB-73059)
- 21 **MOVIE MEDLEY**  
THE BEATLES (Capitol P-B-5100)
- 22 **JUKE BOX HERO**  
FOREIGNER (Atlantic 4017)
- 23 **MEMORY**  
BARBRA STREISAND (Columbia 18-02717)
- 24 **DON'T YOU WANT ME**  
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 25 **LET'S HANG ON\***  
BARRY MANILOW (Arista AS 0675)
- 26 **EMPTY GARDEN (HEY HEY JOHNNY)**  
ELTON JOHN (Geffen SEF 50049)
- 27 **I'VE NEVER BEEN TO ME\***  
CHARLENE (Motown 1611MF)
- 28 **ONE HUNDRED WAYS**  
QUINCY JONES featuring JAMES INGRAM (A&M 2387)
- 29 **GOIN' DOWN\***  
GREG GUIDRY (Columbia 18-02691)
- 30 **BOBBIE SUE**  
OAK RIDGE BOYS (MCA-52006)

## COUNTRY

- 1 **SAME OLE ME**  
GEORGE JONES (Epic 14-02696)
- 2 **YOU NEVER GAVE UP ON ME**  
CRYSTAL GAYLE (Columbia 18-02718)
- 3 **SINGLE WOMEN**  
DOLLY PARTON (RCA PB-13057)
- 4 **CRYING MY HEART OUT OVER YOU**  
RICKY SKAGGS (Epic 14-02692)
- 5 **MOUNTAIN MUSIC**  
ALABAMA (RCA PB-13019)
- 6 **ALWAYS ON MY MIND**  
WILLIE NELSON (Columbia 18-02741)
- 7 **BUSTED**  
JOHN CONLEE (MCA-52008)
- 8 **JUST TO SATISFY YOU**  
WAYLON & WILLIE (RCA PB-13073)
- 9 **ANOTHER HONKY-TONK NIGHT ON BROADWAY**  
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 10 **'ROUND THE CLOCK LOVIN'**  
GAIL DAVIES (Warner Bros. WBS 50004)
- 11 **IF YOU'RE THINKING YOU WANT A STRANGER**  
GEORGE STRAIT (MCA-51228)
- 12 **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**  
GENE WATSON (MCA-52009)
- 13 **SOMEDAY SOON**  
MOE BANDY (Columbia 18-02735)
- 14 **TEARS OF THE LONELY**  
MICKEY GILLEY (Epic 14-02774)
- 15 **AFTER THE LOVE SLIPS AWAY**  
EARL THOMAS CONLEY (RCA PB-13024)
- 16 **YOU'RE NOT EASY TO FORGET**  
DOTTIE WEST (Liberty P-B-1451)
- 17 **TAKE ME TO THE COUNTRY**  
MEL McDANIEL (Capitol P-B-5095)
- 18 **YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)**  
THE STATLER BROS. (Mercury/PolyGram 76142)
- 19 **IN LIKE WITH EACH OTHER**  
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 20 **ANOTHER SLEEPLESS NIGHT**  
ANNE MURRAY (Capitol P-A-5083)
- 21 **FOR ALL THE WRONG REASONS\***  
THE BELLAMY BROS. (Elektra/Curb E-47431)
- 22 **I'M GOIN' HURTIN'**  
JOE STAMPLEY (Epic 14-02791)
- 23 **BIG CITY**  
MERLE HAGGARD (Epic 14-02686)
- 24 **FINALLY\***  
T.G. SHEPPARD (Warner Bros./Curb WBS 50041)
- 25 **DON'T LOOK BACK**  
GARY MORRIS (Warner Bros. WBS 50017)
- 26 **BAD NEWS**  
BOXCAR WILLIE (Main Street B951)
- 27 **EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)\***  
RAZZY BAILEY (RCA PB-13084)
- 28 **KANSAS CITY LIGHTS**  
STEVE WARINER (RCA PB-13072)
- 29 **THE CLOWN**  
CONWAY TWITTY (Elektra E-47302)
- 30 **IT'S A LONG WAY TO DAYTONA**  
MEL TILLIS (Elektra E-47412)

## BLACK CONTEMPORARY

- 1 **GET DOWN ON IT/STEPPIN' OUT**  
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 2 **NEVER GIVE UP ON A GOOD THING**  
GEORGE BENSON (Warner Bros. WBS 50005)
- 3 **IF IT AIN'T ONE THING... IT'S ANOTHER**  
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 4 **WORK THAT SUCKER TO DEATH**  
XAVIER (Liberty P-1-1445)
- 5 **CIRCLES**  
ATLANTIC STARR (A&M 2392)
- 6 **THE GIGOLO**  
O'BRYAN (Capitol P-A-5067)
- 7 **I'LL TRY SOMETHING NEW**  
A TASTE OF HONEY (Capitol P-B-5099)
- 8 **IN THE RAW**  
WHISPERS (Solar/Elektra S-47961)
- 9 **THE OTHER WOMAN**  
RAY PARKER, JR. (Arista AS 09)
- 10 **MUST BE THE MUSIC**  
SECRET WEAPON (Prelude PRL 8036-AS)
- 11 **A NIGHT TO REMEMBER**  
SHALAMAR (Solar/Elektra S-48005)
- 12 **MAMA USED TO SAY**  
JUNIOR (Mercury/PolyGram 76132)
- 13 **IT'S GONNA TAKE A MIRACLE**  
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 14 **JUST BE YOURSELF**  
CAMEO (Chocolate City/PolyGram CC 3231)
- 15 **LET'S WORK**  
PRINCE (Warner Bros. WBS 50002)
- 16 **FREAKY BEHAVIOR**  
BAR-KAYS (Mercury/PolyGram 76143)
- 17 **LOVE SEASONS**  
ZOOM (Polydor/PolyGram PD 2197)
- 18 **NIGHTS OVER EGYPT**  
THE JONES GIRLS (Phila. Int'l./CBS ZS5-02713)
- 19 **LET'S CELEBRATE**  
SKYY (Salsoul/RCA S7 7020)
- 20 **HOT ON A THING (CALLED LOVE)**  
THE CHI-LITES featuring EUGENE RECORD (20th Century/RCA TC-2600)
- 21 **YOU GOT THE POWER**  
WAR (RCA PB-13061)
- 22 **I JUST WANT TO SATISFY**  
THE O'JAYS (Phila. Int'l./CBS ZS5-02834)
- 23 **MAKING LOVE**  
ROBERTA FLACK (Atlantic 4005)
- 24 **TRY JAH LOVE**  
THIRD WORLD (Columbia 18-02744)
- 25 **BABY COME TO ME**  
PATTI AUSTIN (Owest/Warner Bros. OUE 50036)
- 26 **FORGET ME NOTS**  
PATRICE RUSHEN (Elektra E-47427)
- 27 **A FRIEND OF MINE**  
GLADYS KNIGHT & THE PIPS (Columbia 18-02706)
- 28 **CAN YOU SEE THE LIGHT\***  
BRASS CONSTRUCTION (Liberty P-B-1453)
- 29 **FLAMETHROWER\***  
THE J. GEILS BAND (EMI America B-8108)
- 30 **WHERE DO WE GO FROM HERE\***  
BOBBY WOMACK (Beverly Glen BG-2001)

## OPERATORS PICKS

Dan Tortorice (Modern Specialty, Madison)  
TRY JAH LOVE — Third World — Columbia

Irene Camen (Black Hills Novelty Co., Pierce)  
MOUNTAIN MUSIC — Alabama — RCA

Brad Hamma (A.H. Entertainers Inc., Rolling Meadows)  
STILL IN SAIGON — The Charlie Daniels Band — Epic

## RECORDS TO WATCH

EBONY AND IVORY — Paul McCartney — Columbia

WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE — Billy Swan — Epic

JUST GIVE ME WHAT YOU THINK IS FAIR — Leon Everette — RCA

THERE'S NO GUARANTEE — Peabo Bryson — Capitol

LITTLE BLUEBIRD — Little Milton — Stax

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(T-NECK/CBS ZS5 02825)

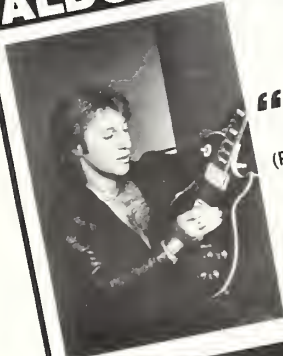
## GEORGE DUKE



**"SHINE ON"**

(EPIC 14-02701)

## ALDO NOVA



**"FANTASY"**

(PORTRAIT/CBS 24 02799)

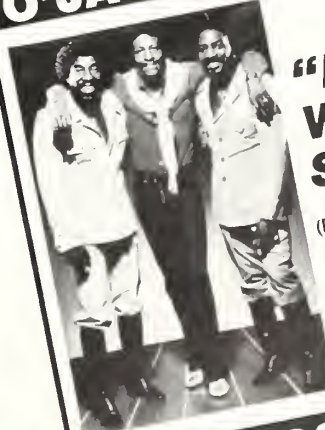
## CHARLIE DANIELS BAND



**"STILL IN SAIGON"**

(EPIC AE7 1414)

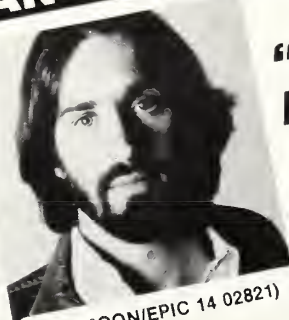
## O'JAYS



**"I JUST WANT TO SATISFY"**

(PHILA. INT'L/CBS ZS5 02834)

## DAN FOGELBERG



**"RUN FOR THE ROSES"**

(FULL MOON/EPIC 14 02821)

## REDDINGS



**"I KNOW YOU GOT ANOTHER"**

(BELIEVE IN A DREAM/CBS ZS5 02767)

## Cohen Urges 'Gift Of Music'

CARLSBAD, Calif. — Joe Cohen, executive vice president of the National Association of Recording Merchandisers (NARM), last week proposed a multi-million dollar, five-year funded institutional advertising campaign for the music industry. Keyed to NARM's ongoing "Gift Of Music" campaign, Cohen's proposal called for a voluntary contribution by the labels to fund the effort at one cent per album or tape unit quarterly. Speaking before nearly 50 music industry representatives gathered at the LaCosta Hotel here Sept. 10 for a meeting of the NARM Retailers Advisory Committee, Cohen proposed that the contribution formula go into effect Jan. 1, 1983. The fund and campaign would be administered and supervised by a "Gift Of Music" Advisory Committee of representatives from all segments of the industry.

**Campaign Cost**  
For 1982, the cost for the campaign would total "approximately \$1 million," Cohen said. The campaign, aimed at the 18-34 age group, consists of approximately two-thirds of the cost for network television and one-third for network radio and national print advertising.

"NARM's plan for the expansion is designed to increase awareness of our logo and slogan, and to deliver a clear consumer message; increase record sales by 10 percent; and redefine records and artists in a thoughtful, personal way," Cohen said.

Label representatives and independents — including non-committal on the issue — requested more details. Cohen welcomed his announcement at the upcoming meeting of the Recording Industry Association of America (RIAA), the Copyright Clearance Center, the Court of Copyrights, and the Copyright Clearance Center. Predictably, the RIAA was enthusiastic about the proposal, even suggesting a one cent per unit contribution to retailer drop

## Record Bills



RECORDS & TAPES

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