

# CASHBOX



Luther Vandross

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MIDEM SPECIAL 82

# CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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## EDITORIAL A Real Cause For Thanksgiving

It is with pleasure that this week **Cash Box** can report that sales over the Thanksgiving weekend showed a definite improvement over last year. As the official beginning of the Christmas season, such success over Thanksgiving can only be a source of optimism for the rest of the year.

Dealers around the nation reported sales up as much as 25% over last year. Even more encouraging, sales were healthy in a number of areas — the hits sold well, of course, but so did midlines, cassettes and accessories. Some dealers even went as far as to jokingly say that there might have been "too much" hit product out there.

Such enthusiasm and excitement has long been

missing from the industry, what with recession, inflation and all of the other problems that loomed so large not so long ago. However, these are the holidays, and maybe even those same problems may take a back seat to seasonal good cheer.

What is needed now is the energy and determination to bring this holiday season home. The product is out there; NARM's "Gift of Music" push is having a beneficial effect; and consumers seem to be coming back to the music industry. All of these factors combined, plus the dedication of those in the industry, could all serve to make this Christmas a very merry one indeed.

# NEWS HIGHLIGHTS

- Thanksgiving sales increase up to 25% over 1980 (page 5).
- Senate approves bill with stiffer penalties for pirates, counterfeiters (page 5).
- Video games cartridges proving more attractive as accessory for record dealers (page 5).
- "Feel Like A Number" by Bob Seger and "For The Walrus (Tribute To John Lennon)" by Sando (new and developing artist) are the top **Cash Box** Singles Picks (page 11).
- "The Visitors" by ABBA and "East To West" by Roy Sundholm (new and developing artist) are the top **Cash Box** Album Picks (page 13).

TOP POP DEBUTS	
<b>SINGLES</b>	78 SWEET DREAMS — Air Supply — Arista
<b>ALBUMS</b>	9 FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic

<b>POP SINGLE</b>
<b>PHYSICAL</b> Olivia Newton-John MCA
<b>B/C SINGLE</b>
<b>LET'S GROOVE</b> Earth, Wind & Fire ARC/Columbia
<b>COUNTRY SINGLE</b>
<b>BET YOUR HEART ON ME</b> Johnny Lee Full Moon/Asylum
<b>JAZZ</b>
<b>BREAKIN' AWAY</b> Al Jarreau Warner Bros.



Al Jarreau

<b>POP ALBUM</b>
4 Foreigner Atlantic
<b>B/C ALBUM</b>
<b>RAISE</b> Earth, Wind & Fire ARC/Columbia
<b>COUNTRY ALBUM</b>
<b>FEELS SO RIGHT</b> Alabama RCA
<b>GOSPEL</b>
<b>PRESENTING THE WINANS</b> Light Star

SUBSCRIPTION RATES \$110 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. ©Copyright 1981 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.





**PRIVATE EYES UNCOVER GOLD** — RCA recording group Hall and Oates was recently presented with gold LPs for the "Private Eyes" album. Pictured celebrating the event backstage at the Palladium in New York are (l-r): Jack Craigo, division vice president, RCA Records, U.S.A. and Canada; Daryl Hall; John Oates; Robert Summer, president, RCA Records; and Tommy Mottola, president, Champion Entertainment and manager of Hall and Oates.

## Senate Begins Hearings On Video Home Use Exemptions

by Michael Glynn

WASHINGTON, D.C. — The ongoing controversy over the legality of over-the-air home videotaping heated up on Capitol Hill Nov. 30 when the Senate Judiciary Committee began a series of hearings to weigh arguments over proposed legislation to amend the 1976 Copyright Act (**Cash Box**, Nov. 7). Such legislation, if passed, would effectively nullify the Court of Appeals ruling less than two months ago that overturned a 1979 lower court decision upholding the practice for private, non-commercial use (**Cash Box**, Oct. 31).

Chaired by Sen. Dennis DeConcini (D-Ariz.), co-sponsor of pending Senate bill S. 1758 to create a home use exemption for videotaping, the initial session saw proponents of such legislation, including congressional witnesses Sen. Alfonse D'Amato (R-N.Y.), fellow S. 1758 co-sponsor, and Rep. Stan Parris (R-Va.), sponsor of House bill H.R. 4808, emphasizing that proposed amendments are intended only to protect the rights of the consumer and do not deal with the issue of compensation to copyright holders.

Calling the Ninth Circuit Court of Appeals ruling "the latest example of idiocy in the federal judiciary," Rep. Parris told **Cash Box** last week that "the thing we can't compromise this with is the fair compensation to copyright holders. That is another can of worms altogether."

At the session, Rep. Parris went on to note that Congress must take responsibility for making clear its intent in the Copyright Act and that can only be made possible through passage of legislation to amend the act. With 30 co-sponsors to H.R. 4808, Parris further told **Cash Box** that he was "optimistic" that his bill, as well as S. 1758, would be passed, although he added he didn't know when House committee meetings would commence on the matter.

"It's my understanding that the Senate has meetings scheduled for second or third week of December," said Parris. "But frankly, I just don't know when the House will discuss the subject. Senate rules in this area are considerably more liberal than ours."

### Hearing In February

Parris added that while he had not talked to the chairman of the House subcommittee about it, he noted that he had talked to several House minority members. He imagined that the issue would come before the House "sometime after the first of the year, most likely in February."

Industry witnesses on behalf of legisla-

tion, such as Electronics Industries Assn. (EIA)/Consumer Electronics Group vice president Jack Wayman and Sony Consumer Products Co. president Joseph Lagore, reiterated earlier statements that the Circuit Court's ruling, if left standing, would have an adverse effect on "a young, fragile industry," as well as making VCR owners de facto lawbreakers.

However, speaking for the motion picture companies, Sid Sheinberg, president of MCA, Inc., co-plaintiff in the Betamax suit, told the committee that home videotaping does not boil down to a handful of "isolated instances of infringements." Referring to the Copyright Act, he said that these infringements, multiplied many times over, represented "a major inroad on copyright that must be prevented."

(continued on page 12)

## Video Game Cartridges Emerging As Means To Establish Home Entertainment Centers

by Michael Martinez

LOS ANGELES — For the past few years, record retailers have been encouraged to look upon prerecorded video cassettes and discs as sales items representing potentially greater revenues and a means of becoming more diversified home entertainment centers. But of late another video item that many retailers feel can more readily help diversify the product mix is the video games cartridge.

Because of the current video game arcade boom, the fact that the consumer demographic supporting the video games growth is compatible with the record retailers' traditional consumer base and the home video games industry's hefty media blitz on television, retailers contacted by **Cash Box** felt such entertainment software holds greater potential than the more expensive films and music specials. As a result, the game cartridge may be emerging as the video sales leader needed by the record retailers in their race to become home entertainment centers.

"Our software sales on Atari are looking strong," said John Marmaduke, president of the Amarillo-based Hastings Books, Records and Video. "Part of the upswing could be because of the Christmas season and more people having bought the game units, but we've noticed more teenagers buying the video game cartridges and that's the age group we've tried to have in our stores."

## Chains See Strong Christmas Following Good Thanksgiving

by Dave Schulps

NEW YORK — A late month sales surge over the post Thanksgiving weekend helped to salvage an otherwise disappointing November and fueled retailer optimism that the holiday selling season now officially underway will be at least as good — if not better — than last year.

A **Cash Box** survey of over a dozen chain operations across the country found Thanksgiving weekend business running as much as 25% higher than last year, with only one surveyed chain reporting a decline from the previous holiday season, despite the generally depressed economy and heavy unemployment in some regions.

Interestingly, while a number of chains reported traffic down, especially in mall stores, the feeling was that those who shopped were making more multiple purchases than last year, a trend some felt was linked to the wider availability of midlines. On the other hand, many retailers reported hit product selling well despite the tendency to put far fewer items on sale this year than in previous holiday seasons.

Retailers also believe that this will be a late Christmas for the record business, with customers holding on to their money until right before the holiday. However, the prevalent feeling is that the combination of the poor economy and the scarcity of other gift items for under \$10 bodes very well for record sellers. In addition, retailers used words like "exploding" and "going crazy" to describe sales of both blank and prerecorded cassette tapes over the Thanksgiving weekend. Singles sales were also reported as being strong in many of the chains.

"We'd hoped that Friday and Saturday's sales would make up for the body of November, which was weak," said Ralph King, vice president of marketing for the 140-store Record Bar chain. "Friday was a good day and Saturday was relatively good for us. I'd say overall things were better than

last year but not fantastic." Nevertheless, King called the weekend "a good sign for the holiday season." King also said he felt that the record business was seeing increased competition from video games for this year's gift dollar, but also was being helped tremendously by heavy sales in accessories.

Joe Bressi, vice president of purchasing for the 189-store Camelot chain, offered a number of observations based on his breakdowns of the chain's Thanksgiving sales. "We did 5% better than last year on Saturday and Sunday and ran dead even on Friday, not counting the 24 additional stores we opened this year," Bressi stated. "With good weather in the north and midwest, sales were up; tropical weather in many parts of the south and west and lost sales in 8-tracks because we're stocking fewer this year hurt us in those regions." Bressi also pointed out that sales in stores near military bases were down significantly because military pay did not come until af-

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## Senate Approves Heavy Counterfeit, Piracy Penalties

by Michael Glynn

WASHINGTON, D.C. — By unanimous voice vote, the Senate passed legislation Dec. 1 raising the penalties for piracy and/or counterfeiting of motion picture and sound recordings. The bill, S. 691, increases the maximum sentence for reproducing or distributing counterfeit or printed films, videocassettes, audio discs or tapes to \$250,000 and/or five years imprisonment from \$50,000 and/or two years imprisonment.

Sponsored by Sen. Strom Thurmond (R-S.C.), who is also chairman of the Senate

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But Marmaduke also stressed that Hastings has developed the full concept of a home entertainment center and that the chain's free-standing stores have become convenient outlets where the consumer can come and quickly rent or purchase their records, tapes, books and video software product.

Pointing to a basic shift in the consumer expenditure of disposable income, financial analyst Theodore James of San Francisco-based Montgomery Securities

agreed, saying, "Record retailers who feel that they are going to make a killing by jumping into the sale of movies on videocassette or disc are out of their gourd."

James explained that in many areas of the country, cable Pay-TV and network television program a preponderance of films, which he said cuts into any demand for prerecorded videotapes or discs. He also noted that his research found two-

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**THEY ALL LAUGHED** — Johnny Cash and his son-in-law, Rodney Crowell, recently attended the world premiere of Peter Bogdanovich's latest movie, They All Laughed. Cash and Crowell each had songs on the movie's soundtrack. Proceeds from the premiere will help fund the Country Music Foundation's education department. Pictured at a party prior to the showing are (l-r): Crowell, Cash, Rosanne Cash, actor John Ritter, June Cash and Bogdanovich.

# Winterland Prods. Wins Case Against T-Shirt Bootlegger

LOS ANGELES — Defendants in the Winterland T-shirt bootlegging case filed late last year in federal court were found jointly liable for damages of \$825,612 in a judgement handed down by federal Judge Hubert L. Will of the U.S. District Court for the Northern District of Illinois, Eastern Division.

Defendants Arnold and Allan Goldweig along with their company, Creative Screen Design, are also liable for Winterland Concession's (an arm of Winterland Prods.) costs in filing the action and attorney fees, an additional sum of \$77,140.

Defendant Arnold Goldweig was also judged by the court to be liable for an additional \$62,603 plus interest at a rate fixed by law.

Judge Will's action follows an earlier order issued Oct. 23, 1981, granting the plaintiffs' motion for summary judgement, finding each of the defendants liable for unauthorized manufacture and distribution of silk-screen T-shirts for which Winterland and other plaintiffs in the case have licenses.

The judgement followed a trial on damages where Judge Will found, in part, that defendants sold a total of 103,662 un-

authorized T-shirts, an act described by the court as "willful, deliberate and intentional," inasmuch as the defendants were aware their actions were illegal.

Judge Will also found the actions a violation of the plaintiffs' right to publicity and those rights under Section 43(a) of the Lanham Act. Actual damages were established at \$275,204.

Other plaintiffs in the Winterland action included: Nightmare Prods., Inc. (Journey); REO Speedwagon, Inc. (REO Speedwagon); S.B.B., Inc. (Bob Seger And The Silver Bullet Band); Gimcastle, Ltd., (Black Sabbath); Blue Oyster Cult, Inc. (Blue Oyster Cult); Grateful Dead Prods., Inc. (Grateful Dead); Amboy Dukes, Inc. (Ted Nugent); Steady State, Inc. (Sammy Hagar); Aerosmith Prods., Inc. (Aerosmith); Fleetwood Mac Tours (Fleetwood Mac); Dirty Deeds, Ltd., (AC/DC); Heart General Partnership, (Heart); Music Makers, Inc., (Doobie Brothers); and Bruce Springsteen.

Commenting on conclusion of the case, Dell Furano, president of Winterland, said, "This decision is of major importance both to Winterland, the other named plaintiffs of the case and the legitimate merchandise industry as a whole, because it serves notice upon those who persist in ignoring the rights of legitimate merchandise com-

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# Canadian Radio Stations Challenge Content Standards

By Kirk LaPointe

MONTREAL — It is a broadcasting story that, to the outsider, would seem perplexing in this officially-bilingual country — a French-language FM rock station is seeking to play English music, while a competing English station is seeking to play an all-French-Canadian program.

To the casual observer, the question would be: why not?

But to the Canadian Radio-Television and Telecommunications Commission (CRTC, the regulatory body for broadcasting in this country), there are no questions. There are only regulations, and these cannot be bent, much less broken.

So it was, Nov. 17 and 18, that the two Montreal stations — CKOI-FM and CHOM-FM — found themselves in front of the commission, pleading for changes in the rules of the game.

On the surface of it, though, the commission seems less than excited about the stations' plans.

CHOM-FM, an English station owned by Maisonneuve Broadcasting Ltd., told the commission it wants to air an all-French-Canadian show once weekly.

French station CKOI-FM, operated by Radio Futura Ltd., has already put into ac-

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# Alfa Backs NARM's Gift Of Music Program

NEW YORK — Alfa Records has become the latest company to announce its support of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" institutional advertising campaign. A&M, Atlantic, Boardwalk, Capitol, Chrysalis, Elektra/Asylum, Capitol/EMI America/Liberty, Ranwood and Warner Bros. have already officially announced their support of the program.

Alfa's endorsement amounts to a pledge to support the \$2.4 million campaign aimed at creating the same gift giving appeal for pre-recorded music that is enjoyed by other industries such as greeting cards and flowers.

Under the program, NARM will conduct a nationwide institutional advertising push for the music industry keyed to the existing Gift of Music campaign, including full media advertising. In announcing their support, the labels are making an agreement, contingent upon widespread acceptance by the majority of manufacturers, to contribute to the program one half cent from each LP or tape they sell.

While stressing that Alfa's acceptance of the program is contingent upon that widespread acceptance, label president Bob Fead expressed confidence that the program will gain the necessary support.



Irwin Steinberg, Guenter Hensler

# Steinberg Named Senior Consultant At PolyGram

LOS ANGELES — PolyGram Records president and chief operating officer Guenter Hensler last week announced that Irwin Steinberg had been named senior consultant to the president.

Hensler said that Steinberg's abilities in the area of artist and trade relations were among the prime reasons for asking him to assist the company's top management as a senior consultant.

Steinberg has a long history with PolyGram, having been the founder of Mercury Records, serving as president of the label and then rising to chairman of the PolyGram Records Group, executive vice president of PolyGram Corp., chairman of PolyGram Record Operations (PRO USA) and chairman of PolyGram Records. He left the last position to pursue consulting activities in music, cable TV and related entertainment fields.

Commenting on Steinberg's new role with PolyGram, Hensler said, "Irwin's wealth of experience in the record business is incredible, and he knows more about the history of the company than anybody else. I am confident that Irwin's involvement will greatly enhance this company's progress."



Don Jenner

# Millennium Names Jenner Exec VP

NEW YORK — Don Jenner has been named executive vice president of Millennium Records. In his new position, Jenner will supervise the label's promotion, marketing and artist development departments.

Prior to his promotion, Jenner had been vice president and national promotion director for Millennium, which he helped found in 1977.

Before the formation of Millennium, Jenner spent five years as promotion director for C.A.M., where he worked with Blood Sweat & Tears, Grand Funk Railroad, the Bay City Rollers, Eric Carmen, the Raspberries and others. He began his career at Capitol Records, where he handled local promotion.



Since beginning his career in 1974, vocalist Luther Vandross has built an outstanding reputation as a singer capable of fitting into any context. Working with artists as diverse as David Bowie, Quincy Jones, Bette Midler, Roberta Flack, Chaka Khan and Carly Simon, Vandross was certainly no secret among musicians. But it wasn't until he cut his debut solo album for Epic Records that his talents became public knowledge.

That album, "Never Too Much," holds down the #4 spot on the **Cash Box** Black Contemporary Album chart, with the single of the same name at the #7 spot on the Black Contemporary Singles chart.

A native of New York, Vandross' first break came when he worked with David Bowie in 1974. "I met David through Carlos Alomar (his guitarist), with whom I'd grown up. I was fooling around with some vocal arrangements in the studio in Philly where Bowie was recording, he heard them and liked them." The result was his tour with Bowie and vocal arrangements on the "Young Americans" album, to which he also contributed the song "Fascination." It wasn't long before word of mouth had Vandross singing behind the likes of Todd Rundgren and Cat Stevens.

Forming his own group, Luther, he cut two albums for Cotillion and appeared with such acts as Marvin Gaye, James Brown, Grover Washington, Jr. and the Average White Band. Although the band never caught on, members of Luther went on to form the nucleus of Chic and Kleeer, while the singer returned to his active career as a sessionman.

But secrets are hard to keep, and it wasn't long before Vandross' contributions to albums like Quincy Jones' "Sounds... And Stuff Like That" began to force people to take notice again. His work as vocal arranger on the Barbra Streisand/Donna Summer vocal duet, "Enough Is Enough," clearly demonstrated that Vandross was a man to be reckoned with. The success of his solo project comes as no surprise.

"I want to perform and really have an opportunity to let people hear me," says Vandross. "Eventually, I'd like to produce others too, but for right now, I'm concentrating on my own career as an entertainer." Although it's taken him some time, the success of "Never Too Much" demonstrates that it's been worth the wait.



**QUITE A HANDFUL** — Soon after the release of "We Are The Champions" on Elektra/Asylum, members of the Big Blue Wrecking Crew — L.A. Dodgers Jay Johnstone, Rick Monday, Jerry Reuss and Steve Yeager — dropped in on a label marketing meeting to check on the single's progress. Pictured at the meeting are (l-r): Kenny Buttice, senior vice president, A&R, E/A; Mel Posner, vice chairman, E/A; Yeager; Joe Smith, chairman, E/A; Monday; Johnstone; and Reuss.

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**1981**

# NEW FACES TO WATCH



## Central Line

In the 12" dance record market, the secret of success for a regional band has frequently been to take a local base of popularity and parley it into national action. But to every rule there is an exception, and London-based Central Line has shown itself to be a strong dark horse contender with its dance hit "Walking Into Sunshine."

Considerably lighter and brighter than most funk offerings, the record is the carefully planned brain-child of a group of London East End funk scene veterans who have been playing together since 1978. "We're trying to build very carefully," says Central Line vocalist and percussionist Linton Beckles. "We never thought we were one of those here-today-gone-tomorrow groups."

Working with old friend, Heatwave member Roy Carter, Beckles and Central Line keyboardist Lipson Francis, guitarist Henry Defoe and bassist Camelle Hinds took a very deliberate approach to "Walking Into Sunshine."

"As you know, the funk market over here is small," says Beckles. "So we were trying to slot in the pop market as well as staying in the R&B sound. That was a bit of a challenge. The song, I always thought, was basically a pop tune. Yeah, it has funk undertones, but I felt the vocal arrangements and such were more pop."

Yet the group's roots are firmly planted in the small, hybrid English funk scene, a style that borrows from numerous sources. "Apart from being influenced by the American sound," says Beckles, "being based in the U.K. means that there are a lot of other sounds around us, and we've sort of developed a different approach. It might be R&B, but we're playing it in the only way we know how to play it. The energy is different — we tend to have a bit more of a rock approach, a bit more aggression — so it comes off in a different way. Now we're starting to refine our sound and discover ourselves a bit more. But I don't think a British funk band will ever sound like an American one."

"We'll always be influenced by the American stuff," he adds, "because we're playing funk and it's an American music. We listen to all the big bad cats. But while playing it, we're not in America, and we feel we have to create our own environment. And I think that's coming over in the music."

Originally a six-piece unit, Beckles named groups like Cameo, Kool & the Gang, and the O'Jays as influences. But as original members Stephen Salvary and Jake Le Mesurier left the group and Beckles moved up as the front vocalist, the group developed a simpler, more tightly knit sound. Le Mesurier, who presently works with Chas Jankel, still retains his connection with Central Line and often works with them in the studio.

Now, with the single firmly established in America, the band is looking forward to the December release of its debut album. "We really want to get out there now with a product, with an image, with an act as opposed to just playing what we want to play," Beckles says. "If you keep doing that it's just going to be hard work, hard work, and you're not going to get any records sold."



## Riot

Firmly in the vanguard of new wave heavy metal, the five-member Elektra recording group Riot has been a people's band from its inception on the streets of Flatbush, N.Y. six years ago. Even before major American labels caught onto the band's uncompromising sound, it had recorded and released a strong-selling album and was on its way to the hearts of British, European and Japanese fans.

With the release last August of "Fire Down Under," Riot's third LP and debut for Elektra/Asylum, the band is mounting a fullscale assault to solidify and expand its international following. Riot's ascendancy began with its "Rock City" LP, produced by Steve Loeb and Billy Arnell and released here in 1977. The record quickly became a cult item and word spread to New York disc jockeys like Scott Muni of WNEW-FM/New York and WPLJ's Jim Kerr that fans had come out of the woodwork to hear this dynamic new band.

Riot won some critical acclaim as well. David Fricke of *Good Times* said of "Rock City", "it recalled better moments of Aerosmith, Nugent and Zeppelin . . . They've got a rhythmic overdrive that grabs you on first listening." Motoyuki Odagima of *Tochigi Radio* in Tokyo put it more bluntly, "It's like a thunderstorm. The beat strikes me like lightning."

The band's musical approach is spearheaded by guitarists Mark Reale and Rick Ventura. Bassist Cliff Leming and drummer Sandy Slavin make up the rhythm section, and Guy Speranza belts out the vocals in addition to writing the lyrics.

Speranza said he got into heavy metal after hearing Iron Butterfly's "In-A-Gadda-Da-Vida" as a kid in Brooklyn, "I freaked out over the song," he said. "It was so f---ing intense." Soon thereafter, he started his own band, Evil Head, which competed for dance and party gigs in Brooklyn, often with violent results "We hadda battle of the bands with this band Kon Tiki," said Speranza. "We decided to meet in the park and have it out. We played so loud that you could hear us across the river in Manhattan."

But some benefit came out of this conflict. Mark Reale, Kon Tiki's guitarist, got together with Speranza and vowed to form a band. "We needed a singer desperately," he said. "When I met Guy, I knew my problems were over." The pair picked up the other three band members and got a manager and tried its luck in the Brooklyn club scene.

Having tried for about six months without much success, Riot decided to try its luck in England. "We saw what the Ramones had done and thought 'why the hell can't we?'" said Ventura. The tide began to turn on the other side of the ocean. "We started playing during intermissions of Clash and Squeeze shows," said Reale. "We sometime found that the audience liked us better than the main acts."

It was then that the band released its second album, "Narita," in Canada. Riot also began to tour as the warm-up act for groups like AC/DC and Judas Priest. In addition, "Rock City" began to chart in San Antonio and Dallas. Elektra began to take notice, and the group signed to record "Fire Down Under" in April.

## ARTIST PROFILE

# Max Roach: Upgrading Jazz With Performance, Education

by Michael Martinez

LOS ANGELES — Max Roach is not the last angry man. The jazz drummer/percussionist avoids dogma when discussing his perceptions and feelings about his music. Instead, he is one of jazz music's most elegant and articulate spokesmen in the quest to get more public and industry resources directed toward its growth.

His vocal fervor has led to the establishment of jazz music curricula on at least one major university campus, but Roach is not merely a crusty soap boxer punching away for respectability in formal education circles. Because he has performed and recorded with some of the most respected and legendary names in jazz (past and present), he openly admits that he is neither the first nor will he be the last of many to strive for greater recognition of the music.

Roach asserts that this recognition must come through musicians' ongoing perfection and expansion of the craft's creative and commercial perimeters. He offers as an example his own career, which he says reflects the measured growth of jazz from generation to generation, its "fluidity" and its penchant for "setting the musician free to create new music."

But he also stresses that if jazz music is given the same business commitment as other forms of music, it could become a more viable commercial force.

"I think the key to jazz's success in this society (the U.S.) is marketing," explains Roach. "I think if it is marketed properly, it can sustain itself."

He says that if the same expertise was applied to the merchandising and promotion of jazz music that is provided to other contemporary music, it would inevitably sell more records. "If people went into a record store and saw pictures of McCoy Tyner all over the place, it's going to stimulate some interest, and somebody's going to pick up his record," Roach says.

"In going to various cities around this country, I noticed very little in the way of point-of-purchase material on jazz in record shops," he notes. "It seems you have to be a blockbuster of an artist to get that kind of treatment, and it appears to be reserved for pop artists."

He says while this has been a hindrance to the commercial growth of jazz musicians, it has also released them from the pressure of chasing the next "hit" sound to the bank.

Compared with the classical music of European culture, which Roach claims is the focus of most academia and public art funding in the U.S., he perceives jazz music as democratic. "It exemplifies the democratic spirit because it gives



Max Roach

everybody who participates in it a chance to express themselves."

He recognizes, however, that this creative freedom is often at odds with current business practices.

"I see festivals where they shut out adventurous ideas," he says. "They shut out the David Murrays, the Julius Hemphills and even warhorses like Cecil Taylor."

### Lack Of Understanding

He attributes this neglect to a lack of understanding of the music and the consequential lack of critical recognition of creative jazz as a cultural music, as much a viable commercial vehicle as it is an art form.

The American university system is one of the contributing factors in the continuation of jazz's less-than-respectful treatment, in the hands of critics and academics.

"I've always had misgivings about the cultural thrust of the American university system as to the way it's treated American music," explains Roach. "I consider the music we perform (jazz) coming from the American musical experience . . . it is a part of indigenous American heritage."

Roach says he knows of no other country that spends as much time concentrating on outside cultures, such as the American preoccupation with European culture.

"I have always suggested that America with its diverse sociological make-up, has created its own culture that has come from a mixture of people, races, religions and everything else," he says, "so we do have a culture, and this things we call jazz is definitely part of it."

But Roach has encountered "sociological tunnelvision" at major universities when explaining the importance of including jazz in the music departments. One place where he managed to convince the music department recently that adding jazz

(continued on page 10)



**WHEELING IN MONTAGE** — Through a production/logo deal with Montage Records, Wheel Records recently delivered the first project to the label, a single by R&B group The Patterson Twins, titled "New Wave." Pictured are (l-r): Stuart Love, vice president of A&M; Michael Meixner and Rudolph Woltz, co-owners and founders of Wheel Records; and Marshall Blonstein and David Chackler, co-presidents of Montage.



# FROM SUPER HITS SUGAR HILL



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## CRT Holds Back Jukebox Monies, Urges Joint Survey

by Earl B. Abrams

WASHINGTON D.C. — In its final determination notice, The Copyright Royalty Tribunal (CRT) decided Nov. 25 to temporarily withhold the \$1.3 million in jukebox royalty fees from ASCAP, BMI, SESAC and other claimants. The Tribunal justified its action by saying that none of the music societies had presented a case with enough of a "justifiable base" to form a decision on how the royalties should be distributed.

The Tribunal, however, called on the music societies to get together and work out a system of random sampling of actual performances so that both the 1979 and the 1980 funds can be properly allocated. The money being held by the U.S. Treasury includes both the 1979 royalties and the \$1.2 million for 1980. The sums also include accrued interest.

The CRT asked that proposals for the survey be submitted by Jan. 29, 1982, which is also, the deadline date for comment on whether or not controversy exists concerning distribution of 1980 royalties. The CRT only becomes involved in deciding how royalties are distributed when there is no agreement among the parties.

The parties agreed among themselves on how the 1978 royalty fund of some \$1.1 million should be distributed — 47.5% each to ASCAP and BMI, 5% to SESAC and a token payment to the Italian Book Corp. The CRT, therefore, was not involved.

In regard to the 1979 funds, the CRT said, "The Tribunal requests that the parties submit proposals for a joint survey that they would agree to before hand, and whose execution they would supervise jointly . . . agree on methods and procedures they all could accept . . . (and) once agreed the parties would be bound to abide by the results."

## Indie Vid Supplier Plans \$10 Million Feature Financing

LOS ANGELES — Media Home Entertainment (MHE), a leading independent video software supplier with gross annual sales of \$8 million, will enter into the financing of independent theatrical productions with some \$10 million in capitalization to cover, according to the firm, "everything from seed money for screenplay development to total production."

Joseph Wolf, chairman of MHE, stated last week that the company expects to finance "at least two pictures a year" under current plans, in addition to playing "an active role in getting projects started, to the point where these projects will be able to draw on other financial sources for the balance of funds needed to get before the cameras."

Wolf also noted that the 3½ year old

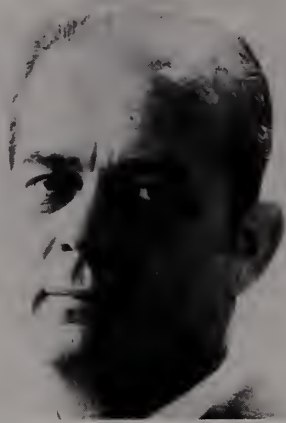
(continued on page 38)

## Hearing On Broadcast Deregulation Bills Set

NEW YORK — The House Telecommunications Subcommittee begins preliminary hearings Dec. 9 on three broadcasting deregulation bills, HR 4780, 4781 and 4726. The first two bills would modify the fairness doctrine and station licensing requirements, as well as ending a station's obligation to open its facilities to spokespeople of specific causes (Cash Box, Nov. 7).

HR 4726, introduced by Rep. Al Swift (D-Wash.), would establish a point system for public interest broadcasting required of individual television and radio stations. It also

(continued on page 38)



Jan Jilderda

## Jilderda Named Exec Director At PolyGram Video

LOS ANGELES — Jan B. Jilderda has been named to the position of executive director of PolyGram Home Video, replacing Willem L. Zalsman, who is retiring. Jilderda's appointment is effective immediately.

In his new position, Jilderda will be responsible for overseeing PolyGram Home Video's operations related to the international home video market. At present, PolyGram Home Video has operations in France, Germany, the United Kingdom and The Netherlands, with expansion into Japan, Scandinavia, Switzerland and Spain set for the near future.

Jilderda will be based in Hamburg, Germany.

Jilderda joined the PolyGram organization in 1967 as musicassette product manager at Phonogram International. He went on to set up the marketing services unit for PolyGram Record Operations in Baarn. He transferred to the video division in October 1979.

President of PolyGram Home Video since 1976, Zalsman was instrumental in launching the Philips musicassette during the '60s. A veteran of 25 years with PolyGram, Zalsman also assumed coordinating functions within the company for software during the research and development of the Laservision Video Disc and the Compact Disc systems.

## Chrysalis Visual Sets Distrib Web

LOS ANGELES — Chrysalis Visual Programming Division, the Chrysalis Records arm involved in the creation of video productions for theatrical release, television and the home video market, has set an initial network of 10 independent distributors throughout the U.S. According to Chrysalis co-chairman Terry Ellis, the company expects to add more distributors in the future.

First video product to be released through the network will be *The Best of Blondie* and *Slipstream* by Jethro Tull. Chrysalis will handle marketing of releases under the direction of Visual Programming Division general manager Linda Carhart at the company's headquarters here.

Distributors signed to date are: SoundVideo Unlimited for Los Angeles, Chicago, Denver, Dallas, New York and Miami; Commtron for Houston, Santa Ana, Seattle, Solon (Ohio), Congers (N.Y.), College Park (Georgia) and Des Moines (Iowa); Sight and Sound for St. Louis; Source Video for Nashville; Video Station for Los Angeles; Video Trend for Farmington (Michigan); Pickwick for Miami; Schwartz Brothers for Lanham (Maryland), Philadelphia and North Carolina; Altec for Burlington (Vermont); and The Video Library Company for West Conshohocken, Pa.



Pittman

Vlasic

Moody

Polidor

**Pittman Named** — Warner Amex Satellite Entertainment Company has announced the appointment of Robert W. Pittman to senior vice president programming. Before joining WASEC, he was program director for WNBC Radio in New York and executive producer and host for NBC-TV owned and operated stations' "Album Tracks."

**Vlasic Named** — American Talent International Ltd., has named Marsha Vlasic to vice president. She has been with American Talent International Ltd. as a booking agent for the past two and a half years. Prior to that she was an agent with TCM, also for two and a half years.

**Changes At Capitol** — Russell Moody has been promoted to national director of R&B promotion, and Gordon Alderson has been named national R&B album promotion manager for Capitol Records. Moody was most recently national director of R&B promotion at EMIA/Liberty Records. Prior to that he served at Capitol's Hollywood headquarters as director, national R&B field promotion. Alderson joined Capitol in 1974, working in sales and then promotion out of the Chicago branch. For the past year-and-a-half he served as Detroit R&B promotion manager.

**PolyGram Adds Polidor** — PolyGram Records, Inc., has announced the appointment of Joe Polidor as director, country marketing. He was most recently regional product development manager for the label in Chicago. Prior to that he was national sales manager for Phonogram/Mercury.

**Rodriguez Named At Capitol** — Capitol Records has announced the appointment of Enrique Rodriguez personnel director of this plant. For the past year-and-a-half he was an employment specialist and industrial relations representative for Martin Marietta Aerospace. Prior to that he was labor relations manager for Paramount Pictures Corporation.

**Chrysalis Names Nelson** — Chrysalis Music has announced the appointment of Kathy Nelson to west coast professional manager. Previously she was A&R administrator.

**Changes At MCA** — Mary H. Horowitz has been appointed northeastern regional credit manager for MCA Distributing Corporation. She most recently was assistant credit manager, in New York, for Capitol Records. Jeff Traintime has been named national coordination supervisor for MCA Distributing Corporation. Prior to his new position he was in the copyright & label copy department at MCA Records. Previous to that, he worked in the promotion department at RCA Records.

**A&M Names Miller** — A&M Records has announced the appointment of Burt Miller as artist development coordinator for the label. He joined A&M 18 months ago in east coast operations, and will continue to be based in the A&M New York office.

**Rosenthal Names Three** — A. I. Rosenthal Associates, Inc., has appointed three executives as vice presidents. Hugh Boyle, who joined the firm at its inception as a sales representative, moves from national sales manager to vice president - sales. James Eldridge, III, who started five years ago as a shipping supervisor, becomes vice president - operations after serving most recently as operations manager. Bernard Williams, who joined the firm recently as controller, becomes vice president - finance.

**Famous Names Schuster** — Famous Music has announced the appointment of Wally Schuster to creative director, operating from the Company's Los Angeles office. He joins Famous Music from his position as vice president of the United Artists Music Group, a post he has held for the past 8½ years.

**Lauer Joins Krage** — Dorene Lauer has been named director of public relations for KK Sales. She was previously at Lipsman & Associates, prior to that, had spent several years in both publicity and product management at A&M Records.

**Kochman Appointed** — Joel Kochman was named northeast regional sales manager for Audio Magnetics Corporation of Irvine, California. He was formerly eastern regional manager for Sam Goody, Inc.

**Schoenbaum Named At Intersong** — Mitchell Schoenbaum has been named creative manager, east coast for Intersong Music. He comes to Intersong from Capitol Records where he was director of talent acquisition, east coast. Prior to this, he was an A&R/product manager at Atlantic Records.

**Blake Adds Dorris** — Dick Blake International has added a new booking agent, Charles Dorris, formerly president of Creative Music Management. He was previously associated with Central South Music Sales and CBS Records.

**Loudermilk Named** — Susan Loudermilk has been appointed regional director, Nashville, for the New York based American Guild of Authors & Composers. Her background is in TV production, advertising and public relations.

**Haythe To Storer** — Rainey Haythe has been named systems assistant manager for Storer Cable Communications. Before joining Storer, Haythe was commercial sales manager for Valley Cable T.V.

**Baker Forms Firm** — Carolyn Baker, former director of talent acquisition, MTV (Music Television), has announced the opening of her television and video consulting service. Prior to MTV she was director of special projects, artist development at Warner Bros. Records. She can be reached at 155 W. 68th Street, New York, New York (212) 496-7389.

**Towsley To Krage** — Debra Towsley has been named director of advertising and promotion for KK Sales, the licensing and merchandising subsidiary of Krage and Company. During the past five years she has worked in the special projects area for the Country Music Association, after local pop promotion positions with both Ariola/America and Mercury Records, and with CBS Records/Nashville.

**Halbert Named** — Ellin Halbert has been named executive director for Ciani/Music. She was production manager for Howard Marks Advertising where she coordinated phases of broadcast and print production since 1979.

**Lefkovitz Appointed** — Judy Lefkovitz has been promoted to director, affiliate relations, The Movie Channel. She was manager, affiliate relations, TMC. Prior to joining WASEC in November 1979, she was with Showtime Entertainment, where she was marketing manager and account executive.

**Sigma Appoints Bees** — Joe Bees has been appointed media services engineer for Sigma Sound Studios, Philadelphia and New York. He had an eight-year association with Baker Sound, Philadelphia, PA, as recording engineer.

## NEW AND DEVELOPING ARTISTS

## NEW AND DEVELOPING ARTISTS

**SANDO** (All Star AS-111)  
**For The Walrus (Tribute To John Lennon)** (3:58)  
 (Born Again Music/ATV Music — BMI) (S. Parisi)  
 (Producer: N. Schilt)  
 Opening with the introduction from The Beatles' "A Day In The Life," New York singer/songwriter Sando Parisi has created an unusual but heartfelt tribute record on the anniversary of John Lennon's death. Sung in a nasal tone that reminds one of a cross between Bob Dylan and Jackson Browne, it's an affecting ode.



**GIDEA PARK** (Profile PRO-5003)  
**Seasons of Gold** (1. Sherry, 2. Big Girls Don't Cry, 3. Walk Like A Man, 4. I've Got You Under My Skin, 5. Working My Way Back To You, 6. Opus 17, 7. Dawn, 8. Let's Hang On, 9. The Joy And The Tears, 10. Who Loves You) (3:54) (no publisher listed) (Producer: A. Baker)  
 A one-man, Stars on 45-type review of the Four Seasons' greatest hits, complete with handclaps and dance beat. Already added at New York's WABC and other key Top 40s, it's a sleeper.



**THE LOOK** (Plastic PR-8102)  
**We're Gonna Rock** (3:07) (Look Hear Music — BMI) (Cochran, Edwards, Sarkisian, Volin, Warren) (Producer: M. Stebbeds)  
 This young Detroit quintet delivers the goods promised by the title of the first single from its debut LP. No long, indulgent soloing here; it's just hard rock stripped down to the essentials — blistering power chords, rock solid drumming and rallying vocals — making it a great mini-anthem.



**Q.T.** (M&M M-1)  
**Want Some, Get Some** (4:00) (Roshkind Music Publishing — BMI/Magic Disc Music — BMI) (R. Wartell) (Producer: J. Wilson)  
 Discovered when he brought an independently-produced version of this cut into his neighborhood record store, Q.T., aka Robin Wartell, is a 19-year-old Long Beach, Calif. native who has created a throbbing funk on his very first waxing. A pounding rhythm section and wirey keyboards back Wartell's vocal chant for B/C, club play.

**LEE GREENWOOD** (MCA MCA-51159)  
**It Turns Me Inside Out** (3:04) (Duchess Music Corp. (MCA)/Red Angus Music — BMI) (J. Crutchfield) (Producer: J. Crutchfield)  
 Nine weeks on the country charts and this teary break-up ballad is already bulleting in the Top 40 and now crossing to A/C. The reason is Greenwood's quivering baritone, which has the same deep, rich timbre, not to mention expressiveness, of Kenny Rogers or Bill Medley. Look for pop action.



**PIECES OF A DREAM** (Elektra E-47249)  
**Body Magic** (3:46) (G.W. Jr. Music Inc./Outer National Publishing Co. — ASCAP) (Harmon, Lloyd, Napoleon) (Producer: G. Washington, Jr.)  
 This trio of young Philadelphians makes some confidently swinging fusion music here that has a strong R&B rhythm groove with muscular, complex drum work and free-spirited keyboards heavily rooted in the improvisation jazz mode.



**DUNN & BRUCE STREET** (Devaki/Mirus DK 4005)  
**If You Come With Me** (3:59) (Dunn Pearson Music/Moving World Music/Davahkee Music/Murios Publishing Inc. — ASCAP) (D. Pearson, Jr., B. Gray) (Producers: D. Pearson, Jr., B. Gray)  
 Individually, Dunn Pearson, Jr. and Bruce Gray boast an extensive and impressive list of writing, arranging and production credits. They combine forces here for a shimmering R&B/pop exercise.



**E.J. RICE** (Platinum PR-2)  
**Will You Be Coming Back** (3:59) (Platinum Publishing Inc. — BMI) (Rice-Bravo) (Producers: F. Touch, G. Thurlow)  
 Uptempo, brassy R&B, in the mold of the early '70s Philly International sound of Harold Melvin & The Blue Notes, The O'Jays, et. al. The string swept soul sound is perfect for Rice's vocal dynamics and offers an alternative, as well as a contrast, to the heavier funk excursions on B/C radio presently.

## FEATURE PICKS

## HITS OUT OF THE BOX

**JOSE FELICIANO** (Motown M 1530 F)  
**Wanna Be Where You Are** (3:58) (Jobete Music Co., Inc. — ASCAP) (T-Boy Ross, L. Ware) (Producers: B. Gordy, S. Ikeda)  
 Feliciano adds his distinctive Latin flair to this swaying, string-supported concoction, courtesy of T-Boy Ross and Leon Ware. The singer/guitarist gets in a bit of flamenco picking and a trademark Spanish verse.  
**QUINCY JONES featuring JAMES INGRAM** (A&M 2387)  
**One Hundred Ways** (4:19) (State Of The Arts Music/Eliza M. Music, Ritesonian Music — ASCAP/Kidada Music, Inc./Mr. Melody Music — BMI) (K. Wakefield, B. Wright, T. Coleman) (Producer: Q. Jones)  
 Q. Jones returns for an encore to the hit "Just Once" with powerhouse crooner James Ingram for a stirring mid-tempo love ballad.

**THOMPSON & LATHAM** (Crescent CR 33036)  
**Live With Love** (3:30) (Magic Times Music — BMI) (R. Hoffman, H. Hoffman) (Producers: Cosmology, R. Hoffman, H. Hoffman)  
 A folk/pop song dedicated to "the living spirit of John Lennon," it's a '60-styled paean with a crystalline female vocal backed by high, piercing electric guitar. The B-side is re-make of the psychedelic Beatles song "Tomorrow Never Knows."  
**FULL CIRCLE** (Mother GD-2)  
**I Did It For You** (3:33) (Dannemann Publishing — ASCAP) (E. Danneman) (Producer: not listed)  
 Full Circle is a special project of radio and TV commercial producer Don Danneman, former leader of '60s group The Cyrkle ("Red Rubber Ball"), and wife Eileen. The purpose of creating the Mother label was to release this '60s-flavored folk/pop/psychedelic tribute to the memory of John Lennon and John's mother, Julia.  
**MAZE featuring FRANKIE BEVERLY** (Capitol A-5072)  
**We Need Love To Live** (3:53) (Amazement Music — BMI) (F. Beverly) (Producer: F. Beverly)  
 A moody, haunting instrumental lead in breaks to Beverly's earnest, pleading lead vocal on this ballad from the "Maze Live" LP. The soulful southern rhythm, a Maze trademark, provides supple backing for Beverly's urgent call.  
**BRIAN JOHNSON and GEORDIE** (MCA MCA-51220)  
**Treat Her Like A Lady** (3:33) (Red Bus Music (International) Limited — ASCAP/PRS) (B. Johnson, D. Robson, D. Rootham) (Producers: G. Calver, M. Smith)  
 Since his days with Geordie, Brian Johnson has gone on to fame and fortune in AC/DC (replacing Bon Scott), and his pop ballad approach here is as different from his recent headbangers as night and day.

**BOB SEGER & THE SILVER BULLET BAND** (Capitol A-5077)  
**Feel Like A Number** (3:45) (Gear Publishing Co. — ASCAP) (B. Seger) (Producers: B. Seger, Punch)  
**NEIL YOUNG AND CRAZY HORSE** (Warner Bros./Reprise RPS 49870)  
**Southern Pacific** (3:59) (Silver Fiddle — ASCAP) (N. Young) (Producers: D. Briggs, T. Mulligan, N. Young)

**SHEREE BROWN** (Capitol A-5079)  
**Get Down, I'm So Bad** (3:28) (Shown Brere Music/Glenwood Music Corp. — ASCAP) (S. Brown) (Producer: D. Rudolph)  
 Like Patrice Rushen, who she has written and sang backup for, Sheree Brown has an upbeat lyrical outlook and little girl, devil-may-care vocal strut on this tune from the "Straight Ahead" LP that goes hand in hand with the swaying Savannah rhythm.  
**GARY WRIGHT** (Warner Bros. WBS 49879)  
**Got The Feelin'** (3:41) (High Wave Music, Inc. — ASCAP) (G. Wright) (Producers: G. Wright, D. Parks)  
 Wright's multi-tracked vocals and a Doobie Brothers-like pop rhythm make this one of the catchiest cuts from "The Right Place" LP.  
**WEST STREET MOB** (Sugar Hill SH-773)  
**Got To Give It Up** (4:08) (Sugarhill Music Pub. Ltd. — BMI) (J. Robinson, Jr., B. Jones) (Producer: J. Robinson, Jr.)  
 The lyrics to this record from Joey Robinson, Jr.'s unit may be the run of the mill, "I-just-want-to-funk-you" variety, but there are some usually catchy horn and keyboard breaks to make this a better than average R&B dance offering.

**KC & THE SUNSHINE BAND** (Epic 14-02652)  
**It Happens Every Night** (3:30) (Boogie Man Music — ASCAP) (R. Kalstein) (Producers: H.W. Casey, R. Finch)  
 A stone solid R&B ballad from the LP "The Painter," no falsetto flights of fancy here but deep vocals bolstered by strings, guitar and sax turns and big symphonic crescendos. B/C should take a real close look at this one.

**AIR SUPPLY** (Arista AS 0655)  
**Sweet Dreams** (3:46) (Careers Music, Inc./Bestall Music Publishing Co. — BMI/Riva Music, Ltd. — PRS) (G. Russell) (Producer: H. Maslin)  
**THE KNACK** (Capitol A-5078)  
**Boys Go Crazy** (2:43) (Eighties Music — ASCAP) (D. Fieger) (Producer: J. Douglas)  
**JENNIFER WARNES** (Arista AS 0611)  
**Could It Be Love** (3:26) (Gee Sharp Music — BMI) (R. Sharp) (Producer: J.E. Norman)

## Senate Begins Hearings On Video Home Use Exemption

(continued from page 5)

Sheinberg pointed to industry figures showing that VCR owners purchase an average of 18 blank videocassettes per year, more, he noted, than was necessary for ordinary "time shifting," which the bills' supporters have claimed is the principal reason for home videotaping and not library building.

Non-industry witnesses who spoke before the committee were generally in favor of an amendment to the copyright act, although Joseph Waz, presenting testimony on behalf of the National Citizens Committee for Broadcasting (NCCB), also stressed that "there are important issues of fair compensation for producers which must, in time, be addressed."

"If there is a demonstrable loss to artists and producers," stated Waz, "then the public interest cannot be served by home

## RKO Radioshows To Add Five New Music Features

NEW YORK — RKO Broadcasters, the third RKO satellite-fed radio network that bowed in September with *America Overnight* and *Musicstar Specials*, is adding five new shows to its roster beginning early next year. Entitled *The Hot Ones*, *The Weekly Music Magazine*, *The Saturday Night Oldies Show*, *Captured Live* and *Country Star Countdown*, each show is targeted for a specific demographic group. Musicstar Specials have been changed from one hour per week to one hour twice a month.

*The Hot Ones* is a series of 26 hour-long shows presented over a 52-week period. Hosted by trade journalist John Leader, each show profiles the music of recording artists with current hits. Airing the second and fourth week of every month, the show — demographically targeted for RKO I stations — is produced by RKO and Los Angeles-based NKR Prods.

*The Weekly Music Magazine* is a weekly three-hour countdown of the week's top hits. Aimed at RKO I's Top 40 radiostations, the countdown combines the week's music news, inside looks at how hits were created and a music magazine. "It is directly competitive with Casey Kasem's *America's Top 10*," said Thomas Burchill, president of RKO Radio Networks. Charlie Van Dyke, program director of WRKO/Boston, serves as host. The show is produced by Drake-Chenault and is scheduled to premiere Jan. 3, 1982.

In addition to Musicstar Specials, *Saturday Night Oldies Show* is scheduled to run on the RKO II network. Running five hours each Saturday night beginning at 7 p.m., the show will have a national 800 telephone number for a nationwide oldies request line. Originating in Chicago and hosted by WFYR program director Dick Bartley, the show will play oldies from the 1950s and on, according to Dan Griffen, the web's vice president of programming. It is produced by RKO. The Musicstar Specials were changed from two-hour shows to one hour for practical reasons. "We changed it because there are not enough artists around who have enough hits to fill up all that time," said Pam Hamilton, RKO Radio Networks creative services director.

*Captured Live* and *Country Star Countdown* are specifically targeted for AOR and country stations, respectively. *Captured Live* is a series of 26 live concerts of rock recording artists. It premieres in March and is to be produced by RKO. "It runs from March through September because that's when the artists are touring," said Hamilton.

(continued on page 16)

recording without some suitable compensation to holders of copyrights."

Significantly, though, Waz added that the issue of who should be responsible for such compensation or how it should be paid was still in question. Waz did agree with the bills' proponents that "additional exposures" derived from time shifting by VCR owners are "said to enhance producers' ratings" and he quoted from a study made by the Public Broadcasting Service (PBS) that the consumer "almost never makes commercial use of (a) program" once it is taped. In closing, the representative from the Ralph Nader-chaired watchdog group, threw support behind the Senate amendment.

"Many of the uses of video-cassette recorders raise no copyright questions whatsoever," said Waz. "For the time being, relief offered by S. 1758 is appropriate and realistic and should not be delayed or denied. . . . We urge Congress to put an end to the perception that home video taping is in any sense criminal. An approach which attempts to render new technological breakthroughs illegal is ill-advised and probably unenforceable."

### More Support

Waz's statement was mirrored by the testimony of Leon Friedman, professor of law and a lecturer on copyright law for Hofstra University. "I believe that S. 1758 is both an appropriate remedy for Congress to enact and it is a desirable response to the court decision," said Friedman.

Meanwhile, Sony Corp. of America took its case and the issue of home videotaping in general to the American public beginning two weeks ago via full-page national ads in 22 major city newspapers on Nov. 23. The ad, headlined "What Time Is It?," gave some historical background on Sony's introduction of the home video recorder, and stressed its use as a time shifting device, as well as Sony's commitment "to defend in court the consumer's right to use these machines." The advertisement also ran nationally in the Nov. 24 edition of the *Wall Street Journal*, in addition to the Nov. 30 issue of the trade magazine *Home Furnishings Daily*.

According to Sony vice president of corporate communications William E. Baker, response to the ad has been "favorable," and he pointed out that while Sony has not scheduled to run the ad again, he added, "we're not ruling that option out, though."

## ATV Available For \$50 Million

LOS ANGELES — ATV Music, the London-based publishing company that presently owns the Beatles' Northern Songs catalog, is up for sale for approximately \$50 million. Despite earlier offers from Yoko Ono and Paul McCartney for the Northern Songs subsidiary, ATV owner Lord Lew Grade has insisted that the publishing company be sold in its entirety.

Chief among the bidders for ATV, which has reportedly been put up for sale by Grade in order to offset losses by his feature film division, Associated Communications Corp., are CBS and Warner Music.

McCartney, who has substantial publishing holdings, offered to buy ATV earlier in the year for \$44 million, and, according to Grade, recently made another offer with Ono. Grade declined opting to sell the publishing company.

In a related development, McCartney and Ono are said to be planning to sue ATV Music for breach of trust involving royalty payments on Beatles songs.

Grade asserted that the dispute with McCartney and Ono has arisen over royalty payments, not the copyrights themselves.

**MAC IS BACK** — Paul McCartney has finished recording his new album, "Tug O' War," in London. First single from the album, which was produced by George Martin (his first post-Beatles collaboration with any of the former members), will be a duet with Stevie Wonder titled "Ebony And Ivory." The single is due in early February, with the album to follow by the end of March. McCartney reportedly put down 18 tracks for the LP, and the cuts to be used are still being chosen. Among those seen in the studio during the sessions were such luminaries as Wonder, Michael Jackson, George Harrison, Ringo Starr and Carl Perkins, although it is not yet known which of them, besides Wonder, will actually appear on the album.



**FROM RAGTIME TO SHOW TIME** — Howard Rollins (l), star of the film *Ragtime*, and Phyllis Hyman (r), recently joined Patti Labelle on stage at the Savoy. Rollins is shown getting an earful.

Cash Box photo by Raul Gatchalian

piano; Mickey Gee, guitar; John David, bass; and Dave Charles, drums. Albert Lee will add his hot rockabilly picking to a couple of cuts as well. Most of the band has recently been with Shakti Stevens' outfit. Another tune on the LP will be a cover of NRBQ's "Me And the Boys." There's also a "Best of Edmunds" compilation expected from Swan Song any day. Meanwhile, former Rockpile mate Nick Lowe has finished his new LP, which is due out in late January.

**SCRAPPLE FROM THE APPLE** — Former Records' guitarist Huw Gower has joined David Johansen's band as a temporary replacement for Blondie Chaplin, who took a leave of absence to be with his wife Linda, who is expecting to give birth very soon. . . . New York showcase club Catch A Rising Star, from whence came Pat Benatar, has organized a touring company for out-of-town and college dates. It will feature a rotating cast of the club's most popular acts. . . . Speaking of Benatar, her guitarist/boyfriend Nell Geraldo has been signed by Chrysalis as a producer and recently entered the Power Station with ex-Babys John Walte to start work on Waite's solo debut LP. Bob Clearmountain is engineering. . . . Dan Hartman is producing the *Average White Band* at Sigma Sound here. . . . And you thought it was dead: Max's Kansas City recently staged an evening of the neo-'76-and-'77-punk music now being referred to as "hardcore," featuring Gotham "oi" bands Heart Attack, Even Worse, Kraut and the wonderfully named Reagan Youth. The club is planning to turn Friday nights over to hardcore during the month of December. . . . The Chieftains will headline "A Traditional Irish Christmas" at Avery Fisher Hall on Dec. 20. Geraldine Fitzgerald will be the special guest for the program. . . . The Cincinnati Pops' John Lennon Tribute at Radio City on Dec. 10 will feature Sarah Vaughan, Roberta Flack and David Clayton-Thomas. . . . Ex-Village Person Randy Jones, currently working on his solo album, hosted a party for former Supreme Mary Wilson at Bolero last Wednesday. Wilson is in town negotiating a new recording deal. . . . Park Place Records has signed local rocker Jesse Bullitt. A single titled "Little Shauna" is due this month. . . . The Rousers, one of the Apple's better unsigned bands for quite some time, has just released a debut mini-EP — that's a single that plays at 33 rpm — of two of their better tunes. Wayne Kramer produced. . . . Pere Ubu will make its first appearance here in a year and a half at the Mudd Club on Dec. 11. . . . Tymon Dogg of Clash and Ellen Foley fame will be there on Dec. 13. . . . Newest lad in town is "new wave bowling." On Tuesday and Wednesday nights at the bowling alley above Stromboli's on 12th and Broadway, the lights go down, the music and the bar go up and trendies can dance, bowl or shmooz in a relaxed and congenial new wave atmosphere. As one observer put it, "It gives all those people who bought bowling shirts and shoes when they were the hip thing to wear a chance to get their money's worth." Ain't it the truth.

**GENTLEMEN NO MORE** — A couple of members of the Robert Fripp-led League of Gentlemen have joined up with other bands in recent weeks. Bassist Sara Lee was named the replacement for Dave Allen, who departed from Gang of Four during the group's last U.S. tour. Meanwhile, Allen has started a new band, Dave Allen's Shrekback, with Lee's former League cohort, keyboard player Barry Andrews. Fripp, of course, has reformed King Crimson, thus putting the League's activities on hold and setting up his rash of job-hunting.

**STUDIO BEAT** — The Cars' Ric Ocasek is about to enter their Boston studio to work on his first solo album. He'll produce himself. . . . Joe Cocker will return to the studio in January with Island Records founder Chris Blackwell producing. However, Cocker is not currently signed to any label, including Island. . . . Jim Carroll Band is currently finishing up its second album at Atlantic Studios here.

**PRIVATE ROD** — Rod Stewart performed a short, private concert for the Atlanta Chapter of NARAS recently, after accepting an award from the Academy. About 20 people were on hand for three-song set by Rod and his band. Rod reportedly left the stage at one point to usher in a woman in a wheelchair who was getting hassled by a guard as she tried to enter the show. He did a handstand on the wheelchair's sidebars, kissed her and pushed her up to the side of the stage so she could see, then resumed the show.

**'TIS THE SEASON** — Last minute stocking stuffer for all members of the Mothership is "Pump" by the P-Funk All-Stars, featuring George Clinton, Sly Stone and a host of other past and present Funkateers. The 12" is out on the Hump Label, distributed by Westbound, and a midwestern retailer tells us the record is moving "f-g incredibly" word of mouth alone. One optimistic merchandiser sees "Pump" pumping out over 100,000 by Christmas. . . . Another neat Christmas item is Hi Fi's "It's Almost Christmas on SP&S Records, distributed by First American out of Seattle. The group features both Ian Matthews (of Southern Comfort, Fairports and solo fame) and David Surkamp, best remembered from Pavlov's Dog in the mid-'70s, and the disc is reminiscent of early Undertones. . . . Also highly recommended is Ze's "A Christmas Album," featuring the label's stable of artists each contributing some holiday cheer.

dave schulps

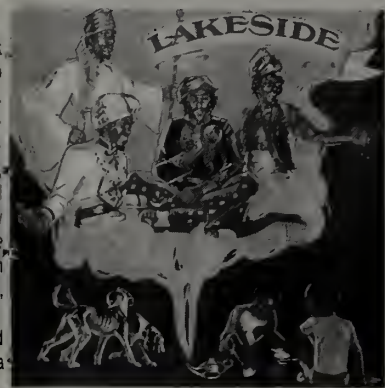
**THE VISITORS — ABBA — Atlantic SD 19332**  
 — Producers: Benny Andersson and Bjorn Ulvaeus — List: 8.98

This latest offering from ABBA captures all that has made the group such a big seller world-wide, plus a few new twists. First of all, the trademark soaring female harmonies of Frida Lyngstad and Agnetha Faltskog are still here as strong as ever. However, added to this is a stronger, fuller sound overall, with a more adventurous direction musically. The title cut, "I Let The Music Speak" and "Soldiers" are longer and more sophisticated than usual, but the ABBA pop sound is also present on such cuts as "One Of Us" and "Head Over Heels." For pop and A/C.



**HOOKED ON CLASSICS — The Royal Philharmonic Orchestra — RCA AFLI-4194**  
 — Producers: Jeff Jarratt and Don Reedman — List: 8.98 — Bar Coded

Nothing is safe from The Stars On 45 phenomenon, and this album is proof. That non-stop disco rhythm kick threads the great songs of classical music together on this consistently amusing and entertaining LP. Those who have dismissed the record as a novelty item should look at the charts again as the single is already in the Top 25. "Hooked On Classics Parts I and II" feature the most familiar numbers, but "Hooked On Bach" and the rousing "Hooked On Can Can" are just as engaging.



**YOUR WISH IS MY COMMAND — Lakeside**  
 — Solar S-26 — Producer: Lakeside — List: 8.98

Fans will be troubled by the fact that Elektra/Asylum and RCA have released Lakeside albums within three weeks of each other. The E/A album is the more current work of the two and it's also the better product. This time the nine-piece has chosen the theme of Arabian Nights for its graphic motif and key song. The album's title tune is a classic example of this group's biting contemporary R&B/party sound. It's light, danceable funk the group serves up, beautifully produced and filled with state of the art B/C effects and treatments.



**EXERCISE & DANCE PROGRAM, VOLUME 2 — Carol Hensel — Vintage VNI 7733**  
 — Producer: Roger Hatfield — List: 8.98

Hensel's first dance exercise album took the retail market by storm as the upper female demographic latched on to the dancercise trend and held onto it for most of 1981. Now Vintage Records and Mirus Music have picked the perfect time of year, Christmas season, for this great gift item. This time out, the ladies and exercise-minded males can do their leg stretches to such hits as Devo's "Whip It" and Dolly Parton's "9 To 5," while Hensel yells out the movements. This is the sound of America shaping up.

FEATURE PICKS

**LET AS MUCH LOVE AS YOU CAN — The Jones Girls — Philadelphia International FZ 37627**  
 — Producer: Various — List: None — Bar Coded

This comely sister trio got its start as back-up singers for the likes of Aretha Franklin, Diana Ross and Curtis Mayfield, but they've been doing quite nicely on their own for three albums now. They have a smooth and cool mid-tempo ballad style that lends itself to everything from jazz fusion to straight ahead R&B. Gamble, Huff, Wansel and Co. give this LP a special touch.



**OUCH! — Ohio Players — Boardwalk NBL-33247**  
 — Producer: Richard "Dimples" Fields — List: 8.98 — Bar Coded

The Players returned to vinyl after a two-year hiatus last year with a smaller four-man crew and a new album, "Togetherness." They prove just how versatile they are here, playing torrid funk rock, jazz-oriented jams, straight ahead R&B and sizzling ballads. Last year's LP fell a little short of The Ohio Players mark as it was a bit too consciously subdued. But this time out their spicy soul-rock style is at full boil. Skin tight for B/C.



**THE BEST OF MINNIE RIPERTON — Minnie Riperton — Capitol ST-12189**  
 — Producer: Richard Rudolph — List: 8.98 — Bar Coded

The world lost a true superstar in Minnie Riperton. What's even more distressing is that when the lovely thrush succumbed to cancer last year, she still hadn't received the recognition befitting an artist of her caliber. Her tremendous vocal range and spirited, almost jazz tinged R&B/pop style was in a class by itself. That lilting, parakeet light soprano is in full bloom on this beautifully packaged and produced ode to Minnie.



**LORD UPMINSTER — Ian Dury — Polydor PD-1-6337**  
 — Producers: Chas Jankel and Steven Stanley — List: 8.98

England's working class hero segues into reggae and funk on his latest outing, and it's his most charming and danceable effort since his brilliant debut a few years back, "New Boots And Panties." A band featuring Dury musical director Chas Jankel and the revered reggae rhythm section of Robbie Shakespeare and Sly Dunbar lead the crippled cockney crooner through such energetic numbers as "The Body Song" and his ode to the disabled, "Spasticus Autisticus."



**TIPT — Cozy Powell — Polydor PD-1-6342**  
 — Producer: Cozy Powell and Guy Bidmead — List: 8.98

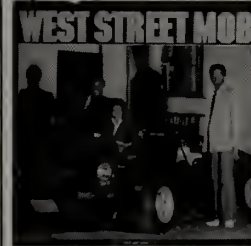
This ace drummer has assembled a veritable who's who of fellow Brit rock veterans for "Tipt," and the whole album has a great, loose jam feel to it. Switching styles from sax-filled blues rock to progressive ELP-styled rock to sonic Jeff Beck vamps, Powell changes personnel on almost every song and it comes off showing him as a dynamo among drummers. Gary Moore and Jeff Beck also turn in some spectacular performances on this eclectic mix.



NEW AND DEVELOPING ARTISTS

**EAST TO WEST — Roy Sundholm — RCA BXL1-4181**  
 — Producer: Nigel Gray — List: 8.98 — Bar Coded

Sundholm put out a fine but overlooked album for Ensign/Polydor last year in "The Chinese Method." But he's returned in the Ensign/RCA pact and "East To West" is a stunning example of mainstream rock meeting with a new wave sensibility. Sundholm has a sound that is probably a lot like The Clash would sound if they were more commercial oriented. His great hooks, and strong lyrics are helped along by Police/Siouxsie and The Banshees producer Nigel Gray.



**WEST STREET MOB — Sugarhill Records SH 263**  
 — Producer: Joseph Robinson Jr. — List: 8.98

Sugarhill Records is known in music circles as the house that rap built, but the debut album from the West Street Mob is more in a traditional R&B/funk party vein. Led by Joey Robinson Jr., son of Sugarhill principals Joseph and Sylvia Robinson, the trio demonstrates that it is a state-of-the-art, 1981, party hearty dance band with songs like "Let's Dance (Make Your Body Move)" and "Get Up And Dance."

**CHOIR INVISIBLE — Frontler Records FLP 1006**  
 — Producer: Thom Wilson — List: 8.98

Lisa Fancher's Frontier label is known mostly for such slam dancing favorites as the Circle Jerks and the Adolescents, but it makes its first voyage into avant new music with Choir Invisible. The L.A.-based foursome is influenced by such Brit gloom and doomers as Joy Division and The Cure. And while the band goes for a more haunting guitar/synth-driven sound, there's even a little early Roxy Music mixed in with the new noise. A band to watch.

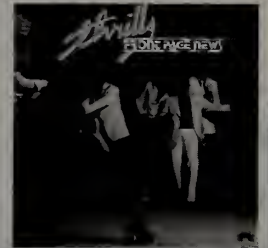


**THE OTHER SIDE OF TOWN — Chuck E. Weiss — Select SEL 21611**  
 — Producers: Varlous — List: 8.98

The Chuck E. made famous by the Rickie Lee Jones 1979 hit, shows off his own Hollywood back alley, beat poet blues on his debut for Select. Fans of Rickie Lee, who also sings on the LP, and Tom Waits will really go for Weiss' distinctive brand of lost weekend rock. Songs like "Tropicana" and "Luigi's Starlite Lounge/Saturday Night Fish Fry" are meant for Jack Kerouac freaks and West Hollywood bowery bums.

**FRONT PAGE NEWS — Thrills — G&P Records GP 1003**  
 — Producer: Mike Frenchik — List: 8.98

This East Coast quartet showed promise on last year's debut album, but its mainstream rock sound has improved a hundred-fold since that time. Led by keyboardist Tony Monaco, the band powers its way through a set that Styx and REO fans should truly enjoy. Thrills' sound is a little rawer than their influences, but it has as much potential as Tommy Shaw's act. Top tracks are "You Don't Remember Me" and "Tonight."



## Video Game Cartridges Seen As Strong Retail Sales Item

(continued from page 5)

thirds of all VCR owners in the U.S. never buy prerecorded programming. He further noted that of the remaining third, only five percent continue to buy prerecorded software.

"Record retailers should be into the games cartridges," continued James, adding that many video games manufacturers are gearing up for the home video market.

One company leading the way in establishing video games cartridges as a record store item is Warner Communications subsidiary Atari, which is currently examining the possibility of such software being distributed through WEA.

Presently, video games software is sold direct to chains or through one-stops. Perhaps one of the most prominent one-stop pipelines for video software distribution is Chicago-based Sound Video Unlimited, which has facilities in seven major markets, including Chicago, Denver, Dallas, New York, Portland, Florida and California.

According to Sound Video Unlimited marketing vice president Stan Meyers, "Video games are probably the largest growth area for us, probably right even with our prerecorded videocassettes."

Meyers said that if there was a problem with video game cartridges, it is "the lack of stock. We get a thousand games in the morning and by the evening they are all gone," he said.

One major national record retail chain that plans to deal solely with the video games (as opposed to videocassettes and discs) line is the Durham-based Record Bar chain.

According to the chain's head, Barrie Bergman, the biggest boost in the video business for record retailers will not be in rentals, but in sales.

"Our mall-located stores can do better business with the games because of things like cost."

### Price A Factor

Other retailers have also reported that rentals in a mall location suffer because it is not convenient to travel to mall stores for quick rentals. But the overriding concern remains cost. Giving video game cartridges a big edge over prerecorded videocassettes and discs is the relative lower cost of both the games cartridges and the hardware. The price of the game units — including Atari and Mattel's Intellivision — ranges from \$139-229, while the average cost of a VCR is \$700 and for the videodisc player, \$550. The price of game cartridges ranges from \$16-27, while the average price of a prerecorded videocassette film ranges from \$60-70. Videodiscs range from \$24-29.

In addition, the cost of maintaining the prerecorded cassette and disc inventories, the general confusion over recently instituted video rental programs and contrasting nature of the video business have made several dealers hesitant to invest in this product line. Such factors have altered the belief that sales of prerecorded videocassettes and discs would provide a high profit margin for record retailers.

According to Russ Solomon, owner of Sacramento-based Tower Records chain, "No record retailer could be successful with video until he makes a full commitment to merchandising it. And the first question you have to consider is, 'Can we generate enough dollar income to pay for the expense.'"

Solomon noted that in order to properly merchandise a video department, there would be a considerable initial dollar expenditure to assure an inventory with enough titles. He also explained that video retailing was a labor intensive business dif-

ferent from records in that, currently, most prerecorded tape lines have or are on the verge of converting to a rental system.

Some retailers say that this is an indication manufacturers of the software have recognized the consumer's resistance to the high price of tapes.

### Videodisc Falter

Many retailers also note that although the relative lower cost of the videodisc was initially used as an inducement to stock such software, with the emphasis placed on the possibility of it increasing volume sales, consumer demand for such product in most areas of the country has not materialized.

According to Roy Imber, owner of Elroy Enterprises of upstate New York, "As far as our involvement with video to this point, it has been negative."

He went on to note that the video business has faltered in the region his one-stop serves. He blamed much of the product's failure on the strong foothold established by the cable television industry there. "They've got up to 24 channels to pick from with films from all over as the programming, and that's why they're not coming in."

Dick Justham, owner of Seattle-based DJ's Sound City, could offer only a slightly more optimistic assessment of the video business in the Northwest.

Justham explained that last year he had one store that stocked most video software and hardware, from videocassettes and discs to the game cartridges. He noted that the market where the store was located was eventually flooded with all manner of stores merchandising games equipment and software, the disc player and its programming and prerecorded videocassettes.

"I began to see ads in the paper and hear commercials on the radio about these discount stores which began selling the tapes and the equipment," said Justham, adding that most outlets sold the product at just above cost, making it difficult for record retailers selling such equipment to make a profit.

Although this situation still prevails, Justham said that his store has done steady business on the Pioneer videodisc, but that RCA SelectaVision "hath laid the golden egg."

"The product and range of selection is not the quality of the laser product," he said, noting that the store stocking the bulk of the video software also supports rental and purchase requests from the other DJ's stores, but that the stores do not carry a large selection of titles.

### Too Expensive

"The cost of carrying a full inventory at more than one of the stores is almost prohibitive," explained Justham. "Just trying to carry 100 titles in VHS and Beta formats could cost upwards of five to six grand."

Marmaduke of Hastings pointed out that his chain has already made such a commitment toward becoming a home entertainment center with a full line of video products, explaining that at 24 of his stores, he stocks books, periodicals, records, audio tapes and video product.

Another store attempting to break new ground in record retail merchandising of video is Los Angeles-based Licorice Pizza, which now has seven of its 33 stores involved in active merchandising of video software, from display to advertising.

"We re-merchandised our whole tape area in the seven stores where we are selling or renting video software," explained Lee Cohen, vice president of marketing for Licorice Pizza. "From refixturing and adding new signage to instituting new

(continued on page 38)

**POETIC JUSTICE** — On the heels of the success his latest LP, "The Poet" on Beverly Glen Records, **Bobby Womack** has once again burst upon the scene with his distinctive sound and stylings. Now, in addition to having his biggest hit in the last few years, Womack will hit the road in a most grand style — opening for the **Stones**, singing the national anthem at the upcoming **Muhammed Ali-Trevor Berbick** boxing match and teaming up with **Sly Stewart** and his revitalized **Family Stone** to top it off. "I just wanted to work," said Womack recently about his upcoming tour. "Actually I should wait until February to get things coordinated, but I said to myself, 'hey, I'm getting anxious and I just want to get out and work.'" Thus, in a matter of a few days, Womack's nine-date tour, beginning with the **Stones** shows Dec. 7-9 in Washington, D.C., was slapped together in a frenzy of activity. "We're talking now about December and it's already December," said Womack. "The **Stones** dates, for example, came about when **Bill Graham** called me about the shows, and we worked out the details on the phone. The Ali fight and the rest of the tour just came together after that." Womack's tour after the **Stones** dates will include the Ali fight in Nassau in the Bahamas on Dec. 11; Dec. 12 and 20 dates in the L.A. area with Stewart; Birmingham, Ala. on Christmas; Memphis on Dec. 26; and St. Louis on Dec. 27. His band, **Bobby Womack & Co.**, includes **David Shields** (bass), **Nate Neblett** (drums), **Garard Mule** (lead guitar), **Jimi Macon** (rhythm guitar), **Fernando Harkless** (horns), **Dan Lee Butts** (keyboards), **Erec McKain** (percussion), **Patrick Moton** (piano) and **Vesta Williams** (vocals). While none of the members are that well-known to the public, Womack is sure they will make an impression. "I think the baddest people are the ones coming up," he said. "I like to get the unknowns. If you go with the names, it doesn't prove a point, it doesn't give anyone else a shot. I was telling people a long time ago that I was bad, but they just said, 'you don't have a track record.' Well, how could I get a track record if no one ever gave me the chance to run? So I go back in the hole to see if there's anyone in the same position I was in. That's my whole philosophy." While certainly not a new or unknown act, Stewart and the revitalized Family Stone (featuring all of the original members except **Larry Graham**) will also get a shot in the arm with the tour. Womack, in fact, says they will likely perform together more in the future and possibly cut an LP. With Womack and Stewart on the way back to the heights they should be at and the members of both bands going there too, it certainly is a touch of poetic justice that the tour kick off with the **Stones**, whose very first American hit was "It's All Over Now," penned by none other than Bobby "The Poet" Womack.



**PURELY POETIC** — Beverly Glen recording artist Bobby Womack (l) was recently greeted after a performance at L.A.'s Ritz supper club by old friends Roger Mosley (c) of CBS-TV's Magnum, P.I. series and Sly Stewart of Sly and the Family Stone. Womack and Stewart will tour together in the near future.

**LET'S MAKE A DEAL** — According to Warner Bros. Music president, **Mel Bly**, the company's purchase of 20th Century Music (for a guesstimated \$15 million) will be finalized this week . . . Despite hot and heavy rumors, **The Rolling Stones' ON-TV** cable special will not be cancelled. The closed circuit, theatre showings of the event have been nixed, but the 2½ hour event will go down as planned on Dec. 18. The location looks like Hampton, Va., and **Stones** fans should be delighted to know that it will be an all-**Stones** show. Tentative plans call for the band to insert the film clip of its Nov. 22 blues jam with **Muddy Waters** at the Checkerboard in Chicago to be inserted during the breaks. That set, of course, included torrid versions of Muddy classics like "Mojo Working," "I'm A Man" and "Cocaine And Reefer." Aside from the cable special, the **Stones** have added several more concert dates to their triumphant '81 tour of America. They will be playing The University of Arizona, Dec. 13; Kemper Auditorium, Dec. 14-15; and the hush, hush site in Virginia Dec. 18-19. As we went to press, the **Stones** were recovering from a private party gig they did before 750 people aboard the Mississippi Queen riverboat in New Orleans . . . As reported here before, E/A has accelerated its signings of new music acts, and now it's rush releasing the local progressive radio smash by **Josle Cotton**, "Johnny Are You Queer." The single, which is backed with "Let's Do The Black Out," will come in both 12" and 7" form. The jacket will carry the Bomp stamp, the label that originally issued the single . . . E/A also made that long talked about signing with L.A. flagship punker **X** official Dec. 1 . . . **The Plimsouls**, one of L.A.'s most ballyhooed new pop acts, is tired of the major label hassle, so the enterprising quartet has formed its own Shakey City Record label. Plimsoul product will be manufactured and distributed by Bomp, and its debut single, "I Get Lucky" b/w "A Million Miles Away," should be on the streets within a few weeks . . . Rumors have been furiously flying about Perkins Palace's demise as a rock venue. Those rumors are untrue. What has happened is that the concert promotion firm of **Perkins, Perkins and Geragos** has dissolved. **Mark Geragos** and **Jim Perkins** are joining forces in a company, however, and will continue to promote rock concerts at the Palace on a selective basis. The twosome will also promote shows at other venues in the L.A. area . . . In a Toys For Tots-like benefit event, Jacksonville, Fla.'s own **Molly Hatchett** will play two shows (8 and 11 p.m.) Dec. 6 at the Hollywood Palladium with all proceeds going to the underprivileged and abused children of Los Angeles. L.A. radio station **KMET** and Epic Records are co-sponsoring the shows. Admission is six dollars and a toy.

**ALL THIS AND U2** — That little ole band from **Eire, U2**, may not be a platinum-selling supergroup yet, but you'd never know it from the reception the Island recording act has received in Los Angeles during the past 12 months. The four-piece has sold out every one of its three shows in L.A. from its Country Club showcase earlier this year to the Santa Monica Civic gig in May and, most recently, its Nov. 28 date at the Hollywood Palladium, all without the benefit of a hit single or LP (neither its debut "Boy" album nor the follow-up, "October," have gone gold). Manager **Paul McGuinness**, with that beguiling Irish graciousness, credited U2's success in L.A. to Wolf & Rissmiller's "deft concert promotion . . . it was spot on," and wanted to publicly thank that company's **Ken Shea**, in particular, as well as Premier Talent booking agent **Barbara Skydell** and radio station **KROQ-FM**.

**FAMILY AFFAIRS** — **Cash Box** sends its best wishes along to horn legend **Miles Davis** and his Thanksgiving bride, **Cicely Tyson** . . . Congrats also go to Epic Portrait/CBS Associated Labels vice president of promotion **Al Guerwitz**, who became the proud granddaddy of one **Heldi Rachel Mason** Nov. 25 . . . Glasses are hoisted especially high for **Cash Box** editorial staffer **Michael Martinez** and his mate **Mary** on the birth of one **Andrea Lorez Martinez** Nov. 25. marc cetner

# Max Roach: Upgrading Jazz With Performance, Education

(continued from page 8)

to the formal curriculum would not "lower the standards of the department," was the University of Massachusetts at Amherst, where he has been a tenured professor since the mid-70's.

University professor Roach is quick to illustrate that the work of jazz pioneers — from Roy Eldridge to Miles Davis, from Duke Ellington to Quincy Jones — all have the scores documented and available as music department literature.

"There is enough material today, from records and sheet music, that allows for the education of people in how to play a Lester Young whole note or a Charlie Parker eighth note."

Schools like the Berklee School of Music in Boston, as an example, have become meccas for students around the world seeking to learn the technical aspects of contemporary music in a more pliable atmosphere for growth.

## Teach Creativity?

"Sure, you've got the technique chartered," he says, "but how do you teach creativity? It's what the music brings from inside, how you break away from what exists, that constitutes creativity — something you can't achieve until you know what exists."

Another obstacle to be overcome at the university was the music department's belief that a jazz major would compete for students and, consequently, funds.

But Roach says that "it was obvious that if a student was going to go through the music department, when he comes out with his degree he's going to look for a job.

"In today's world, he or she (the musician) has got to know something about contemporary music, including jazz, in order to write it or to participate in it," he says, adding that there just aren't enough jobs with symphony orchestras.

"So dealing with a traditional repertoire of classical music is not going to make for gainful employment."

While making that point, Roach adds that the irony is that the "lion's share" of public art money is going to performers and students of classical or European-derived music and art forms.

"In this country, it would be easier for me to get funds for a Mozart festival than it would be for me to get funding for an Ellington festival," he says, "and you could

do a month of Ellington's music, as he was both as great and prolific as the classical composers."

But stressing this contention, the National Endowment for the Arts (NEA) in 1979 gave jazz about \$1.3 million out of a total \$15 million allocated to music. Much of the funds afforded jazz music by the NEA were channelled to live broadcasts of the music via National Public Radio (NPR).

## Lack Of Support

The bulk of Roach's ire, however, is reserved for the record companies, which, he feels, have failed to adequately support jazz with the kind of marketing and promotion resources that propel pop albums to gold and platinum sales levels.

But viewing his own career without the sour grapes one might expect from an artist who has not reached such commercial pinnacles, Roach considers himself lucky when reflecting back on the musical experiences he has accrued.

"Of course I'd like the whole world to appreciate my music to the extent that I could have bucks like Kiss or some bands like that," says Roach, but, "I've really been fortunate in this music myself because I've been able to top several things already."

Looking back from his recent album release, "Chattahoochie Red," on Columbia Records, it is clear that Roach has lived by his credo of building upon established accomplishments in jazz to create new, individual expression. His most recent album and the highly-acclaimed experimental album "M'Boom," which features an ensemble of percussionists, serve as examples of how tradition and individual expression draw together past, present and future influences.

And Roach can boast an illustrious past, having grown up in a band headed by Duke Ellington and in ensembles led by Coleman Hawkins, Dizzy Gillespie and Charlie Parker. He has also appeared with some of the contemporary stars like Miles Davis and Clifford Brown.

His more recent music excursions with Anthony Braxton and Julius Hemphill have provided the link between the music of Ellington and Parker and the sound of younger players.

## New Standards

"The experimental music of Parker's day later became standard language for younger players, and the same is true of my experience," explains Roach. "I stand on the shoulders of a lot of folks, and a lot of folks stand on my shoulders."

But, he maintains, while this progression of musicians is inevitably linked, "we're not asked to sound like the person before us; we're asked to sound like ourselves."

As a further example, he addresses the music of Miles Davis in the context of the recording industry's fusion craze. Many jazz artists "doctored" their music to become a more mass appeal commodity, he says, but Davis played his brand of fusion music "because that's the way he feels."

"A lot of people have criticized Miles for what he's playing now, but Miles is very honest about it," maintains Roach. "He's playing what he's playing because he hears the music."

"That's why the fluidity of this music is so wonderful!" says Roach, "you play what you hear."

## IMS Mgmt. Is Formed

NEW YORK — IMS Prod., a television and theater production company, recently formed IMS Management, whose first client is Ron Eliran, a singer and songwriter. The firm is located at 3036 Beach Drive, Merrick, N.Y. 11566. The telephone number is (516) 623-1236.

# TALENT

## Eddie Palmieri Joseito Mateo

ALTOS DE CHAVON, Dominican Republic — The world of Latin music is one that knows no borders, and the stature of an artist like bandleader/pianist Eddie Palmieri assures that he will be welcomed by audiences from Tokyo to Rio. Thus was Palmieri a natural choice when the Gulf + Western Foundation sought a musical attraction to serve up as a showcase for its new cultural center at Altos de Chavon in the Dominican Republic.

A magnificent settlement perched in the hills above the Chavon River, the center features galleries, workshops and artist-in-residence programs, and a 16,000-seat amphitheater is presently under construction to house future concerts. The settlement's planners have tried to create something that is uniquely Dominican, while striking a balance that will appeal to both local workers and tourists visiting Gulf + Western's nearby Casa de Campo vacation resort. The reaction of local residents and workers appears to have been guarded.

Expecting a crowd in excess of 5,000, the show's promoters were disappointed by a crowd barely a fifth the size. Although officials at the center ascribed the reduced crowd to a festival weekend in nearby Santa Domingo, rumors abounded that martial law was about to be declared, causing many concertgoers to stay home. Whatever the reason, those who came were not disappointed.

Opening the program was local merengue artist Joseito Mateo. His band, while rough and slipshod, was well-received, owing much to the leader's vibrant on-stage personality and superior vocal abilities.

Although Palmieri had never before performed with his band in the Dominican Republic, they were greeted like old friends. Shouting, dancing and jumping up and down, the audience responded to every dramatic flourish displayed by the bandleader and appreciated the depth of the performances given by the musicians and vocalist Ismael Quintero.

Always known for its superior sidemen, the present edition of the Palmieri band is true to form. The return of trombonist/arranger Barry Rogers added an immeasurable edge, and the addition of baritone saxophonist Jon Purcell, best known for his work in contemporary jazz spheres, gave the band an added sense of adventure, his harmonic blurs a catalyst to the band's rhythmic onslaughts. The presence of veteran trumpeter Victor Paz also spiced the proceedings, as he contributed glib phrases and tongue-in-cheek asides throughout.

fred goodman

## Evelyn King

COPA, New York — Ain't no doubt about it... the New York audience is still clearly in

love with RCA's singing sensation, Evelyn King. She packed 'em in at the Copa recently for a solid, well-paced set that left fans wanting more. The delivery King bangs out on uptempo smashes like "Shame" is equally matched by her ability to capture the mood of a richly textured ballad.

Although the "Champagne" was dropped from her name earlier this year in an attempt by the label to shape a new image for the recording artist, King changes in her own fashion. Exhibiting the soulful style that started her career, King quickly builds the crowd to a fever pitch on songs like "Shame." On the other hand, "Don't Hide Our Love," a ballad from her new album which she dedicated to her record company "because you made sure we came back right on top," amply demonstrated King's smooth and styled approach to a sensitive vehicle.

Introducing back-up vocalists and band, King's highlight on this set was her finale, "I'm In Love." The Copa crowd, where she always draws well, had no trouble providing a vocal back-up of its own when she offered an outstretched mike during each instrumentalist's intro. The best is yet to come for this polished entertainer.

J.b. carmicle

## Echo and The Bunnymen

COUNTRY CLUB, Reseda — The name was flippantly suggested by a friend of the band's during its formative years in Liverpool in 1978. A handle was urgently needed for a one off early gig and, oh well... Two albums, sundry non-LP B-side singles and a killer live EP later, these said same Bunnymen found themselves on their second Stateside tour playing Reseda, Calif. on that uniquely Yank holiday, Halloween.

Instrumentally the Bunnymen are in that untutored juggernaut class The Who made famous. Lead guitarist Will Sargeant plays with a choppy, near funk style that vaguely recalls Johnny Kidd by way of Wilko Johnson during the rhythm passages; but when he solos, things ring and chime like a cathedral during a major earth tremor.

The Bunnymen's very heartbeat, though, is their impeccable rhythm section. Drummer Peter de Freitas, always ensconced stage right, makes it all simply swing. A relentless barrage of double time snare/tom tom fills propelled such songs as "Over The Wall," "All That Jazz" and "Crocodiles." Bassist Les Pattinson, then, is the heartbeat's nervous system. Ian McCulloch plays occasional rhythm guitar and sings lead. His is a powerful, deeply rooted in the chest sort of tenor that carried well over the black-pudding-thick sound mix, leaving no nook or cranny untouched in this cavernous former supermarket.

The Bunnymen's set was a well-balanced mixture of the material from both the "Crocodiles" and "Heaven Up Here" LPs. The second and final well-deserved encore was "Do It Clean," and when all was said and done, Echo & The Bunnymen did, leaving the musical clutter to the bands with the tractor trailer shows.

harald taubenreuther

# ON STAGE

## Indies Rush To Add Product Before Playlists Are Frozen

by Larry Riggs

NEW YORK — Strategies ranging from flooding stations with product to intensive promotion of specific acts at "progressive" stations are characterizing the efforts of independent labels as they attempt to get product added before radio playlists are frozen for the coming holiday season, according to a **Cash Box** survey. As the last few days approach before holiday programming and countdowns begin to dominate the airwaves, the independents have pulled out all the stops in order to get in under the gun and take advantage of any last minute radio exposure for Christmas sales.

While many of the independents surveyed also expressed the feeling that competition from the majors is too stiff at this time of the year, they nevertheless hope to use the holiday season as a springboard to airplay further down the road. For some, the promotion of Christmas records serves just that purpose.

"We're trying to push Hi-Fi's single, 'It's Almost Christmas,' to help us get a foot in the door," said Kimberly Longacre, promotion coordinator at Seattle-based First American Records. "We have an independent guy down in L.A. pushing the record, and so far, it's gotten onto KMET." Longacre also pointed out that the single is also getting a good deal of regional airplay, especially at KNBQ/Tacoma. She plans a greater drive in January, "when the lists are looser."

Rhino Records is currently hawking "Rockabilly Christmas" by Johnny Que at KROQ, KRLA and KNAC in Los Angeles, and the Boardwalk Entertainment Co. is pushing "The Little Drummer Boy" cut from Joan Jett's "I Love Rock And Roll" LP. According to Scott Kranzberg, Boardwalk senior vice president, it is receiving airplay on AOR outlets throughout the country.

Jett's album was released only a few weeks ago, in contrast to the label's usual policy and that of most others surveyed. "Most of our releases are out in September or early October at the latest so that they'll beat the pack at Christmas," said Kranzberg. "The natural life of a record is 12 weeks, so we have only four or five weeks to get it onto the radio before they freeze the lists." Boardwalk product falling into that category includes "Stop And Smell The Roses" by Ringo Starr, Chris Christian's self-titled LP and the Ohio Player's "Ouch."

For the same reasons, Cachalot Records

### RKO Radioshows

(continued from page 12)

**Country Star Countdown** is a three-hour countdown of top country hits featuring top country recording artists as guest DJs each week. It premieres the first weekend of 1982 with Columbia recording artist Larry Gatlin as guest DJ. Another announcer, who reportedly will serve as an anchor but with a minimal role, has yet to be chosen. The show is a co-production of RKO and NKR Prods., a company owned by Liberty recording artist Kenny Rogers.

RKO stations have the right of first refusal of each show. If one refuses, another station with satellite receiving capabilities may opt to use it.

RKO I, the first satellite web that debuted in 1979, is aimed at the 18-49 year old audience and programs news, music and information features for that group. RKO II kicked off last September and is designed to suit the needs of the 25-54 year old listenership. RKO Radioshows, which also premiered in September, is a series of music and informational shows designed for both networks.

is now intensifying its push for Medium Medium's "Hungry So Angry" and the Comateens' "Late Night City" LP, with Stiff doing the same for the Plasmatics' "Metal Priestess" EP. None of these companies claim to be using any different promotional strategies to get product onto playlists before they are frozen, but all have stepped up the usual telephone and mail efforts.

Brunswick Records, however, has a different approach. "You've got to flood the market with product and rush it out before the deadline," said Ray Daniels, executive vice president. Nevertheless, Daniels added that his promotion department is pushing hard to get AM/FM's "You Are The One" onto the playlists of WDAS/Philadelphia, OK 100 in Washington and Baltimore's V103. Daniels also remarked that "It's a hell of a long time before you get a record onto the radio in New York except for KISS-97 (WRKS) because they know black product." (WRKS is the smallest of the three B/C stations in New York.)

### AOR Emphasis

With the exception of Alfa Records, which is heavily promoting Lulu's "If I Were You" album at A/C and Top 40 stations like WXKS/Boston and KFI/Los Angeles, most labels claimed to rely on small progressive rock outlets like KROQ and KNAC, WHFS/Washington, KTIM/San Francisco, WQBK/Albany and WBCN/Boston. "You've got to go after the stations with the looser lists first," said Mary Weber, promotion director of Rounder Records. Weber is now promoting David Olney and the X-Rays at AOR stations in the South.

In addition, Fred Munao, president of Select Records, said he personally began promoting Gary Private's 12", "The Problem With Me Is You," at WNEW/New York, WQBK and WHBK/Chicago around the first of October. "For a number of reasons, you have got to intensify your record promos at this time of year," he said. "Christmas is hard to deal with. I'm so glad these progressive stations exist." Harold Bronstein, managing director of Rhino Records, a company shifting its promotional emphasis away from radio airplay, also confirmed his reliance on progressive outlets, especially KROQ and KNAC.

Despite the progressive outlook of these stations, they, too, are apparently cutting down on the amount of new material they will play at this time of year. "I don't think these stations say that they freeze their lists," said Roy Rosenberg, national promotion director of Stiff Records, "It's just that they don't find much material they want to add now."

### Urban AOR Closed

One reason why the smaller labels all went to progressive stations is that they are more receptive than the large urban AOR outlets. "Half the stations won't even listen to your record when you send it to them," said Jay Boberg, vice president of IRS Records. "Getting on commercial radio is like chipping concrete."

IRS's big act is The Go-Gos, whose album, "Beauty and the Beat," was released in June. "There was no initial reaction from them, but now that it is hot, they have either found the record in their station or asked for another copy."

Most of the indie labels surveyed agreed that big-time AOR radio is not the best promotional tool for them at this time and none feel it will give them much more favorable reception in the near future. Consequently, they have come to rely on club play, touring, print promotions and videotapes, in addition to the friendlier progressive stations.

## AIR PLAY

**VIDEO BILLED THE RADIO STAR** — On Dec. 18, the **Rolling Stones** perform a concert at an undisclosed East Coast location that will be simulcast on pay cable television outlets and radio stations in 11 cities around the country. The radio stations are **WCOZ/Boston**, **KLOS/** and **KMET/Los Angeles**, **WLS-FM/Chicago**, **KZEW** and **KTSU/Dallas**, **WMMS/Cleveland**, **KOME/San Jose** and **KMEL/San Francisco**. ON-TV of Los Angeles, which conceived the simulcast idea, sold the program to cable outlets in the aforementioned cities. "The idea was ours," said **David Wyler**, director of scheduling and special projects for ON-TV. "We approached the Stones first, then they turned us down but they came back to us." Wyler added that his company also negotiated some of the radio simulcast rights. In Boston, the only major U.S. city not to have its own Rolling Stones concert, the Preview channel — which bought the program from ON-TV would sate the town's appetite for a Stones concert, **Andy Beaudien**, WCOZ PD, remarked that "it's the next best thing."

**GIVE THE GIFT OF RADIO** — Viacom International recently concluded a deal to give urban contemporary **WWRL/New York** to the United Negro College Fund, which in turn is expected to sell the property to Unity Broadcasting, a division of the black-owned National Black Network. The sale was clouded by charges from **Bob Law**, then PD of WWRL, who led an employee group interested in buying the stations, that his group was excluded from the sale negotiations. Interestingly enough, Law recently left WWRL to become PD at the National Black Network.

**ARB BARBS** — The Radio Advertising Bureau (RAB) recently formed a committee to find "a more competitive and equitable marketplace for research on radio stations." In a statement, the RAB said it made the decision in light of growing station complaints about — what else — the rating service's high rates. **Richard Harris** of Westinghouse's

Group W Broadcasting division and **Fred Walker** of Broad Street Communications were named co-chairmen of this committee, which is expected to include a dozen more broadcasting executives. **Miles David**, president of the RAB, is the committee's secretary-treasurer.

**THE NAME GAME** — Bonneville Broadcasting Consultants, a partner in the four-month old Satellite Music Network (SMN) and long-time tape syndicator of beautiful music, has changed its name to Bonneville Broadcasting System. The system is currently adapting its tape library for satellite delivery and recently added beautiful music outlet **KBIG/Los Angeles** to its roster. According to a company statement, KBIG made the move believing that "tape syndication is a dying service."

**MACHO CITY** — Capitol recording artist **Steve Miller** recently dropped by the NBC studios in New York to do some interviews for *The Source Network*. Miller is currently on a promotional tour in support of his album, "Circle of Love." Pictured are (l-r): **Dan Formento**, Source program manager; **George Taylor Morris**, Source director, program administration; **Miller**; and **Maureen O'Connor**, senior manager, East Coast press and artist relations, Capitol.

**SYNDICATION INDICATIONS** — Westwood One's show *The Rock Years: Portrait of an Era* is currently being updated to include the significant rock events of 1981. The 51-hour program is scheduled to air some time in the third quarter of 1982 in 17 three-hour segments, one devoted to each year beginning in 1965. Produced by **Bert Kleinman** and **Jeff Pollock**, the show's host will be **David Perry**, on-air personality of AOR-formatted **KMET/Los Angeles**. It is available on a barter basis. For more information, call (213) 657-4433. Jon Sargent Prods. recently completed post-production on its *Best of the BBC* special about **Jimi Hendrix** and is preparing to re-release its **John Lennon** special this week. It also is planning to produce another BBC special featuring Epic recording act **REO Speedwagon** to commemorate the first anniversary of the group's "Hi Infidelity" album. Drake Chenault recently finished exclusive interviews with artists for its *History of Country Music* special, which airs next spring. So far, **Merle Haggard**, **Willie Nelson**, **Loretta Lynn** and **Waylon Jennings** have given their spiel. In addition, **Chet Atkins** recently finished the score for the 52-hour program.

**NETWORK NEWS** — Station managers of the seven CBS-owned FM stations are slated to meet in their first bi-annual meeting Dec. 9 in Los Angeles. Included at the convention is a new presentation on how to reach the affluent listeners that each station reportedly is aiming for. NBC's *The Source* is adding four new short-form features in the coming year. They are: *Jaco's Journal*, a 90-second spot running weekdays that treats one of the day's top issues "with a blend of humor and insight," according to **Pete Hamilton**, NBC radio press representative. It is anchored by **C.D. Jaco**. Other new features include *Frank Talk*, a 60-second spot also running on weekdays where host **Frank Cody** takes a wry look at everything from video games to vasectomies; *Money Memo*, a 90-second feature examines current economic conditions and attempting to advise the 25-34 year old listener on monetary matters, hosted by **Rob Madigan**; and disc-distributed show called *Whamco*. Here co-hosts **Steven B. Williams** and **Don Hawkins**, otherwise known as Steve 'n' The Hawk, do parodies of current commercials on unsuspecting morning drive-time listeners. In addition, Source long-form news program *The Source Report*, is returning as are the *Rock Report*, *Mini View*, *Coping With*, *Unexplained Phenomena*, *Today in Rock History* and *One Minute With*. According to Hamilton, these shows are all targeted toward both the 18-34 and 25-44 year-old crowds.

**STATION TO STATION** — AOR outlet **WNEW/New York** is staging two benefit concerts in anticipation of the season of good cheer. The first, which takes place Dec. 14 at the Capitol Theater in New Jersey, features RCA recording artist and ABC-TV's *General Hospital* star **Rick Springfield** with **Karla DeVito**, Epic recording artist and former lead in *The Pirates of Penzance* on Broadway for openers. The net proceeds go to the Greater Newark Christmas Fund. Three days later, across the river at the Savoy, Chrysalis recording artist **Ian Hunter** and Polydor group **Novo Combo** play a benefit for United Cerebral Palsy. This is also the event where PD **Scott Muni** dons his Santa Claus outfit. AOR outlet **KCBS-FM/San Francisco** — not to be outdone by its competitors — is hosting a daylong tribute to the life to **John Lennon** on Dec. 8, one year after he was gunned down on a New York street. The station will play all of his and the Beatles' music interspersed with commentary from 6 a.m. to 10 p.m.

Larry Riggs



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# TOP 100 SINGLES

December 12, 1981

# CASH BOX

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	PHYSICAL OLIVIA NEWTON-JOHN	11
2	2	WAITING FOR A GIRL LIKE YOU FOREIGNER	10
6	3	LET'S GROOVE EARTH, WIND & FIRE	11
4	4	OH NO COMMODORES	13
3	5	PRIVATE EYES DARYL HALL & JOHN OATES	16
7	6	EVERY LITTLE THING SHE DOES IS MAGIC THE POLICE	12
8	7	YOUNG TURKS ROD STEWART	9
9	8	WHY DO FOOLS FALL IN LOVE? DIANA ROSS	9
5	9	HERE I AM AIR SUPPLY	13
13	10	DON'T STOP BELIEVIN' JOURNEY	7
10	11	START ME UP ROLLING STONES	17
14	12	HARDEN MY HEART QUARTERFLASH	9
15	13	TROUBLE LINDSEY BUCKINGHAM	8
18	14	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES	5
17	15	YESTERDAY'S SONGS NEIL DIAMOND	6
19	16	COMIN'IN AND OUT OF YOUR LIFE BARBRA STREISAND	5
20	17	TURN YOUR LOVE AROUND GEORGE BENSON	8
16	18	THE OLD SONGS BARRY MANILOW	10
21	19	LEATHER AND LACE STEVIE NICKS (with DON HENLEY)	8
22	20	MY GIRL (GONE, GONE, GONE) CHILLIWACK	12
23	21	OUR LIPS ARE SEALED GO-GO'S	16
24	22	TAKE MY HEART KOOL & THE GANG	10
25	23	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA	7
26	24	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	9
11	25	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS	18
30	26	CENTERFOLD THE J. GEILS BAND	6
33	27	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT	5
29	28	HEART LIKE A WHEEL THE STEVE MILLER BAND	7
32	29	UNDER PRESSURE QUEEN & DAVID BOWIE	6
34	30	COOL NIGHT PAUL DAVIS	6

### PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	31	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP	8
27	32	NEVER TOO MUCH LUTHER VANDROSS	11

### CASH SMASH

LAST WEEK	THIS WEEK		WEEKS ON CHART
39	33	SHAKE IT UP THE CARS	4
28	34	NO REPLY AT ALL GENESIS	12
12	35	THE NIGHT OWLS LITTLE RIVER BAND	17
31	36	JUST ONCE QUINCY JONES featuring JAMES INGRAM	18
40	37	WRACK MY BRAIN RINGO STARR	6
43	38	CASTLES IN THE AIR DON McLEAN	8
42	39	STEAL THE NIGHT STEVIE WOODS	10
44	40	LIVING EYES BEE GEE'S	6

### PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
49	43	WAITING ON A FRIEND ROLLING STONES	8

### HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
50	44	SHE'S GOT A WAY BILLY JOEL	4

### HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
52	43	COME GO WITH ME THE BEACH BOYS	4

### HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
38	44	TWILIGHT ELC	4
57	45	YOU COULD HAVE BEEN WITH ME SHEENA EASTON	4

37	46	THE THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON	4
41	47	WHEN SHE WAS MY GIRL THE FOUR TOPS	4

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Name" PRESENTED BY HEARD A WEEKLY

# DIO CHART

# TOP 100 SINGLES

December 12, 1981

THIS WEEK LAST THIS WEEK WEEKS ON CHART

48 I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD 17

MORE THAN JUST THE TWO OF US SNEAKER 5

LET ME LOVE YOU ONCE GREG LAKE 4

KEY LARGO BERTIE HIGGINS 6

53 POOR MAN'S SON SURVIVOR 9

### HIT BOUND

TAKE IT EASY ON ME LITTLE RIVER BAND 2

### HIT BOUND

LEADER OF THE BAND DAN FOGELBERG 3

IF I WERE YOU LULU 4

MY KINDA LOVER BILLY SQUIER 4

51 58 I WANT YOU, I NEED YOU CHRIS CHRISTIAN 11

45 59 SUPER FREAK (PART 1) RICK JAMES 19

53 60 MAGIC POWER TRIUMPH 11

47 61 ENDLESS LOVE DIANA ROSS and LIONEL RICHIE 24

### HIT BOUND

76 62 LOVE IS ALRIGHT TONITE RICK SPRINGFIELD 2

46 63 SAUSALITO SUMMERNIGHT DIESEL 14

60 64 TALKING OUT OF TURN THE MOODY BLUES 6

56 65 TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER 14

55 66 FOR YOUR EYES ONLY SHEENA EASTON 21

62 67 SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON 17

70 68 BLAZE OF GLORY KENNY ROGERS 4

79 69 LOVE IN THE FIRST DEGREE ALABAMA 3

78 70 FALLING IN LOVE BALANCE 3

64 71 PROMISES IN THE DARK PAT BENATAR 11

63 72 WE'RE IN THIS LOVE TOGETHER AL JARREAU 20

80 73 ANYONE CAN SEE IRENE CARA 3

81 74 BREAKIN' AWAY AL JARREAU 3

86 75 SEA OF LOVE DEL SHANNON 2

65 76 STEP BY STEP EDDIE RABBITT 21

72 77 CONTROVERSY PRINCE 8

78 78 SWEET DREAMS AIR SUPPLY 1

88 79 LITTLE DARLIN' SHEILA 2

LAST THIS WEEK WEEKS ON CHART

89 80 CLOSER TO THE HEART RUSH 2

90 81 WKRP IN CINCINNATI STEVE CARLISLE 4

75 82 I HEARD IT THROUGH THE GRAPEVINE ROGER 8

68 83 YOU SAVED MY SOUL BURTON CUMMINGS 14

84 84 ALL OUR TOMORROWS EDDIE SCHWARTZ 1

85 85 KEEPING OUT LOVE ALIVE HENRY PAUL BAND 1

86 86 A WORLD WITHOUT HEROES KISS 1

82 87 I'M JUST TOO SHY JERMAINE JACKSON 7

88 88 COULD IT BE LOVE JENNIFER WARNES 1

89 89 TITLES VANGELIS 1

92 90 IT'S MY PARTY DAVE STEWART and BARBARA GASKIN 2

67 91 HARD TO SAY DAN FOGELBERG 16

71 92 SAY GOODBYE TO HOLLYWOOD BILLY JOEL 14

84 93 THE COWBOY AND THE LADY JOHN DENVER 7

73 94 SWEET MERILEE DONNIE IRIS 7

85 95 LA LA MEANS I LOVE YOU TIERRA 8

83 96 ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN 14

93 97 PAY THE DEVIL (OOO BABY OOO) THE KNACK 7

87 98 IN THE DARK BILLY SQUIER 14

95 99 WORKING IN THE COAL MINE DEVO 15

91 100 WHO'S CRYING NOW JOURNEY 22

### LOOKING AHEAD

SEASONS OF GOLD GIDEA PARK

TUBE SNAKE BOOGIE ZZ TOP

KICKIN' BACK L.T.D.

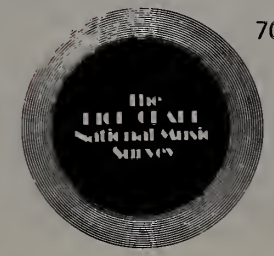
CASH SMASH—denotes significant sales activity. PRIME MOVER—denotes significant radio activity. HIT BOUND—denotes immediate radio acceptance.

# ick Clark "National Music Survey"

MUTUAL BROADCASTING SYSTEM AND MORE THAN 520 TOP RADIO STATIONS.

VIEW OF TOP HITS COMPILED BY CASH BOX

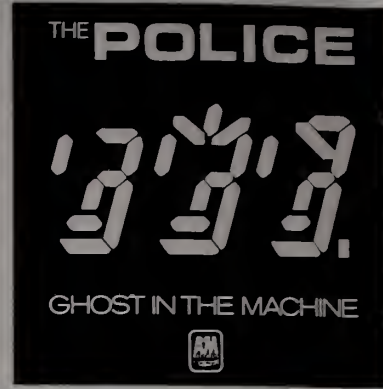
CONTACT: MUTUAL STATION RELATIONS FOR CLEARANCE INFORMATION. CALL: 703 • 685-2050



185 **JOAN JETT & THE BLACK HEARTS**  
• I LOVE ROCK 'N ROLL •  
**BOARDWALK**  
ADDS: KZEL, WLVO, WMMS,  
WPLR. HOTS: WLIR, WRNW,  
WNEW, WBAB. MEDIUMS: KROQ,  
WHFS. PREFERRED TRACKS:  
Crimson, Bits, Drummer.  
SALES: Moderate breakouts in West  
and East; fair in others.



3 **THE POLICE** • GHOST IN THE  
MACHINE • A&M  
ADDS: None. HOTS: WBAB, KMET,  
KZEL, WHFS, WLVO, KBPI, KMGH,  
WWWV, KROQ, WNEW, KNAC,  
KSHE, WLIR, KEZY, WPLR, WSHE,  
KNCN, WCOZ, WRNW, WOUR,  
WABX, WBLM, KZAM, WMMS,  
KZEW. MEDIUMS: KSFX, KSJO,  
WCCC. PREFERRED TRACKS:  
Every, Spirits, Secret, Invisible.



## # 1 MOST ADDED

## # 1 MOST ACTIVE

LP Chart  
Position

### # 3 MOST ADDED

LP Chart  
Position

19 **THE J. GEILS BAND** • FREEZE-FRAME • EMI AMERICA  
ADDS: None. HOTS: WBAB, KSJO, KMET, KZEL, WHFS,  
WLVO, KBPI, KMGH, WWWV, WKLS, WNEW, KSHE,  
WLIR, KEZY, WCCC, WPLR, WSHE, KNCN, WCOZ,  
WRNW, WOUR, WBLM, WMMS, KZEW. MEDIUMS:  
KSFX, KROQ, WABX, KZAM. PREFERRED TRACKS:  
Centerfold, Title.  
SALES: Good in all regions.

LP Chart  
Position

34 **QUARTERFLASH** • GEFLEN  
ADDS: WBAB. HOTS: WBAB, KZEL, WLVO, KBPI,  
KMGH, WWWV, WKLS, KEZY, WPLR, WSHE, KNCN,  
WCOZ, WOUR, WABX, WBLM, KZAM, KNX, WMMS,  
KZEW, WNEW. MEDIUMS: KSFX, KSJO, KMET, KROQ,  
KSHE. PREFERRED TRACKS: Harden.  
SALES: Good to moderate in all regions.

9 **AC/DC** • FOR THOSE ABOUT TO ROCK WE SALUTE  
YOU • ATLANTIC  
ADDS: WNEW, WSHE, KSHE. HOTS: WBAB, KMET,  
KZEL, WSHE, WLIR, WCCC, WPLR, KNCN, WOUR,  
WMMS, WKLS, KROQ, WWWV, KMGH, WLVO.  
MEDIUMS: KSFX, WNEW, WCOZ, WRNW, WABX,  
WBLM, KBPI. PREFERRED TRACKS: Evil, Venom, Title.  
SALES: Major breakouts in all regions.

4 **JOURNEY** • ESCAPE • COLUMBIA  
ADDS: None. HOTS: KSFX, KSJO, KEZY, WSHE, KNCN,  
WABX, KZAM, WMMS, KZEW, WWWV, KMGH, KBPI,  
KZEL, KMET. MEDIUMS: WBLM, WNEW, KROQ.  
PREFERRED TRACKS: Bellewin', Stone, Crying.  
SALES: Good in all regions.

2 **THE ROLLING STONES** • TATTOO YOU • ROLLING  
STONES/ATLANTIC  
ADDS: None. HOTS: WBAB, KSFX, KMET, KZEL, WLVO,  
KMGH, WWWV, KROQ, WKLS, WNEW, KNAC, KSHE,  
WLIR, KEZY, WCCC, WPLR, WSHE, KNCN, WCOZ,  
WRNW, WOUR, WABX, WBLM, KZAM, WMMS, KZEW.  
MEDIUMS: KSJO, KBPI. PREFERRED TRACKS: Waiting  
Start, Limousine, Slave.  
SALES: Good in all regions.

37 **BLACK SABBATH** • MOB RULES • WARNER BROS.  
ADDS: None. HOTS: KSHE, WCCC, WPLR, WMMS.  
MEDIUMS: WSHE, KNCN, WBLM, WWWV, KMGH,  
WLVO, KZEL, KMET, WBAB. PREFERRED TRACKS:  
Open.  
SALES: Good to moderate in all regions; strongest in  
Midwest and West.

57 **THE KINKS** • GIVE THE PEOPLE WHAT THEY WANT •  
ARISTA  
ADDS: None. HOTS: WRNW, WOUR, KZAM, KNAC,  
WNEW, KROQ, KSFX. MEDIUMS: KEZY, WPLR, KNCN,  
WCOZ, WMMS, WKLS, KMGH, KBPI, KMET.  
PREFERRED TRACKS: Better, Title, Destroyer.  
SALES: Moderate in East and West; fair in others.

8 **RUSH** • EXIT... STAGE LEFT • MERCURY/POLYGRAM  
ADDS: None. HOTS: WLIR, WCCC, WPLR, KNCN,  
WMMS, WKLS, WWWV, KMGH, KMET. MEDIUMS:  
KSHE, WCOZ, WBLM, KBPI, WLVO, WBAB. PREFERRED  
TRACKS: Open.  
SALES: Good to moderate in all regions.

42 **LINDSEY BUCKINGHAM** • LAW AND ORDER •  
ASYLUM  
ADDS: WKLS. HOTS: KEZY, WPLR, WSHE, KZAM, KNX,  
WMMS, WWWV. MEDIUMS: WBAB, WRNW, KZEW,  
KROQ, KMGH, KBPI, WLVO, KZEL, KMET. PREFERRED  
TRACKS: Trouble.  
SALES: Moderate in all regions; strongest in West.

85 **GREG LAKE** • CHRYSALIS  
ADDS: None. HOTS: KSHE, KEZY, WRNW, WOUR,  
KZAM, KMGH. MEDIUMS: WPLR, WSHE, WBLM,  
WMMS, KZEW, WWWV, KZEL, KMET, WBAB.  
PREFERRED TRACKS: Let Me, Nuclear.  
SALES: Moderate to fair in all regions; strongest in  
Midwest.

### # 2 MOST ADDED

— **SOUPY SALES** • STILL SOUPY AFTER ALL THESE  
YEARS • MCA  
ADDS: WLIR, WRNW, WHFS, WBAB. HOTS: None.  
MEDIUMS: None. PREFERRED TRACKS: Open.  
SALES: Just shipped.

### # 5 MOST ADDED

164 **DAVID BYRNE** • THE CATHERINE WHEEL • SIRE  
ADDS: WBAB, KROQ, WLIR. HOTS: None. MEDIUMS:  
KNAC, WNEW, WHFS. PREFERRED TRACKS: Open.  
SALES: Moderate breakouts in East and West.

31 **LOVERBOY** • GET LUCKY • COLUMBIA  
ADDS: None. HOTS: WBAB, KMET, KSFX, KZEL, KMGH,  
WWWV, WLIR, WPLR, KNCN, WOUR, KZEW, WKLS.  
MEDIUMS: WLVO, KBPI, KSHE, WCCC, WSHE, WCOZ,  
WRNW, WABX, WBLM, WMMS, KROQ. PREFERRED  
TRACKS: Working.  
SALES: Good to moderate in all regions.

17 **BOB SEGER & THE SILVER BULLET BAND** • NINE  
TONIGHT • CAPITOL  
ADDS: None. HOTS: WBLM, WMMS, WNEW, KMET.  
MEDIUMS: KSHE, WCOZ, WRNW, WABX, WKLS, KMGH,  
KSJO. PREFERRED TRACKS: Open.  
SALES: Good to moderate in all regions; strongest in  
Midwest.

10 **THE CARS** • SHAKE IT UP • ELEKTRA  
ADDS: None. HOTS: WBAB, KSFX, KMET, KZEL, WLVO,  
KMGH, WWWV, KROQ, WKLS, WNEW, WLIR, KEZY,  
WPLR, WSHE, KNCN, WCOZ, WRNW, WBLM, KZAM,  
WMMS, KZEW, KNAC. MEDIUMS: WHFS, KBPI, KSHE,  
WCCC, WOUR, WABX. PREFERRED TRACKS: Title,  
Cruiser, Think, Since.  
SALES: Good in all regions.

32 **THE STEVE MILLER BAND** • CIRCLE OF LOVE •  
CAPITOL  
ADDS: None. HOTS: KEZY, WPLR, WRNW, KNX, WNEW,  
WKLS, WWWV, WLVO. MEDIUMS: WBAB, KSFX, WSHE,  
KNCN, WABX, WBLM, WMMS, KZEW, KMGH.  
PREFERRED TRACKS: Heart, Title.  
SALES: Moderate in all regions.

172 **SNEAKER** • HANDSHAKE  
ADDS: WKLS, WSHE. HOTS: KZAM, KNX, WBAB.  
MEDIUMS: KEZY, WCCC, WPLR, KNCN, WOUR, KZEW,  
KBPI, WLVO. PREFERRED TRACKS: More Than.  
SALES: Fair in all regions; strongest in Midwest.

1 **FOREIGNER** • 4 • ATLANTIC  
ADDS: None. HOTS: WBAB, KMET, KZEL, KEZY, WPLR,  
KNCN, WRNW, WABX, WBLM, WMMS, KZEW, WNEW,  
WWWV, KMGH. MEDIUMS: KSFX, WCCC, WCOZ,  
WKLS, KROQ. PREFERRED TRACKS: Waiting, Night,  
Juke, Urgent.  
SALES: Good in all regions.

49 **MOLLY HATCHET** • TAKE NO PRISONERS • EPIC  
ADDS: None. HOTS: WSHE, KNCN, KZAM, KMET.  
MEDIUMS: WBAB, KSFX, KSHE, WCCC, WPLR, WCOZ,  
WBLM, WMMS, WKLS, WWWV, KBPI, WLVO, KZEL.  
PREFERRED TRACKS: Open.  
SALES: Moderate in all regions; strongest in South and  
Midwest.

14 **ROD STEWART** • TONIGHT I'M YOURS • WARNER  
BROS.  
ADDS: KZAM. HOTS: WBAB, KMET, WRNW, KNX,  
WMMS, WNEW, WWWV, KMGH, WLVO. MEDIUMS:  
KSFX, KSHE, WPLR, KNCN, WABX, KZEW, WKLS, KBPI,  
KZEL. PREFERRED TRACKS: Turks, Title.  
SALES: Good in all regions.

22 **GENESIS** • ABACAB • ATLANTIC  
ADDS: None. HOTS: WBAB, KSFX, WHFS, KMGH,  
WWWV, KROQ, KSHE, WLIR, KEZY, WCCC, WPLR,  
WSHE, WRNW, WOUR, WBLM, WMMS, KZEW, WNEW.  
MEDIUMS: KSJO, KMET, KZEL, WLVO, KBPI, WKLS,  
WCOZ, WABX, KZAM, KNAC. PREFERRED TRACKS:  
Reply, Title, Another, Dark.  
SALES: Moderate in all regions; weakest in South.

7 **STEVIE NICKS** • BELLA DONNA • MODERN/ATLANTIC  
ADDS: None. HOTS: KEZY, KNCN, WOUR, KZAM, KNX,  
WMMS, KZEW, WNEW, WWWV, KBPI. MEDIUMS:  
KSJO, WCOZ, WABX, WKLS, KMGH, WLVO, KMET.  
PREFERRED TRACKS: Leather, Draggin', Edge.  
SALES: Good in all regions.

113 **SURVIVOR** • PREMONITION • SCOTTI BROS./CBS  
ADDS: None. HOTS: WSHE, WBLM, KZEW, KSJO.  
MEDIUMS: WCOZ, WABX, WMMS, KROQ, WWWV,  
KMGH, KBPI, WLVO, KZEL, KSFX. PREFERRED  
TRACKS: Poor.  
SALES: Moderate in Midwest; fair in others.

27 **THE GO-GO'S** • BEAUTY AND THE BEAT • I.R.S./A&M  
ADDS: WKLS. HOTS: WLIR, KZAM, WMMS, KNAC,  
KROQ, WWWV, WHFS, WBAB. MEDIUMS: KNCN,  
WABX, WNEW, KMET, KSFX. PREFERRED TRACKS:  
Lips, Beat, This Town.  
SALES: Moderate in East and West; fair in others.

21 **OZZY OSBOURNE** • DIARY OF A MADMAN • JET/CBS  
ADDS: None. HOTS: WBAB, KMET, KZEL, KSHE, WLIR,  
WCCC, WPLR, WSHE, KNCN, WOUR, WMMS, WKLS,  
KMGH. MEDIUMS: KSFX, WLVO, WCOZ, WBLM, KZEW,  
WWWV, KBPI. PREFERRED TRACKS: Over, Title.  
SALES: Good to moderate in all regions; strongest in  
Midwest.

63 **TRIUMPH** • ALLIED FORCES • RCA  
ADDS: None. HOTS: WOUR, WBLM, KZEW, WHFS,  
KMGH, KZEL, KMET, KSJO, KSFX. MEDIUMS: WCOZ,  
WRNW, WABX, WMMS, WWWV, KBPI. PREFERRED  
TRACKS: Maglc.  
SALES: Moderate in Midwest and South; fair in others.

161 **THE JOHN HALL BAND** • ALL OF THE ABOVE • EMI  
AMERICA  
ADDS: KZEL. HOTS: None. MEDIUMS: WSHE, KNCN,  
WCOZ, WRNW, WOUR, WBLM, KZAM, KZEW, WWWV,  
KSFX, WBAB. PREFERRED TRACKS: Open.  
SALES: Fair in all regions; strongest in West.

154 **THE HENRY PAUL BAND** • ANYTIME • ATLANTIC  
ADDS: None. HOTS: WLIR. MEDIUMS: WBAB, KMET,  
KEZY, WPLR, WSHE, KNCN, WCOZ, WRNW, WOUR,  
WBLM, WMMS, WKLS, WWWV, KBPI, WLVO, KZEL.  
PREFERRED TRACKS: Keepin'g.  
SALES: Moderate to fair in all regions; strongest in South.

35 **NEIL YOUNG & CRAZY HORSE** • RE-AC-TOR  
REPRISE  
ADDS: None. HOTS: WBAB, KMET, WLIR, WRNW,  
KZEW, WNEW, WHFS. MEDIUMS: KSFX, KSHE, WPLR,  
KNCN, WOUR, WBLM, WKLS, KROQ, WWWV, WLVO,  
KZEL. PREFERRED TRACKS: Operam Shots, T-Bone.  
SALES: Good to moderate in all regions.

### # 4 MOST ADDED

68 **PINK FLOYD** • A COLLECTION OF GREAT DANCE  
SONGS • COLUMBIA  
ADDS: WKLS, WCOZ, WPLR. HOTS: WNEW. MEDIUMS:  
WRNW, WOUR, KBPI, WHFS, KZEL, WBAB. PREFERRED  
TRACKS: Open.  
SALES: Major breakouts in all regions.





# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK

**A COLLECTION OF GREAT DANCE SONGS • PINK FLOYD • COLUMBIA TC 37680**

**Breaking out of:** Sound Unlimited — National, Soundtown/Hasting Book — Southwest, Lieberman — Dallas/Portland, Harvard Coop — Boston, Lechmere Sales — Boston, Crazy Eddies — New York, Disc-O-Mat — New York, Stratford One Stop — New York, Waxie Maxie — Washington, Cavages — Buffalo, Karma — Indianapolis, Flipside — Chicago, Chicago One Stop, Radio Doctors — Milwaukee, Port O' Call — Nashville, Turtles — Atlanta, Vibrations — Miami, Tape City — New Orleans, Leisure Landing — New Orleans.

**MERCHANDISING AIDS:** Album Flats, Album Cover Blowup, 3 Black and White Dance Posters, Die Cut Logo.

## ALBUM BREAKOUTS

**SHE SHOT ME DOWN • FRANK SINATRA • REPRIS FS 2305**

**Breaking out of:** Soundtown/Hasting Book — Southwest, Sam Goody — New York, Crazy Eddies — New York, Stratford One Stop — New York, Disc-O-Mat — New York, Central One Stop — Hartford, Lechmere Sales — Boston, Wherehouse — Los Angeles, City One Stop — Los Angeles, Licorice Pizza — Los Angeles, Tower — Los Angeles, Dan Jay — Denver, Rose Records — Chicago, Chicago One Stop, P.B. One Stop — St. Louis, Musicland — St. Louis, Leisure Landing — New Orleans, Disc — Dallas, Wilcox — Oklahoma City, Vibrations — Miami.

**MERCHANDISING AIDS:** Name Board, 2 Posters, Streamers, Standup.

**COME MORNING • GROVER WASHINGTON, JR. • ELEKTRA 5E-562**

**Breaking out of:** Sound Unlimited — National, National Record Mart — Midwest, Soul Shack — Washington, Record & Tape Collector — Baltimore, Webb's — Philadelphia, Crazy Eddies — New York, Disc-O-Mat — New York, King Karol — New York, Karma — Indianapolis, Chicago One Stop, Radio Doctors — Milwaukee, Popular Tunes — Memphis, Turtles — Atlanta, Vibrations — Miami, Leisure Landing — New Orleans, Tape City — New Orleans, Cactus — Houston, Sound Warehouse — San Antonio.

**MERCHANDISING AIDS:** 1x1 Flats, 2x2 Poster.

**CIMARRON • EMMYLOU HARRIS • WARNER BROS. BSK 3603**

**Breaking out of:** Sound Unlimited — National, Soundtown/Hasting Book — Southwest, Everybody's — Northwest, Lieberman — Portland, Wherehouse — Los Angeles, Tower — Seattle/San Francisco/Sacramento/Los Angeles, Mile Hi — Denver, Big Apple — Denver, Cactus — Houston, Leisure Landing — New Orleans, Turtles — Atlanta, Radio Doctors — Milwaukee, Harvard Coop — Boston, Lechmere Sales — Boston.

**MERCHANDISING AIDS:** 1x1 Flats, Personality Poster, Songbook.

**MUSIC FROM "THE ELDER" • KISS • CASABLANCA/POLYGRAM NBLP 7261**

**Breaking out of:** Record Bar — National, Soundtown/Hasting Book — Southwest, Wherehouse — Los Angeles, Licorice Pizza — Los Angeles, Tower — Los Angeles/Sacramento, Lieberman — Portland, Mile Hi — Denver, Wilcox — Oklahoma City, Tape City — New Orleans, Central South — Nashville, Streetside — St. Louis, Radio Doctors — Milwaukee, Karma — Indianapolis, Bee Gee — Albany, Disc-O-Mat — New York.

**MERCHANDISING AIDS:** Trim Fronts, Personality Poster, Poster on Acetate.

**PRINCE CHARMING • ADAM AND THE ANTS • EPIC ARE 37615**

**Breaking out of:** Record Bar — National, Sound Unlimited — National, Everybody's — Northwest, Wherehouse — Los Angeles, Licorice Pizza — Los Angeles, Tower — Los Angeles, Mile Hi — Denver, Wilcox — Oklahoma City, Disc — Dallas, Musicland — St. Louis, Flipside — Chicago, Karma — Indianapolis, Turtles — Atlanta, Harvard Coop — Boston.

**MERCHANDISING AIDS:** Album Flats, Oversize Artist Poster.

**7 • CON FUNK SHUN • MERCURY/POLYGRAM SRM-1-4030**

**Breaking out of:** Sound Unlimited — National, Turtles — Atlanta, Central South — Nashville, Poplar Tunes — Memphis, Tape City — New Orleans, Radio Doctors — Milwaukee, Disc-O-Mat — New York, All Record Service — Oakland, Wherehouse — Los Angeles, Tower — Sacramento/Seattle, Mile Hi — Denver, Big Apple — Denver.

**MERCHANDISING AIDS:** Trim Fronts, Album Cover Blowup.

**CHANGESTWO • DAVID BOWIE • RCA AHL-4202**

**Breaking out of:** Sound Unlimited — National, Stratford One Stop — New York, Crazy Eddies — New York, Harvard Coop — Boston, Licorice Pizza — Los Angeles, Tower — Los Angeles, Mile Hi — Denver, Wilcox — Oklahoma City, Streetside — St. Louis, Radio Doctors — Milwaukee, Vibrations — Miami.

**MERCHANDISING AIDS:** 2x2 Album Cover Blowup, 24x36 Catalog Poster, Mobile.



**OAKS GET PLATINUM CAKE** — The Oak Ridge Boys recently stopped by the Lieberman Enterprises home office in Minneapolis while in town for a concert appearance. At the office, the group was presented with a cake featuring the cover artwork from its platinum album, "Fancy Free." Pictured at the office are (l-r): Bill Golden, Richard Sterban and Duane Allen of the group; Van Vanyo, vice president/national buyer, Lieberman Enterprises; Joe Bonsall of the group; Roger Sattler, vice president, sales, Lieberman Enterprises; and Bill Pierce, MCA Minneapolis branch manager.

## WHAT'S IN-STORE

**ACCORD IN MIDLINES FOR THE LONG RUN** — Although no one is sure yet what the super-saturation point is for midlines, there can be little doubt that this excess-prone industry will find it. While the widespread availability of quality catalog at a painless price has been welcomed by retailers and customers with open arms, over 2,000 titles are already available at the midline price, and it is becoming increasingly necessary for manufacturers to do something besides cut the price on an existing catalog title in order to draw attention to it. In response to this, Accord/Townhouse Records is looking to make its mark in the midline market by carefully selecting its titles, putting a little extra effort into the packaging and supporting the catalog with cooperative advertising in unique places. "Our approach is different," Accord president **Michael Gusick** told us. "Instead of simply marking down an existing title and using the same packaging, we think a fresh approach can help, so we don't just repackage an old LP and drop the price. We treat them as new albums." Recent additions to the label's midline series include LPs by **Jeff Beck**, **the Yardbirds**, **Ike & Tina Turner** and several Bubble Gum collections. "Our limited experience shows us that rock 'n' roll is the strongest midline seller," said Gusick, adding that a lot of time is spent selecting releases, which are frequently edited and always enhanced. Almost all album jackets are printed four color, and each is newly designed. In addition to streamers and other in-store aids, the label has undertaken print ads with various regional chains, including **Camelot**, **Listening Booth**, **Tower**, **Turtles**, **Waxie Maxie** and **Musicland**. Most striking is that Accord/Townhouse chose **TV Guide** as a place to advertise its midlines. While mail-order record dealers such as Columbia House have long advertised in that publication, it's the first time we can recall an ad in that publication that tagged retailers. "Yes, it was definitely something different," said Gusick. "It's not a shop-at-home ad; we're trying to get people into stores. We plan to do quite a bit more of this kind of thing, and our ad agency is exploring other areas. It's not an inexpensive way to get the records in front of the public, but we feel we'll get enough exposure to make it worthwhile." Obviously, the label's game plan for midlines is not a quick "hit 'n' git" scheme. Instead, Gusick is looking at a long-term commitment to the configuration. "When you look at the numbers on midlines, they're generally not the kind of sales figures that excite record people. But after six or seven months they add up, and that's how we look at it. We want long-term, steady sellers with this series."

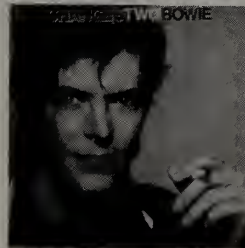
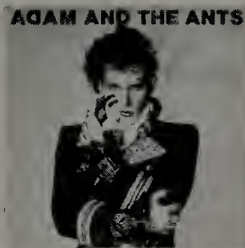
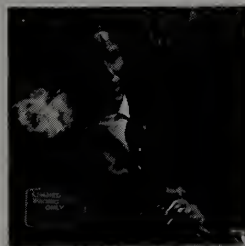
**BEAUTIFUL MUSIC — IGNORED MARKET?** — "Beautiful music" is one of the most successful radio formats, but the market for retailers has traditionally been sluggish. Speculation has been that most listeners don't feel the need to supplement the musical diet they receive over the airwaves with purchases. In addition, since few beautiful music stations announce the labels or titles of the recordings they use, it has been argued that listeners are not able to go out and purchase what they hear. However, the Moss Music Group, which has just bowed a series of beautiful music records by **Geoff Love**, feels there is a large, unexplored market for easy listening. They point to the success of specialty mail-order houses like **Jim Schlichting's Sherman Oaks**, Calif. -based **Starborne Productions**, which has amassed 60,000 customers entirely on the strength of referrals from radio stations. The reason for the paucity of easy listening LPs was also attributed by one defender of the genre to a "hit mentality" among retailers, which ignores titles with longer shelf life in favor of quick turn-over stock. However, **Stanley Marshall** of L.A.-based Bainbridge Records, which recently issued a series of beautiful music titles, called "Mystic Moods," believes that a good third of the population is involved in one way or another with artists like **Love**, **Hugo Montenegro**, **Al Calola** and **Jerry Fielding**.

**WEE TWELVE?** — The Pennsylvania/New Jersey-based **Wee Three Record Store** chain recently opened its 12th outlet, located in Harrisburg, Pa. Presently in its 15th year, the chain eagerly looks forward to its 16th year and store number 13, slated for a March opening in York, Pa. Incidentally, to celebrate the opening of the Harrisburg outlet, radio station WTPA-FM 104 staged a three-hour remote from the store with giveaways that included license plates, T-shirts, and records.

**MUCH ADO IN NORTH CAROLINA** — Using a Shakespearean theme, the Boone, N.C. **Record Bar** announced "Much Ado About Memorex" with a 12' banner at the store's entrance. But that wasn't all, as the outlet copped the \$500 grand prize in a chainwide Memorex/Savoy promotion and display contest. The store's window was converted to a mini-theater complete with curtains, stage, and actors. The "Memorex Players" — G.I. Joe dolls with cassettes for heads — did the balcony scene from **Romeo And Juliet** with Act 1 devoted to "Memorex Blank Tape 20% Off." The Bard himself, blown up to wall size and wearing a pair of earphones, also endorsed the tapes with the catchy homily, "Memorex gives me master performances play after play." Needless to say, the promotion drew rave reviews.

**HOT ACCESSORY?** — The Scripto Company will soon bow a line of "Rock Star" cigarette lighters.

fred goodman









## **New Album, New Year, New Address!**

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## Alabama Files Suit To Cease Royalty Payments To Manager

by Jennifer Bohler

NASHVILLE — RCA recording group Alabama has filed a suit in Chancery Court here seeking to prevent RCA Records from applying \$600,000 in its record royalties to a \$2 million debt incurred by the group's manager, E. Lowery (Larry) McBride, who is currently serving time in a Texas prison (**Cash Box**, Dec. 20, 1980).

The suit, filed Nov. 25, seeks to enjoin RCA from applying the \$600,000 in royalties to McBride's \$2 million business debt at the Dallas Bank and Trust. Additionally, three of the group's members — Teddy Gentry, Jeff Cook and Randy Owen — are seeking \$2 million in compensatory damages and \$2 million in punitive damages from McBride and/or the companies he controls.

McBride, head of the Dallas-based MDJ Records, Inc., MDJ Prods., Inc. and Stars, Inc. signed the group, which won the Country Music Assn. (CMA) Vocal Group of the Year and Instrumental Group of the Year honors in early October, to a management contract in March 1980. Owen, Cook and Gentry at that time agreed to accept five percent royalties on all recordings. As manager of the group, McBride signed a contract with RCA under which MDJ Records was to receive a 12% royalty on Alabama's recording.

The lawsuit claims the group was never informed of the 12% royalties RCA was paying McBride and contends McBride misled them when they agreed to accept five percent. The group members further claim to have received nothing more from McBride than weekly cash advances of \$750 per person.

The group members further contend that McBride did not tell them of his October 1978 conviction of conspiracy and wire fraud charges, or that he was in debt and had ordered the group's earnings sent directly to the Dallas bank.

The lawsuit says McBride gave a "backer" (identified as Howard Hamilton) his power of attorney in January 1981 after exhausting his appeals in the wire fraud conviction. The group later discovered the royalty agreement between McBride and RCA and sought to resolve the situation by making an agreement with Hamilton under which their contract with MDJ was dis-

## Time-Life Releases Country Compilation

NASHVILLE — A three-record compilation of the works of Hank Williams will be the first volume in a series of albums documenting country music. "Country & Western Classics" is being hailed by the manufacturer, Time-Life Records, as "the most comprehensive collection of country and western recordings ever assembled."

Included with each volume of the set will be three 12" discs and an illustrated 36-page pamphlet containing facts and photographs from country's history.

The initial release, the Hank Williams trilogy, includes two previously unissued cuts discovered in the PolyGram Records archives by series consultant Charles Wolfe. The songs, "My Main Trail Is Yet To Come" and "The Log Train," are just a portion of the unreleased material that will be uncovered in the Time-Life series.

The "Country & Western Classics" set is produced by Grammy-winning producer Michael Brooks, who used original vault and master tapes and advanced audio technology to obtain the cleanest sound available.

Time-Life is located at 541 N. Fairbanks Court, Chicago, Ill. 60611.

solved in return for \$250,000, which would be applied to the bank debt. This amount was attributed to McBride's efforts on their behalf.

McBride sent a telegram to RCA contending that Hamilton did not have authority to act in such a manner. According to the suit, RCA continued doing business directly with MDJ and planned to send \$600,000 to the Dallas bank as per the agreement before group members filed the suit.

Prior to signing with MDJ, Alabama had established itself as a popular club band in Myrtle Beach, S.C. With MDJ, the group enjoyed some success with singles like "I Wanna Come Over." Following the pact with RCA, however, the group's career took an upswing with the release of its first #1 single, "Tennessee River." The group has also released two albums, "My Home's In Alabama" and the gold certified "Feels So Right."

## New Album By The Kendalls Signals Many Changes For Father-Daughter Singing Duo

by Jennifer Bohler

NASHVILLE — With the release of their new "Lettin' You In On A Feelin'" album on Mercury three months ago, Jeannie and Royce Kendall debuted more than a new recording. The album release heralded a series of changes for the father/daughter duo, not the least of which was a new label.

Formerly with the Chicago-based Ovation label for four years, four album releases and a string of #1 singles, the Kendalls left the label earlier this year in the midst of a lawsuit, which in effect sought to release the recording duo from the label. Part of that lawsuit is still in litigation, but the main objective was realized, and the Kendalls were able to release their first new album in almost two years.

The new album is something of a departure for the Kendalls. According to Royce, it recaptures the flavor of the earliest Kendalls recordings, which he feels they got away from in most recent releases. Of course, that distinctive Kendalls vocal blend, which critics eight years ago labeled as "ahead of its time," is still intact. But the overall feel and content recalls the days when the Kendalls rocketed to the top of the charts with "Heaven's Just A Sin Away." "I think this record has gotten back to the old Kendalls sound, when we were more progressive to start with in a way than many people realize," Royce says.



**GREENWOOD WARMS UP IN THE BULL PEN** — MCA recording artist Lee Greenwood performed recently for a packed house at the Bull Pen Lounge at Nashville's Stockyards Restaurant. On hand for the show were (l-r): Jerry Crutchfield, producer; Erv Woolsey, vice president, promotion, MCA Nashville; Melanie Greenwood; Tony Tamburrano, national promotion director, MCA Nashville; Greenwood; MCA artist Gene Watson; Al Bergamo, president, MCA Distributing; and Bonnie Greenberg, attorney, MCA.



**RABBITT, GAYLE 'TOGETHER FOR THE FIRST TIME'** — Eddie Rabbitt and Crystal Gayle met with label representatives from Elektra/Asylum and CBS following their appearance in Atlanta from the "together For The First Time" package tour. Pictured backstage are (l-r): Bruce Adelman, national country promotion coordinator, Elektra/Asylum Nashville; Alan Golden, Elektra/Asylum Atlanta; Ewell Roussell, general manager, Nashville Division, Elektra/Asylum; Rabbitt; Gayle; and Tim Pritchett, southeastern regional country music marketing manager, CBS Records.

Songs are another important element in the latest development in the Kendalls' career. "Cheating" and "sinning" have often been favorite topics in Kendalls material. Interestingly, the subject matter of their material is in such contrast to the all-American girl and good ol' Dad images Jeannie and Royce project, which is probably part of the appeal. For this album, these subjects are still tapped (the first single from the new album was titled "Teach Me To Cheat"), but this album is also peppered with songwriters new to the Kendalls. In addition, many of the album's contributors are not from Nashville, but, rather, from Muscle Shoals, Ala. In fact, it was the demo of one of the songs submitted to the Kendalls from the little recording mecca in Alabama that enticed them to actually record there rather than LSI in Nashville, where they had recorded their past four albums.

### New Musicians

Additionally, the Kendalls used many of the Muscle Shoals musicians on this album, in contrast to the usual Nashville studio musicians used in the past, which gives this album yet another dose of freshness.

"Sometimes you have to make a change for everybody's good," says Jeannie. "When you use the same pickers, the same studio, the same everything, you get into a rut and people begin to think you're just redoing what you did before. There's no

freshness to the material."

In search of the fresh approach, the Kendalls selected East Avalon Studios in Muscle Shoals as their recording site and were greeted with a pleasant surprise upon their arrival. They discovered the studio had purchased and installed the MCI board LSI in Nashville used to own. It was, in fact, the same board used to record the first two Kendalls albums on Ovation.

"When LSI remodeled a couple of years ago, they brought in new equipment, including a new board," Royce notes. "For some reason, we lost the old sound that we got on that MCI board, and we never did like the sound as well on this new board." The "Real People" album was the first album that was recorded using the new equipment.

### Co-producing Chores

The final new tag on the latest Kendalls album is producer Jerry Gillespie, who wrote their first big hit, "Heaven's Just A Sin Away," which remarkably was the B-side of the release until disc jockeys, encouraged

(continued on page 38)

## Gilley's Records Bows With Tillman Album

NASHVILLE — Sherwood Cryer, owner or co-owner of most of the enterprises attributed to Mickey Gilley, recently formed Gilley's Records, a label associated with Cryer's Astro Records designed to handle "special projects" for the Gilley-Cryer firms.

The first project, "Floyd Tillman & Friends," was released in late November through Big State Distributors in Dallas. The album, the first studio work by Tillman in five years, is being regionally distributed initially in Texas, Oklahoma and parts of Tennessee, with national distribution anticipated if the album receives any significant airplay in Texas, where stations already have copies.

According to Kathleen Hayslip, assistant to the label president, the second release a collaboration by Chubby Wise and Mel Wiseman, can be expected after the beginning of the year. Both the Tillman album and the Wise-Wiseman duet were produced by Johnny Gimble.

The Astro label, which has been in existence since 1968, is currently working on albums by Joe Cruz and Steve Michaels. The latter singer/songwriter is the leader of the Gilley's house band.

# COUNTRY

## TOP 75 ALBUMS

	Weeks On 12/5 Chart		Weeks On 12/5 Chart
<b>1 FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	1 39	<b>40 GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)	40 63
<b>2 FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	2 28	<b>41 CARRYIN' ON THE FAMILY NAME</b> DAVID FRIZZELL & SHEILLY WEST (Viva/Warner Bros. BSK-35555)	— 1
<b>3 LIVE</b> BARBARA MANDRELL (MCA-5243)	3 16	<b>42 GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	42 138
<b>4 THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA AHL 1-4060)	10 16	<b>43 GREATEST HITS</b> OAK RIDGE BOYS (MCA-5150)	43 58
<b>5 BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	11 7	<b>44 FRAGILE-HANDLE WITH CARE</b> CRISTY LANE (Liberty LT-51112)	48 9
<b>6 THE PRESSURE IS ON</b> HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	6 15	<b>45 HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia S2 36752)	45 67
<b>7 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	5 13	<b>46 I'M A LADY</b> TERRI GIBBS (MCA-5255)	28 8
<b>8 STEP BY STEP</b> EDDIE RABBITT (Elektra 5E-532)	4 17	<b>47 HURRICANE</b> LEON EVERETTE (RCA AHL 1-4152)	55 2
<b>9 SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	9 33	<b>48 STARDUST</b> WILLIE NELSON (Columbia JC 35305)	49 181
<b>10 ESPECIALLY FOR YOU</b> DON WILLIAMS (MCA-5210)	8 22	<b>49 LOOKIN' FOR LOVE</b> JOHNNY LEE (Full Moon/Asylum 6E-309)	50 9
<b>11 BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 5E-541)	7 9	<b>50 YOU DON'T KNOW ME</b> MICKY GILLEY (Epic FE-37416)	32 26
<b>12 NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	13 10	<b>51 ONE TO ONE</b> ED BRUCE (MCA-5188)	39 33
<b>13 GREATEST HITS</b> CHARLEY PRIDE (RCA AHL 1-4151)	15 8	<b>52 RODNEY CROWELL</b> (Warner Bros. BSK 2587)	41 10
<b>14 HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE (Columbia FC 37438)	14 13	<b>53 URBAN CHIPMUNK</b> THE CHIPMUNKS (RCA AFL-1-4027)	44 26
<b>15 I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	17 64	<b>54 THE VERY BEST OF MEL TILLIS</b> MEL TILLIS (MCA-3274)	57 4
<b>16 GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL (Epic FE 37399)	16 18	<b>55 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1</b> NASHVILLE RHYTHM SECTION (Koala KOA 15001)	61 5
<b>17 WITH LOVE</b> JOHN CONLEE (MCA-5213)	20 21	<b>56 MAKIN' FRIENDS</b> RAZZY BAILEY (RCA AHL 1-4026)	56 31
<b>18 STRAIT COUNTRY</b> GEORGE STRAIT (MCA-5248)	19 10	<b>57 MORE GOOD 'UNS</b> JERRY CLOWER (MCA-5215)	53 17
<b>19 JUICE</b> JUICE NEWTON (Capitol ST 12136)	18 40	<b>58 I LOVE 'EM ALL</b> T.G. SHEPPARD (Warner/Curb BSK-3528)	58 32
<b>20 SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC-36965)	12 39	<b>59 LOVIN' HER WAS EASIER</b> TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	59 9
<b>21 KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	21 60	<b>60 KING OF THE ROAD</b> BOXCAR WILLIE (Main Street SN79900)	60 3
<b>22 SOME DAYS ARE DIAMONDS</b> JOHN DENVER (RCA AFL 1-4055)	23 20	<b>61 GREATEST HITS</b> JIM REEVES & PATSY CLINE (RCA AHL 1-4127)	66 3
<b>23 STILL THE SAME OLE ME</b> GEORGE JONES (Epic FE 37106)	25 3	<b>62 FAMILY TRADITION</b> HANK WILLIAMS, JR. (Elektra 6E-194)	62 2
<b>24 I'M COUNTRYFIED</b> MEL McDANIEL (Capitol ST-12116)	30 41	<b>63 SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON (Columbia FC-36883)	63 42
<b>25 TOWN &amp; COUNTRY</b> RAY PRICE (Dimension DL 5003)	27 14	<b>64 FIRE &amp; SMOKE</b> EARL THOMAS CONLEY (RCA AHL 1-4135)	64 2
<b>26 GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)	26 59	<b>65 ONLY WHEN I LAUGH</b> BRENDA LEE (MCA-5278)	65 3
<b>27 MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	22 76	<b>66 THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	70 51
<b>28 CHRISTMAS</b> KENNY ROGERS (Liberty LOO-5115)	35 3	<b>67 SONGS FOR THE MAMA THAT TRIED</b> MERLE HAGGARD (Songbird/MCA-5250)	67 2
<b>29 DESPERATE DREAMS</b> EDDY RAVEN (Elektra 5E-545)	29 7	<b>68 ASK ANY WOMAN</b> CON HUNLEY (Warner Bros. BSK 3617)	68 2
<b>30 CHRISTMAS WISHES</b> ANNE MURRAY (Capitol SN 16232)	54 5	<b>69 CHRISTMAS AT GILLEY'S</b> MICKY GILLEY (Epic FE 37595)	— 1
<b>31 MR. T</b> CONWAY TWITTY (MCA-5204)	31 24	<b>70 HEART TO HEART</b> REBA McENTIRE (Mercury SRM-1-6003)	— 1
<b>32 MIDNIGHT CRAZY</b> MAC DAVIS (Casablanca/PolyGram NBL P 7257)	32 9	<b>71 WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS (Epic FE 37193)	— 1
<b>33 SURROUND ME WITH LOVE</b> CHARLY McCLAIN (Epic FE-37108)	24 30	<b>72 MEL &amp; NANCY</b> MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	52 5
<b>34 TAKIN' IT EASY</b> LACY J. DALTON (Columbia FC 37327)	33 20	<b>73 NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	73 27
<b>35 YEARS AGO</b> STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	38 13	<b>74 HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	46 74
<b>36 I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON (Warner Bros. BSK 3599)	47 5	<b>75 PLEASURE</b> DAVE ROWLAND AND SUGAR (Elektra 5E-525)	51 27
<b>37 ROWDY</b> HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	34 44		
<b>38 LIVE</b> HOYT AXTON (Jeremiah JH5002)	37 31		
<b>39 RODEO ROMEO</b> MOE BANDY (Columbia FC 37568)	69 7		



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# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



**HEATHER** (Platinum Records, Inc. PR-1)  
**Sincerely** (4:22) (Arc Music Corp. — BMI) (H. Fuqua, A. Freed) (Producer: F. Touch, G. Thurlow)  
 Newcomer Heather takes this McGuire Sisters classic, gives it her own special, but still true treatment and turns it into an appealing 1981 release that will be as comfortable on a country turntable as a pop or A/C. Programmers should take note and give this a listen. A promising country debut for the brand new Platinum label.

### HITS OUT OF THE BOX

- CHARLEY PRIDE** (RCA PB-13014)  
**Mountain of Love** (2:46) (Morris Music Adm. by Unichappell — BMI) (H. Dorman) (Producer: N. Wilson)
- CHARLY McCLAIN** (Epic 14-02656)  
**The Very Best Is You** (2:46) (Aoudad Music — ASCAP/Ibex Music — BMI) (F. Stephens, L. Shell) (Producer N. Wilson)

### FEATURE PICKS

- MERLE KILGORE and FRIENDS** (Elektra E-47252)  
**Master Garfield** (3:34) (Rightsong Music — BMI) (R.J. Elliott) (Producers: J. Bowen, H. Williams, Jr.)
- JACK GRAYSON** (Koala KOS 340)  
**When A Man Loves A Woman** (3:35) (Cotillion Music/Quinzy Music — BMI) (A. Wright, C. Lewis) (Producers: B. Vaughn, J. Grayson)
- JESSI COLTER** (Polydor PD 2193)  
**Bittersweet Love** (3:15) (Songs of Bandier-Koppelman, Inc./Chappell Music — ASCAP) (E. Levine) (Producer: G. Klein)
- BILLY PARKER** (Soundwaves NSD/SW4659)  
**I See An Angel Every Day** (2:58) (Hitkit Music — BMI) (J.H. Forst) (Producer: J. Gibson)
- SAMMY JOHNS** (Elektra E-47248)  
**Love Me Off The Road** (3:14) (Lowery Music Co., Inc. — BMI) (S. Johns) (Producer: J. Stroud)
- DONNA HAZARD** (Excelsior SIS 1020P)  
**Slow Texas Dancing** (2:02) (Captar Music — ASCAP) (E. Keeley, S. Vining, D. Hazard) (Producers: E. Kelley, S. Vining)
- RANDY BARLOW** (Jamex J-45-002)  
**Love Was Born** (2:36) (Frebar Music Co. — BMI) (R.D. Eden, F. Kelly) (Producer: F. Kelly)
- BOBBY BARNETT** (Marshal 101681)  
**Born In Country Music "Raised On Dixie Land"** (2:32) (Tree Int. — BMI) (D. Kirby, G. Martin) (Producer: D. Kirby)
- FIDDLIN' FRENCHIE BURKE** (Delta DS11338)  
**Diggy Liggy Lo** (2:12) (Acuff-Rose Pub. — BMI) (J.D. Miller) (Producer: A.V. Mittelestedt)
- J.W. THOMPSON** (NSD-117)  
**House of Fools** (3:11) (Hitkit Music — BMI) (R.C. Thompson) (Producers: J. Gibson, G. Lumpkin)

## ALBUM REVIEWS



**THE PURSUIT OF D.B. COOPER** — Various Artists — Polydor PD-1-6344 — Producer: Gary Klein — List: 8.98  
 This soundtrack to the recently released movie features such top notch, mass appeal types as Waylon Jennings, Jessi Colter, Rita Coolidge and the Marshall Tucker Band. Some pleasing performances are turned in by all concerned, particularly Jennings' bluegrass version of "Shine," MTB's "Silk Dresses" and Coolidge's "Maybe He Knows About You."

## THE COUNTRY COLUMN

**BAILEY AND BERRY** — RCA's **Razzy Bailey** is scheduled to perform New Year's Eve at the expansive Billy Bob's Club in Ft. Worth. His very special guest will be none other than the legendary **Chuck Berry**, who will help Bailey rock in the New Year. Rumor has it that other special guests are currently being lined up. We'll let you know more as we learn more. While we're on the subject of Bailey, RCA has put together a very nice little "sampler" promotional album of some of Bailey's hottest material. If you're not as familiar with the artist as you should be, this is a nice introduction.

**PALOMINO CONGO** — **Hank Thompson** recently performed at the Palomino in a concert that was broadcast live over KLAC. During the show, he performed his current single, "Rockin' In The Congo," which he hopes will be another hit for him. To insure that hope, he is on a promotional tour for the single.

**THE SHERRILL CONNECTION** — In its bid for a strong position in the country market, Handshake Records has tapped two members of the Sherrill family — **Mark** and **Leon**, cousins of producer **Billy Sherrill**. Mark Sherrill has followed his famous cousin's footsteps by producing Handshake artist **Terry Gregory**, who placed in the **Cash Box** Country Awards this October in the New Female Vocalist category. As for Leon, he has taken the direct approach to fame by releasing his first single on the label, "Ain't It Funny," which cousin Mark produced. Before joining Handshake, Leon had been on the road as a guitarist with **Hank Williams, Jr.**, **LeBlanc and Carr** and **Waylon Jennings**.

**OH SAY CAN YOU SEE** — **Steve Warner** will sing the National Anthem Dec. 8 at the Nashville South Stars hockey game. The South Stars, who have been experiencing a mild slump of late, will be playing the Dallas Black Hawks. To add incentive for a win, Warner will be joined by labelmate **Sylvia** between periods to compete in the Celebrity Shoot-out. For those unfamiliar with hockey-ese, this means they are going to place themselves in front of their respective goals and shoot as many hockey pucks as possible into the goal in a given amount of time. Sound like fun?

**BACON BITS** — **Joe Sun** overheard at a recent **Piggys** concert at the Ringside Seat in Nashville: "The Piggys are the best kept secret in Nashville." And as usual, the place was packed.

**ON THE CHIN** — There's a band from Owensboro, Ky. that major labels really should keep an eye on. The band is the **Arnold Chin Band**. The group recently released its second album on Twin Spin Records, and it shows great promise. Comparatively speaking, they are something akin to **Alabama**, partly due to the versatility and partly due to the material, which ranges from country to western swing to country rock. As performers, they seem to be much in demand, having already chalked up over 200 appearances for the year.

**LAYING TRACKS** — Studio activity in Nashville is running at a rapid pace. At **Pete's Place** in late November were **Geoff Morgan**, **Gene Watson**, **Hot Tomato**, **Harlan Sanders**, **Larry Kingston**, **John Brack** and Swiss recording artist **Jackie** . . . At Woodland Sound Studios, the **Oak Ridge Boys** were cutting tracks with producer **Ron Chancey** and engineers **Les Ladd** and **Steve Ham**. **Rosanne Cash** was in with producer/husband **Rodney Crowell** and engineers **Bradley Hartman** and **Rick McCollister**. Producer **Tony Brown** was mixing two projects for Word Records — **Bobby Jones'** new album and the **Mercy River Boys'** new album, both with engineer **McCollister**. **Carl Perkins** was overdubbing his album with producer **John Swanner** for Suede Records. **David McKinley** engineered. **The Boys Band** is working on their new Elektra album with producer **Peter Granet**, who engineered along with **Russ Martin** . . . At Columbia Studios in Nashville, **Joe Stampley** was recording with producer **Ray Baker** and engineer **Ron "Snake" Reynolds**. **Billy Sherrill** was producing **Johnny Paycheck** and **Calamity Jane** with Reynolds engineering. Also in Columbia were **Safari** artist **Ramsey Kearney** with engineer **Lou Bradley**; **Charley Pride** and producer **Norro Wilson**; **Terry Gregory** and producer **Mark Sherrill**; artist **Billy Walker** and artist **Dick Krim** with producer **Dan Hoffman** . . . And in more studio news, Toybox Studios, a part of **Tom T. Hall Enterprises**, has expanded its studio and added a 24-track Harrison console, a 24-track Studer tape recorder, a Rebis Unit electronic delay system, Digital Echo with 12 echo programs, a custom-designed Plate echo and an AKG echo system.

**HERE AND THERE** — **Don King** appeared on *Nashville Alive* Dec. 5 . . . **Chet Atkins** will appear on **Tom Snyder's Tomorrow Show** Dec. 15 . . . **Charly McClain** recently taped a segment of *Hee Haw*, which will air at various times in various markets so check local listings. Hope everyone caught McClain's acting debut on *Hart To Hart* last week . . . **Jeannie C. Riley**, the woman that put Harper Valley on the map and **Barbara Eden** back on prime time TV, taped the **Phil Donahue Show** a couple of weeks ago. Donahue talked to Riley about her religious convictions and how she intertwines them with celebrity life. In Chicago, the program is scheduled to air Dec. 23; in Nashville, Jan. 6 with delayed scheduling throughout the rest of the country . . . MCA has signed soap opera star **Wayne Massey** (**Johnny Drummond** on *One Life To Live*) to a recording contract. The singer is scheduled to return to Nashville this week to record with producer **Larry Butler** . . . **Michael David** of Nashville and **Andy Sells** of Culver City, Calif. were named professional grand prize and amateur grand prize winners respectively in this year's American Song Festival contest. Each received a check for \$10,000 and a trophy during ceremonies at the Sheraton Universal in Nashville . . . **Elwood Bunn** and **Dow Yonder** are doing a series of free concerts during the winter months for the Carnegie Hall Corp. in New York City. The series is being produced by the New York City Dept. of Cultural Affairs and Rockytop Prods. . . Singer **Gary Gentry** has signed a personal management contract with **Gene Ferguson** . . . **The Statler Brothers** have set yet another attendance record, this one at the Arizona State Fair, where 32,000 plus crowded the State Fair Coliseum during two of the group's shows.

jennifer bohler

# COUNTRY RADIO

## THE COUNTRY MIKE

**KEBC AIRS NATIONAL RODEO FINALS** — KEBC/Oklahoma City will provide up to the minute coverage of the annual Nation Firemans Rodeo to be held in Oklahoma City, Dec. 5-13. Country Music Assn. (CMA) 1981 Disc Jockey Of The Year in the large market category, **Lynn Waggoner**, and Oklahoma Country Music Assn. DJ of the Year, **Al Hamilton**, will provide the commentary on the rodeo events as well as interviews with the contestants and country artists. Top rodeo stars from across the nation who will compete include **Roy Cooper**, **Paul Tierney**, **Bruce Ford**, **Don Gay**, **Tom Fergus** and **Bobby Del Vecchio**. Also taking place at the conclusion of the events at the Myriad Convention Center will be the coronation of the 1982 Miss Rodeo America. Artists scheduled to perform at the National Fireman's Rodeo include **Reba McEntire** and **Red Stegall**.



Dave Scott

**PERSONALITY PROFILE** — **Dave Scott** decided on a career in broadcasting while attending high school, announcing local varsity sporting events. After graduation in 1977, Scott spent a brief period as a court reporter before he made the decision to attend Brown Institute in Fort Lauderdale. While studying radio and television, Scott traveled the local disco circuit playing DJ for various clubs in the Big Daddy's chain. In November of 1980, Scott's professors advised him to get some practical experience at one of the area stations. For the next six months he handled the sign-on to noon shift for contemporary gospel station **WEXY-AM/Ft. Lauderdale**. Scott graduated from Brown with flying colors and a first class license in April of 1981, and through the school's placement service, he chose one of his many offers, **WAKS-AM-FM/Raleigh, N.C.** Scott was hired to be the chief operator in May of '81, and by June, program director **Don Shafer** elevated him to music director. Scott, though relatively new in radio, has made an ample stride toward a career goal in programming.

**VAN OPHUIJSEN TO HEAD DRAKE-CHENAULT SALES** — **Stephen J. van Ophuijsen** has been named to head the newly created position of director of network sales for **Drake-Chenaault**. Ophuijsen will be primarily responsible for overseeing the marketing and sales coordination for the network's upcoming *History Of Country Music*. Prior to his new position, Ophuijsen was vice president of sales and administration for the **Mutual Broadcasting System** and regional sales manager in Detroit for **ABC Network**. Most recently, he served as director of marketing development for the **Katz Agency** in Los Angeles. Ophuijsen will be based in L.A.

**KFH AIDS GERMAN MAIDEN FIND MATE** — On Thanksgiving Eve, a young German lass stepped off the plane in Wichita and was greeted by local authorities and **KFH** radio, who were attempting to match the woman up with the perfect American mate. **Regina Leltner**, a 26-year-old blonde, blue-eyed German native, is searching for a husband who likes the farm life, according to **KFH** music director **Jessica James**. After periodic announcements detailing the woman's plight, the station was besieged by concerned callers wondering how they could assist the fraulein in distress. For some, it may be a long trip to Wichita, but possibly well worth the distance. Oh, by the way, Regina does speak English!

**LITTLE RICHEY JOHNSON MAILING UPDATE** — Country promotion house Little Richey Johnson Agency of Belen, N.M. is currently renewing its mailing list for country singles. Any station not on the list but wishing to be, send a station letterhead to the Little Richey Johnson Agency, Box 3, Belen, N.M. 87002.

**WFUV HOSTS LEGENDS OF COUNTRY, BLUEGRASS** — **Dennis da Costa** and **Paul Baln**, co-hosts of *Let There Be Country* on the Fordham University radio station, **WFUV-FM**, have announced December music specials featuring the likes of **Roy Acuff**, **Ralph Stanley**, **Wilma Lee Cooper**, **Patsy Montana**, **Chubby Wise** and the **Lewis Family**. Commercial free *Let There Be Country* is broadcast each Thursday by the 50,000 watt FM station, which services New York, New Jersey and Connecticut. On Dec. 3, Patsy Montana and Wilma Lee Cooper were presented; Roy Acuff will be honored on the Dec. 10 edition; the "first family of bluegrass," the Lewis Family is featured on Dec. 17; and on Christmas Eve, *Let There Be Country* presents the fourth annual *A Country Christmas*. The holiday special will feature songs of the season by such artists as **Hank Snow**, **Bill Monroe**, **Kitty Wells** and **Ray Price**. The New Year's Eve special will feature bluegrass legends, Ralph Stanley and Chubby Wise.

country mike

## PROGRAMMERS PICKS

<b>Mark Andrews</b>	<b>KWJJ/Portland</b>	<b>The Round-Up Saloon</b> — Bobby Goldsboro — Curb
<b>Steve Gary</b>	<b>KOKE/Austin</b>	<b>Everybody Makes Mistakes</b> — Lacy J. Dalton — Columbia
<b>Mark Rellly</b>	<b>WDSD/Dover</b>	<b>If You're Waiting On Me (You're Backing Up)</b> — Kendalls — Mercury
<b>Tim Rowe</b>	<b>WMNI/Columbus</b>	<b>Do Me With Love</b> — Janie Fricke — Columbia
<b>Stan Davis</b>	<b>WVAM/Altoona</b>	<b>A Married Man</b> — Judy Taylor — Warner Bros.
<b>Gary West</b>	<b>WELA/East Liverpool</b>	<b>Do Me With Love</b> — Janie Fricke — Columbia
<b>Tiny Hughes</b>	<b>WROZ/Evansville</b>	<b>You're The Best Break This Old Heart Ever Had</b> — Ed Bruce — MCA
<b>Rhubarb Jones</b>	<b>WLWI/Montgomery</b>	<b>When You Were Blue And I Was Green</b> — Kin Vassy — Liberty
<b>Coyote Calhoun</b>	<b>WAMZ/Louisville</b>	<b>Blue Moon With A Heartache</b> — Rosanne Cash — Columbia
<b>Chris Taylor</b>	<b>KYNN/Omaha</b>	<b>Innocent Lies</b> — Sonny James — Dimension
<b>Rusty Rogers</b>	<b>WAXX/Eau Claire</b>	<b>Do Me With Love</b> — Janie Fricke — Columbia

## MOST ADDED COUNTRY SINGLES

- DO ME WITH LOVE** — JANIE FRICKE — COLUMBIA — 36 ADDS
- WHEN YOU WERE BLUE AND I WAS GREEN** — KIN VASSY — CAPITOL — 17 ADDS
- IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)** — THE KENDALLS — MERCURY — 17 ADDS
- STUCK RIGHT IN THE MIDDLE OF YOUR LOVE** — BILLY SWAN — EPIC — 16 ADDS
- CASCADE MOUNTAIN MEMORIES** — WICKLINE — CASCADE MOUNTAIN — 16 ADDS

## MOST ACTIVE COUNTRY SINGLES

- BLAZE OF GLORY** — KENNY ROGERS — LIBERTY — 55 REPORTS
- LORD, I HOPE THIS DAY IS GOOD** — DON WILLIAMS — MCA — 55 REPORTS
- ONLY ONE YOU** — T.G. SHEPPARD — WARNER/CURB — 47 REPORTS
- LONELY NIGHTS** — MICKEY GILLEY — EPIC — 45 REPORTS
- THE SWEETEST THING (I'VE EVER KNOWN)** — JUICE NEWTON — CAPITOL — 45 REPORTS

## Elektra, Marriott To Push Twitty LP

NASHVILLE — Elektra/Asylum Records has joined with the Marriott Corp. to promote the upcoming Conway Twitty debut release for the label, "Southern Comfort."

A gold facsimile key to the hotel will be placed inside one album, to be distributed along with other copies of the album to radio stations across the country for on-air giveaways. The contest winner who finds

the gold key will receive a trip to Nashville, where they will stay at the newly opened Marriott Hotel.

In each market where the contest is being held, a silver key will be inserted into one album, and the winner will receive a "weekend escape" at the local Marriott.

Twitty was on hand for the grand opening ceremonies of the Nashville hotel Dec. 2, where Roy Acuff and Marriott president J.W. Marriott, Jr. jointly cut a violin-shaped ribbon in commemoration of the event. Other dignitaries present included Marriott founder J. Willard Marriott, Sr., Nashville mayor Richard Fulton, Tennessee congressman Bill Boner and Tennessee tourism commissioner John Fisher.

## Hudson Wins Nashville Starsearch Competition

NASHVILLE — Helen Hudson, a singer/songwriter who is currently touring on the college circuit, won the finals of the WKDA/Wrangler Country Starsearch here Nov. 21.

Hudson, who was chosen from among eight finalists selected from four semifinal nights at Nashville's Cannery, will represent Nashville at the Tennessee state finals. As yet, a date and location for that round of the nationwide contest has not been set, although a late-February date is expected.

More than 260 radio stations nationwide are participating in the Wrangler Starsearch, where a winning contestant from each of the 50 states will be sent to Nashville in April to compete for a \$50,000 grand prize and a recording contract.

Other finalists in the WKDA Starsearch were Bill Aerts and David White, Susie Coleman, John Kelley, Johnny Lauffer, Jay Marshall, Julie Pait and Denise Price.

## Daniels Performs At 'Outing' with Symphony

NASHVILLE — The Charlie Daniels Band performed before a capacity crowd of over 4,000 at the Grand Ole Opry House Nov. 19 with the Nashville Symphony Orchestra at the Symphony Association's ninth annual "Outing," a benefit performance on behalf of the orchestra.

Following five pieces by the symphony, music arranger Bergen White led the orchestra through Daniels' two-hour set, which included material from a forthcoming album. Roy Acuff also joined the band and symphony for a surprise performance of "Will The Circle Be Unbroken" and "Amazing Grace."



**ALABAMA, CONLEY MEET RADIO IN DETROIT** — RCA recording acts Alabama and Earl Thomas Conley were visited by radio personnel from several major markets at a recent party celebrating an appearance at the Center Stage in Detroit. Alabama is currently touring to prepare the marketplace for its third album. Pictured in the front row are (l-r): Teddy Gentry, of the group; John Marks, music director, WSAI/Cincinnati; and Tim McFadden, eastern regional promotion manager, RCA. Pictured in the back row are (l-r): Jeff Cook, of the group; Dale Turner, program director, WSAI/Cincinnati; Conley; Joel Raab, program director, WHK/Cleveland; and Rady Owen and Mark Herndon, of the group.

# GOSPEL



**HEMPHILL TO HEARTWARMING** — Candy Hemphill recently signed with HeartWarming Records to record her first solo album. A member of the Hemphills, she does not plan to leave the group, although she will perform several concerts as a solo act. With the actual recording process slated to begin in January, she has penned three of the album's tunes, and her father, Joel Hemphill, authored two. Pictured standing are (l-r): LaBreeska and Joel Hemphill of the group; Mike Blines, director of marketing, Benson Co.; and John Taylor, radio promotions director Benson Co. Pictured seated are (l-r): Candy Hemphill and Bill Traylor, label director, HeartWarming Records.

## GOSPEL NEWS

**LIGHT NEWS** — Light Records will be the first gospel record company to add a \$5.98 midline and \$3.88 super-saver line to its regular frontline \$7.98 record product, effective Dec. 14, according to **Larry Jordan**, executive vice president of the label. The midline and super-saver lines will only be available in the Christian bookstore retail outlets.

**LIGHT PACTS WITH CROUCH** — Light Records has reached an agreement with Warner Bros. Records to act as a sub-distributor for the religious market for **Andrae Crouch's** "Don't Give Up" album on that label. Crouch has a rotational agreement between Light and Warner Bros. whereby he alternates album releases between the two labels.

**McHAWKINS?** — **Tramalne Hawkins** has just completed a commercial for McDonald's restaurants and will start her next new album for Light Records in January.

**ON THE TUBE** — Speaking of Crouch, he recently taped a segment of *The Mike Douglas Entertainment Hour*, acting as co-host for the gospel music-themed show, which features **Reba Rambo**, **Dony McGuire** and **Jessy Dixon**.

**BRAMLETT IN NASHVILLE** — Refuge artist **Bonnie Bramlett** was in Nashville recently to promote her newest album, "Step By Step." The born-again Christian artist comes to gospel music via a diverse past in the secular recording industry. Bramlett was singing back-up for the **Ike and Tina Turner** St. Louis revues at age 15. During the '60s, Bramlett constituted half of the famed duo of **Delaney and Bonnie**, which later evolved into **Delaney and Bonnie and Friends**. The "friends" included the likes of **Leon Russell** and **Eric Clapton**. A solo career evolved from the extensive back-up work with an array of artists, from **Little Feat** to the **Allman Brothers**. Bramlett's Christian career has found her in equally good company, touring extensively with fellow Refuge artist **Joe English**, formerly with **Paul McCartney** and **Wings** and **Sea Level**.

**HAWKINS TRIVIA** — **Edwin Hawkins** has completed his first solo album since signing an exclusive contract with PolyGram Records three months ago. The album, entitled "Imagine Heaven," was recorded at Different Fur Studios in San Francisco. In other efforts to boost his solo career, Hawkins recently visited Toronto, where he was filmed live in concert for a television special to be aired throughout Canada. The concert was filmed by Crossroads Communications, which also produces *100 Huntley Street*, a Canadian Christian talk show.

**ENGLISH IN NASHVILLE** — Triangle recording artist **Tina English** was recently in Nashville, where she was a featured guest on the **Bobby Jones Show**. English recently released her first Triangle album, "Free In Your Love."

**IN THE STUDIO** — Myrrh recording artist **Amy Grant** is currently working on an album project at Caribou Ranch, in Nederland, Colo. with producer **Brown Bannister**. The album represents Grant's first studio project since recording two live albums, "Amy Grant In Concert" and "On Tour."

**JUBILATE HONORS BOONE** — **Pat and Shirley Boone** will receive the fifth annual Christian Achievement Award at the Jubilate New Year's Eve Celebration, at the Sheraton-Universal Hotel in North Hollywood, Calif. Previous recipients of the honor have included **Ralph Carmichael** and **Roy Rogers** and **Dale Evans**. Attendance at the event is expected to exceed 600, with program highlights including music by **Bill and Gloria Gaither**, **Sandi Pattil** and **Ron Husmann**. Proceeds from the benefit will go to Wycliffe Bible Translators to assist in the construction of missionary housing. Ticket information may be obtained by writing Jubilate, P.O. Box 1368, Burbank, Calif. 91507 or calling (213) 843-1300.

**CLAWSON GETTING HOT** — Triangle recording artist **Cynthia Clawson** has received such favorable response to her latest country release, "Someday This Old Road," that plans are under way to release the single in England prior to her appearance at the Wembley Festival in April. Meanwhile, Clawson's husband, **Ragan Courtney**, has just completed writing the first two shows of a 26-week television series for the Southern Baptist Radio and Television Commission. The Commission has also announced plans to produce a television special of Courtney's musical, *Bright New Wings*. Negotiations are also currently under way for Courtney to write the screen play for a major religious film to premiere in the spring of 1983.

angela ball

## TOP 20 ALBUMS

Spiritual		Inspirational	
	Weeks On Chart		Weeks On Chart
	11/28		11/28
1	PRESENTING THE WINANS (Light 5792)	1	THE TRAVELER DON FRANCISCO (New Pax NP 33106)
2	THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2	PRIORITY IMPERIALS (Dayspring DST 4017)
3	GO SHIRLEY CAESAR (Myrrh MSB 6665)	3	AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)
4	IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	4	AMY GRANT IN CONCERT (Myrrh MSB 6668)
5	HIGHER PLANE AL GREEN (Myrrh MSB 6674)	5	MUSIC MACHINE CANDLE (Birdwing BDWG 2004)
6	SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	6	FORGIVEN DON FRANCISCO (New Pax NP 33042)
7	WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7060)	7	BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)
8	THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	8	PRAISE V VARIOUS ARTISTS (Maranatha MM 0076)
9	TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	9	MARY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)
10	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	10	COLLECTIONS KEITH GREEN (Sparrow SPR 1055)
11	CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	11	THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)
12	SWEET REVIVAL GOSPEL KEYNOTES (Nashboro 7247)	12	BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)
13	MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	13	HOLM, SHEPPARD, JOHNSON (Greentree R 3583)
14	I'M BLESSED 4TH OF MAY (Savoy SL 14629)	14	PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)
15	YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7070)	15	REJOICE 2ND CHAPTER OF ACTS (Sparrow SPR 1060)
16	JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	16	SHOT OF LOVE BOB DYLAN (Columbia TC 37496)
17	BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	17	JONI'S SONG JONI EARECKSON (Word WSB 8856)
18	THE GATHERING NEW YORK COMMUNITY CHOIR (Myrrh MSB-6657)	18	ANTSHILLVANIA CANDLE (Birdwing BWR 2030)
19	20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	19	FAVORITES, VOL. 1 EVIE TOURNQUIST (Word WSD 8845)
20	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE FOLD SINGERS (Savoy 7061)	20	NEVER ALONE AMY GRANT (Myrrh MSB 6645)

## ALBUM REVIEWS

**THE VERY BEST OF THE IMPERIALS** — DaySpring DST 002 — Producer: not listed — List: 7.98

As the premiere example of the gospel quartet sound, the Imperials have a hard reputation to live up to. However, each album just strengthens that image. This album represents the greatest hits-type collection of past and current Imperial favorites, including the Michael and Stormie Omartian tune "One More Song For You." Another cut, "Oh Buddha," is a novelty type, country-flavored tune that pokes fun at strict denominational beliefs.

**HIGHER PLANE** — Al Green — Myrrh MSB 6674 — Producer: Al Green — List: 7.98

Green's rich vocals and self-styled approach have placed him among today's top contemporary Christian artists. Green's renditions of classics like "Amazing Grace" and "The Battle Hymn Of The Republic" show him to be the consummate artist regardless of stylistic labels. Strong cuts include the title tune and a mellow "Where Love Rules." Pop PDs should take a listen.

**STRIDE FOR STRIDE** — Liberation Suite — Star Song SS 0038 — Producer: Roger Hand — List: 8.98

Contemporary Christian music has taken great strides in the past two years, and Liberation Suite is a prime example of what a really good contemporary Christian band should be. The band delivers its gospel message via precision rock 'n' roll music. It shuns superfluous instrumentation and, instead, relies on tight, clean arrangements. This is definitely a group to watch for as a major force in contemporary Christian.









# CASH BOX TOP 100 ALBUMS

December 12, 1981

		8.98	Weeks On 12/5 Chart
<b>1</b>	<b>4</b>	FOREIGNER (Atlantic SD 16999)	1 21
<b>2</b>	<b>TATTOO YOU</b>	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	2 14
<b>3</b>	<b>GHOST IN THE MACHINE</b>	THE POLICE (A&M SP-3730)	3 8
<b>4</b>	<b>ESCAPE</b>	JOURNEY (Columbia TC 37408)	4 19
<b>5</b>	<b>RAISE!</b>	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	5 5
<b>6</b>	<b>PHYSICAL</b>	OLIVIA NEWTON-JOHN (MCA-5229)	7 7
<b>7</b>	<b>BELLA DONNA</b>	STEVIE NICKS (Modern/Atlantic MR 38-139)	6 18
<b>8</b>	<b>EXIT... STAGE LEFT</b>	RUSH (Mercury/PolyGram SRM-2-7001)	8 5
<b>9</b>	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b>	AC/DC (Atlantic SD 11111)	— 1
<b>10</b>	<b>SHAKE IT UP</b>	THE CARS (Elektra SE-567)	12 3
<b>11</b>	<b>PRIVATE EYES</b>	DARYL HALL & JOHN OATES (RCA AFL-4028)	11 13
<b>12</b>	<b>GREATEST HITS</b>	QUEEN (Elektra SE-564)	13 5
<b>13</b>	<b>MEMORIES</b>	BARBRA STREISAND (Columbia TC 37678)	— 1
<b>14</b>	<b>TONIGHT I'M YOURS</b>	ROD STEWART (Warner Bros. BSK 3602)	16 4
<b>15</b>	<b>WHY DO FOOLS FALL IN LOVE</b>	DIANA ROSS (RCA AFL-1-4153)	15 6
<b>16</b>	<b>ON THE WAY TO THE SKY</b>	NEIL DIAMOND (Columbia TC 37628)	19 3
<b>17</b>	<b>NINE TONIGHT</b>	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	9 12
<b>18</b>	<b>SOMETHING SPECIAL</b>	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	10 9
<b>19</b>	<b>FREEZE-FRAME</b>	THE J. GEILS BAND (EMI America SOO-17062)	23 5
<b>20</b>	<b>THE INNOCENT AGE</b>	DAN FOGELBERG (Full Moon/Epic KE2 37393)	14 13
<b>21</b>	<b>DIARY OF A MADMAN</b>	OZZY OSBOURNE (Jet/CBS FZ 37492)	27 4
<b>22</b>	<b>ABACAB</b>	GENESIS (Atlantic SD 19313)	17 9
<b>23</b>	<b>PRECIOUS TIME</b>	PAT BENATAR (Chrysalis CHR 1346)	18 21
<b>24</b>	<b>DON'T SAY NO</b>	BILLY SQUIER (Capitol ST 12146)	24 31
<b>25</b>	<b>IF I SHOULD LOVE AGAIN</b>	BARRY MANILOW (Arista AL 9573)	20 9
<b>26</b>	<b>THE BEST OF BLONDIE</b>	(Chrysalis CHR 1337)	26 7
<b>27</b>	<b>BEAUTY AND THE BEAT</b>	THE GO-GO'S (I.R.S./A&M SP 70021)	28 20
<b>28</b>	<b>FEELS SO RIGHT</b>	ALABAMA (RCA AHL-1-3930)	29 40
<b>29</b>	<b>HOOKED ON CLASSICS</b>	LOUIS CLARK Conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-4194)	51 4
<b>30</b>	<b>BREAKIN' AWAY</b>	AL JARREAU (Warner Bros. BSK 3576)	25 17
<b>31</b>	<b>GET LUCKY</b>	LOVERBOY (Columbia FC 37638)	35 5
<b>32</b>	<b>CIRCLE OF LOVE</b>	THE STEVE MILLER BAND (Capitol ST-12121)	32 5
<b>33</b>	<b>THE GEORGE BENSON COLLECTION</b>	GEORGE BENSON (Warner Bros. 2HW 3577)	48 4
<b>34</b>	<b>QUARTERFLASH</b>	(Geffen GHS 2003)	52 8

		8.98	Weeks On 12/5 Chart
<b>35</b>	<b>RE-AC-TOR</b>	NEIL YOUNG and CRAZY HORSE (Reprise HS 2304)	38 4
<b>36</b>	<b>IN THE POCKET</b>	COMMODORES (Motown M8-955M1)	36 23
<b>37</b>	<b>MOB RULES</b>	BLACK SABBATH (Warner Bros. BSK 3605)	42 3
<b>38</b>	<b>LIVING EYES</b>	THE BEE GEES (RSO/PolyGram RX-1-3098)	40 4
<b>39</b>	<b>LIVE</b>	THE JACKSONS (Epic KE2 37545)	44 3
<b>40</b>	<b>FANCY FREE</b>	OAK RIDGE BOYS (MCA-5209)	37 28
<b>41</b>	<b>GREATEST HITS</b>	KENNY ROGERS (Liberty LOO-1072)	43 61
<b>42</b>	<b>LAW AND ORDER</b>	LINDSEY BUCKINGHAM (Asylum SE-561)	47 6
<b>43</b>	<b>CONTROVERSY</b>	PRINCE (Warner Bros. BSK 3601)	21 6
<b>44</b>	<b>WORKING CLASS DOG</b>	RICK SPRINGFIELD (RCA AFL 1-3697)	39 37
<b>45</b>	<b>NEVER TOO MUCH</b>	LUTHER VANDROSS (Epic FE 37451)	22 13
<b>46</b>	<b>PERHAPS LOVE</b>	PLACIDO DOMINGO (CBS MF 37243)	61 7
<b>47</b>	<b>SONGS IN THE ATTIC</b>	BILLY JOEL (Columbia TC 37461)	30 11
<b>48</b>	<b>THE MANY FACETS OF ROGER</b>	ROGER (Warner Bros. BSK 3594)	34 13
<b>49</b>	<b>TAKE NO PRISONERS</b>	MOLLY HATCHET (Epic FE 37480)	76 2
<b>50</b>	<b>STREET SONGS</b>	RICK JAMES (Gordy/Motown G8-1002M1)	31 34
<b>51</b>	<b>THE ONE THAT YOU LOVE</b>	AIR SUPPLY (Arista AL 9551)	45 27
<b>52</b>	<b>BEST OF THE DOOBIES VOLUME II</b>	THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	57 4
<b>53</b>	<b>ALL THE GREAT HITS</b>	DIANA ROSS (Motown M13-960C2)	33 7
<b>54</b>	<b>NIGHTCRUISING</b>	BAR-KAYS (Mercury/PolyGram SRM-1-4028)	63 5
<b>55</b>	<b>HI INFIDELITY</b>	REO SPEEDWAGON (Epic FE 36844)	46 53
<b>56</b>	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b>	WILLIE NELSON (Columbia KC2 37542)	58 13
<b>57</b>	<b>GIVE THE PEOPLE WHAT THEY WANT</b>	THE KINKS (Arista AL 9567)	60 14
<b>58</b>	<b>LONG DISTANCE VOYAGER</b>	THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	41 28
<b>59</b>	<b>CHRISTOPHER CROSS</b>	(Warner Bros. BSK 3383)	59 98
<b>60</b>	<b>CRAZY FOR YOU</b>	EARL KLUGH (Liberty LT-51113)	67 7
<b>61</b>	<b>IT'S TIME FOR LOVE</b>	TEDDY PENDERGRASS (Phila. Int'l/CBS TZ 37491)	49 11
<b>62</b>	<b>SHOW TIME</b>	SLAVE (Cotillion/Atlantic SD 5227)	55 10
<b>63</b>	<b>ALLIED FORCES</b>	TRIUMPH (RCA AFL1-3902)	53 13
<b>64</b>	<b>CHRISTMAS</b>	KENNY ROGERS (Liberty LOO-51115)	102 4
<b>65</b>	<b>JUICE</b>	JUICE NEWTON (Capitol ST-12136)	71 41
<b>66</b>	<b>ALMOST BLUE</b>	ELVIS COSTELLO (Columbia FC 37562)	66 5
<b>67</b>	<b>INSIDE YOU</b>	THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	56 7

		8.98	Weeks On 12/5 Chart
<b>68</b>	<b>A COLLECTION OF GREAT DANCE SONGS</b>	PINK FLOYD (Columbia TC 37680)	— 1
<b>69</b>	<b>STEP BY STEP</b>	EDDIE RABBITT (Elektra SE-532)	72 17
<b>70</b>	<b>SHE SHOT ME DOWN</b>	FRANK SINATRA (Reprise FS 2305)	86 2
<b>71</b>	<b>TIME EXPOSURE</b>	LITTLE RIVER BAND (Capitol ST-12163)	50 14
<b>72</b>	<b>THE DUDE</b>	QUINCY JONES (A&M SP-3721)	62 37
<b>73</b>	<b>SHARE YOUR LOVE</b>	KENNY ROGERS (Liberty LOO-1108)	65 23
<b>74</b>	<b>SOMETHING ABOUT YOU</b>	ANGELA BOFILL (Arista AL 9576)	98 4
<b>75</b>	<b>AEROBIC DANCING</b>	featuring DORIAN DAMMER (Parade/Peter Pan 100)	83 10
<b>76</b>	<b>THE TIME</b>	(Warner Bros. BSK 3598)	54 16
<b>77</b>	<b>CRIMES OF PASSION</b>	PAT BENATAR (Chrysalis CHE 1275)	78 69
<b>78</b>	<b>I AM LOVE</b>	PEABO BRYSON (Capitol ST-12179)	88 3
<b>79</b>	<b>NEW TRADITIONALISTS</b>	DEVO (Warner Bros. BSK 3595)	64 10
<b>80</b>	<b>WANNA BE A STAR</b>	CHILLIWACK (Millennium/RCA 1-7759)	82 15
<b>81</b>	<b>CAMOUFLAGE</b>	RUFUS with CHAKA KHAN (MCA-5270)	81 7
<b>82</b>	<b>COME MORNING</b>	GROVER WASHINGTON, JR. (Elektra SE-562)	— 1
<b>83</b>	<b>DISCIPLINE</b>	KING CRIMSON (Warner Bros. BSK 3629)	69 7
<b>84</b>	<b>CHARIOTS OF FIRE</b>	ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	93 9
<b>85</b>	<b>GREG LAKE</b>	(Chrysalis CHR 1357)	91 7
<b>86</b>	<b>HANG ON FOR YOUR LIFE</b>	SHOOTING STAR (Virgin/Epic NFR 37407)	89 17
<b>87</b>	<b>TORCH</b>	CARLY SIMON (Warner Bros. BSK 3592)	74 9
<b>88</b>	<b>HEAVY METAL</b>	ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	68 19
<b>89</b>	<b>LOVE MAGIC</b>	L.T.D. (A&M SP-4881)	97 3
<b>90</b>	<b>AS FAR AS SIAM</b>	RED RIDER (Capitol ST-121145)	73 14
<b>91</b>	<b>COMPUTER WORLD</b>	KRAFTWERK (Warner Bros. HS 3549)	94 29
<b>92</b>	<b>CHRISTMAS WISHES</b>	ANNE MURRAY (Capitol SN-16232)	123 3
<b>93</b>	<b>WATTS IN A TANK</b>	DIESEL (Regency RY 19315)	77 15
<b>94</b>	<b>SOLID GROUND</b>	RONNIE LAWS (Liberty LO-51087)	96 11
<b>95</b>	<b>EL LOCO</b>	ZZ TOP (Warner Bros. BSK 3593)	84 19
<b>96</b>	<b>THERE'S NO GETTIN' OVER ME</b>	RONNIE MILSAP (RCA AHL 1-4060)	106 16
<b>97</b>	<b>TONIGHT!</b>	THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	70 15
<b>98</b>	<b>LIVE IN NEW ORLEANS</b>	MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	92 25
<b>99</b>	<b>CIMARRON</b>	EMMYLOU HARRIS (Warner Bros. BSK 3603)	— 1
<b>100</b>	<b>STOP AND SMELL THE ROSES</b>	RINGO STARR (Boardwalk NB1 33246)	113 4





# CASH BOX

December 12, 1981

## AROUND THE ROUTE

by Camille Compasio

Several big promotion campaigns are on the launching pad at Empire Dist., Inc., as we learned from company president Jerry Marcus. What better way to stimulate business at this time of the year. First off, Empire will be holding a special Rock-Ola promotion tie-in with sales of the factory's new phono models, which should be finalized very shortly. A Bally pinball promo is also in the works and one of the grand prizes will be a trip to Bally's Park Place in Atlantic City. Since this is promo month at Empire, you can bet there'll be a few others in progress within the next couple of weeks or so. As for what's happening with current product, Jerry notes that the best seller list boasts such entries as Atari's "Tempest" and "Centipede"; Midway's "Omega Race" and the ever popular "Pac-Man"; Nintendo's "Donkey Kong"; Gremlin's "Frogger" — and, on the newcomer hit list, Gremlin's "Eliminator." Empire's anxiously awaiting delivery of Gremlin's hot "Turbo" driving game. In the pin department, Gottlieb's "Black Hole" and Bally's "Centaur" are "sensational," according to Jerry. Newly arrived and attracting a lot of attention in the Empire

(continued on page 42)

## Industry Adopts More Selective Approach To Game Purchases

by Marc Cetner

LOS ANGELES — Distributors and operators throughout the coin machine industry are concerned about the way that amusement game manufacturers are adjusting to the expanded player base and location boom brought on by the video game explosion of the past two years. Many in the coin community maintain that factories have begun to overextend themselves by accelerating production runs on unproven games.

One of the chief outcries in the annual Cash Box operator survey (Cash Box, Oct. 31) as to the chief irritant in the operating business was "stop coming out with so many new games so often."

Reasons ranging from the manufacturers' over-eagerness to please the different types of players to johnny-come-lately companies attempting to cash in on the cresting video wave have been cited for contributing to the current product glut. And while there are a number of factors responsible for the current state of the market, the result has been the distributors and operators are becoming more discriminating in their buying habits.

### Fast Buck Factories

"Operators and distributors are totally justified in saying that there is a 'too much, too soon' syndrome in regards to manufacturer output these days," says Williams Electronics marketing director Ron Crouse. "Part of the reason for it is that new manufacturers tried to jump on the video bandwagon just to make a

quick buck."

Crouse went on to say that the problem was already being alleviated by the fact that operators are becoming more selective, thus forcing the makers of Grade B games out of business. "I think there'll be a shakeout of these manufacturers in 1982," says Crouse, "and the industry will be healthier for it."

Changes in buying habits have also been observed by San Francisco operator Richard

(continued on page 44)

## Williams Posts Record Revenues, Earnings In '81

CHICAGO — Michael Stroll, president of Williams Electronics, Inc., has announced that the company posted record revenues and earnings for the fiscal year ended Sept. 30, 1981.

Revenues for fiscal 1981 rose 86% to \$149,359,000 from \$80,314,000 in the 12 months ended Sept. 30, 1980. Pro forma net income reached \$19,727,000, or \$3.95 per share, compared with pro forma net income of \$5,860,000, or \$1.17 per share, a 237% increase over the prior fiscal year.

For the fourth quarter of fiscal 1981, revenues were \$38,278,000 and net income totaled \$5,715,000, or \$1.14 per share. This compares with revenues of \$12,490,000 and

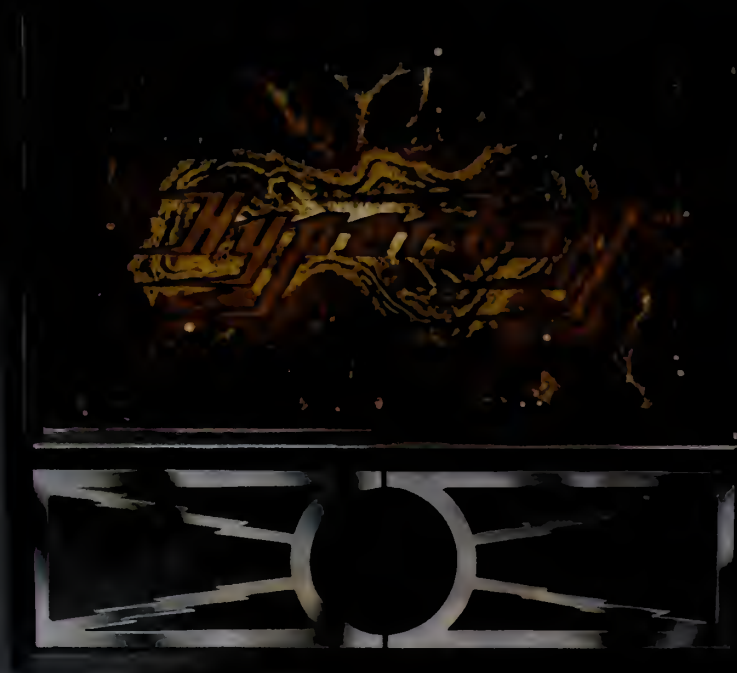
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# COIN MACHINE

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You've found Defender to be the most technically advanced video game ever created. The diagnostic testing, resolution, modularity, dependability and fully independent sound system all bearing the distinctive mark of Williams.

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Stargate will transport you to a whole new dimension in video games! Not only will the skills you learned with Defender be challenged and refined, but new strategies must come into play if you are to be victorious in rescuing the humanoids from the clutches of the aliens and in entering the Stargate! Your ability to react quickly and with on-target precision will be tested against the evil Yllabian Space Guppies, Dynamos, Space Hums, Firebombers and their Fireballs, Phreds, Big Reds and Munchies! If you succeed in maneuvering your ship into the Stargate, you'll be instantly translocated to that part of the planet where the humanoids are being abducted! To open up spectacular scoring possibilities, rescue 4 humanoids, re-enter Stargate and you'll Warp 3 Waves ahead in space and time, setting off dazzling special effects and racking up high points!

If you must destroy everything in your path or risk self-destruction, activate the Inviso anti-matter cloaking device and become invisible and invulnerable! Inviso time plus a new ship and a Smart Bomb are earned with every 10,000 points you score!

If all 10 humanoids in a Wave are abducted, the universe will explode into smithereens, leaving deadly mutants on the attack! Survive till Wave 5 and the universe will be restored, the humanoids safe . . . but you'll be the target of an Yllabian Dog Fight! There'll be no landers to abduct the humanoids, but all the other aliens will have stronger and larger forces concentrated against you! It will be an outer space battle reaching the outer limits of aggression and will call up your last ounce of determination and courage!

Technically, Stargate establishes a new, higher plane of sophistication. Diagnostic testing not only includes Defender's comprehensive systems of ROM, RAM, CMOS RAM, sound, switch, color RAM and test patterns, but is enhanced even further to give you more detailed bookkeeping totals and complete game adjustment capabilities including the awarding of ships, pricing selection and personalized attract mode messages. The potential for higher earnings is built-in with the option of 1 coin play with 3 ships or 2 coin play with 7 ships. Now, too, 40 all-time high scorers and 6 daily high scorers can be registered as an extra play incentive.

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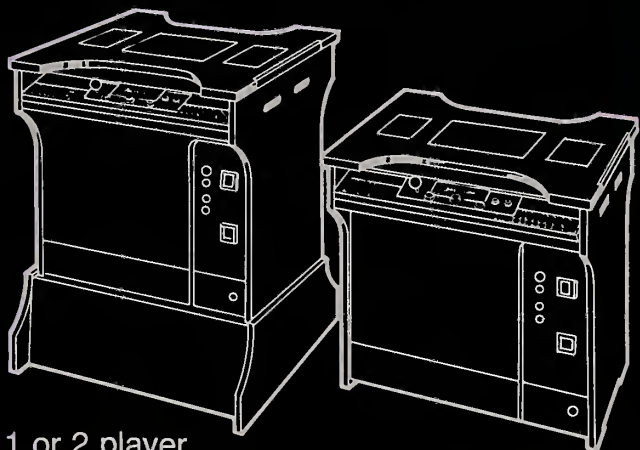
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# INDUSTRY NEWS

## Sega Takes Action Against Game Copiers

LOS ANGELES — Sega Enterprises, Inc., which has been successful in legal actions against video game copiers in Japan and England, is planning similar action against game copiers in the United States, according to company chairman David Rosen.

While Sega's current activities involve its enormously popular "Frogger" video game, its position towards game copying applies to any and all games that the company designs, manufactures and sells to its distributors.

"We must protect our legitimate rights and we will take stringent steps to do so wherever and whenever necessary," Rosen stated. "We hope that our determination in taking appropriate action on Frogger and our other games will strengthen the position of our distributors and assist other reputable manufacturers in our industry."

Among the companies in England against which Sega has taken action, according to Rosen, are London Conversion Company, Computer Video Services and Blackburn-based Omni Micro Technology Limited, a member of A.F.M. Leisure Group. At the core of these proceedings were allegations that Omni's "Leapfrog" gamepack is a substantial copy of the Frogger game. Orders were obtained recently in the High Court enabling Sega to seize allegedly infringing goods and documents relating to the "Leapfrog" gamepack from the premises of the companies

(continued on page 43)



Paul Calamari

## Calamari Upped To VP Of Bally Pinball Division

CHICAGO — Charles H. Farmer, president of Bally Pinball Division, announced the appointment of Paul Calamari as vice president of pinball sales.

In making the announcement, Farmer stated, "Paul has been a cornerstone in the foundation of our industry. His extensive knowledge of and contributions to pinball are

(continued on page 43)

## Exidy's New 'Mousetrap' Video Game Features Operator Convenience Pack

SUNNYVALE — Exidy recently debuted its latest video game, "Mousetrap," which offers an interesting game play twist and marks the introduction of the firm's Operator Convenience Package. Latter feature is a new cabinet design with total front access for service convenience, four separately locking doors for maximum security, two large heavy duty casters, hand grips, and slide rails to facilitate transporting.

Mousetrap was among the attractions in the Exidy exhibit at the recent AMOA convention. The game theme has players guiding a mouse around a playfield full of pieces of cheese which he chomps for points. The mouse also searches out dog bones which are accumulated at the top of the screen, with each bone allowing the mouse to become a ferocious dog for several seconds when the dog button on the control panel is pressed. As a dog he can eat cats for additional points. When all of the cheese morsels are gobbled up, bonus points are awarded and the player is given another game field with more challenge.

Obstacles along the way include a purple hawk which randomly appears, flying above the walls in search of a mouse or dog to devour. The player's only defense is to enter the secret passage marked "In" at the center of the screen, which quickly transports the mouse or dog through an unseen tunnel to one of four corners to escape the hawk.

The new model will be available through Exidy distributors and further information may be obtained by contacting Exidy, Inc., 390 Java Dr., Sunnyvale, Calif. 94086.

### Operator Convenience Package

The Operator Convenience Package featured on Mousetrap is a new design that has all components accessible through the front of the game. Each door has its own separate lock and key, as a security measure.

The game's entire electronics assembly, including PCBs and power circuits, slide out through the Electronics Service Door to allow technicians to work while boards are installed in the game. By releasing a catch, the entire electronics module may be taken to a bench for troubleshooting. Other features in the electronic service door include an accessible DIP switch, a power interlock switch, and simple



'Mousetrap'

110 or 220 conversion.

Access to the coin box is controlled by a separate key. The oversize coin box is enclosed in a strong, solid metal box, preventing access through any other door.

The coin mech door requires a separate key and has lit coin entry bezels. The coin mech accepts all standard coins and may be adjusted for tokens. Coin meters are mounted on a separate bracket for easy reading. Through this door, latches for the control panel can be released, allowing the control panel to swing down for service. Additionally, the monitor can be removed from the front of the game.

Route operator features include two large, heavy-duty casters which, on pivot, support the full weight of the game for one-man ease of transportation. Two hand holds provide a secure grip and two skid rails permit the game to slide onto a truck bed and are spaced to line up in truck bed grooves providing stability during transport. A recessed AC cord storage prevents damage to the cord.

## THE JUKEBOX PROGRAMMER TOP NEW POP SINGLES

1. YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-02604)
2. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361)
3. HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)
4. COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 18-02621)
5. UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)
6. CENTERFOLD THE J. GEILS BAND (EMI America A-8102)
7. LIVING EYES BEE GEES (RSO/PolyGram RS 1067)
8. SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)
9. SHAKE IT UP THE CARS (Elektra E-47250)
10. SHE'S GOT A WAY BILLY JOEL (Columbia 18-02628)

## TOP NEW COUNTRY SINGLES

1. LONELY NIGHTS MICKEY GILLEY (Epic 14-02578)
2. BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441)
3. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)
4. SHINE WAYLON JENNINGS (RCA PB-12367)
5. WATCHIN' GIRLS GO BY RONNIE McDOWELL (Epic 14-02614)
6. ONLY YOU (AND YOU ALONE) REBA MCENTIRE (Mercury 57062)
7. MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)
8. PREACHING UP A STORM MEL MCDANIEL (Capitol P-A-5059)
9. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-51210)
10. WILD TURKEY LACY J. DALTON (Columbia 18-02637)

## TOP NEW B/C SINGLES

1. KICKIN' BACK L.T.D. (A&M 2382)
2. YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./Epic ZS5 02619)
3. LOVE FEVER GAYLE ADAMS (Prelude PRL 8040-AS)
4. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361)
5. (I FOUND) THAT MAN OF MINE THE JONES GIRLS (Philadelphia Int'l./Epic ZS8 02618)
6. WIDE OPEN BRICK (Bang/Epic ZS5 02599)
7. BE MINE (TONIGHT) GROVER WASHINGTON, JR. (Elektra E-47246)
8. GHETTO LIFE RICK JAMES (Motown G 7215F)
9. IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK (Beverly Glen 2000)
10. DO IT TO ME VERNON BURCH (Spector Records Int'l. SRI-A00019)

## TOP NEW A/C SINGLES

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)
2. IF I WERE YOU LULU (Alfa ALF-7011)
3. MORE THAN JUST THE TWO OF US SNEAKER (Handshake WS9 02557)
4. LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)
5. COOL NIGHT PAUL DAVIS (Arista AS 0645)

## Rock-Ola Appoints Betson-Pacific

CHICAGO — Hugh J. Gorman, vice president of sales at Rock-Ola Manufacturing Corp., recently announced the appointment of Betson-Pacific Distributing Co. as the exclusive franchise distributor for the Rock-Ola phonograph line in Northern California. The distributorship is headquartered at 1319 W. Pico Blvd., Los Angeles, Calif.

Commenting on the new appointment Peter Betti and Jerry Monday of Betson-Pacific stated, "We will be delighted to exclusively distribute only the Rock-Ola phonograph line to serve operators in Northern California for all Rock-Ola jukebox sales and service requirements from our office at 960 Howard Street in San Francisco, as well as continuing to service our Southern California operator customers from our office at 1319 W. Pico Boulevard in Los Angeles."

Hugh Gorman and Dr. David Rockola emphasized the fact that the Betson-Pacific/Rock-Ola exclusive phonograph marketing principle develops at a time when astute operators, nationally, are placing more emphasis on upgrading music routes and that factory, distributor, and operator will mutually benefit from this appointment.

The Rock-Ola spokesmen stated further, "We are proud to have Mr. Peter Betti and his associates at Betson-Pacific as our exclusive franchise distributor for the entire state of California. We also urge all operators in the

state to personally contact the Betson organization relative to the all new and exciting 1982 Rock-Ola phonograph line. The Rock-Ola 1982 line offers the most complete range of jukebox models in the industry, including the Model 476 console, two beautifully styled, compact 160-selection models, the 481 and 481-1, and the all new Models 488 and 488-1, deluxe 160-selection models which offer colors, variations, and graphic innovations unparalleled in jukebox design."

## Atari Taps Paul

SUNNYVALE — Charles S. (Skip) Paul, vice president and general counsel of Atari, Inc., has been named senior vice president and general counsel of the company. Paul, 32, is responsible for all aspects of Atari's legal activities.

Paul, who joined Atari in 1979, was previously with Cooley, Godward, Castro, Huddleson & Tatum, San Francisco, as an associate lawyer engaged in general corporate law, including work with the University of San Francisco. Prior to that, he was law clerk to Mr. Justice John Paul Stevens of the Supreme Court of the United States.

A graduate of Stanford University with a bachelor's in history, Paul earned his J.D. from the University of Santa Clara in 1975. He is a resident of Menlo Park, Calif.

## AROUND THE ROUTE

(continued from page 39)

showroom is Game Plan's "Kaos."

Cash Box learned that **Lila Zinter** has departed her post at Exidy to go on her own and is currently in the process of establishing an office in London. At this point, one of the first accounts she'll be handling is the Exidy line. Much good luck to you, Lila, in your new venture.

"Centaur" is in full production at the Bally plant. Bally Pinball Division marketing vice president **Tom Nieman** reports that the new pin has been beautifully received in the European market. Domestic shipments are scheduled to begin shortly. Tom feels this will be a very strong piece for Bally.

Dateline San Diego, home of Gremlin Ind., where "Frogger" continues to be a red hot seller. Sales chief **Jack Gordon** tells us the newly debuted "Eliminator" is really catching on big. It really brings on the competitive spirit of the player, he said, and this seems to be a most appealing factor. A four-player version of "Eliminator" will be released in the very near future, probably in mid- or late December. This model will be a little larger in size than the standard "Eliminator" and should be a tremendous earner, as Jack pointed out, since with four players there'll be a dollar's worth of quarters put in right at the start. As for the size of the four-player, it will be a little larger than the standard model, and great for arcades, but not too large for street locations. "Turbo," by the way, was also a big hit at AMOA Expo '81 and is a super driving game, Jack noted. Delivery on the upright version is slated for mid- or late December with a sit-down model scheduled for release after the first of the year.

Memo from Exidy: "It's a well-known fact that the video games industry is one business ignoring today's current recession. Proving the fortune, on Nov. 6, Exidy distributed monetary bonuses to all employees at their manufacturing headquarters in Sunnyvale. 'We have had a tremendous year and believe in sharing our profits with our employees who contributed to Exidy's success,' stated **Noah Anglin**, Exidy's president. "Two factors have brought us this success: the video game industry itself, whose demanding market continually increases, and the fact that we are privately held and can make decisions and react to the marketplace quickly. We anticipate many more company-wide bonuses in the future." Anglin added that this year's bonus is attributed to the success of the firm's hit "Venture" video game.

The following officers were elected at the recent MAA state association meeting in New York: **Howard Herman**, president; **Jack Hearn**, vice president; **Alan Mizrahi**, treasurer; **Mike Bruck**, secretary and **Sam Morrison**, sergeant-at-arms. The members of the Board of Governors are: **Tilford Gross**, **Frank Callaad**, **Richard Hohman**, **Peter Horowitz**, **Robert Herman** and **Steve Hochman**.



**DISCOVERY** — Remember the Pac-Man rock that was displayed in the Midway service booth at the AMOA convention? Well, here's the man who discovered it — **Steve Kanas** of Kiski Coin Machine Company (Apollo, Penn.). The discovery was made on Oct. 13, 1981 and Steve said that he presented it to Midway's service manager **Andy Ducay**, who wanted to display it for everyone to see at Expo '81.

## Universal Taps Goldner, Furjanic For Sales Posts

SANTA CLARA, Calif. — Two new regional sales managers have been appointed at Universal U.S.A., Inc., according to an announcement by the firm's Mark McCleskey.

Dave Goldner, formerly a sales representative for Advance Automatic Sales in San Francisco, has been appointed western regional sales manager. Goldner's initial exposure to the coin machine industry came as a photographer for Atari's distributor meetings. Prior to entering the industry he was involved in sales management in several different industries. He lived in Japan for two years and was a lieutenant in the U.S. Navy as an engineering officer on a destroyer in Vietnam.

### Based In Philadelphia

Joseph Furjanic, formerly branch manager of Rowe Distributing in Miami, has been appointed eastern regional sales manager. Prior to his tenure at Rowe, he worked for Eastern Music in Philadelphia for sixteen years. He was originally an outside sales representative and later promoted to sales manager. Furjanic attended the University of Pennsylvania in Philadelphia, where he and his family reside.

"Both Joe and Dave bring many years of sales experience and industry knowledge to Universal," commented McCleskey in announcing the appointments.

## Williams Declares Common Stock Split

CHICAGO — Williams Electronics, Inc. announced that its board of directors has authorized a three-for-two stock split of its common stock payable Jan. 5, 1982 to common stock holders of record at the close of business on Dec. 4, 1981. Cash will be paid in lieu of fractional share interests based upon the average net sales price of such interests, which will be aggregated and sold for the account of the stockholders entitled thereto.

Williams also reported that it had been advised by the National Assn. of Securities Dealers, Inc. that its common stock would trade on an "ex-distribution" basis commencing on Jan. 6, 1982, the first trading day following the date on which the shares issuable in connection with the stock split will be distributed.

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

## New Equipment

### Top Speed

"There is always a market for a good auto racing game and 'Grand Champion' is the industry's state of the art," declared **Jack Mittel**, president of Taito America Corp., in announcing the firm's new video driving game. Billed as the "ultimate driving game," Grand Champion abounds in realism and puts the player in complete control of a high speed, challenging adventure.

The game is played on a plotted race course where the cars take their positions at the starting line and rev up their engines. The flag is lowered, the race is on and the player shifts to high gear, breaks from the field and floors the accelerator to lap his opponents.

As the player burns up the road, facing all sorts of obstacles (thunder, lightning, sleet, a dividing track) a radar screen lets him scan the positions of the other cars, warning him of the hazards that will challenge his skill and reflexes. The Rank Position indicator flashing his progress all through the race (together with words of encouragement and challenge) urges the player on. A collision takes the player into the pit and slows down his race to the finish.

If a player is ranked among the top cars at the end of the race, he gets a chance to conquer the next, more difficult course.



Grand Champion will be available through Taito distributors and further information may be obtained by contacting Taito America Corp., 1256 Estes Ave., Elk Grove Village, Ill. 60007.

### Maze Game

Universal U.S.A., Inc. announced the shipment of "Lady Bug," billed as a "brand new maze game concept" that adds a new dimension and challenge for the already skilled maze game player. Lady Bug is among the current breed of video game that is attracting a lot of interest among women players. The model was displayed at the recently held AMOA convention in Chicago.

The game theme puts the player in control of Lady Bug, using a joystick for maneuverability, the object being to wipe out all of her attackers, or Enemy Beatles, who are designated as "Lucanus," "Longicorn," "Anti-lion" and "Rearhorse." A turnstile gate, accessible only to Lady Bug can be used to dodge the Enemy Beatles.

When Lady Bug hits the game's Scull Mark or is eaten by an Enemy Beetle she

disappears, and when players lose all of their lady bugs the game is over.

The new model is currently in full production at the Universal facilities and



will be available through factory distributors. Further information may be obtained by contacting Universal U.S.A. at 3250 Victor St., Santa Clara, Calif. 95050.

## Space Challenge

"Eliminator," a revolutionary new Sega/Gremlin computer video game, proved to be one of the most popular games with distributors at the recent AMOA show, according to **David Rosen**, chairman of Sega Enterprises, Inc.

"Initial field test reports confirm Eliminator is a hit with players as well, and production has been accelerated to keep pace with recognized demand," added **Duane Blough**, president of Gremlin Industries, Inc., the San Diego-based subsidiary of Sega. "Eliminator is a players' game with earnings starting out at high levels and building up from there."

Offering a new concept in design and play features, Eliminator is engineered with Sega/Gremlin's advanced "Color-beam" X-Y color (vector) monitor system which adds another dimension to game play. It features three playing modes: the single player mode which pits one player against the game computer; the dual-player mode which allows two players to compete against the computer; and the dual-single mode which permits the winning player in a two-player game to continue to play against the computer.

The objectives of the game are to force an opposing players' spaceship computer-controlled ships and the Eliminator into the Eliminator base where they are destroyed — and then destroy the Eliminator base itself. There are many secondary objectives and playing strategies built into the game to keep players' interest high.

Game action revolves around the Eliminator base, which is a large spherical object that floats at random about the video screen and is invulnerable to attack except through a narrow tunnel which leads to its core. During game play the Eliminator, a

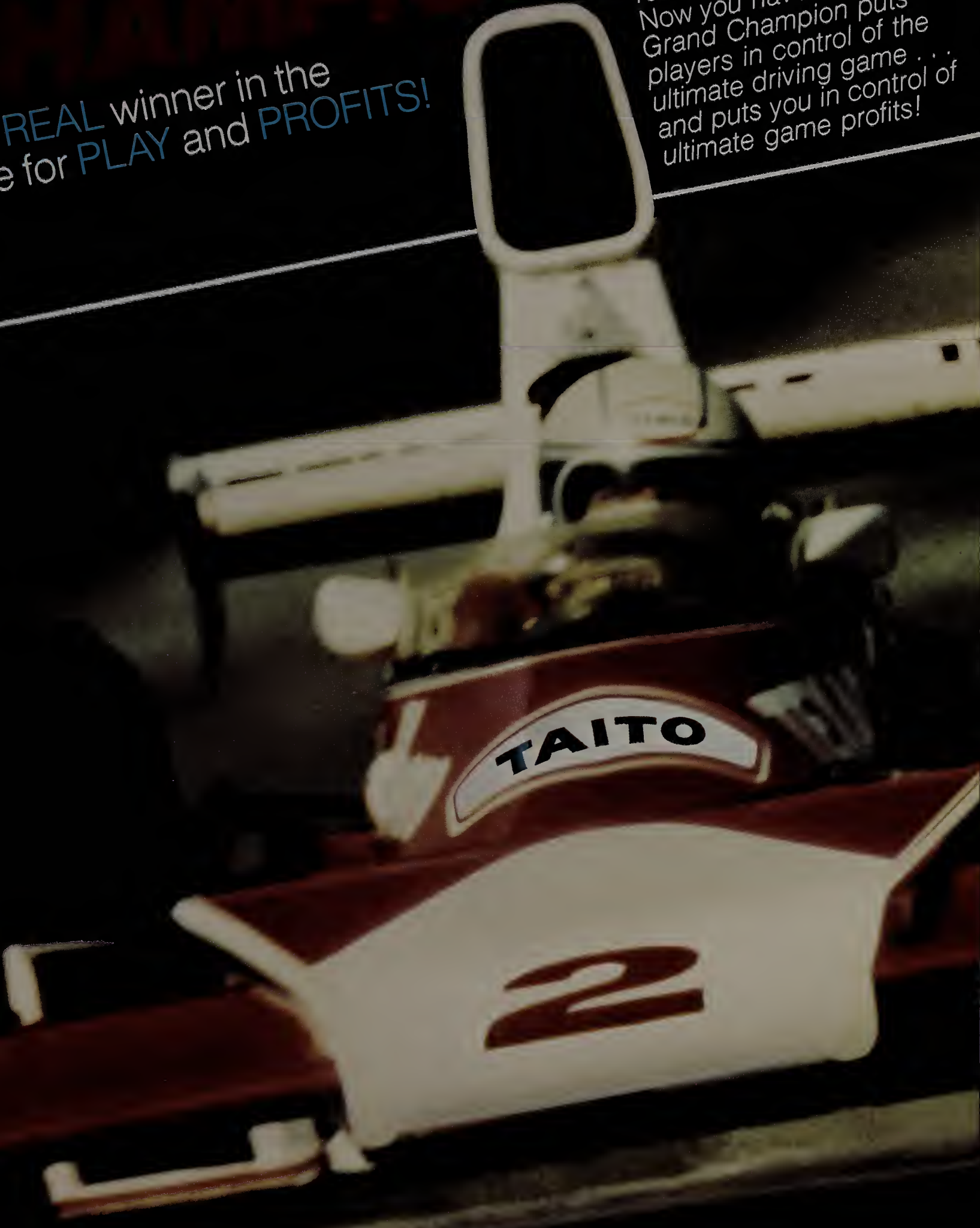
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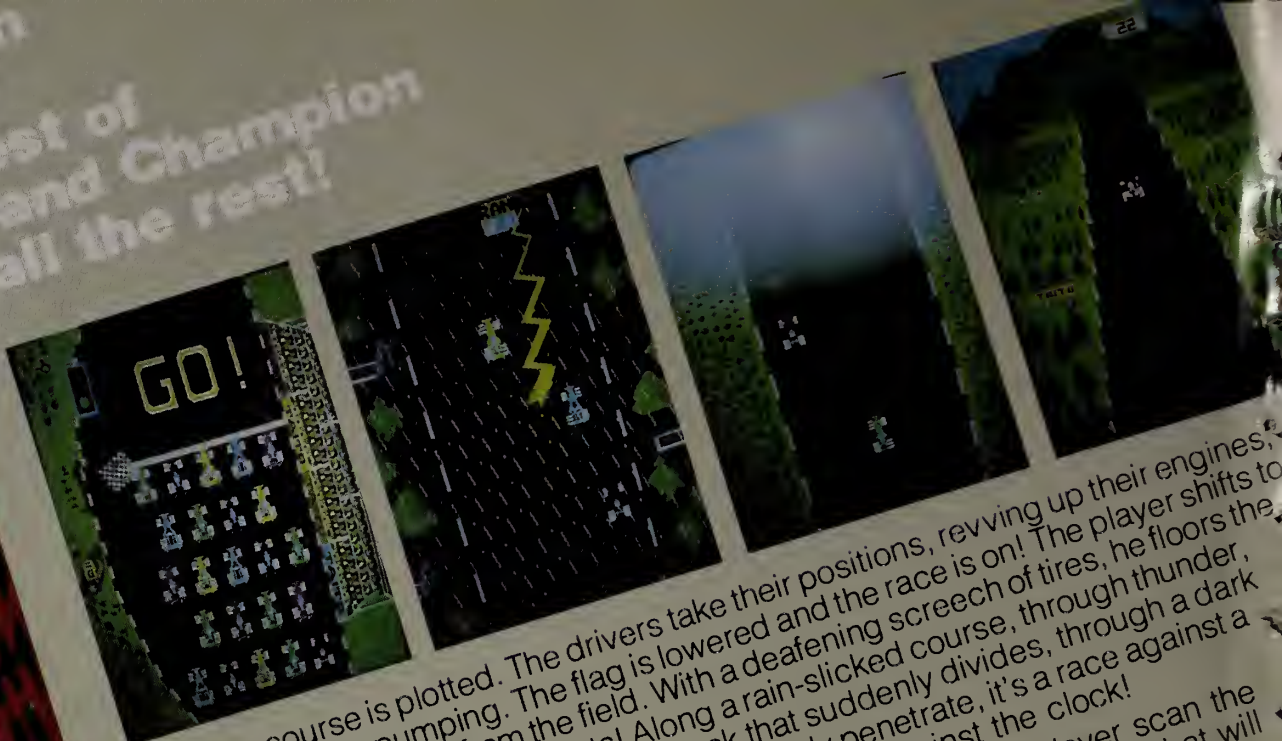
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The REAL winner in the  
race for PLAY and PROFITS!

You have the drive.  
Now you have the machine!  
Grand Champion puts  
players in control of the  
ultimate driving game . . .  
and puts you in control of  
ultimate game profits!



For real European style racing and a challenging test of driving skill, Grand Champion wins out over all the rest!



The course is plotted. The drivers take their positions, revving up their engines to their adrenaline pumping. The flag is lowered and the race is on! The player shifts to high gear and breaks from the field. With a deafening screech of tires, he floors the accelerator to lap his opponents! Along a rain-slicked course, through thunder, lightning, rain, sleet, snow, along a track that suddenly divides, through a dark tunnel and a blinding fog that headlights barely penetrate, it's a race against a field of speeding daredevils . . . and it's a race against the clock!

As he burns up the road, the Radar Screen lets the player scan the positions of the other cars as it warns him of the realistic hazards that will challenge his skill, his perception, his ability to react quickly. The Position Indicator flashing his progress all through the race, together with words of encouragement and challenge, urge the player on faster and faster . . . until a collision takes him into the pit and slows down his race to the finish! If a player is ranked among the top cars at the end of the race, he gets a chance to conquer the next, even more difficult course!

Grand Champion's sleek, space-saving, fully-loaded cabinet is "Taito tough" and quality-built to give you more miles per model. Domestically manufactured, it positions the controls within easy reach of all players.

**Grand Champion.  
The name says it all!**

Upright: 171 c/m (68")  
Height: 61 c/m (24")  
Width: 87.5 c/m (35")  
Crated Weight: 136 kg. (300 lbs.)

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# INDUSTRY NEWS

## More Than 10,000 Expected At IMA

CHICAGO -- The third annual International Amusement and Vending Trade Fair (IMA), scheduled for Jan. 21-24, 1982 at the Frankfurt/Main Fairgrounds (Hall 1) in Frankfurt, Germany, is expected to attract more than 10,000 visitors, or about 13% more than last year's show, according to convention officials. This year's Fair will house exhibits from about 120 firms plus approximately 50 additional represented firms from 11 nations. As an added accommodation this year a special "Fleet Street" on the grounds will be provided for more than 20 industry trade publications from seven different countries, along with an "Art and Coin Machine" display.

Vending will be the main focus of the 1982 convention, with several seminars planned on the subject; however, the "Art and Coin Machine Show" will feature an Art Pinball produced by Arkon of Frankfurt, which showcased a picture pinball at last year's event. This year's model is equipped with a special target on the backglass that is synchronized with the game play so that when it hits pictures of such masters as Rembrandt and Van Gogh are projected on the screen. It also contains a stereo unit, connected to the pinball machine, which plays the music of Bach, Beethoven or Mozart as soon as the ball hits a certain contact.

Exhibit hours at IMA '82 are 9 a.m. to 6 p.m. daily and the convention is open exclusively to trade visitors. The sponsoring organization is VDAI (Association of German Coin Machine Industry) and the managing firm is Heckmann GmbH, Messen & Ausstellungen of Wiesbaden, Germany.

## Distrib Show Underway

LOS ANGELES — At presstime, factory representatives from around the country were assembling at C.A. Robinson & Co.'s Pico Boulevard showroom here for the distributor's 8th Annual Western Amusement Game Exhibit. Full editorial and pictorial coverage of this major West Coast industry event will appear in next week's *Cash Box*.



**MADAM PRESIDENT** — Leoma Ballard, AMOA's first woman president, is pictured with AMOA's executive vice president Leo Droste (l) and Leo B. Smith, president of the West Virginia Music & Vending Assn. (Ms. Ballard's home state association) and newly elected AMOA board member. During the recent AMOA convention, the West Virginia state group hosted a reception honoring Ballard for her new national office and her distinguished service with the state organization.

## Bally Ups Calamari

(continued from page 41)

enormous. In his new position, I am confident that Paul's contributions will be even greater than ever."

Calamari has been with Bally for 44 years beginning on the production line and progressing through field engineer to sales manager, serving most recently as director of sales for the Pinball Division. Throughout his years of service to Bally, he has been responsible for several innovations in the industry, including the creation and establishment of the first service schools. He was the first employee to represent Bally in the foreign market.

Calamari is married, has four children and six grandchildren.

## Sega Game Copiers

(continued from page 41)

involved. Furthermore, notifications were given to the Court by each company stating they would not commit further acts of infringement, according to Sega.

"We are particularly pleased with the quick and effective action which has been taken in England to prevent game copying activities," Rosen concluded. "We will continue to take an aggressive position to deter these types of illegal activities from occurring in the future."

## Vending Machines Get Favorable Vote In Nationwide Public Opinion Survey

CHICAGO — Vending machines and the products they sell receive a generally high rating from American consumers. This was the key finding in a nationwide public opinion study, the results of which were released by the National Automatic Merchandising Assn. (NAMA) Oct. 31 at its national convention here.

Eighty-seven percent of those interviewed think that vending machines are in step with modern times and 90 percent appreciate the fact that they save time, according to Social Research, Inc., the Chicago-based organization which conducted the research this summer.

Eight out of 10 consumers find vending machines "easy to operate," nearly three-fourths (72%) think they are attractive and 64% of the public says that vending machines are reliable and well-maintained, the survey concluded.

"The idea that people have problems with vending machines and often need to manhandle them so that they will work seems to amuse cartoonists and feature writers," said G. Richard Schreiber, NAMA president. "This first-time independent research study shows that consumers have a very favorable reaction to our machines, and we're glad to see our own perception confirmed."

Schreiber said research by NAMA several years ago showed that machines operate trouble-free 98% of the time, on average.

According to the survey, the public believes that vending machines are being improved (74% of those interviewed) and that they are located in attractive places (72%). Vending machines are thought to be especially useful for people who travel (83% said so) and a necessary alternative in modern life (76% of those interviewed).

"We have some work to do to inform people about our companies and about giving refunds when the machines do malfunction," Schreiber told the convention audience.

While 64% of the respondents think that

vending service companies are honest and above-board, 70% feel it is not easy to get refunds, according to the NAMA study.

Only 36% believe that vending firms net six cents or less for every dollar of sales. A separate annual NAMA study shows that average net profit before income taxes actually was 3.2% in 1980.

The public is also poorly informed on how often vending machines are serviced. Although many machines are serviced daily or every two days, only 49% feel that machines are serviced "two or three times a week." Moreover, 13% of the population said they couldn't answer that question.

Interestingly, more than 4 out of 10 people like vending machines because they help them avoid being with other people, thus professing a liking for the "impersonality" of buying things from machines, the survey showed.

Vending machine products also received a generally favorable reaction, with 77% of the public agreeing that vending machines offer a wide variety of products, while 58% think that "the prices are reasonable."

More than half the population feels that vended products are fresh and the reaction is similar about the quality of food products sold in machines.

Schreiber said the study is the first in-depth research of consumer attitudes regarding machines and vended products. A total of 450 persons was interviewed by telephone in 42 cities, in addition to 60 in-depth conversations averaging 90 minutes. He said that consumers expect further improvement in the technology and role of vending machines in the future. More than 4 out of 10 think that "machines are fun to use."

"Personally I especially liked the respondent who, when asked about the future of vending machines, said 'the sky's the limit,'" Schreiber said.

Copies of the research study are available from NAMA at 7 South Dearborn Street, Chicago, Ill. 60603.

## Williams Posts Record Revenues Earnings In '81

(continued from page 39)

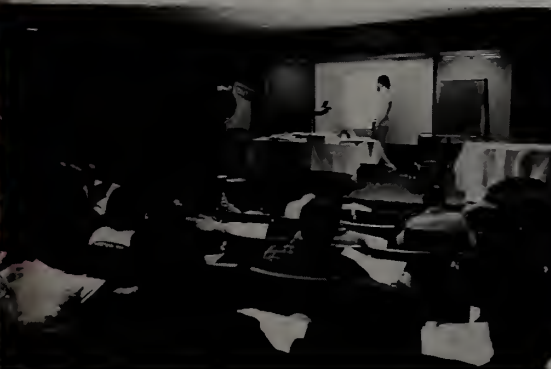
pro forma net income of \$725,000, or 14 cents per share in the corresponding period a year ago.

On Nov. 18, 1981, the company announced that its board of directors authorized a 3-for-2 stock split payable Jan. 5, 1982 to common stock holders of record at the close of business on Dec. 4, 1981. Taking this split into account, pro forma earnings per share for fiscal 1981 would be \$2.63 compared with pro forma earnings per share in fiscal 1980 of .78 cents.

The pro forma presentations which are necessary to show the results of the company's operations independent of XCOR International, Inc., its parent until May 29, 1981, eliminate allocated parent corporate expenses and present federal income tax provisions as if the company had filed its own consolidated federal income tax returns.

Commenting on the results, Stroll said, "We are very proud of the extraordinary success of our 'Defender' video game in 1981 and about our achievements in general, during these first months as an independent entity. Based on the reception given to two new product introductions — 'Stargate' and 'Hyperball' — at the Amusement Operators of America show in Chicago last month, we are optimistic about 1982."

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



**SCHOOL IN SESSION** — Taito America's first series of service schools has drawn rave reviews from participating firms. The three-days sessions, held in October and November in Arlington Heights, Ill., covered "every phase of Taito's video design," according to Rene Lopez, the factory's director of customer service. Pictured in the top row are (l-r): a classroom session covering

Taito's "Qix" video game; Joe Connor, Active Amusement, Philadelphia; Marcia Young, Taito America; and Lopez. Shown in the bottom row are (l-r): another "Qix" session; Ed Valentin, Nova Apparate, Germany; Roger Kellye and Ed Crosby of Palmetto State Distributors; Norm Dompke and Brent Merrill of Belam Florida Corp.; and (standing) Jim Johnson, Taito customer service.

## Industry Uses More Selective Approach In Buying Games

(continued from page 39)

Silla and Frank Ash of Philadelphia-based distributor Active Amusement. "We're already into a slowdown," points out Ash. "The operator has become more discriminating. They are demanding a unique, hit game these days rather than an average one."

Silla is a prime example of the selective operator as he says he's waiting to see shorter production runs and better quality cabinets, game design and components. "We might detain saturation if we received better quality games in smaller quantities," he said.

In addition to saying that he was displeased with the flood of lookalike games on the market, Empire Distributing president Jerry Marcus maintained that the intense product flow has also created another problem. "Operators have allowed locations to control them too much and it hurts the industry," says Marcus. "Presently there are too many hot games in secondary locations because operators have let this happen."

Picking up on Marcus' thought was Ira Bettelman, executive vice president of Los Angeles-based distributor C.A. Robinson & Co. Bettelman suggests that marginal locations can be profitable if they are equipped with the right game.

"One thing operators and location owners should be on their guard for is how defensible a location is," insists Bettelman. "By that I mean, does the supermarket next door and the 7-11 down the street also have a 'Pac-Man' and an 'Asteroids'? If so, then you'll probably end up losing money. But it might just be the place for some secondary or older games that locations in the same proximity don't have."

This coming to terms with the current state of the industry — characterized by a flood of new games, a player base that now consists of several different skill levels and a plethora of new locations — is of prime concern to the manufacturers.

"Save for a few exceptions, I think the production runs of 100,000 are over," says David Rosen, chairman of Sega Enterprises. "We've had a very fruitful expansion period in this business, now we're into a more normal growth pattern and headed into a nice replacement market era."

Rosen went on to say that manufacturers should be prepared to go with shorter production runs and concentrate on introducing new and novel product.

Because of the new selective market, Rosen feels that the manufacturer has to be able to appease the different levels of player if he is to prosper. He identified four different types of

players in today's marketplace: the "macho" player who gravitates toward action packed futuristic space theme games; the "high skill" player who is attracted to new game features that require the transference of previously developed skills; the "cartoon game" player who may or may not be a skilled player, but who is attracted to lighthearted play themes; and the "Walter Mitty" player who likes to change into a different persona when he's playing, such as a grand prix race driver.

"I don't think a manufacturer can stay with one style of game nowadays," continues Rosen. "You have to be able to consistently supply a variety of games to appeal to the different players. Given today's economy, that's where our Convert-A-Pak concept comes in. It's a lot less painful for an operator to convert a game with it than to pay the money for a brand new game."

Edward Miller, president of Centuri Inc. in Hialeah, Fla., conceded that there were different styles of player, but didn't totally agree with Rosen's concept.

"The location and region of a game can have something to do with its success, but we're going after today's buyer by putting our money into R&D in games that are across the board successes," he said. "Who says a woman won't like a war game?"

He went on to say that regional and player differences are difficult to predict, and that the key to success in today's marketplace was to develop a game that has the broadest appeal.

Frank Ballouz, vice president of marketing at Atari Inc. in Sunnyvale, Calif., feels that the future of the amusement game industry is dependent on closer communication between operators, distributors and manufacturers.

### 'Trusting Relationship'

"In today's market, an operator can no longer wait until a game has been tested and tested," says Ballouz. "He has to learn to listen to his distributor. The distrib is the factory representative. If he's wrong on games too many times then the op can always leave him. Everyone will benefit if there is an honest and trusting relationship on that level."

Ballouz continued by saying that the onus is presently on the operator. He points out that the op not only controls the location but also dictates what and how much the manufacturer is building.

"The op can stop the flood of product by simply not buying," says Ballouz. "It's our responsibility to deliver the best product we can. But not everything can be an 'Asteroids'; and if the game is mediocre, it's up to the op to pick the right product mix."

## New Equipment

(continued from page 42)

lethal enemy craft, emerges from its base to attack players' spaceships.

A player ship can destroy the Eliminator before it leaves its base by firing an energy bolt directly down the tunnel and can earn higher scores by destroying the Eliminator base in the same manner. This accomplishment is accompanied by a spectacular explosion of sound and color and signals the end of one round and the beginning of a more difficult one.

The game becomes increasingly more challenging as players progress and each of the modes of play offer additional thrills. Vibrant color graphics produced by Sega/Gremlin's Colorbeam monitor enhance the visual excitement of Eliminator's fast-paced action, which is punctuated by dramatic, imaginative sound effects.

Operator options include a variable number of player ships, the amount of points required for an additional player ship, and the level of difficulty. Sega/Gremlin strongly advises that the

table appearing on the screen. Once the target ball is positioned between the cue ball and the guide spot, the player



selects one of three continually changing cue ball speeds and makes his shot.

Improperly hit target balls may ricochet off other balls, or a ball may be banked off the cushions of the video pool table just as can be done on a regular pool table. Pulsating lights and exciting sound effects accompany each shot.

Lil' Hustler provides the operator with a number of adjustable options. Depending upon players' skill, the operator can control the degree of difficulty of the game as well as the playing time. Adjustable coinage can be set to determine the cost of one play. And, all logic boards are readily accessible, providing easy service for technicians.



operator not change the factory settings for the game.

Eliminator is the second Sega/Gremlin Convert-a-Game model in the Colorbeam series of video games. It is available through factory distributors.

## Coin Boxes

Westvaco Corporation's Container Division has introduced a new concept in packaging — the development of corrugated coin boxes to replace canvas or cloth bags. Used now by national armored truck carriers and banks to transport wrapped coins easily and more economically, they are much easier to handle than cloth bags, and make a more precise package for palletizing, transporting and storing, and can also be reused.

Made of 150# test B-flute, the new corrugated containers not only have a potential market with major banks and the armored carriers, but with many businesses dealing in coins, such as vending machine companies, telephone companies, amusement



parks, bus companies and toll operations of turnpike and transit authorities.

For further information about Westvaco's new corrugated coin boxes please contact: Westvaco Corporation/Container Division/299 Park Avenue/New York, N.Y. 10171.



**ON CAMERA** — Michael Kogan, founder and president of Taito Corporation (Tokyo), was a popular media interview subject at the recent AMOA convention. He is pictured here, in a rare U.S. appearance, being interviewed by a TV reporter for an NBC syndicated news feature on the creation of the historic "Space Invaders" video game. Taito Corporation was founded in 1953 and has subsidiaries in the United States, Brazil, Australia, Belgium and London. It is reputedly the world's largest designer, manufacturer, distributor and operator in the coin-operated amusement industry.

## Video Pool

Dynamo Corporation has announced plans to begin the production of "Lil' Hustler," a new coin-operated video pool game licensed from Konami Industry of Japan.

The agreement with the Osaka-based company gives Dynamo the exclusive rights to manufacture and market Lil' Hustler in North America.

The solid-state, one- or two-player game is available in both upright and cocktail table models. It has a full-color monitor that produces exciting visual images coupled with realistic sound effects designed to enhance the fast-paced action on the screen.

The object of the game is for the player to shoot the six numbered balls into any one of six pockets, each of which carries a bonus factor for extra points. Sinking the balls in the pockets is accomplished by aligning the cue ball with a guide spot which the player moves around the perimeter of the pool

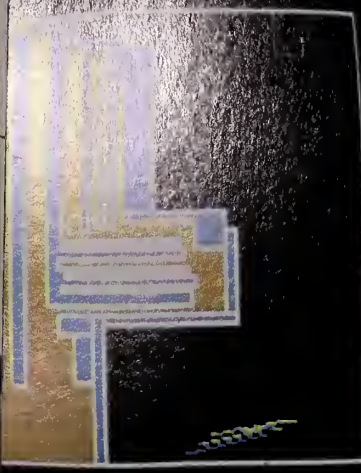
GET YOUR \*

**QIX** T.M.

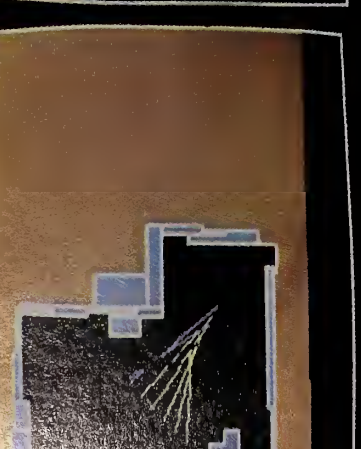
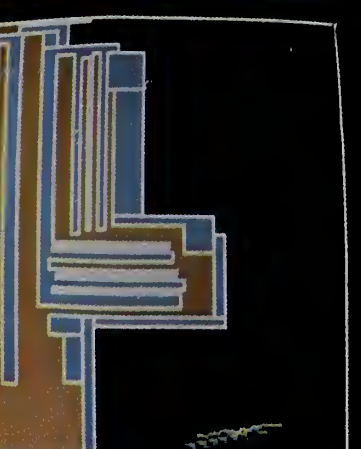
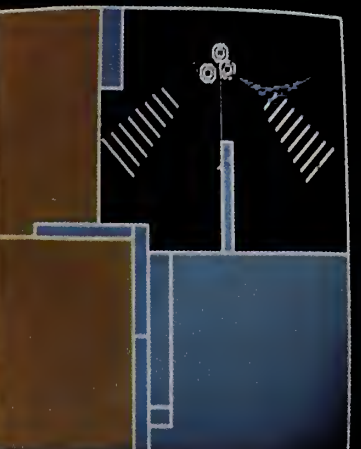
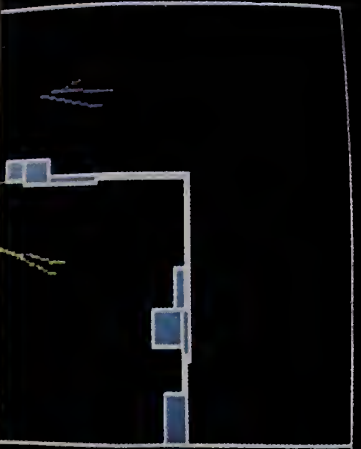
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\*pronounced "kicks"



Trillions upon trillions of configurations!



SPARK ▶

SPIRAL DEATH TRAP

▶ MARKER

▶ THE FUSE

▶ THE QIX

TO DRAW STIX ▶  
PRESS  
▶ FAST OR SLOW ▼

# How your players can get their Qix™ ... before Qix™ gets them!

Qix is a video game unlike any you've ever seen in design and challenge! And Qix stays unique play after play, player after player, because there are as many strategies as there are possible configurations . . . and there are trillions upon trillions of configurations that can be plotted on the screen! With this kind of fresh, new appeal, you'll want to make sure that your players get their Qix!

The object of the game is to box in Qix, the spinning helix, by filling in 75% of the screen with boxes of color. The percentage that's filled in over 75 is multiplied by 1000 for Bonus points. The player draws boxes with his Marker, (3-7 per game, operator adjustable), using his slow draw and fast draw on the control panel.

## QIX™

The player must stay out of the destructive path of the whirling Qix so that it doesn't hit the line of a box before the box is completed! As the game progresses, the 1 Qix divides itself into 2! Separating them with lines or boxes earns

2X Bonus value! Separating them a second time scores 3X Bonus value, etc.!

## SPARX™

The player must avoid the 2 Sparx that travel along the Strix or they'll destroy his Marker! The Sparx stop their mad chase only when the Marker is caught or the screen is filled by at least 75%! Just when the player feels he has them outsmarted, the Sparx begin to multiply and become even more dangerous and aggressive Super Sparx!

## FUSE

If the player stops or doesn't complete a box, the Fuse will light, shoot up the Strix and destroy his Marker!

## SPIRAL DEATH TRAP

The Fuse will deliver a burning fate to the player who makes a wrong turn and boxes himself into a Spiral Death Trap!

# How you'll get QIX™ . . . in our brand new cabinet!

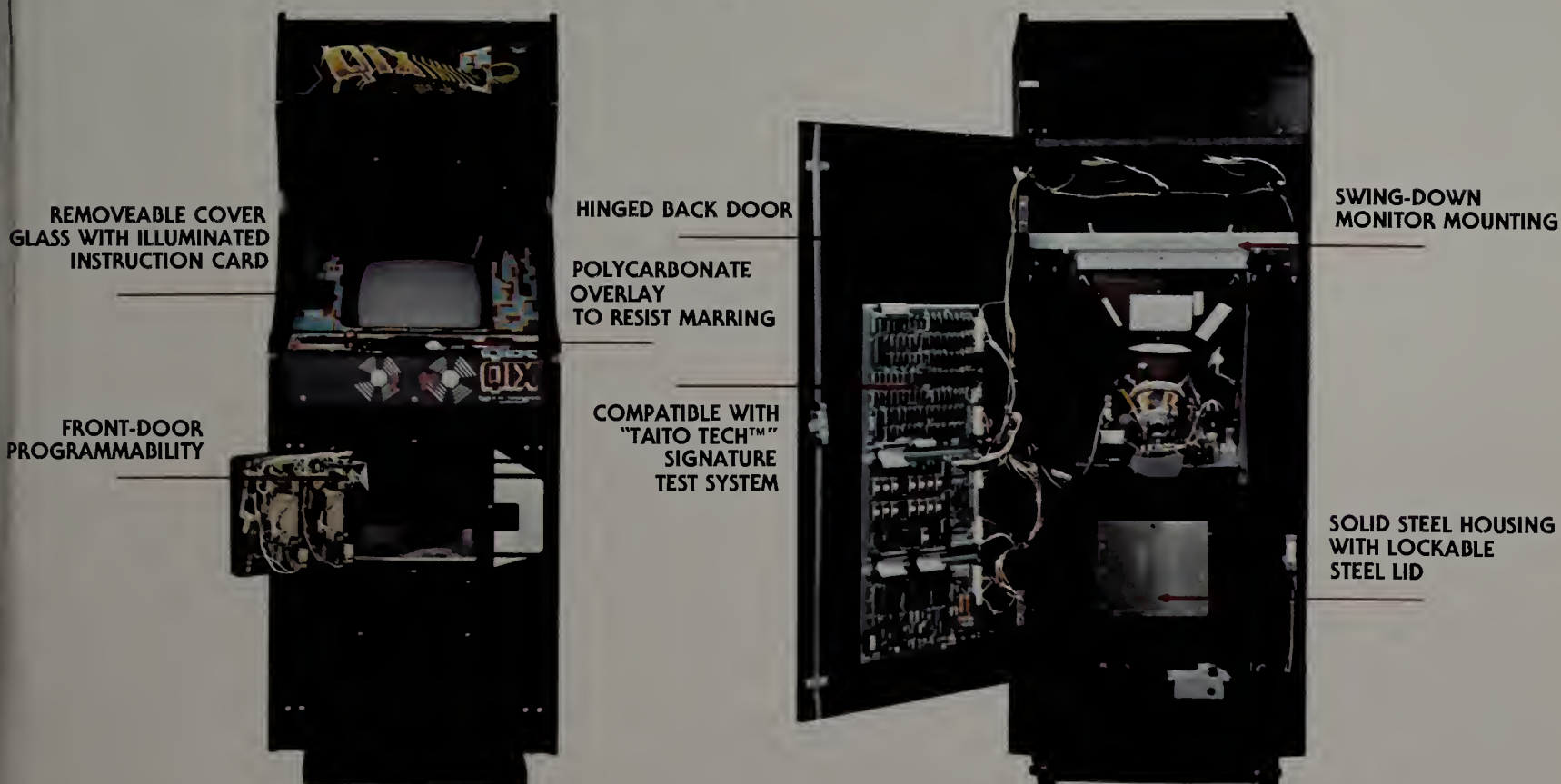
It's a special service-priority cabinet and it's just what the operator ordered!

Specifically designed for easy access and service as well as for maximum security, it houses a revolutionary new electronic system. This system allows for more on-monitor audit and test screens, flexibility and realism of configurations and innovative special effects like the ominous bellowing sounds in Qix that are twice as menacing in Taito stereo.

The cabinet has front-door programmability and audit functions with swing-down monitor mounting and logic boards on a hinged back door to simplify service. These logic

boards are fully compatible with the "Taito Tech™" Signature Test System for board troubleshooting. Removeable cover glass features an illuminated instruction card and the easily accessible control panel has a replaceable polycarbonate overlay which resists marring. The lift-out molded cash box is surrounded by solid steel housing with lockable steel lid and has the capacity for the highest earnings . . . the kind that Qix is sure to bring in!

These are just a few of the new features that make the new Taito cabinet ideal for service, security and sophisticated technology. And that make it ideal for any location!



Get your **QIX**<sup>T.M.</sup> from TAITO

... and thrill to  
high earnings too!



1 or 2 player upright: Height: 170 c/m (67");  
Width: 61c/m (24"); Depth: 76 c/m (30"); Crated Weight: 126 kg. (280 lbs.)  
Also available in Trimline™ and Taito America's new cocktail table.



® For technical service, call the hot line toll-free (except in Illinois): (800) 323-0666.  
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**IN REVIEW:** Presented is a photographic lineup of some of the new machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.



**SEGA/GREMLIN 'SPACE FURY.'** A space combat video game utilizing color beam for visual effect and offering MultiPhase action. Model marks factory's introduction of the Convert-a-Game concept. (8/8/81).

**SEGA/GREMLIN 'SPACE ODYSSEY.'** A galactic space voyage is the theme of this MultiPhase, Convert-a-Game, which features 256 different colors for visual appeal, and exciting play action. (8/8/81).



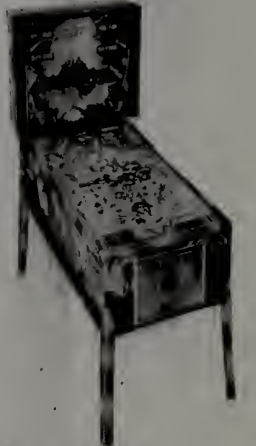
**EXIDY 'VENTURE.'** A challenging confrontation between the player and a variety of creatures, staged in a multi-leveled dungeon. Player's objective is to try to obtain various hidden treasures. (8/8/81).



**ATARI 'RED BARON.'** Aerial combat is the theme of this video game, which comes in a sit-down capsule version as well as upright. Lots of special features and Atari's 3-D for realism. (8/15/81).



**MIDWAY 'OMEGA RACE.'** The player pilots a fighter ship amidst attacking enemy aliens and other obstacles along the way in this Midway video. Plenty of heated combat action to challenge players. (8/22/81).



**GOTTLIEB 'VOLCANO.'** A multiple ball pingame with a variety of new features, along with speech, sound effects and a light show. Crater playfield in upper right hand corner adds appeal. (8/22/81).



**TAITO AMERICA 'MOON SHUTTLE.'** The opportunity for continuous play via "Mega Score" is one of many plus features on this space action video which puts player against all sorts of adversaries. (8/29/81).



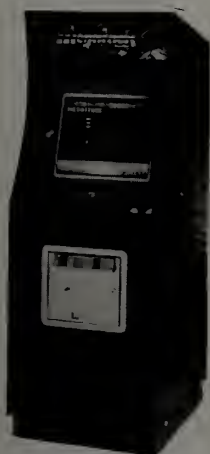
**BALLY 'FATHOM.'** An action-packed pingame with multi-ball, color-coded playfield features and plenty of skill shots. Attractive visual effects and a voice mode that eggs players on are pluses. (8/29/81).



**ROCK-OLA 'WARP WARP.'** Rock-Ola's first video game licensed from Namco. Theme involves player in defense against attacking monsters, with action in two different playfield modes. (8/29/81).



**UNIVERSAL 'COSMIC AVENGER.'** Eight-directional joystick, colorful graphics and exciting sounds highlight the action as player maneuvers a spaceship. Obstacles include ten different targets. (9/5/81).



**GAME PLAN 'MEGATAACK.'** In this laser base video action game, the attackers are monsters and space rings going after the player's ship. Exciting sound accompanies all of the play action. (9/12/81).



**CENTURI 'VANGUARD.'** An exciting game of challenge involving 12 tunnels, staged in vivid colors, which get increasingly more difficult as player navigates a spaceship through each. Good voice track. (9/12/81).



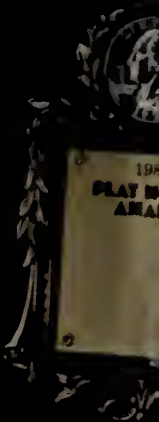
**ELCON IND. 'DIVERSIONS.'** A booth style video game table which offers an assortment of twelve different video games that can be easily changed by operators. Model has a 14" color monitor. (9/19/81).



**STERN 'CATACOMB.'** A bonus playfield located in the game's backglass is among the unique features of this Stern pingame. Heated scoring action and a 43-word vocabulary add to the appeal. (9/26/81).

Williams  
**DEFENDER**

DEFENDER



Black



# THANKS TO YOU, WE'VE HAD TO REDECORATE

"Highest Earning Pinball Game"



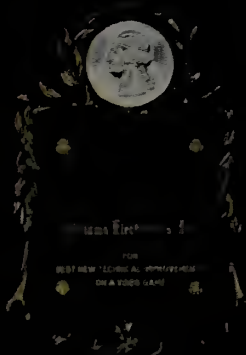
"Highest Earning Video Game"



"Best New Technical Improvements on a Pinball Game"



"Best New Technical Improvements on a Video Game"



"Best New Play Feature on a Pinball Game"



"Best New Play Feature on a Video Game"



"The Play Meter" awards are based upon the operators' votes tabulated from the largest independent sampling of the industry conducted by "Play Meter" magazine.

*Thank you*

*"On behalf of Williams Electronics, I would like to thank the operators, distributors and 'Play Meter' magazine for these awards. Most of all, I want to thank the employees of Williams who, through their talent and dedication, have allowed us to have the most successful year in Williams' history. We are looking forward to continued innovation to provide the industry with some of the most exciting amusement games ever."*

*Michael R. Stoll*

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