

CASH BOX

February 20, 1982

NEWSPAPER



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SUBSCRIPTION RATES \$110 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 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 1982 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.

EDITORIAL Opportunity Beckons

Every year, when Super Bowl Sunday rolls around, the eyes of the nation are focused on the National Football League. Same goes for the World Series and Major League Baseball, the Kentucky Derby and horse racing, the Indianapolis 500 and auto racing and the Oscar ceremonies and the motion picture industry. During those special moments, the spotlight at center stage beckons.

Why doesn't the music industry realize this? The Grammy Awards annually recognize the top achievements of the year in the industry. To the public, the Grammys reflect what those in the industry judge to be the top efforts among their peers.

If the industry thinks enough of the Grammys to award them in the first place, why aren't the commercial opportunities properly exploited? Motion

picture studios reap a bundle of extra profits annually with Oscar awards (and even nominations) by maximizing the marketing opportunities presented by having product judged "the best." With a national broadcast over a major network a given, why can't the music industry use the occasion to generate excitement and momentum in the marketplace with carefully planned marketing campaigns?

The Grammy Awards are a natural. Each time they roll around, the attention of the public is focused on the music industry — anxious to see what those in the industry feel were the top achievements of the year. With such a captive audience available, why are the tremendous opportunities present dismissed so easily?

NEWS HIGHLIGHTS

- Dealers run fewer sales due to drop in label support (page 5).
- Elektra/Asylum, Alfa bow \$6.98 list new artist lines (page 5).
- Retailers capitalizing on Grammy Award nominations with "do it yourself" promotions (page 5).
- Score to *Ragtime* is nominated for two Oscars (page 5).
- Smokey Robinson's "Yes It's You Lady" and "Old Enough" by Lou Ann Barton (new and developing artist) are the top **Cash Box** Album Picks (page 7).
- The J. Geils Band's "Freeze-Frame" and "I Know What Boys Like" by The Waitresses (new and developing artist) are the top **Cash Box** Singles Picks (page 9).

TOP POP DEBUTS	
SINGLES	75 FREEZE-FRAME/FLAMETHROWER — The J. Geils Band — EMI America
ALBUMS	54 MESOPOTAMIA — The B-52's — Warner Bros.

POP SINGLE
CENTERFOLD The J. Geils Band EMI America
B/C SINGLE
THAT GIRL Stevie Wonder Tamla/Motown
COUNTRY SINGLE
ONLY ONE YOU T. G. Sheppard Warner/Curb
JAZZ
COME MORNING Grover Washington, Jr. Elektra



Stevie Wonder

POP ALBUM
FREEZE-FRAME The J. Geils Band EMI America
B/C ALBUM
THE POET Bobby Womack Beverly Glen
COUNTRY ALBUM
FEELS SO RIGHT Alabama MCA
GOSPEL
HIGHER PLANE Al Green Myrrh

CASH BOX NEWS

Ownership Of Vid Rights Heats Up As Contract Issue

by Michael Glynn

LOS ANGELES — Label ownership of video rights to material by acts under recording contracts has been a grey area that is increasingly becoming the subject of some contention. While neither the labels nor the acts themselves can predict just how important those rights will be, both are aware that the prospects for music video programming are good, if not presently lucrative. It is generally acknowledged by suppliers that music video is the fastest growing programming segment in the home video market behind films, and that should accelerate further with the advent and proliferation of new stereo VCR and videodisc units this year.

A number of top managers are becoming aware of the potential here as well, as people like John Scher and Tommy Mottola have begun to announce the addition of video divisions to their organizations in recent weeks, joining such firms as Shep Gordon's Alive Enterprises (**Cash Box**, Feb. 7). Significantly, these managers are not looking to focus productions solely on their own clients, but outside acts as well. As a result, the contract battles over rights only promise to get more complicated. For example, Scher's deal with RCA SelectaVision will commence with a video focusing on PolyGram act the Allman Brothers, while his Capitol Theatre 10th Anniversary concert, also slated for RCA, demands clearance from at least five different labels.

In view of this, recording artists would ideally prefer to retain those rights up front, while their labels, naturally, would like to tie them up for as long as possible to gauge the market and the act develops. While each maintains a claim to those rights, it is, with a few exceptions, usually settled at the bargaining table.

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Ragtime Score Nominated For Two Music Oscars

by Michael Martinez

LOS ANGELES — The Randy Newman soundtrack from the Paramount film *Ragtime* last week nabbed nominations in both music categories for the 54th Annual Oscar awards, including best original score and best original song, "One More Hour."

During a press conference last week, the Academy of Motion Picture Arts and Sciences revealed nominees for the upcoming Oscar Awards, which will be presented to winners March 29 at the Dorothy Chandler Pavilion in Los Angeles live on ABC-TV.

Joining *Ragtime* as nominees in the best original score category were the Vangelis soundtrack from the Ladd Company/Warner Bros. picture *Chariots of Fire*; the Dave Grusin soundtrack from the Universal Pictures release *On Golden Pond*; John Williams' soundtrack from the Lucasfilm/Paramount Picture *Raiders of the Lost Ark*; and Alex North's soundtrack to *Dragonslayer*, a Paramount film.

Of the original score nominees, Vangelis' *Chariots of Fire* achieved the most success as a soundtrack record, as the PolyGram distributed LP has reached #36 bullet on the **Cash Box** Top 100 Albums chart. The "Main Theme from *Chariots of Fire*" is currently #32 bullet on the **Cash Box** Top 100 Singles chart.

Nominated along with *Ragtime*'s "One More Hour" in the best original song category is Orion Pictures' "Arthur's Theme

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SINGLES, ANYONE? — RCA recording artist Rick Springfield (l) taped a segment of the forthcoming *Singles Magazine*, which will begin airing in March. Hosted by Paul Ryan, the show is a Hunt-Jaffe production in association with Metromedia Producers Corp.

E/A, Alfa Latest To Reduce List For New Artists

LOS ANGELES — Elektra/Asylum and Alfa Records became the latest labels to debut reduced price lines this year with the release of albums at a list of \$6.98. The first E/A LP with the new list price is the just-released six-song "Television Theme Songs" by Grammy-winning composer/producer Mike Post, with Alfa's entry a new LP titled "Neuromantic" by drummer Yukihiro Takahashi. The \$6.98 list will be applied to other selected E/A and Alfa releases in the future.

"By adding a \$6.98 line to our existing \$5.98, \$7.98 and \$8.98 lines," Vic Faraci, E/A executive vice president/director of marketing, pointed out, "our variable pricing policy is more complete. We're now able to reach consumers who may not be able to afford a full 10-song \$8.98 album, but still want fresh music."

"It's a sound move," concurred Pete

(continued on page 21)

Dealers Running Fewer Sales Due To Drop In Label Support

by Michael Martinez

LOS ANGELES — The continuing price increases for frontline product and the current dearth of hits on the market, compounded by increasingly thrifty spending by record labels, has caused dealers to cut down the number of advertised specials, according to a **Cash Box** survey.

Dealers report that labels are becoming increasingly selective in doling out resources for discount, dealer incentive and co-op ad programs to support new releases and hit product.

Sales coupled with advertising are no longer tagging single retail chains in some cases; while in other markets, dealers say, only product by select artists is being backed by dealer incentive or discount programs.

Trying to accommodate the new frugality, retailers are relying more on midline specials to provide visibly lower prices during times when support for frontline product is scarce.

Most common is the quarterly midline special, a result of the fact that more money to support midlines is available on the basis of accrual (the larger volume purchased, the more support). Dealers usually try to assemble a consortium of labels for support so that all midline titles may be put on sale. Most of those contacted felt that midlines were effective particularly when there was an absence of new releases by name artists.

Another approach, though one that most dealers use with less comfort, is the in-house special on frontline product. While label-supported marketing might include TV, radio and/or print time buys, in-house specials rely more on in-store merchandising to promote sales.

Though some dealers advertise specials

with both frontline and midline product in print, most kept them separate in non-print-advertised specials, usually employing different mediums for various types of pushes.

Print Best For Midlines

Most dealers felt that midlines were most effectively advertised in print because the discount lines are comprised of catalog, and it is easier to show wider selection in print. Some felt that TV is the best way to advertise new frontline product because the medium effectively highlights the artist and sale value being offered by the store.

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Radio Networks Form Association To Lure Clients

by Larry Riggs

NEW YORK — In an effort to attract more advertising dollars to network radio by presenting a united front, Thomas Burchill, president of the RKO Radio Networks, and Edward McLaughlin, president of the ABC Radio Networks, last week formed the Radio Network Assn. (RNA). Joining RKO and ABC as founding members were the CBS Radio Network and the NBC Radio Network.

"We've set the goal to sell the medium of radio networks," said McLaughlin. "In 1981, network radio cleared over \$200 million in gross revenues, and that's only a small part of the total potential."

The new organization is planning to use computerized central mailing lists, special research projects and computerized activity analysis of network clients and prospective clients to enhance their efforts

(continued on page 15)

Retailers Take Lead In Grammy Promotions

by Jim Bessman

NEW YORK — Despite the lack of an industrywide promotional campaign and concentrated label support, record retailers have found a way to capitalize on the considerable media attention surrounding the upcoming 24th annual Grammy Awards presentation. It's called "do it yourself."

"We end up doing our own stuff," said Barrie Bergman, president of the 130-store Record Bar web, which plans a chainwide

sale on Grammy-winning product.

Bergman's comments were echoed by most dealers contacted by **Cash Box** on the eve of the Feb. 24 Grammy telecast. Nearly all of those surveyed felt the industry in general is missing out on a golden opportunity by not mounting a major promotional push tied to the National Academy of Recording Arts & Sciences (NARAS) awards show, the record industry's equivalent to film's Oscars.

Many retailers were especially critical of the major labels for not developing

merchandising campaigns designed to maximize sales of records either nominated for or awarded Grammys.

"What's happened to the Grammy Awards?" asked Ben Karol, head of New York's King Karol chain. Karol said he had "not heard a word" from label sales reps regarding Grammy sales tie-ins. "I don't even think they know what's going on," he added. "They don't even know there's a show."

"Basically, we think the record business is sitting on its hands," said Joe Bressi, vice president of purchasing at Stark Record & Tape Services, Inc., which operates 122 Camelot stores. "This is our World Series!"

According to Chris Hopson, director of advertising for the Sacramento, Calif.-based Tower Records chain, manufacturers should be the catalysts for Grammy sales promotions. "I've never seen any real excitement from manufacturers," he said. "It should start from them."

Praise For NARAS

While retailers were highly critical of the lack of label support for the forthcoming awards broadcast, they were equally pleased with NARAS's Grammy-related promotions. "NARAS has really tried," according to Bressi. "They were very cooperative in sending us posters and other (display) materials."

At present, NARAS assembles a limited number of merchandising kits for dealers, available on request. The kit includes a limited edition poster, a large flyer for window or wall display and two bright peel-off browser strip headings — one titled

(continued on page 14)



PLATINUM DIAMOND — Columbia recording artist Neil Diamond was recently awarded his eighth consecutive platinum album for his current effort, "On The Way To The Sky," which features the hit single "Yesterday's Songs." Pictured at the presentation are (l-r): George Chaltas, director, national promotion, West Coast, Columbia; Ray Anderson, vice president, promotion, Columbia; Al Teller, senior vice president/general manager, Columbia; Diamond; and Ron Oberman, vice president, merchandising, West Coast, Columbia.

WCI, CBS Music Totals Mixed

WCI Posts Second Best Music Year In History

NEW YORK — Despite a fourth quarter decline in operating revenues and operating income compared to the same period in 1980, the Warner Communications Inc. (WCI) recorded music and music publishing division reported last week that its total operating income for 1981 increased three percent to \$85.0 million from \$82.9 million in 1980, making 1981 the second best year in the division's history. Total operating revenues for 1981 were relatively flat, totalling \$811.3 million compared with the 1980 total of \$805.7 million.

The fourth quarter total operating revenues slipped to \$241.5 million in 1981 from the 1980 fourth quarter figure of \$267.6 million, while the 1981 fourth quarter total operating income of \$32.7 million dropped from \$34.7 million in the fourth quarter of 1980.

Total WCI revenues, net income and earnings per share all set records by substantial margins. Earnings per share rose 50% to \$3.57 from \$2.38 in 1980. Net income of \$226.5 million was 65% higher than the \$137 million of the preceding year. 1981 revenues of \$3.24 billion compared to \$2.06 billion in 1980.

The consumer electronics division, buoyed by a dramatic surge in Atari's consumer game products, home computers and coin-operated video games, saw operating revenues more than double to \$1.2 billion, while operating income more

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CBS Records Profits, Revenues Dip In 1981

NEW YORK — In spite of declines in both operating revenues and profits for the CBS/Records Group in 1981, CBS, Inc. reported a 2.7% hike in operating revenues and nearly equal profits when discounting losses suffered from discontinued operations. CBS, Inc. operating revenues increased 2.7% to \$4.12 billion from \$4.01 billion last year; while profits, discounting over \$26 million from discontinued operations (primarily the book publishing division), nearly matched 1980 profits by reaching \$190.4 million compared to \$190.5 million last year.

For the year, CBS/Records Group operating revenues fell approximately 7.7% to \$1.2 billion from \$1.4 billion in 1980; while profits fell 23.6% to \$48.6 million from \$63.7 million.

These declines reportedly reflected weak retail sales and a low level of record releases by major recording artists. However, modest revenue gains and profits were reported by the international operations. Substantially lowered sales also affected the group's mail order Columbia House division, which reacted by reducing the size of its record and tape club through elimination of low margin accounts and discontinuing marginal business operations. These cutbacks reportedly returned the division to profitability in 1981.

CBS/Columbia Group also posted lower yearly profits in 1981. Profits slipped to \$4.5

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CITATION — TV personality Hugh Downs (r), who also is chairman of the U.S. Committee for UNICEF, recently awarded George Harrison an honorary citation for his contribution in raising money for UNICEF for children around the world.

UNICEF Cites Harrison For Bangladesh LP

LOS ANGELES — With revenue from his *Concert for Bangladesh* and the resultant album and film topping the \$10 million mark, George Harrison recently was awarded an honorary citation by the U.S. Committee for UNICEF.

All funds from the legendary concert, album and film were forwarded to the humanitarian group so it could fund relief programs for children who suffered in devastated East Pakistan more than a decade ago.

Joined by Ravi Shankar, Bob Dylan, Ringo Starr, Eric Clapton, Leon Russell, Billy Preston, Klaus Voorman and other performers, the ex-Beatle played Madison Square Garden Aug. 1, 1971, where \$250,000 was raised in ticket sales. By the end of 1971, \$2 million had been raised from album sales and film revenues, which was channeled to programs for the children of Bangladesh, including medical, education and nutrition programs. Ongoing revenues from the film and album continue to support such programs.

Commenting on the citation award, Harrison said, "It's nice to know you can achieve these sort of things."

"Even through the concert was over 10 years ago, and the public has probably forgotten about the problems of Bangladesh, the children still desperately need help, and the money will have a significant impact," Harrison added.

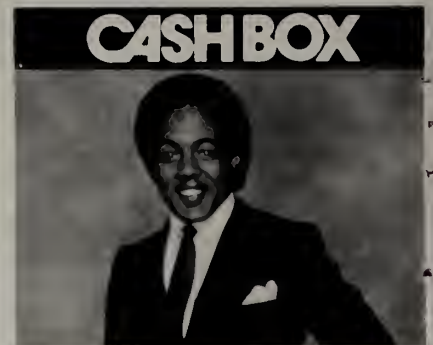
'82 Playboy Jazz Fest To Be Taped For Cable Airing

LOS ANGELES — In keeping with its commitment to present programming beyond just a video version of the famed men's magazine, Playboy Enterprises last week announced that the fourth annual Playboy Jazz Festival will be taped for broadcast over the Playboy Cable Channel. The two-day festival will be held June 19 and 20 at the Hollywood Bowl.

While noting that in its brief history the Playboy festival has become one of the world's premier jazz events, Playboy Cable head David Lewine said, "It would be a crime not to preserve the festival on TV. This is one way to expand the reach of the festival and also add another dimension to the Playboy Channel."

Lewine's remarks came at a Feb. 9 press conference at the Playboy Mansion West where the talent lineup for this year's festival was announced. Acts confirmed for the Saturday, June 19 performance include: Weather Report, Ornette Coleman & Prime Time, Sarah Vaughn, the Dave Brubeck Quartet with guest Cal Tjader, the Dexter Gordon Quartet with guest Milt Jackson, Maynard Ferguson & His

(continued on page 13)



A Peabo Bryson performance is the aural equivalent of a beautiful woman and a together man snuggling by a warm fireplace, sharing a bottle of hearty Burgundy. "My songs involve emotional music," he once remarked to an interviewer. "It's music to make love by. And you noticed I said love and not sex. Sex is important, but too many of today's musicians tend to glorify sex without the emotional presence of love. What I intend with my music is to put some of the romance and emotion back into people's thoughts."

As a tot growing up in South Carolina, life wasn't easy for the illustrious soul crooner. A broken home. Trouble in school. Hard work on his grandfather's farm in Maudin plowing fields, planting and picking crops at the early age of seven. Then, touched by the song stylings of such powerful rhythm and blues artists as Jackie Wilson, Little Richard, Nat "King" Cole, Ray Charles and his greatest influence, Sam Cooke, the young man of French West Indian descent found an outlet for his pent-up feelings. He joined a singing group at 14 and today, less

The sensual romanticist entered the of hit singles and albums to his credit.

The sensual romanticist entered the recording business in 1976 with a self-titled album produced in Atlanta for Bang Records. The following year he inked with Capitol Records and released "Reaching For the Sky," which went gold and produced two smash singles. His next LP, "Crosswinds," also achieved gold status and was immediately succeeded by a duet disc with Natalie Cole called "We're the Best of Friends." As the 1980s unfolded, the casual Casanova came out with the album "Paradise" and went on a well-received tour. At the end of 1980, Bryson sang an enticing male vocal on Melissa Manchester's soft pop hit "Lovers After All," which was a major factor in paving the way for Bryson's eventual acceptance by pop audiences. As a result, he's now playing to a musically mixed crowd that appreciates offerings ranging from ballads to romantically-oriented R&B.

The man who proudly proclaims "I Am Love" is currently enjoying the fruits of his labors with a single that sailed into the Top 5 position on B/C chart and is now a #47 bullet in pop singles, "Let the Feeling Flow." Bryson's brand of music may be labeled "mellow" by some, but his popularity seems more ripe now than ever.

Bach, Rossi Promoted To New Executive VP Positions At WEA

LOS ANGELES — Russ Bach and George Rossi have been named to the positions of executive vice president, marketing development, and executive vice president, marketing, respectively, for WEA Corp. Bach, formerly senior vice president, marketing development, and Rossi, formerly vice president, sales-promotion administration, will assume their new positions immediately.

Bach will continue with his duties in marketing development, with much of the emphasis on the development of the Warner Home Video division. Rossi will be responsible for marketing of WEA-distributed product.

Bach entered the music industry in 1960 in sales and promotion with James H. Martin. In 1965, he joined Liberty Records in promotion, eventually moving to branch manager, then regional manager.

He joined WEA in 1973 as Los Angeles branch manager, where he went on to win "WEA Branch Manager of the Year" at the distribution company's first national convention later that year. In 1978, he was promoted to the position of vice president, marketing development, with the responsibility for Warner Home Video sales added

in 1980.

A 26-year veteran in the music industry, Rossi began his career in 1956 with Decca Records. He worked for David Rosen Inc. for nine years (starting in 1959), then moved on to become New Jersey branch manager for ABC Records and Tapes.

Rossi then joined WEA Corp. when it was formed in 1971, starting as Philadelphia branch manager. In 1974, he was promoted to New York regional branch manager, then moved to Los Angeles branch manager (following Bach) in 1977. He was named vice president, sales-promotion administration, in 1980.

Commenting on the promotions, WEA Corp. president Henry Droz said, "Both Russ and George have played vital roles in the success of our company. We look forward to their future contributions in helping us maintain, without disruption, our capacity to meet the challenges of tomorrow's changing marketplace."

"In addition to recognizing their past contributions to the company," he added, "these two appointments have been made so that we may fulfill the company's commitment to the future growth and development of our labels, artists and customers."



Russ Bach



George Rossi

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ALBUMS

HITS OUT OF THE BOX

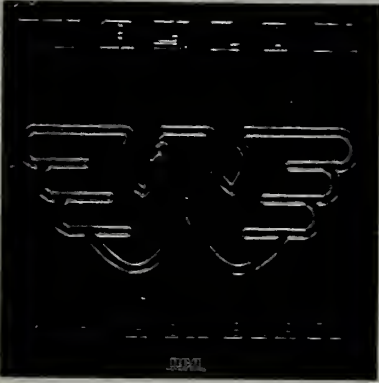
YES IT'S YOU LADY — Smokey Robinson — Tamla 6001TL — Producer: George Tobin — List: 8.98

Singer, composer, producer, record company executive — there's seemingly no end to the list of accomplishments Smokey's racked up over the last two decades. One of the most prolific artists to emerge from Motor City, the Miracle worker once again displays his awesome versatility with this set of mid-tempo, R&B romantic songs that deal with lost loves, globetrotting affairs and traditional courtship rituals. Tremendous crossover potential has always been a hallmark of Smokey's work, and this album is no exception.



BLACK ON BLACK — Waylon — RCA AHL1-4247 — Producer: Chlps Moman — List: 8.98 — Bar Coded

Waylon's latest album emerges like a shot out of the night — startlingly potent and crisply produced, arranged and performed. In fact, it sounds like some of his best work in years. He is reunited with his old friend Willie Nelson the spectacular cut "Just To Satisfy You" and is backed by wife Jessi Colter on several cuts. No one will be disappointed with this stellar release — it's destined to be on the best seller list. Other top tracks include "Folsom Prison Blues," "We Made It As Lovers (We Just Couldn't Make It As Friends)" and "Gonna Write A Letter."



FEATURE PICKS

OLD ENOUGH — Lou Ann Barton — Asylum E1-60032 — Producers: Glenn Frey and Jerry Wexler — List: 8.98

Texas vocalist Lou Ann Barton paid her dues in scores of roadhouse taverns as an opening act for blues giants like Muddy Waters, John Lee Hooker and Jimmy Reed. This album, recorded at Alabama's famous Muscle Shoals Sound Studios, is an excellent showcase for the pretty powerhouse's singing talent, mixing honky-tonk rowdiness with a twangy emotional sensitivity lacking in many country acts.



DREAM ON — George Duke — Epic FE 37532 — Producer: George Duke — List: None — Bar Coded

An alumnus of musical groups ranging from jazzman Cannonball Adderley's band to spaceman Frank Zappa's Mothers of Invention, Duke feels at home with all types of sounds — ultrafunk, pop, R&B, swing and avant-garde, to name just a few. His latest project is snappy, upbeat multistylistic music spiced with sweet strings on several cuts. Duke, whose happy voice gushes with positive energy, accompanies himself on a variety of keyboard instruments here, and his fingertip action is nothing short of remarkable.

THE BORDER — Ry Cooder — Backstreet Records BSR-6105 — Producer: Ry Cooder — List: 8.98

This soundtrack to the new Jack Nicholson movie about the life and times of a patrol guard on the U.S./Mexico border bristles with a Tex-Mex country flavor that will appeal to *los chicanos* and gringos alike. With help from ace guitarist John Hiatt, drummer Jim Keltner, and orgasmic organist Sam "The Sham" Samudio, Cooder has elevated the film score genre to a new plateau. Country-rock programmers should find the lively "Texas Bop," sung by pianist Jim Dickinson, of particular interest.



SLOW CHILDREN — Ensign NX1-8001 — Producers: Jules Shear and Stephen Hague — List: 6.98 — Bar Coded

Influenced by Neil Young, David Bowie and The Rolling Stones, Slow Children is the vinyl premiere for this dynamic duo of new wave dance-oriented rockers. Co-produced by Jules Shear (of Jules and the Polar Bear fame), this LP features lyrics filled with double entendres and a bouncy beat that's bound to please even the most stubborn body movers. AOR and pop stations may respond well to several cuts here, especially "I Got A Good Mind" and "Brazilian Magazines" that recalls the halcyon days of the Talking Heads.

GANGSTERS — Montage ST-72005 — Producers: Mac & Mac Productions — List: 8.98

A generous helping of synthesized funk gives this LP its humor and its righteousness. Melding a beautiful brass section with electronic keyboards has always been a difficult studio chore, but the blend is nearly perfect on this disc and the result is a non-stop boogie LP that'll catch on with B/C and DOR listeners in no time. Give a listen to "Do It Any Way You Want To" and "Party" for music that'll make you stand up and get down simultaneously.



I'LL MISS YOU

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FROM THE
FORTHCOMING
ALBUM.

STELLA PARTON

"IF YOU NEED TO
THINK IT OVER
THAT'S ALL RIGHT
WITH ME"



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Milan
Williams



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of music.

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NEW FACES TO WATCH



Wynton Marsalis

Every few years, a young musician manages to cause a real splash in the jazz community. But it's been some time since anyone has received the kind of advance recognition that has accompanied the arrival of trumpeter Wynton Marsalis. Yet the 20-year-old New Orleans native has found few problems with the mantle of *wunderkind*: "I'm glad about the press I've been getting," he says, "because it will enable me to get my music across. It hasn't really created any problems because I know what I need to work on. I'm just here to see that the music gets played — no more, no less."

The son of piano legend Ellis Marsalis, Wynton grew up surrounded by music, but didn't begin playing until he was 12, at which time he focused his attention on classical music. Within two years, he was playing with the New Orleans Symphony, performing as featured soloist on the Haydn Trumpet Concerto. He also played with local funk bands during his high school years, but maintains that his interest in jazz was highly personal and somewhat limited.

"I didn't really study with my father," relates Marsalis. "Mostly I listened to Clifford Brown and Miles Davis. Jazz-wise, I was always around my father and took things off records. I was always trying to understand what was happening on those records so I could get going."

Marsalis' pursuit of classical music brought him to New York on a scholarship to Juilliard. It was there that he began making the connections that would introduce him to the jazz world.

"When I came to New York, I was subbing in the Sweeney Todd orchestra and going to Juilliard. My roommate was Akira Tana, the drummer with the Heath Brothers. He was good friends with James Williamson, Art Blakey's piano player. So I went down to hear the band, and Akira introduced me to Art and I sat in. Got lost playing the music, too. I really didn't know Art's music, things like 'Along Came Betty.' Art came over later and told me I was sad."

Blakey couldn't have disliked the young trumpeter's playing too much, for he soon hired Marsalis for a big band tour. Since then, Marsalis has recorded two albums with Blakey's Jazz Messengers and continues to work with the group. He has also contributed to two compilation albums, "God Rest Ye Merry Jazzmen" on Columbia and "Amarcord: Nina Rota" on Hannibal, and toured as a member of the Herbie Hancock Quartet. "That was the greatest," says Marsalis. "Those guys know so much — it took me five gigs just to get to where I could hear what they were doing."

Now, with the release of his self-titled album on Columbia, the trumpeter is beginning to garner recognition as a leader as well as a soloist and sideman. But he makes it clear that he considers himself a neophyte in that role. "I've been studying and trying to work on my compositions," he says. "I want to learn how to better use the group concept."

Although still technically enrolled at Juilliard, the trumpeter is finding it almost impossible to devote any time to formal schooling. However, his interest in classical music continues, and he will soon begin work on an orchestra album for Masterworks. But regardless of the diversity of his projects, the young trumpeter devoutly maintains that each will be tied together by a common thread: "All of my albums will be *music*."



Peter Cetera

Although his self-titled album on Full Moon marks Peter Cetera's debut as a solo recording artist, the lanky blonde Midwesterner with piercing green eyes is no stranger to the world of popular music. Perhaps best known as the bassist, vocalist and steel guitarist for supergroup Chicago, Cetera shifted gears for his premiere outing, foregoing the band's jazzy, brassy style and concentrating instead on a ferociously solid rock beat.

"I'm trying to stay away from reformed Chicago," stressed Cetera, explaining how his solo endeavor differs from his work with the group. "The band is its own entity. Early on we got stuck with that jazz-rock label, and it's something I've never been comfortable with; I'm strictly rock 'n' roll."

Cetera's musical roots reach back quite a bit farther than his efforts with Chicago. While in high school, he latched onto a bass guitar, becoming proficient enough with the instrument to join several Windy City-based groups playing small parties, bar mitzvahs and weddings. During the first half of the '60s, he developed his vocal ability and hooked up with the Exceptions, considered by many to be one of the best rock bands in the Chicago area.

He left the Exceptions to join a budding group known as The Big Thing, later to become the Chicago Transit Authority and, soon after, shortened to Chicago. In addition to his duties as bassist for the group, Cetera wrote many of the compositions that became the group's biggest hits, including such memorable tunes as "25 Or 6 To 4," "Feelin' Stronger Every Day" and "Wishing You Were Here."

Going into the studio with Chicago was always an exciting challenge for Cetera, but somehow he never got used to touring with the band. "I'm nervous as hell about going out on stage, and I've never gotten over that. It's not actually doing the show — it's the hour before and after the gig. I don't like the road travel. But when something's happening on stage it's the greatest feeling in the world."

Over the past few years, Chicago has been a band besieged by transition. Lead guitarist Terry Kath's death in the late-'70s, and various other personnel changes forced the band into hiatus for a year and a half, during which time Cetera made the plunge and laid down tracks for his solo album, accompanied by such erstwhile musicians as Carl Wilson, Michael Botts, Mark Williams and Steve Lukather. Hard-driving tunes like "On the Line," "Practical Man" and "Livin' In The Limelight" comprise the bulk of the package, with a few pop rockers like "Mona Mona" rounding out the set.

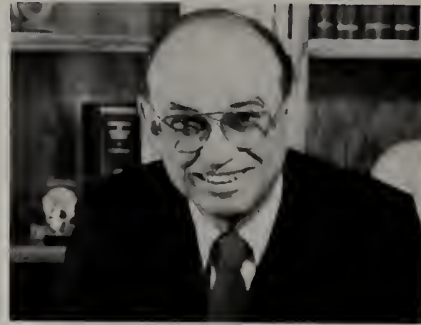
As well as performing on guitar, keyboards and percussion, Cetera wrote the music and lyrics for every song on his LP. "I'm not the kind of person who can just sit down and daydream myself into a song," he said. "Some people I know can just go to the piano and run something off, but with me it's different. Something's got to hit me out of the total gonk, and then I'll run it down on tape. Melodies are the things that come to me first. Words are important, but a song must have a strong melody in order to work."

Currently, Cetera's been helping put the finishing touches on Chicago's latest album and readying material for yet another original LP. He is hopeful about playing small club dates in support of his solo projects.

EXECUTIVE PROFILE

Ed Cramer: BMI's President Looks Eagerly To The Future

by Fred Goodman



Ed Cramer

step ahead of the times.

"It's probably become a cliché to say that the future is uncertain," said Cramer. "But that doesn't necessarily mean it should result in a pessimistic mood; it means things are going to be a little different. But they were different in the '70s from the way they were in the '40s. Those that were able to be progressive did quite well, and I think the same will be true of the '80s."

Keeping Ahead

"I hate to say this, but I almost forget that it's 1982 already — we're almost in George Orwell's time," he added. "I remember a very distinguished personality in the music industry who appeared on a platform with me about six or seven years ago. He's a man I admire very much, but he came from that other era, and his answer to problems of the '70s was, 'We ought to require radio to use live bands.' Much as I admire him, that certainly wasn't the answer. He was trying to apply '40s thinking to the '70s. The world has changed, and we're going to have to recognize that life is going to be a little different in the '80s."

Chief among the issues Cramer sees confronting his affiliates and the industry at large is the new technologies. "It's vital that we explore the role of music in videodiscs and videocassettes," he said. "There are problems, and I have the feeling that not enough solid planning and thought is going into the question of how we can use this new medium in a way that gives music its best exposure. A tremendous amount of time and effort has gone into increasing the mechanical rates for records, and quite understandably. Certainly, in my position as president of BMI, I'm not directly involved. But I don't live in a world of my own. I know most of the record company heads, I know most of the major publishers, and I just feel that it would help us a great deal if we could devote a portion of the effort that went into the mechanical royalty question to the ex-

(continued on page 12)

NEW YORK — A maverick organization at its inception in 1940, it would be impossible today to imagine the music industry without Broadcast Music, Inc. (BMI). Its open door policy has attracted close to 60,000 affiliates, making it one of the world's largest performing rights organizations. But even with its tremendous growth, BMI manages to remain true to its alternative roots by constantly searching for new ways to serve its membership.

Although a non-profit organization, BMI is structured more like a corporation than a co-op. At its formation, approximately 600 enterprises, many of them engaged in broadcasting, paid \$300,000 for stock and set aside \$1,200,000 as initial license fees. No dividends were expected, and none have ever been paid, with all BMI income distributed to members except a minimal operating expense and a small general reserve. Quite uniquely, the organization has no songwriters or publishers on its board of directors. Answering to the board and heading the organizations day-to-day operations is BMI president Edward M. Cramer, who, since assuming the post in 1968, has been largely responsible for translating the organization's philosophical commitment to change into real actions.

A lawyer by trade, Cramer first began working as an attorney for BMI in 1953 and, as a member of the firm of Rosenman, Goldmark, Golin & Kaye, represented clients in broadcasting, music and the performing arts. In 1960, he established his own law firm, Cramer & Hoffinger, and continued his practice until April 1968, when he assumed the presidency of BMI.

Varied Background

Since joining BMI, Cramer has also been a vice president and member of the board of the National Music Council, a trustee of Ford's Theater in Washington, D.C., an adjunct professor of music and music education at New York University and has lectured at a number of other colleges and universities, including Columbia, Cornell, Vanderbilt, Miami, Detroit and the New School For Social Research. He is presently a member of the board of directors and executive committee of the Broadcast Pioneers and is on the board of advisors of the Bedside Network of the Veterans Hospital Radio and Television Guild, as well as a member of the administrative council of CISAC, the international confederation of authorial societies. A recipient of numerous awards, Cramer makes it clear that he still draws his greatest satisfaction from making sure that BMI is at least one



SPIRIT OF THE DANCER — RCA recording artist Evelyn King, in support of her new single "Spirit Of The Dancer," is woodshedding her choreography at RCA's New York studios in preparation for an extensive tour. Shown rehearsing with the vocalist are (l-r): Ray Harris, division vice president, black music; and Keith Jackson, division vice president, black music marketing.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

THE WAITRESSES (Polydor/PolyGram PD 2196)
I Know What Boys Like (3:11) (Merovingian Music/Cri Cri Music-BMI) (C. Butler) (Producers: K. Minkacsi, C. Butler)

If The Waitresses' sly, teasing number seems familiar to some, it's because it's been released twice before, first on a sampler of Akron bands in 1980 and then again last year on ZE/Antilles. A cult fave on many progressive AOR outlets, it could see mainstream pop success now. Third time lucky?



THE HUMAN LEAGUE (A&M 2397)
Don't You Want Me (3:56) (Virgin Music, Inc./Din-song Music, admin. by Chappell Music Co.-ASCAP) (Producers: M. Rushent, The Human League)

Who says synthesizer music has to be arty and icy? Certainly not Sheffield, England's Human League, which, like the duo Soft Cell, has taken an electronic hook and wrapped a lyric about a dissolving relationship around it for a potential pop hit. The results are more direct than distant.



THE CHURCH (Capitol 5087)
The Unguarded Moment (3:09) (Welbeck Music Corp.-ASCAP) (S. Kilbey, M. Parker) (Producers: C.C. Gilbey, B. Clearmountain)

Jangling guitars, a la the early Rickenbacker sound of The Byrds and The Beatles, meshes with the deep, accented vocals of Church lead singer Steve Kilbey on this Sydney, Australia quartet's debut single. The thoughtful lyrics work nicely with the joyous rock beat for a distinctive AOR, pop piece.



4 OUT OF 5 DOCTORS (Nemperor/CBS ZS5 02716)

Never Say Die (3:27) (Rightsong Music, Inc./Pebs Music — BMI) (C. Everett) (Producer: J. Glixman)

The prognosis for 4 Out of 5 Doctors, as far as pop radio play is concerned, improves significantly with this ultra-melodic new single from the "Second Opinion" LP. The Washington, D.C. band weaves influences in from the Beatles to the Beach Boys, and perhaps a little 10cc, here.

SUN (Capitol 5092)
Slamm Dunk The Funk! (4:20) (ASCAP) (B. Byrd) (Producers: B.R. Fleming, B. Byrd)

Capitol releases this sinewy funkier from the forthcoming "Let There Be Sun" LP just as we move into the thick of the National Basketball Assn. race. Sun leader Byron Byrd handles the rap "play by play" and chorus for this most timely track as the band goes for a B/C chart score. Look for black club play on this as well.



KOKOMO (Columbia 18-02719)
A Little Bit Further Away (3:29) (Frank Collins Music-BMI) (F. Collins) (Producers: L. Graham, J. Mack)

Along with AWB, Kokomo was one of the most soulful white bands to come out of the British Isles in the early-to-mid-'70s. Happily, it has returned with much the same line-up that appeared on its last recording in '76, the four-part vocals remaining and Frank Collins and Tony Beard added.



BRUCE SUDANO (Millennium JH-13104)
Starting Over Again (3:40) (Rick's Music, Inc./Earbone Music/Rightsong Music, Inc. — BMI/Sweet Summer Night Music — ASCAP) (B. Sudano, D. Summer) (Producers: T. Camilio, B. Sudano)

Sudano wrote this dramatic ballad of a family torn apart with wife Donna Summer (she recorded it, as well) and captures just the right emotion with a fairly simple piano arrangement.



JIM STEINMAN (Cleveland Int'l/Epic 14-02695)
Lost Boys And Golden Girls (3:58) (Neverland Music/Lost Boys Music — BMI) (J. Steinman) (Producers: T. Rundgren, J. Jansen, J. Steinman)

One more try for Steiny from the "Bad For Good" LP, and it could well be the killer. Back-up singer Rory Dodd steps out front for choral pop ballad, which is very similar melodically to "Two Out Of Three Ain't Bad." Dodd exhibits much the same theatrical panache as Meat Loaf, too.

FEATURE PICKS

HITS OUT OF THE BOX

MAC DAVIS (Casablanca/PolyGram NB 2346)
Midnight Crazy (3:12) (Songpainter Music-BMI) (M. Davis) (Producer: R. Hall)

Davis leaves the country for a few minutes to try his hand at some sultry pop/rock. Not an unqualified success, but it does contain lines like "It's midnight, baby/Capote's on the Carson show/He ain't my thing and outside it's raining/There ain't no place we can go."

BOBBY VINTON (Tapestry TR008)
She Will Survive (Poland) (3:24) (MCA Music, a division of MCA Music, Inc./Dutchess Music Corp.-BMI/ASCAP) (B. Vinton, A. Desiomone, E. Capotasti) (Producer: B. Vinton)

Not surprisingly, favorite Polish-American son Vinton has responded to the current crisis with his own musical message, a pop polka stressing that Poland will endure.

MARIE OSMOND (Elektra E-47430)
I've Got A Bad Case Of You (2:40) (Rick Hall Music-ASCAP) (W. Aldridge, T. Brasfield) (Producer: R. Hall)

This is about as close to a torch song as Marie Osmond has gotten in her career, although it's not slow or smokey. Something like Olivia Newton-John's earlier material, it's light mass appeal pop material, which could go A/C or country, too.

BONNIE RAITT (Warner Bros. WBS 50022)
Keep This Heart In Mind (3:19) (Home Grown Music, Inc./Dat's All Music-BMI) (F. Marrone) (Producer: R. Fraboni)

Raitt turns to a pop blues once again on the first single from her new "Green Light" LP, getting expert backup from the Bump Band, featuring ex-Face Ian McLagan and Ricky Fataar.

GRAM PARSONS (Warner Bros. WBS 50013)
Return Of The Grievous Angel (3:54) (Wait And See Music-BMI) (G. Parsons, B. Brown) (Producer: G. Parsons)

The late legend of country rock comes back to us in the form of this previously unreleased reprise of (sequel?) his classic "Grievous Angel," with Emmylou Harris on harmony. A must for collectors and adventurous country, pop outlets.

WILLIE NELSON (Columbia 18-02741)
Always On My Mind (3:33) (Screen Gems — EMI Music Inc./Rose Bridge Inc. — BMI) (J. Christopher, W. Thompson, M. James) (Producer: C. Moman)

Nelson's big new Chips Moman-produced ballad is as pop-oriented as anything he's done, and radio is proving it. Look for major crossover play to build on pop, A/C and country.

JOHN DENVER (RCA JH-13071)
Shangha Breezes (3:12) (Cherry Lane Music Publishing Co., Inc. — ASCAP) (J. Denver) (Producers: J. Denver, B. Wyckoff)

Light, lilting Denver fare for lovers separated by distance but not feeling, it has the slightest touch of exotic Orient in the flute, but the melody is simple and instantly memorable.

THE ROVERS (Cleveland Int'l/Epic 14-02728)
Pain In My Past (2:40) (ATV Music Corp./Screen Gems — EMI Music Inc. — BMI) (F. Dycus, M.D. Barnes) (Producer: J. Richardson)

"Wasn't That A Party" caught a lot of people by surprise, but the title cut from The Rovers' new LP will more than likely establish the group as a pop/country, or country/pop, force to be reckoned with.

THE JIVE FIVE featuring **EUGENE PITT** (Ambient Sound ZS5 02742)
Magic Maker, Magic Maker (4:12) (Stami Music Co./Human Sound Music — BMI) (P. Williams, W. Griffin) (Producer: M. Pekar)

Not only do we have a return from the great doo woppers the Jive Five here, but the Chantels, with Arlene Smith, helped round out these fab sounds of yesterday, updated for today's listener.

PERRY COMO (RCA JH-13069)
Goodbye For Now (3:58) (Famous Music Corp. — ASCAP) (S. Sondheim) (Producer: M. Berniker)

Como is on solid ground with the Sondheim-penned theme from the motion picture *Reds*, while a not-overpowering arrangement of strings, french horns and acoustic guitar let the inimitable Como voice stand in the foreground. A/C sureshot.

THE J. GEILS BAND (EMI America 9742)
***Freeze-Frame** (3:43) (Center City Music-ASCAP) (P. Wolf, S. Justman) (Producer: S. Justman)
****Flamethrower** (3:54) (Center City Music-ASCAP) (S. Justman) (Producer: S. Justman) (*pop, **B/C)

STEVIE NICKS (Modern MR 7401)
Edge Of Seventeen (Just Like The White Winged Dove) (4:10) (Welsh Witch Music-BMI) (S. Nicks) (Producer: J. Iovine)

THE JACKSONS (Epic 14-02720)
Working Day And Night (4:18) (Miran Publishing Inc.-BMI) (M. Jackson) (Producers: The Jacksons)

GINO VANNELLI (Arista AS 0664)
The Longer You Wait (3:36) (Black Keys Music-BMI) (G. Vannelli) (Producers: G. Vannelli, J. Vannelli, R. Vannelli)

EXECUTIVES ON THE MOVE

Singleton Named Creative Unit VP At Motown Label

LOS ANGELES — Raynoma Singleton has been named to the post of vice president and operational director for the creative division at Motown Records. In her new position, Singleton will be responsible for "all creative matters regarding the label and its artists," according to the label.

A veteran of 20 years in the music business, Singleton has served with Motown since its inception. In addition to a variety of managerial positions with the record label, Singleton also helped in the formation of Jobete Music, Motown's publishing company.

Through such a varied background, Singleton has worked with a number of prominent artists — including Stevie Wonder, Smokey Robinson and the Miracles, the Temptations, Rick James, Mary Wells, Marvin Gaye, the Four Tops and Diana Ross and the Supremes — as well as Motown's writers, producers and musicians.

Commenting on the appointment, Motown president Jay Lasker said, "Ms. Singleton quite obviously has a wealth of knowledge on Motown, and we're extremely pleased that such a valuable and multi-faceted person will be heading the creative division."

Baccigaluppi Named To Nautilus VP Post

LOS ANGELES — Richard Baccigaluppi, a 20-year veteran of professional sound and high fidelity marketing, has been named vice president of sales and marketing for Nautilus Recordings of Pismo Beach, Calif.

Baccigaluppi will direct all marketing and sales efforts for Nautilus' SuperDisc and SuperCassette lines, including work with the company's national field sales force and dealer group.

Prior to joining Nautilus, Baccigaluppi held a variety of technical, sales, and sales management posts in audio, having recently served for several years as national sales manager for loudspeaker manufacturer Infinity Systems of Chatsworth, Calif.

PolyGram Names Punt

NEW YORK — Dankert J. Punt has been named executive vice president of the PolyGram group. He assumes responsibility for finance and administration. He is succeeding Karl-Heinz Busacker, who recently moved up to the executive vice presidency of the Philips Group of Companies in West Germany. Punt was most recently executive vice president for finance and administration of the Philips Group of Companies in Australia.



Bill Hearn

Hearn Named VP, Marketing, For Sparrow Records

LOS ANGELES — Bill Hearn has been appointed to the post of vice president, marketing, for Sparrow Records. In his new position, Hearn will be responsible for all merchandising and promotion activities, corporate publicity, artist development and record/tape manufacturing.

Hearn, who rejoins the company after a six-month hiatus, held the position of director of marketing services before he left. In his new position, he will report directly to B. R. Hearn, Sparrow president.

Commenting on the appointment, B. R. Hearn said, "This appointment coincides with Sparrow's general corporate restructuring, a reflection of our company's growth. Bill has been largely responsible for much of that growth in the past, and we look forward to future expansion together."

Lee Hartstone, Integrity Head, Dies At 62

LOS ANGELES — Lee Hartstone, co-founder and chairman of the board of Integrity Entertainment, the parent company of the 135-store Warehouse and Big Ben retail chain, died Feb. 3 while undergoing a heart operation. Hartstone, 62, was recognized as one of the leaders in the retail field during his 50-year career in the business.

Starting with his father's Robert's Krey Music stores in Boston prior to World War II, Hartstone had a long career that spanned much of the industry. In addition to his work as a retailer, over the years, Hartstone was involved as an executive with London Records, as well as a variety of positions in independent distribution, rack jobbing, one-stop operation and sales of video software.

Along with Ben Bartel, Hartstone formed Integrity Entertainment in 1969 and opened six Warehouse stores in Southern California in 1970. In the intervening years, Integrity's retail blossomed into the 135-store chain it is today. In addition, in recent times, Hartstone was also an innovative leader in marketing video software, introducing such concepts as an "adult-only" store for X-rated videos along with the standard array of product for a Warehouse store.

Hartstone is survived by his wife, Marcia; two daughters, Jane Ellen and Judy; a son, Roger; and two brothers, George and Fred.

MAP Is Announced

LOS ANGELES — Music Artist Promotions (MAP) was recently formed by Tommy De Vito, former Four Seasons member and president of Gold Sound Records. The new firm was formed to handle national promotion and distribution for small, independent labels.



Solomon

Graf

Minger

Greenberg

Solomon Appointed At CBS — Elise S. Solomon has been appointed as a senior attorney in the Records Section of the CBS Law Department. Prior to joining CBS she was associated with the law firms of Well, Gotshal & Manges and of Fried, Frank, Harris, Shriver & Jacobson, New York City.

Chrysalis Promotes Graf — Chrysalis Records has announced the appointment of Patye Graf to promotion coordinator. She has been with Chrysalis for two years and is responsible for dealing with secondary stations in the country.

Minger Promoted — Darryl Minger has been promoted to associate tour press director for Elektra/Asylum Records. He was an account executive with the Howard Bloom Organization from 1978-80 and vice president of the New York-based public relations/advertising/marketing firm of Minger, Allen & Patton in 1980-81.

Changes At WEA — The WEA New York sales office has changed with the appointment of Philip Van Poole as a field merchandiser for the local records and tape retail market. He has worked for WEA in the New York branch mailroom, and then as an inventory clerk. Also announced was the appointment of Nancy Pollack as a field merchandiser for the Miami record and tape retail market. She replaces Marc Weiselberg who recently was appointed a WEA video sales representative for Miami. Prior to her joining WEA, she had been with PolyGram for three years.

Greenberg Named — Bonnie Greenberg has been appointed director of business affairs, for MCA Records. Prior to joining MCA in April of 1980, she worked for ABC Records in its legal department.

Evers and Mupo Join PAJR — Palo Alto Jazz Records has named Al Evers and Don Mupo to label posts. Evers has assumed the duties of national promotion director at the label's offices. He was president of the Berkeley Agency. Mupo takes over as national sales and marketing director. He was west coast marketing for CTI/Cream Records and also was with ASCAP.

Melnick Named At CBS — Saul Melnick has been appointed national sales manager for CBS Video Enterprises. He joined CBS Video Enterprises in 1980 as national accounts manager.

Changes At Erect — Erect Records has announced the additions of Ron Cain Jr. and Kevin Kurry to its executive staff. Cain was appointed national director of secondary R&B promotion. Previously, he was an independent promoter and Top 40 promotion. He comes from Minnesota where he was the general manager of KSMR, a local radio station.

Scruggs To Blanton/Harrell — Melinda Scruggs, formerly of Word Records, has joined the artist management firm of Blanton/Harrell Productions in Nashville, where she will serve as an executive assistant. In her new post, Scruggs will be in charge of coordinating all artist relations, recording projects and publishing functions.

LoFrumento Named At ASCAP — John A. LoFrumento has been appointed controller of the American Society of Composers, Authors and Publishers. Prior to joining ASCAP, he served as vice president and controller of the Travelers Cheque Division of the American Express Company.

Greenzeig Joins WHN — Michael G. Greenzeig has joined WHN Radio as an account executive. He comes to WHN from WPIX-FM, where he served as an account executive after being promoted from account representative. Previously, he was director of marketing for Sounds Unique.

Ginsburg Named At Showtime — Stuart M. Ginsburg has been named director of public relations for Showtime. Before joining Showtime, he was director of national publicity for Atlantic Records. From 1971 to 1978, he worked for RCA Records as manager of press and information.

Bochanty Named At VHD — Terry Bochanty has been named national sales manager for VHD Programs, Inc. He comes to VHD Programs for Discovision Associates, where he was sales executive for the southwest region.

Smith Named — Watermark/ABC Radio Enterprises, Inc. has announced that Ralph Smith has been promoted to vice president and general manager of Watermark/ABC Radio Enterprises. He was formerly vice president of finance and administration.

Ruben Joins Gershman — Pamela J. Ruben has joined Michael Gershman Communications as a publicist. She was most recently west coast bureau chief at Fairchild Publications' *Energy User News*. She has also been a general assignment correspondent at Portland's afternoon daily, the *Oregon Journal*.



TO THE POINT — Xavier, a funk/soul group, was recently signed to EMI America/Liberty. The group's first single, "Work That Sucker To Death," has already been released, and an album, "Point Of Pleasure," will ship in March. Pictured at the singing are (l-r): Ayanna Little of the group; Jim Mazza, president, EMI/Liberty; Terry Phillips, the group's producer; and Ted Currier, director, talent acquisition, R&B, EMI/Liberty.

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JAZZ

TOP 30 ALBUMS

	Weeks On 2/13 Chart	Weeks On 2/13 Chart
1 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	1	11
2 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	2	14
3 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	4	4
4 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	3	17
5 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	5	15
6 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	8	3
7 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	6	27
8 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	14	4
9 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	10	4
10 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	7	20
11 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	16	2
12 THE DUDE QUINCY JONES (A&M SP-3721)	12	46
13 REFLECTIONS GIL SCOTT-HERON (Arista AL 9566)	9	23
14 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	11	10
15 WYNTON MARSALIS (Columbia FC 37574)	19	3
16 FREETIME SPYRO GYRA (MCA 5238)	12	25
17 WEATHER REPORT (ARC/Columbia FC 37616)	—	1
18 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	17	31
19 CHARIOTS OF FIRE ERNIE WATTS (Owest/Warner Bros. OWS 3637)	21	4
20 STANDING TALL CRUSADERS (MCA 5254)	15	19
21 SIGN OF THE TIMES BOB JAMES (Tappan Zee/CBS FC 37495)	18	24
22 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	23	36
23 AMARCORD NINO ROTA VARIOUS ARTISTS (Hannibal HNBL 9301)	24	3
24 SILK FUZE ONE (CTI 9006)	25	6
25 BELO HORIZONTE JOHN McLAUGHLIN (Warner Bros. BSK 3619)	22	11
26 ENDLESS FLIGHT RODNEY FRANKLIN (Columbia FC 37154)	26	18
27 FULL MOON featuring NEIL LARSEN & BUZZ FEITEN (Warner Bros. BSK 3585)	28	2
28 LOVE BYRD DONALD BYRD & 125TH STREET NYC (Elektra 5E-531)	27	22
29 EVERY HOME SHOULD HAVE ONE PATTI AUSTIN (Owest/Warner Bros. OWS 3591)	30	17
30 SOLO SAXOPHONE II — LIFE JOHN KLEMMER (Elektra 5E-566)	20	10

ON JAZZ

BLACKWELL'S BEAT — Since his rise to international prominence with Ornette Coleman in 1960, Old And New Dreams drummer Ed Blackwell has handily remained in the forefront of modern drumming. One of our personal favorites, Blackwell has always been the most firmly African-rooted drummer on the scene, owing in good measure to his New Orleans upbringing. In town recently to perform with both Don Cherry and Mal Waldron, we couldn't resist spending a couple of hours with the master drummer, talking about his early days in New Orleans and California. "My brother and sister were professional tap dancers," he recalled, "and I had a lot of encouragement from them to play the drums because I was always chasin' them around, tapping on steps, taking the rounds out of



BREAKING LAWS — Jazzman Ronnie Laws and MCA recording artist Olivia Newton-John recently crossed paths in Tokyo. Law's current release, "Solid Ground," holds a strong position on the Japan jazz charts.

It was a real learning experience." Although the Crescent City was fast becoming a major center for rhythm 'n' blues, Blackwell found himself listening to modern jazz, shunning the region's popular trends. "A lot of R&B musicians would come down to New Orleans to work with cats like Earl Palmer," he said. "There was something about the New Orleans beat that really fit in with the R&B at the time. Earl pretty much had the studio scene locked up, and when he split, I tried out for his spot and was told I was 'too hip.' I was so intrigued by Max and all the modern stuff coming out of New York, I decided I was going to concentrate on that." Although he still worked the odd R&B gig, going out on the road with Roy Brown and Ray Charles during the '50s, Blackwell stayed true to jazz, working most notably with the American Jazz Quintet, which also featured Ellis Marsalis and Harold and Albert Battiste. During this period, he moved back and forth between California and New Orleans. "I first went to California in '51," recalled the drummer. "Ornette had been to California before and then went home to Texas and returned in '53. I had met him in New Orleans earlier when he came through in a rhythm 'n' blues band, playing tenor. When he came to California, we hooked-up and shared a house. We were just practicing every day, so at night, we'd go out and play in the clubs, sometimes for just \$4 a night. But we felt that was OK, because otherwise we'd just be home doing the same thing. So we figured at least it gave us a way to try and get our music over to the audience. And we had a hell of a time trying to get people to listen to Ornette. We were playing as a duo, and he sounded just like he did on his early recordings. In fact, he was a little more fiery back then; but with the same style, same rhythmic strangeness, changing the accents." Although he went back to New Orleans a couple of times, he was finally forced to leave the Crescent City in 1960. Arrested for miscegenation, Blackwell was forced to spend the night in jail. "Before the cats got me out on bail, it was tricky." But the musician now calls the episode "a blessing in disguise. When I got out of jail, I found out that Ornette had called the union looking for me. A friend of mine had been down at the hall and overheard the call and came and told me, so I called him. The band was in New York and needed another drummer." Flying out the next day, Blackwell arrived in New York at 5:00 in the afternoon just in time to make Coleman's historic gig at the Five Spot.

LIFE LINES — Pianist/composer Thelonious Monk was hospitalized in Englewood, N.J. last week. Hospital spokesmen described the 62-year-old Monk as having suffered a brain hemorrhage resulting in a coma. His condition at presstime was termed "extremely critical" . . . Saxophonist Vido Musso passed away last week at the age of 69. A veteran of many of the pop swing bands, he was best known for his work with Benny Goodman.

RECORDS RECORDS RECORDS — Chi-town's Delmark Records has revised its distribution network. New distributors include North Country Music in Pittsburgh, Old Fogey Distributors in Michigan and Indie Record Label Distributors of South Windsor, Conn. . . . Saxophonist Oliver Lake has completed work on the debut album by his reggae group Jump Up! on Grammavision Records. Expect to see it next month . . . Also coming in March will be Milestone LPs by McCoy Tyner, Irakere, Azymuth and Sonny Rollins. The Tyner disc, "13th House," features arrangements by Jimmy Heath, Frank Foster and Slide Hampton. The Rollins date, entitled "No Problem," features Tony Williams, Bobby Hutcherson, Bob Cranshaw and Bobby Broom. By-the-by, Newk will be part of an outstanding line-up at the San Francisco War Memorial Opera House on Feb. 22. Other artists on the bill include Toshiko Akiyoshi, Charlie Haden, Herbie Hancock, Wynton Marsalis, Pat Metheny, Jaco Pastorius, Wayne Shorter, Lew Tabackin, Tony Williams and Denny Zeitlin. Rumor has it that Rollins will perform in duet with Shorter. What did San Francisco do to deserve this? Our truest admiration to whoever put this one together — they really went for broke! Lest we stray too far from Milestone, we should also mention that sister label Fantasy will also hit with a couple of titles in the next few weeks, including a pair of twofers by Dave Brubeck and a live Freddie Hubbard LP featuring Bobby Hutcherson and Joe Henderson.

LIVE STUFF — The fifth annual Women's Jazz Festival will take place March 24-28 in Kansas City, Mo. Featured acts include Nancy Wilson, Barbara Carrol, Alive, Sweet Honey In The Rocks and Blossom Dearie. There will also be open jam sessions, clinics and workshops. Tickets and further information can be obtained by writing the Women's Jazz Festival, P.O. Box 22321, Kansas City, Mo. 64113 . . . Baritone saxophonist Gerry Mulligan returns to New York on Feb. 19 for a Town Hall appearance with guitarists Herb Ellis, Charlie Byrd and Barney Kessel.

fred goodman

JAZZ ALBUM PICKS

BAMBOO — John Neptune with Arakawa Band — Inner City IC 6077 — Producers: Yuji Hashimoto and Shoichiro One — List: 7.98

The follow-up to Neptune's much-touted "Shogun" LP, "Bamboo" continues to explore the fusion of jazz with traditional Japanese folk instruments. Armed with several bamboo flutes of varying sizes, Neptune demonstrates admirably that there's no reason why American musicians shouldn't borrow ideas as liberally as their jazz-loving Japanese counterparts do. The result is a very appealing and melodic music that should draw a diverse audience.

THE NEW YORK MONTREUX CONNECTION — Various Artists — Columbia FC 37652 — Producers: Mike Berniker and Jim Flshel — List: none — Bar Coded

This live recording from the Kool Jazz Festival in New York and the Montreux Festival in Switzerland features the Heath Brothers, McCoy Tyner, Arthur Blythe, Paquito D'Rivera and Phil Woods. The New York side is devoted to a summit meeting of the three altos, with the Swiss side spotlighting the Heaths and Tyner. Most outstanding performances are by Woods and Slide Hampton, who guests with the Heaths.

THE GREAT PRETENDER — Lester Bowie — ECM-1-1209 — Producer: Manfred Elcher — List: 9.98

Art Ensemble of Chicago trumpeter Lester Bowie has always managed to combine his sense of adventure with a generous dose of self-deprecatory humor. "The Great Pretender" finds Bowie on familiar ground utilizing unique tone colors to paint a farcical lampoon. What other contemporary musician would even consider recording "It's Howdy Doody Time"?

BORN AGAIN — Chuck Rainey — Hammer and Nails HNS 1949 — Producers: David Ackerman — List: 7.98

Bassist Chuck Rainey has staked his career on his ability to be a sympathetic and creative sideman. With "Born Again" he once more demonstrates his versatility as a musician, while showing a depth of conception as a leader. Coaxing a full sound from a small group, Rainey makes his own bass the melodic tool of the album, creating a unique but highly commercial sound. A few all-star percussionists, including Paulinho Da Costa, Domum Romao and Crusher Bennett, add the spice.



Ed Cramer: BMI's President Looks Eagerly To The Future

(continued from page 8)

On his home turf, Cramer's commitment to confronting the future has resulted in BMI's utilization of a broad computer system. He points proudly at the numerous advantages automation has given the organization.

"When we started considering automation, there was no model to follow," said Cramer. "No other performing rights organization in the world did what we did. In fact, there was really no model to follow, whether it involved music or performing arts or anything else. We were pioneers in what's technically known as data-based data. So much so, that we've been used as a showplace by IBM. Little BMI.

"It wasn't easy," he continued, "but we're most proud of this. I recognized in 1968 that something had to be done. At that time, we had an elaborate card system. If you had two writers and a publisher, you had to make out four cards for each song — one for each writer, one for the publisher, and one for the title. And hopefully after those cards were placed in the right order, somebody had to physically take them out to look up something. I just said, 'That can't work.' I had very little technical training, so I consulted a number of people, including one of the major firms, and we paid a lot of money to come up with a proposal. And that solution was that we ought to get bigger filing cabinets. I said, 'To hell with these people — I know it can be done.'"

Happy With System

Working closely with Dr. Helmut Guttenberg, head of BMI's data processing department at the time, BMI went ahead with its program of computerization. Although it took years to set up, Cramer is more than happy with the end result.

"It's now in its third generation," reported Cramer, "and I'm pleased to say that other countries' performing rights organizations have now developed similar systems. But I still think ours is the best, if only because we had a great deal of lead time and plenty of opportunity to refine it as we went along. The same information available at our headquarters in New York is available in a matter of seconds in our Nashville and Hollywood offices. It's possible for a writer or publisher to visit any of our offices and get an instantaneous reading, not only on his catalog, but on the performance of each of the compositions in that catalog and up-to-date earning records and history. It's really spread us out: we could run this business from anywhere."

Cramer's pleasure over the computer system should in no way suggest that BMI is a cold, mechanized organization. One of the greatest pay-offs of automation is that it has freed BMI personnel to work directly with clients.

More Time Available

"The staff is able to answer questions very quickly," added Cramer. "They spend less time on the mechanics and more time on the one-to-one relationships. In this office there are people who are always out working with the writers."

Although BMI is eager to change with the times, Cramer feels that that change can be accomplished handily within the organization's original corporate-like structure.

"If you look at BMI theoretically, and not how it actually works, you can come away very prejudiced," he said. "BMI was formed in 1940 by most of the radio broadcasters because of a dispute with ASCAP (American Society of Composers, Authors and Publishers). There were no anti-trust decrees with ASCAP, so the broadcasters had to rely on old-fashioned self-help to set up a competing organization. If you look at that, you say, 'It must be a company union.'

"Today," he continued, "of the original 600-odd stockholders, we only have about 435. The networks got rid of their stock over 20 years ago. It's worth nothing to them in the sense that they get no financial benefits. No BMI stockholder gets a dime. Never has. BMI stockholders pay the same licensing fee that everybody else does.

Strong Corporate Structure

"And strangely enough, this animal that started out as a creature of the broadcasting industry has developed into an entity of its own so that management really instills an enormous amount of fear in its relationship with licensees," he added. "There's a big value in having the corporate structure as it is. Almost all performing rights organizations in the world are co-ops, with the board of directors made up of writers and publishers. BMI is different. None of our board members are writers or publishers, and again, I know that sounds strange. But when you really get involved with it, you see that it's not at all strange, because these people are totally objective. They want to run this business just as if it were a profit making business. They're very demanding. But there are no profits — the money goes to writers and publishing. That's why it's a strange animal. I know it's one of the reasons that we operate at about \$12 million a year less in overhead than our principal competitor. Even though we do exactly the same amount of work or more. It's why we're able to make big jumps."

Cohen Named To Executive Staff For CBS Group

NEW YORK — Elon Cohen has been named director of finance on the staff of the deputy president and chief operating officer of CBS Records Group. He will report to William P. Fox, vice president of operations and finance on the same staff.

Cohen will be responsible for coordinating worldwide financial reporting and analysis of CBS Records, CBS Records International, CBS Songs and CBS Masterworks. In addition to coordinating financial planning from the group perspective, Cohen will handle special projects.

Cohen joined the CBS Records finance department in 1977 as a senior analyst. A year later, he was named manager, financial analysis, and was promoted to director of financial planning, CBS Records, in 1979. His next move was to the directorship of financial analysis at Columbia Records in 1981.

CBS Profits Decline

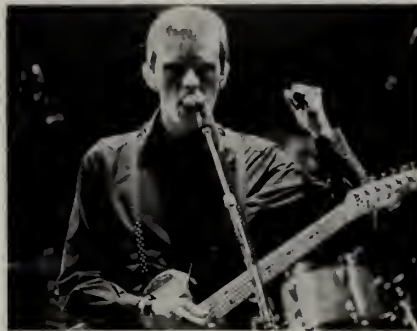
(continued from page 6)

million from a 1980 total of \$16.6 million, while operating revenues fell to \$419.4 million from 1980's \$426.4 million. Much of the brunt was taken by the CBS Musical Instruments division, which was hard hit by weak consumer spending. Nevertheless, Gabriel Industries reported a record year and its specialty stores division reported improved performance over 1980.

In contrast, CBS/Broadcast Group more than made up for any losses incurred by either CBS/Records or CBS/Columbia. The group's operating profits increased 21%, or \$299.6 million, over 1980's high of \$248.4 million. Operating revenues also increased 13% to \$1.9 billion over \$1.4 billion in 1980. The profits reportedly stemmed from the radio operations and from network and other television operations.

In a related development, the directors set the close of business on March 3 as the record date for determining shareholders entitled to notice of, and to vote at, the annual meeting of CBS shareholders, to be held April 21 in Boston, Mass.

WORDS ON PAPER, WORDS IN BOOKS — Books on popular music are gaining an ever-increasing share of publishers' mass-market lists. From pocketbook to coffee table glossies, it seems every major publisher has a new addition in some way chronicling the rock life. It's only fitting that this explosion should be extending into fiction, with works like **Tony Parson's** recent *Platinum Logic*, which suggests that you've got to be a real sleaze if you want to make it in this business. Somewhat more surprising though, is the release of National Book Award winner **Jerzy Kosinski's** new novel, *Pinball*, which deals with the search for a reclusive rock star. The camera-shy protagonist is a fantastically successful singer who has taken the name Goddard as a tribute to former Columbia Records chief **Goddard Lieberman**, and to whom Kosinski has in part dedicated the novel. The scenario focuses on a washed-up classical composer now living in a defunct ballroom in the South Bronx, scratching out a living as a bar musician until he's hired by a strange young woman to find the reclusive rocker. Unbeknownst to the composer, he has known Goddard since the star was a small boy, and while finding him is something of a challenge, it's never really a problem. Along the way, Kosinski drops tid-bits about the record industry, although he never really tackles its machinations. Saying that classical records don't make as much money as pop records or that rock stars have a right to distance themselves from their audiences aren't exactly new revelations, and the book's climax proves to be something of a silly



PRINTZ OF THE CITY — Jimmie O'Neill of *Stiff* recording group *Fingerprintz* hoists his digits during a recent show at the Ritz. The group appeared in support of its new album, "Beat Noir."

Cash Box photo by Hank Guild

affair. Seeking somehow to reconcile the pop and classical temperaments, Kosinski goes to great lengths to demonstrate that even the classical masters had problems, and rock stars might not be such bad eggs after all. As his protagonist puts it towards the close of the novel, the point "I gather, is that genius and chaos can somehow be reconciled only through sex, and that sexual promiscuity, by combating isolation, timidity, and emotional routine, can actually engender creativity." Not exactly news to those who have accepted rock 'n' roll at its face value.

WESTCHESTER THEATER STRUGGLES BACK — Continued revelations concerning widespread financial scandal rocked the Westchester Premier Theater in Tarrytown, N.Y. over the last few years, culminating in indictments against individuals connected with the office of the president of Warner Communications, Inc. Now, with a new name and new management, the New Westchester Theatre is battling for a place in the Tri-State concert circuit. The facility is managed by **Bobby Schiffman** and **Billy Miller**, whose agreement with the Lincoln Savings Bank, which owns the building, is giving them a real shot by offering bands 100% of the box office receipts less costs incurred. "Higher prices for concerts are part of the game," said Schiffman, "but we feel that people from this community are willing to pay a little more to see the best the business has to offer, especially at so convenient a facility." Since their salaries are paid by the bank and the theater has no union contracts, the duo maintain that a group doing two shows on a Saturday night can earn more money than if they sold out Madison Square Garden. Recent successes at the theater have included **The Kinks**, **Meat Loaf**, **Southside Johnny & the Asbury Jukes** and **the Marshall Tucker Band**. Schiffman and Miller can be contacted at (914) 631-3313.

FROM THE NEWS DESK — **Grace Jones's** spouse, **Jean-Paul Goude**, has been busily shooting footage around New York for a 52-minute film on his wife. The lion's share of the project features concert footage from London, Detroit and Washington, D.C., but to help round it out, Goude recently set up shop on a downtown pier, where he photographed 12 Grace Jones look-alikes, including eight men and four women, all masked and doing the ever-popular "Grace goosetep." Goude hopes to release the film to theatrical showing in the spring. . . **Maureen Tucker**, who played with the original **Velvet Underground**, is set to release her first solo album on **Rough Trade**. . . **Dave Edmunds's** forthcoming album has been retitled "Me And The Boys" (like in the **NRBQ** song), and he'll tour with **Shakin' Stevens's** back-up band. . . Word from England is that the BBC has finally convinced **Paul McCartney** to be a guest on its "Desert Island Disc" program. Guests are asked to pick the eight albums they wouldn't mind being stranded on a desert island with. Among McCartney's choices were a song by his father entitled "Walking in the Park with Eloise," **John Lennon's** "Beautiful Boy" and **Benjamin Britten's** "Courtly Dances From Gloriana" . . . Believe it or not department: **J. Geils Band** will be on the **Joe Franklin Show** this Friday night. The appearance will include a special tribute to **George Jessel**. . . First release on the new Columbia affiliated Decent label will be Coney Island's **Charlie Midnight**. . . Who says labels can't afford to pander to the whims of their groups anymore?



TOGETHER AGAIN — Capitol recording artist **Moon Martin** (r) and Island recording artist **Robert Palmer** paused for a break during the recording of Martin's upcoming LP at **Compass Point Studios** in Nassau, Bahamas. **Palmer**, who is producing some of the LP's cuts, had a hit with Martin's "Bad Case Of Lovin' You" in 1980.

Utilizing the new **Criteria** on **Wheels** mobile unit, **Aerosmith** was recently spared the horror of having to leave their villas on Key Biscane. . . Songbird **Dolly Parton** will soon bow her own line of fashion and beauty products with headquarters in N.Y. and L.A. In announcing the new company, "Everything Beautiful," Parton confessed that "while I may not be considered as a leader in fashion, because I deliberately set out to develop a fantasy image which was right for my career, I've always been very concerned with the proper care of my complexion and the application of make-up" . . . **Dakota Records** in England has just released a re-discovered recording of "Let It Be" by **Joe Cocker**. The tape was unearthed sans credits, and the label is interested in hearing from anyone who knows who the sidemen are.

fred goodman

AUDIO / VIDEO

SOUND VIEWS

CEC UPDATE: RCA BOWS LOW-PRICED 'RAZOR' — A consumer electronics industry analyst, quoted in a recent *Wall Street Journal* article on RCA's "overly optimistic" goals for its videodisc player, said, "If you're making money on the blades, then give away the razor." Well, RCA may not be ready to give anything away yet, but it has introduced a new SelectaVision VideoDisc player model, the SGT 100, that will carry what the company calls an "optional retail price" of \$349.95. At some \$150 dollars below the original retail price of the SFT 100 model when it was introduced, the new SelectaVision disc player is now almost competitive, price-wise, with disc units from such Japanese CED camp companies as Sanyo, which have been advertised for as low as \$299. The



A COUPLA REAL TOMATOES — While actress Linda Blair was signing autographs at the 1982 Winter CES, to promote the release of her film *Hell Night* on Media Home Entertainment, she was surprised by a hairy red tomato promoting MHE's horror/comedy *Attack Of The Killer Tomatoes*.

press release issued on the new player's debut states that "RCA reported that total industry retail sales of CED videodisc players amounted to an estimated 105,000 units in 1981," but RCA sources themselves admit that only about 60,000 of those were RCA-branded. Indeed, there were some cases reported of dealers selling the old unit for as little as \$50 as part of promotions for disc software sales packages. With the announcement of the new model's introduction, RCA says it will be offering distributors a "specially reduced" close-out price on the old model that, according to RCA consumer electronics division vice president and general manager Jack Sauter, will be low enough so that "portions of the trade that take a less traditional approach with their profit margins" can retail it "at today's competitive price point of \$299.95." We wouldn't be surprised to see the new model going for less than \$300 itself when it reaches dealers' shelves sometime this month.

STATUS OF RECORD INDUSTRY IN VIDEO OVERVIEWED AT ITA — Warner Communications Record Group executive vice president Stan Cornyn has a busy slate of speaking engagements on the convention circuit in March. Cornyn, considered by many to be one of the most thoughtful and articulate statesmen of the record industry, will be making another appearance at the annual National Assn. of Recording Merchandisers (NARM) convention in late March, speaking out for a blank tape levy; but before that he will attend the International Tape/Disc Assn. (ITA) "Audio/Video Update — 1982" gathering at the Sheraton Harbor Island in San Diego. He will address "The Status Of The Recording Industry In Video" during a March 1 afternoon Home Video Workshop.

VIDEO SOFTWARE NOTES — ABC Video Enterprises, Inc., through its ABC Video sales division, will be licensing its films as well as performing arts programming produced for its ARTS cable service to Thorn-EMI Video Programmes for distribution in overseas markets, it was disclosed last week. The distribution deal, according to reports, is supposed to be one of the largest on record . . . Wizard Video is releasing six new features, including *The Harrad Experiment*, *Terminal Island*, *Flesh and Blood* and the John Landis-directed *Schlock*. The company is also retitling and releasing the sequel to *The Harrad Experiment*, called *Harrad Summer*, as *Night School* for the international market. . . . Speaking of schlock, *The Texas Chainsaw Massacre* may be seeing a resurgence in popularity since Family Home Entertainment became the exclusive manufacturer for all Wizard Video titles, of which the *Massacre* is but one. The granddaddy of gore films is said to be selling thousands (?) a week as a home videocassette. More than 25,000 were pre-recorded, according to Wizard, thus making it eligible for video gold . . . MCA Distributing has a new series of slick product release sheets and full-color movie posters to promote MCA Videocassette's current titles, such as *Continental Divide* and *Raggedy Man* . . . In release now from 20th Fox Video are *Scanners*, *The Howling*, *The Bird Man Of Alcatraz*, *The Grissom Gang*, *Baffled*, *Some Like It Hot*, *Mildred Pierce* and two special programs, *Peter Allen* and *The Rockettes* and *College Football's Wildest Season*. The list of 20th lease/rental titles for February is headed by *Rocky* and *For Your Eyes Only* . . . MGM/CBS Home Video has shipped five new titles this month, including the 1940 MGM film of Jane Austen's *Pride And Prejudice*, *Band Wagon*, a 1953 musical with Fred Astaire, *Viva Las Vegas* with Elvis Presley, *Great Figures In History: Franklin D. Roosevelt and Charlie Daniels Band: The Saratoga Concerts* (see separate item). The February title for MGM/CBS First Run Home Video Theater is *Tarzan, The Ape Man* with Bo Derek. . . . The Nostalgia Merchant has moved to new packaging for its line of Western double features and serials. In addition to the new "quasi-generic" packaging, the contents of some double features have changed, including #3, #5, #8, #13, #19, #21 and #22. As the list of westerns is too long to run here, please contact The Nostalgia Merchant for further information. Three new double features have been released as well, Western #23 (*Spoilers Of The Plains* and *Lights Of Old Santa Fe* — Roy Rogers), #24 (*Cowboy & The Senorita* — Roy Rogers and *Colorado Serenade* — Eddie Dean) and #25 (*Pals Of The Golden West* and *Springtime In The Sierras* — Roy Rogers). Four non-western serials have been released by TNM, including *Perils Of The Darkest Jungle* (aka *The Tiger Woman*), *Manhunt Of Mystery Island*, *Zorro's Fighting Legion* and *The Phantom Empire*. March releases will include *Black Beauty/Courage Of Black Beauty*, *Son Of Monte Cristo*, *Laurel and Hardy Comedy Classic-Vol. 8* and *Pardon Us*, *Hal Roach Comedy Classics — Vol. 1*, the classic *I Remember Mama*, *Kitty Foyle* (with Ginger Rogers) and *Shall We Dance* (w/Fred Astaire and Ginger Rogers), *Stage Door* with Katherine Hepburn and a must for rock film freaks (and rock freaks in general) *Rock, Rock, Rock* with Tuesday Weld, *Chuck Berry*, *Fats Domino* and *Frankie Lyman & The Teenagers*.

FOR THE VIDEO ROMEO — We had to share this ad from a recent issue of Southern California's Z Channel (Theta Cable) guide: "Turn your T.V. set into a video fireplace with a VIDEO NATURALS 'Romantic Fireplace' VHS or BETA II cassette . . . Relax! No heavy logs to haul. No dirty ashes to clean. Enjoy life in the flickering glow of a snap crackling, wood burning fire that flames and smolders for 60 loving minutes on your T.V. set (And, if you need more than 60 minutes, rewind!)"

michael glynn

Battle Heats Up Over Video Rights

(continued from page 6)

According to label legal and business affairs executives, contracts have traditionally been drawn in "standard language" that covers video as well as phono ("sight and sound") recordings for anywhere from five to 15 years. Bill Straw, general counsel for MCA Records, said it is his standard procedure at his company, as well as others, "to include in the definition clause with phonograph record, video record." While the executives surveyed stressed that such language put labels at least in the position where they would have to be approached and consulted regarding rights clearances, they all agreed that any particular situation where an act was involved in a film or video production for the home market would have to be negotiated.

In Video As Well

"When an artist comes here we naturally try to get that (video) right as well as the recording rights," said Victor Rappaport, director, business affairs, video development, EMI Music North America. "We're in the video business, as well as the record business, so those rights are valuable to us. We don't want to give them away, if possible."

"There's standard language in the contract that pretty clearly states that 'video recordings' are covered. It's not a contract of adhesion; it's always negotiable. But almost every one of our artist's contracts prohibit them from just going out and making a videocassette or disc."

MCA's Straw concurred. "If one of our acts went outside for a video production and didn't consult us, we would have a position," he indicated, "but whether or not we exercise it is another thing. It's a difficult area, in either a blanket situation or a particular situation, and basically, we're in a holding pattern. It's very much in transition."

Most contract lawyers agree that new artists, with very rare exceptions, have little power or leverage in trying to secure their video rights when they sign. However, for an established act with a good sales record or a superstar, video rights, as top contract attorney and manager Mickey Shapiro points out, are "fair game for the bargaining table now."

Shapiro, whose list of clients includes such acts as Mick Fleetwood and Bob Welch, both of whom have been involved in recent video projects, stated that video rights "used to be one of those ancillary areas you didn't think too much about." Now, however, he says it's a mandatory part of every manager and act's "regular check list, along with (audio recording) royalty

Playboy On Cable

(continued from page 6)

Orchestra and Wild Bill Davidson's Dixieland All-Stars.

Lionel Hampton's All-Star Jam Session with Annette Cobb, Milt Hinton, Clark Terry, Zoot Sims and others highlights the Sunday, June 20 performance. Other acts set to appear on Sunday include: Nancy Wilson with special guests Benny Golson and Art Farmer, the Red Norvo & Tal Farlow Trio, Spyro Gyra and a special tribute to John Coltrane featuring McCoy Tyner and others.

Among the talent set to perform at the festival, Weather Report was the first act cleared for inclusion in the cable broadcast, according to Lewine, who added that Playboy is negotiating with other artists to appear on the TV portion of the program. "We're paving new frontiers in this area (clearance rights for cable)," he said.

Lewine said the festival will be "exposed on other outlets" in addition to the Playboy Channel. He also said he hoped that the festival will be available on video disc and cassette.

rates, advances, etc."

Because of its importance now, however, Shapiro feels that "the record company cannot assert the position with any success that (it) owns the (video) rights."

Changes Recently

"If you remember, in the mid-'60s, pretty much all the record companies owned the artist's music publishing rights, but that soon changed," said Shapiro; "and no one is going to get free rights to anything anymore . . . the value of video (rights) is only going to increase, not decrease."

Shapiro openly chides the record companies' outright claims to video rights. "Indebted servitude is part of the attitude here, which is manifestly unfair . . . to acknowledge it is silly."

Like all of the attorneys and managers queried, Shapiro felt that labels tying up the artist's rights hindered the creation of programming and sees the more recent trend of managers themselves setting up production divisions to facilitate the creation of programming by their acts as the future of the business.

"Good entrepreneurial skills on the part of the manager are indeed creating many more opportunities for artists to get into video," noted Shapiro who added that the manager is generally better equipped to market such product more aggressively than the label, which "on the other side of the spectrum, can only license (programming) out to third parties."

One example of a self-contained recording act with a unique rights arrangement built into his contract is Bearsville/Warner Bros. artist Todd Rundgren. According to Eric Gardner, Rundgren's manager and head of Panacea Prods., "Todd's arrangement is unusual because he owns his own video studio. The contract, generally speaking, allows Todd to own the copyrights to his video productions (for his own exploitation), while he, in turn, licenses the promotional rights back to the record company for a fee."

Gardner added that Rundgren's videos contain "aural representations" of recordings to which Bearsville, as his label, owns the rights to. "Whenever we exploit the videos for the home market, it is contractually necessary for us to share" in the profits with the label.

Videos Like Records?

This goes back to the original label contract terms that video "falls in the definition of recording," stresses Gardner. "We own the copyright to the video, so we make the deals for the home video market. But we need a release to do so."

Like most recording artists involved in outside video production, Rundgren works with the label on a project-by-project basis and is currently working on two such productions — an already-completed 60-minute concert tape of Rundgren's group Utopia shot at the Royal Oak Theatre in Michigan (and shown on ON-TV) and a one hour, 45 minute solo concert to be shot April 4 at the Agora Ballroom in Columbus, Ohio. The latter will eventually be cut down to a 90-minute package, according to Gardner.

John Scher, owner and head of New Jersey's Monarch Entertainment, a concert promotion firm, is representative of the managers becoming involved in video production with client/recording artists outside their labels. He recently signed a pact between Monarch's Performance Video Division and RCA SelectaVision VideoDiscs for a number of programs, one of which will be his own Capitol Theatre's 10th Anniversary Show.

That show, according to Scher, was shot

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Retailers Take The Initiative For Grammy Sales Promotions

(continued from page 5)

"Grammy Nominations" and the other "Grammy Winners."

NARAS also sells album stickers to the record companies for winners and nominees at cost, and publishes the final nominations in the trades. But it leaves dealers to themselves when it comes to promotions. "The academy doesn't have a budget to get into promotion activity," said Christine Farnon, NARAS national executive director.

So far, A&M Records appears to be the only label waging a major Grammy push. Its effort centers on Quincy Jones, who is up for awards in 14 categories, but also includes Chas Jankel, who is riding Jones' coattails with his penning of Best Rhythm & Blues Song Nominee "Ai No Corrida," which appeared on Jones' "The Dude" album. The Police are also seeing label activity in support of their Grammy recognition.

According to Harold Childs, A&M's senior vice president, sales and promotion, the label is buying TV time and providing Grammy-associated merchandising materials, as it has done for past Grammy-nominated A&M acts like the Carpenters and the Captain & Tenille.

Warner Bros. Records is also trying to

get a Grammy campaign together. Jim Wagner, national merchandising manager, said the company has been trying since last month to come up with an in-store poster to promote its nominated artists, but that the designs submitted so far included so many nominees that "they say so much, they say nothing." Warners is now trying to narrow the scope of the poster down to the top five categories.

Wagner recalled that a poster had been created for the Grammys once before in support of Debby Boone's "You Light Up My Life," but only as a day-after, post-awards promotion based on strong advance assumptions that the song would win. Also currently under consideration at Warners is some type of merchandising piece to highlight Grammy winners after awards are made.

The only other label activity involves the usual institutional ads congratulating nominees and winners, as well as album sticker.

In the absence of a unified promotional campaign within the record industry, retailers are coming up with their own Grammy promotions.

At Tower Records, Hopson said his outlets generally wait until after the awards, putting all the winners together on sale. Tower also congratulates winning artists by individual labels in its print ads.

John London of Peaches reported that his stores display and identify nominated product, and also provide Grammy infor-

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Oscar Nominees

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(Best That You Can Do)" with music and lyrics by Burt Bacharach, Carole Bayer Sager, Christopher Cross and Peter Allen; Universal Pictures *Endless Love*, music and lyrics by Lionel Richie; from the Universal Pictures *The Great Muppet Caper*, "The First Time It Happens," music and lyrics by Joe Raposo; the United Artists *For Your Eyes Only* music by Bill Conti, lyrics by Mick Leeson.

Three of the five songs nominated were top five items on the *Cash Box* Top 100 Singles chart in the last year. In fact, "Arthur's Theme (Best That You Can Do)," (Warner Bros.) "Endless Love" (Motown) and "For Your Eyes Only" (Liberty) were numbers one, two and three on that chart, respectively (*Cash Box*, Oct. 31, 1981). Of the three, "Endless Love" topped the pop singles chart the longest.

The film *Pennies From Heaven*, a film based on music, grabbed three nominations — costume design, sound and screenplay based on material from another medium.

WCI Music Totals Up

(continued from page 6)

than quadrupled to \$287 million. Knickerbocker Toy, another component of the division, helped out with a 49% revenue increase.

Warner Amex, WCI's joint venture cable TV operation, showed a 17% increase in basic cable subscribers, reaching 863,000 by the end of 1981. WCI said that Music TV, a component of Warner Amex, which began operating on Aug. 1, has already been ordered by cable systems serving over 3,600,000 subscribers.

WCI's board of directors recently raised the cash dividend 47% to an indicated annual rate of \$1 per common share. This new rate begins with a dividend payable Feb. 16, 1982, and represents the tenth consecutive year in which WCI has raised its common dividend. The new rate is nearly four times the amount paid in 1978.

X-RAY VISIONS — Ex-Doors member and current X producer Ray Manzarek celebrated his birthday on Feb. 12. Manzarek's been quite busy in recent weeks, attending rehearsal sessions for X's upcoming album on Elektra/Asylum, as well as putting together his first solo project in over six years. Described by one insider as "adventuresome and heavily keyboard dominated," the solo LP is said to possess "the carnival bite from early Doors albums" with a nod towards today's "progressive music." The disc, comprised entirely of instrumental numbers, includes some classical covers with new arrangements, along with a lot of the material Manzarek originally composed for *Apocalypse Now*, but which was left out of the film's final cut. The album should be ready for release by the end of summer.

CAN'T STOP THE GO-GO'S — After winding up a whirlwind tour at Phoenix, Arizona's Compton Terrace theater, chartbusting chanteuses The Go-Go's plan to rush back into the studio and lay tracks for a second LP, due out in fall! Richard Gottehrer is slated to produce again, this time in L.A. rather than N.Y. The girls have most of their new material written already, and proposed album cuts are "Vacation," "London Boys" and, more than likely, their classic remake of The Capitols' "Cool Jerk." On March 2, IRS is unleashing the group's first picture-disc single, "We Got the Beat" b/w "Our Lips are Sealed," with the quivering quintet posed in a geometric fashion a la Busby Berkeley. **BOYS ON FILM** — *Christiane F.*, a German movie about decadent teens featuring David Bowie concert footage, is due in theaters soon. Also set for screening is *Green Ice*, starring Ryan O'Neal and soundtracked by Rolling Stone Bill Wyman... Mick Jagger, meanwhile, is having problems finding backers for his cinema epic *Kalki*, based on the Gore Vidal novel about a hip messiah. So far the Glimmer Twin has Sir Alec Guinness set to co-star and Hal Ashby tapped to direct. Yet, although he has a screenplay piece to shoot and about \$8 million in cash raised so far, the cost of the flick is expected to run over \$15 million. Consequently, Mick told the crew he doesn't expect to start lensing until October.



FRIDAYS GETS FLASHED — After appearing on ABC-TV's Fridays, Geffen recording group Quarterflash cavorted backstage with members of the comedy show's cast. Pictured are (l-r): Maryedith Burrell and Melanie Chartoff, Fridays; Rindy Ross of the group; and Brandice Kemp, Fridays.

gor credit card. "We kept making all this money, but somehow we never managed to see any of it."

WAX FAX — Trash Records is releasing a solo album by Maureen Tucker, former percussionist with the Velvet Underground. Tucker plays guitar, bass, drums, harmonica, synthesizer and sax on the LP, in addition to handling the vocals... *BAM* magazine's fifth annual Bay Area Music Awards, also known as the Bammies, will be given out on March 3 at San Francisco's Civic Auditorium. Performing at the fete will be hometown boys The Tubes and the Tower of Power horn section. Newly named presenters include Herbie Hancock, Bill Graham, and Greg Kihn... All seven members of Madness are in Hollywood doing a commercial for Honda automobiles. In the video blurb, the entire ska ensemble piles into a compact CVCC car... A documentary motion picture about late reggae great Bob Marley is in the works, produced by Island Records president Chris Blackwell and Marley's widow Rita. Anyone who owns broadcast quality interview films with the rastaman is asked to contact Jo Menell at (415) 927-0372... What does Patty Weaver have in common with Rick Springfield, Wayne Massey and Doug Sheehan? They're all players on daytime dramas who've released discs in the wake of their soapy success. An ad for Weaver's new Warner Bros. release contains some mighty juicy copy: "You've seen Patty kill her stepfather and watched the kidnapping of her illegitimate child. Now hear Patty break loose in songs about a decade of struggle and a moment of triumph"... Despite earlier reports, CBS Records will distribute the Crystal Gayle/Tom Waits tapestry of tunes from Francis Ford Coppola's *One From the Heart*... Greetings go out to those recording artists celebrating their birthdays this week, including former Monkee Peter Tork, Eric Andersen, Melissa Manchester, Sonny Bono, Smokey Robinson and Yoko Ono... The Police pledged that proceeds from its Feb. 8 appearance at L.A.'s Forum will be used to form a "Save Freddie Laker" fund to help the ailing airline trendsetter. Over \$100,000 will be donated to the fund, but with Sir Freddie needing more than \$60 million to rescue his business from bankruptcy, chances are slim that the group's effort will alter the airline's fate... Ohio's own Michael Stanley stopped in the City of Angels while on a West Coast concert swing. He returns home to begin his next LP, which promises lots of party noise from the Cleveland boys... PolyGram announced the birth of a baby girl, Madeline, to Vivian and Allan Greenberg. Viv's an administrative assistant at PolyGram Television, and Allan is associate director of business and legal affairs at PolyGram Records... Rod Stewart, whose "Le Grande Tour of America and Canada 1981/82" has kept him busy since last November, was forced to cancel a slew of northeastern dates due to severe bronchitis and laryngitis. Complaining of "severe chest pains and coughing," Stewart requires complete bed rest and medical treatment for 10 days before his doctors say it's safe for him to perform again.

GONE BUT NOT FORGOTTEN — The sensational! Alex Harvey, once described as Great Britain's "oldest living punk," died of a heart attack on Feb. 4. Harvey, who started playing professionally in 1954 when he was just 19, recently formed a new R&B band that showed much promise. He is survived by his wife, Trudy, two children and thousands of loyal fans the world over.

ALL YOU NEED IS LOVE — New and old romantics alike will be treated to quite a few concerts and special happenings in L.A. for Valentine's Day... For instance, over at Hollywood's Club Lingerie Phil Spector protegee Darlene Love will usher in the heartthrobbing holiday with such classic tunes as "He's A Rebel," "Da Doo Ron Ron" and "Today I Met (the Boy I'm Gonna Marry)." She'll be on a double-bill with one of L.A.'s other Femme bands, The Heaters.

jeffrey resner

Battle Lines Drawn Over Video Rights

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without the releases from the various labels whose acts appeared. "We left label negotiations up in the air," Scher admits. "We're resolving that right now."

Unfair Advantage

However, like Shapiro, Scher believes it is unfair for labels that do not have home video outlets, corporate or otherwise, to try tying up artist rights.

"(The labels) all say they have video divisions, but beyond departments that oversee the production of promotional clips, there really aren't that many," said Scher, "and the ones that do — like MCA, RCA and CBS — would have to put their money where their mouths are."

Some labels are already. According to EMI Music's Rappaport, for example, Capitol is presently developing Little River Band and Billy Squier video programs, among others. MGM/CBS Home Video is releasing a concert tape by CBS/Epic recording act the Charlie Daniels Band. And, although managers and artists are negotiating more heavily for outside arrangements, labels are still attempting to protect what they feel are their rights.

"The best analogy is motion pictures," summarizes contract attorney Jeff Ingber of Ziffrenm, Brittenham, Bulien and Ingber. "Unless the record company consents, (the act) can't do it. It's like a synch (synchronization) right for a film. Ninety-nine out of 100 times, the label will grant it, if they feel the compensation is fair.

"For a long time it wasn't considered such an issue, but as time goes on, I think the negotiations will be much harder fought."

New FASB Rules Help Stem K-Tel Losses

NEW YORK — Revised results for K-Tel International, Inc.'s first quarter reduced its net loss after taxes to \$775,000 or 23 cents per share. The revision was due to the implementation of the Financial Accounting Standard Board's new rule F.A.S. 52 for translation of foreign currency. K-Tel's previously reported loss for the quarter, which ended Sept. 30, 1981, was \$1,501,000 or 45 cents per share.

AIR PLAY

A HOLLYWOOD SCREENING? — In an unprecedented move for a major market Southern California radio station, A/C-formatted KRTH/Los Angeles, apparently fed up with conventional means of hiring new air personalities, has decided to scour the entire country for one. "We want somebody with fresh ideas," KRTH vice president and general manager Allan D. Chlowitz told *Cash Box*. "Too often you find the same talent has been recycled and DJs carry their bag of tricks from station to station." What Chlowitz wants is applications, resumes and airchecks from DJs in small, medium and major markets all over the country. "We're not going to take any applications from anybody from the metropolitan Los Angeles area, nor are we going to consider anybody who is under an employment contract," continued Chlowitz, who said that he sent out a mailing to 8,000 U.S. radio stations advertising this position. Although this is a Los Angeles first, it has been tried elsewhere. "I got the idea from WMAQ in Chicago," said Chlowitz. "About five years ago, they tried this and got **Ellie Dylan**, who's been successful ever since." But the punch line is that while Dylan reportedly worked the overnight, KRTH is seeking its next talent for, of all things, morning drive time!

NON-MUSIC PROGRAMMING ADDENDUM — Dan Formento, program manager at NBC's Source, fresh from the Superstars radio convention in Florida, had a few capital words to say about non-music programming on AOR stations. "It was suggested at the convention that features can enhance AOR, but they have to be used carefully, and you have to be smart and selective," said Formento in a *Cash Box* interview. "They're especially good if you want to try to build audience where you're lacking it. These days, everybody is looking for that elusive 25-34-year-old audience, and one way of getting them is through such features as *Money Memo*." But he admonishes PDs to use their common sense with features. "You've got to program them into the daypart that's most suited for the features," Formento explained. "You wouldn't want to run *Unexplained Phenomena* at 12 noon, but it's great for midnight." As for the Source, Formento does not expect any major additions to the Source short-form line-up this year. "There's a possibility for greater expansion of short-form features when we go onto satellite," he said. "But for now, we're looking carefully at what we now have on the air." Formento did say, however, to look for an eventual Source announcement about a "personality comedy program" that is currently under negotiations.



MIND IF I SMOKE? — Comedian George Carlin (l) recently dropped by a taping session of Westwood One's *Dr. Demento* show to match wits with the veteran radio comic. *Demento's* show airs every Sunday on AOR stations in 150 markets nationwide.

spots to stations carrying the quiz. Listeners are urged to call the station to receive such prizes as *The Book of Rock Lists* and subscriptions to a video game magazine for the correct answer. It is hosted by **WNEW-FM**/New York program director **Richard Neer**. . . **Dick Clark's Rock Roll and Remember**, the latest syndication offering from United Stations Country Music Network, debuted this weekend with MCA recording artist **Olivya Newton-John**, as the featured guest. Each week, the guest tells the story behind his or her songs, and Clark chronicles the evolution of today's music. The immediate guest line-up includes **Seals & Croft**, Feb. 19; the **Four Tops**, Feb. 26; **Rod Stewart**, March 5; and **Kim Carnes** March 12. The four-hour weekend show is available on barter. For more information contact United Stations at its new address: One Times Square, New York, N.Y. 10036. The telephone number is (212) 869-7444. . . **DIR** Broadcasting is producing *Star Session*, a 90-minute monthly concert aimed at A/C audiences slated to run over the ABC-FM network. The show, hosted by **Bill Ayers**, air personality at AOR-formatted **WPLJ**/New York will feature a concert performed in a recording studio before a live audience and an interview with the artist about how his songs are written and recorded. It premieres March 20 with a show by Millennium recording artist **Don McLean**. . . Los Angeles-based Westwood One is planning to record the upcoming (Feb. 16) showcase date of Warner Bros. recording group **The Time** at the Roxy in Hollywood. The concert will air as part of Westwood One's *Budweiser Concert Hour*, now heard on nearly 170 stations nationwide. **Richard Kimble**, director of concert programming for Westwood One, will produce. Air date was unavailable at presstime. . . Another very special broadcast in Los Angeles was *The Rod Stewart Event* on KRTH on Valentine's Day, Feb. 14. The two-hour program featured interviews with Stewart and a variety of the songs that made him famous. . . **Phil Harvey**, former air personality at **WCOZ**/Boston, last week joined Hollywood-based firm The Creative Factor to develop special radio and video projects. In addition, he will work on obtaining interviews for upcoming special projects.

NETWORK NEWS — Over 40 affiliate stations have signed up for CBS's Radioradio young adult web, which now is scheduled to make its air debut April 26. The web claims affiliates in eight of the top 10 markets and coverage in 26 of the top 50 markets. Affiliates include **WKTK**/Baltimore, **WAFB**/Baton Rouge, **WCZY**/Houston, **WCCO-FM**/Minneapolis and **KOOL**/Phoenix. The web has also signed Motown recording act the **Commodores** for a live-on-tape concert to be recorded in an as-yet-undetermined California venue this summer. It is likely to air sometime next fall.

NEW JOBS — **Dayna Steele** recently joined AOR outlet **KSRR**/Houston as music researcher and weekend air personality. A Houston market veteran, Steele hails most recently from **KRBE**, where she served as music director and assistant PD for two years. Previously she worked at **KRLY** as assistant to the program director and assistant music director. . . And finally, **John Gehron**, well-known vice president/station manager at **WLS-AM&FM**/Chicago, was promoted to the position of vice president/general manager. He replaces **Don Bouloukos**, who was promoted to the position of vice president, operations for the newly formed ABC Owned Stations division announced last week (*Cash Box*, Feb. 13).

larry riggs

Major Radio Networks Join To Form Association To Attract National Ads

(continued from page 5)

to attract national advertisers. Promotional activities currently under consideration include direct mail advertising campaigns and educational seminars aimed at both advertising agencies and clients.

The RNA believes that its goals will not conflict with those of the Radio Advertising Bureau (RAB). "We're not associated with

the Radio Advertising Bureau, but I see us working closely with them," said Burchill. That sentiment was echoed by Miles David, president of the RAB. "The RAB resources will be at their disposal," said David. "We could work with them to break down the barriers to network radio. The biggest prospects for network radio would be to get advertising away from national television and magazines."

New Officers

Officers of the RNA include McLaughlin, who will serve as RNA chairman; Burchill, who is vice chairman; Richard Brescia, vice president and general manager of the CBS Radio Network, who is secretary-treasurer of the RNA; and Richard Penn, vice president and general manager at the NBC Radio Network, who is serving as director of the RNA.

The organization is seeking new members, with the United Stations Country Music Network already involved. "We're open to any network program service that is advertiser-supported and that puts its product out with relative immediacy," said Burchill. But program syndicators that sell product directly for advertising time instead of cash, are not eligible for RNA membership.

At this point, all of the major radio networks have joined the RNA except the Mutual Broadcasting System, which is taking a wait-and-see attitude. "While we applaud the objective of better acquainting advertisers with the benefits of the network media, we are not sure that the best way to achieve this goal is to create yet another trade organization," said Martin Rubinstein, president of Mutual, in a company statement. "At present, we will continue to speak out on behalf of network radio and carefully monitor developments in the radio industry." Dan Flamburk, press spokesman at Mutual, added, "Marty is just not convinced that another organization is the way to do it."

McLaughlin, however, said that he is soliciting new members and that such networks as Burkhart/Abrams' Satellite Music Network "have expressed interest in our organization."

Burchill, who said that the idea of forming such a trade association has been under consideration for six months, added that the RNA's probable next move is to hire an executive director.

Sabo Named VP, ABC Radio Webs

NEW YORK — Walter R. Sabo, Jr. has been named vice president of the ABC Radio Networks. He will be responsible for providing guidance to affiliates of the six ABC Radio networks, effective March 1.

Sabo returns to ABC Radio from a three-year tenure at NBC Radio, where he was executive vice president, FM radio, between 1976 and 1978. Sabo was director of the ABC FM Network. He originally came to ABC from the position of creative services specialist and air personality at **WNBC**/New York.

Verne Exits NBC For Post At LIN

NEW YORK — Dick Verne, president of NBC Radio and creator of the Source network, is leaving his post to assume the position of group vice president of **LIN Broadcasting**, a company owning five AM and five FM stations.

LIN Broadcasting owns **WIL-AM** and **FM**/St. Louis, **WBBF** and **WMJ-Q**/Rochester, N.Y., **WFIL** and **WUSL-FM**/Philadelphia, **KILT-AM & FM**/Houston, and **WEMP** and **WMYX-FM**/Milwaukee.

FAB Urges Gov't To Jam Cuban Stations

NEW YORK — In apparent frustration over chronic Cuban AM radio interference, the Florida Assn. of Broadcasters (FAB) has resolved to ask the Federal Government to construct devices that would jam Cuban radio broadcasts in much the same way Cuba jams U.S. broadcasts.

At the same time, the National Assn. of Broadcasters last week began a study to determine the extent of Cuban interference in the U.S.

"We passed a resolution stating that, whereas we recognize that this illegal interference has been going on for 13 years and whereas all negotiations have failed to resolve the problem, the FAB encourages the United States Government to construct and operate a radio jamming facility to interfere with the Cuban operation," said Matt Liebowitz, special counsel to the FAB. "This is different from Radio Marti because we would only want this as a temporary measure to give the Cubans incentive to negotiate, and Radio Marti is not considered an interference tool." Radio Marti is the proposed high-powered AM station that would broadcast the Voice of America directly to Cuba from a south Florida location. "We're only proposing this to give Cuba incentive to negotiate, and we're anxious for a negotiated settlement," said Liebowitz.

Liebowitz said that he now plans to take this resolution to appropriate arms of the Federal government. "We're having a meeting with the Florida Congressional delegation March 2, and we're seeking coordinated assistance from Congress, the State Department and the White House."

The NAB's strategy on this issue is going to center around its recently initiated study of the extent to which Cuban interference affects U.S. stations. "At this time, nobody really knows the extent of the Cuban interference," said Michael Rau, staff engineer at the NAB. "At the Region 2 conference in Rio, Cuba said that it was going to change the frequencies of 48 of its stations in a block, and the conference would not allow that, so they walked out." (*Cash Box*, Dec. 26, 1981). What we want to know is how much this block change is going to affect U.S. stations." Rau estimated that the study would be complete by March and that the NAB would present the information to the FCC and the State Department.

Florida stations currently affected by the Cuban interference include seven in Miami, four in Orlando and one each in Hempstead, Pinellas Park, St. Petersburg, Stuart and West Palm Beach.

While the NRBA currently has no further plans to combat the Cuban interference problem, it disapproves of the FAB's resolution. "I'm uneasy about escalation of this war," said Abe Voron, executive vice president of the NRBA. "Punitive measures are not the solution. They won't make Cuba back off, nor will Radio Marti, which is redundant and a waste of money." Adding that "I know that the South Florida broadcasters are frustrated," Voron asserted that "jamming Cuba will not be effective." He said that the NRBA board of directors will discuss the issue and determine its next move at the Feb. 18 meeting.

TOP 100 SINGLES

February 20, 1982

CASH BOX R

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	CENTERFOLD THE J. GEILS BAND	16
2	2	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES	15
3	3	PHYSICAL OLIVIA NEWTON-JOHN	21
5	4	SHAKE IT UP THE CARS	14
4	5	HARDEN MY HEART QUARTERFLASH	19
11	6	OPEN ARMS JOURNEY	6
12	7	THAT GIRL STEVIE WONDER	6
9	8	SWEET DREAMS AIR SUPPLY	11
10	9	LEADER OF THE BAND DAN FOGELBERG	13
7	10	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON	19
6	11	TURN YOUR LOVE AROUND GEORGE BENSON	18
19	12	MIRROR, MIRROR DIANA ROSS	6
15	13	YOU COULD HAVE BEEN WITH ME SHEENA EASTON	13
8	14	WAITING FOR A GIRL LIKE YOU FOREIGNER	20
17	15	TAKE IT EASY ON ME LITTLE RIVER BAND	12
13	16	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA	17
20	17	THROUGH THE YEARS KENNY ROGERS	9
29	18	PAC-MAN FEVER BUCKNER & GARCIA	9
14	19	WAITING ON A FRIEND ROLLING STONES	12
23	20	SPIRITS IN THE MATERIAL WORLD THE POLICE	6
18	21	COOL NIGHT PAUL DAVIS	16
24	22	SOMEWHERE DOWN THE ROAD BARRY MANILOW	10
26	23	KEY LARGO BERTIE HIGGINS	16
30	24	TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART	5
27	25	LOVE IN THE FIRST DEGREE ALABAMA	13
25	26	WORKING FOR THE WEEKEND LOVERBOY	15
55	27	I LOVE ROCK'N ROLL JOAN JETT & THE BLACKHEARTS	3
45	28	WE GOT THE BEAT GO-GO'S	5
35	29	SHOULD I DO IT POINTER SISTERS	6
33	30	DADY'S HOME CLIFF RICHARD	6

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
42	31	BOBBIE SUE OAK RIDGE BOYS ADDS: KTSA, WGCI, WKBW, WMC-FM, KRQ-29, KCPX, KJRB, KRBE. JUMPS: WKXX Ex To 24, WMAK-FM 20 To 15, WFI 30 To 26, KRAV 10 To 2, KFMK Ex To 29, KOFM 21 To 13, WCAO 20 To 17, WWKX 21 To 17, Q106 Ex To 28, WAYS 12 To 9, Q105 16 To 13, WHB 20 To 15, WISM 20 To 12, WSPT 23 To 16, WBEN-FM 30 To 21, WZZR Ex To 26, KOAQ Ex To 25, Y103 Ex To 26, KFMD Ex To 25, KJR Ex To 24, WSGN 16 To 13, BJ105 31 To 28, 94Q 21 To 15, WRFC 22 To 19, WAKY 8 To 2, WHHY-FM Ex To 25, Z102 31 To 28, WTI 19 To 16, WBBQ 21 To 17, WHBQ Ex To 20. SALES: Moderate in all regions.	5

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
38	32	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS ADDS: FM102, WVBV-29, KRTH, KRQ, WMC-FM-25, WANS-FM, KIQQ, WRFC, KGW, WHBQ-18, KOPA, Y103, Q106, KOFM, WKXX, KLUC, WAYS-16, WPGC, WKTI-22, WAKY-22, WBCY, KEEL. Day-Part: WSPT. JUMPS: KINT Ex To 20, WQXI Ex To 16, KC101 28 To 24, KRAV 20 To 16, WMAK-FM Ex To 29, Z93 Ex To 29, WOKI 28 To 24, WGCL Ex To 30, WFI Ex To 28, WCAO Ex To 28, KZZP 24 To 20, KYYX 18 To 12, CKLW 30 To 26, WZZR Ex To 22, KCPX 27 To 22, WSGN Ex To 23, KFI 26 To 23, 94Q 30 To 23, KJRB 13 To 10. SALES: Moderate in the Midwest. Fair in all other regions.	11

28	33	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD	12
16	34	LET'S GROOVE EARTH, WIND & FIRE	21
44	35	CALL ME SKYY ADDS: WPGC-23, WGCL, KEEL, KCPX, Z93, WFI, JB105-35. JUMPS: WAYS 16 To 13, FM102 11 To 8, Z102 26 To 15, I95 20 To 17, WBBQ 27 To 23, B97 24 To 17, WWKX Ex To 25, Q105 28 To 23, WANS-FM Ex To 23, WTI-FM 18 To 15, KFI 11 To 7, WTI 40 To 36, KRTH 7 To 5, Q106 30 To 27. SALES: Moderate in all regions.	6
39	36	LOVE IS LIKE A ROCK DONNIE IRIS ADDS: I95. JUMPS: 96KX 13 To 7, WSPT 10 To 7, KHFI 15 To 7, WOKI 12 To 9, KFMD 22 To 14, WKTI 21 To 18, WBCY 18 To 15, WRVQ Ex To 26, WRQX Ex To 18, CKLW 28 To 20, WLS 7 To 5, WLS-FM 7 To 5. SALES: Moderate in the Midwest. Fair in all other regions.	10

PRIME MOVER

41	37	I BELIEVE CHILLIWACK ADDS: WOW-17, WSEZ, WAKY-24, WKBW, KOFM. Day-Part: WHB. JUMPS: WFLY Ex To 27, WNCI 29 To 7, KBEQ 15 To 12, WKXX Ex To 27, WBBQ Ex To 28, KOPA 24 To 21, WCAO 18 To 15, WMAK-FM Ex To 25, Y103 Ex To 29, KYYX 25 To 20, KZZP 21 To 18, KLUC 28 To 24, KEEL 34 To 27, WZZR Ex To 29, WSPT Ex To 30, KFMD Ex To 29, KCPX 24 To 19, 94Q 25 To 22, WANS-FM Ex To 28, WPGC 29 To 26, KJR Ex To 21, WKTI Ex To 20, WHHY-FM Ex To 28, Z102 36 To 30, WFI 27 To 23, WBCY 15 To 11, Q106 21 To 18. SALES: Weak in all regions.	6
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43	38	WHEN ALL IS SAID AND DONE ABBA ADDS: WNCI-30, WTI-FM-30, Z93. ReAdd: WKXS-22. JUMPS: WOW 11 To 9, KOAQ Ex To 24, KINT 17 To 10, KRQ Ex To 28, WSEZ 19 To 11, KJR 22 To 18, WCAO 29 To 24, KFI 23 To 18, WGH 13 To 8, WRFC 20 To 17, WISM 12 To 9, WHHY-FM Ex To 27, WZZR 27 To 24, WHBQ 16 To 12, WSGN 22 To 17, WAXY 25 To 21, 94Q 23 To 20, WFI Ex To 30, WBBQ 25 To 21, KKXX 8 To 2, WMAK-FM 26 To 21, KRBE 19 To 16, WSPT 28 To 25, Y103 32 To 27. SALES: Fair in the West, East and Midwest. Weak in the South.	6
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LAST WEEK	THIS WEEK		WEEKS ON CHART
32	39	ALL OUR TOMORROWS EDDIE SCHWARTZ	11
21	40	LEATHER AND LACE STEVIE NICKS (with DON HENLEY)	18
49	41	ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM ADDS: WZZR, KEYN, KFI, WMAK-FM, Q105-27, KC101-30, WVBV, WKJJ, KRBE. JUMPS: WSEZ Ex To 34, WRFC 25 To 21, WCAO 22 To 16, KSLQ 28 To 23, KYYX 20 To 15, WTI 32 To 29, WISM Ex To 30, WROR 16 To 13, WSGN Ex To 22, KRTH Ex To 28, 94Q 15 To 12, WAXY Ex To 29, WNCI 22 To 18, KFMK Ex To 26, KEEL Ex To 33, WMC-FM 21 To 17, KJR 20 To 15, WXKS 18 To 14. SALES: Moderate in the East. Weak in all other regions.	6

46	42	CRAZY (KEEP ON FALLING) THE JOHN HALL BAND ADDS: KOFM, KEGL. ReAdd: WRVQ-27. JUMPS: KHFI 30 To 26, KINT Ex To 21, KFMD 18 To 13, WLS 30 To 27, WLS-FM 30 To 27, BJ105 40 To 36, WLOL-FM Ex To 30. SALES: Weak in all regions.	9
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HIT BOUND

60	43	DO YOU BELIEVE IN LOVE HUEY LEWIS AND THE NEWS ADDS: KJR, KC101-29, KOFM, KKXX, FM102, Y103, WFLY, WTRY, WAYS, Y100, KTSA, KFMD, WSGN, 94Q-30, Z102-31, WRQX, WTI-FM-29. Day-Part: WMC-FM. JUMPS: WOKI Ex To 34, KZZP 30 To 25, KEGL Ex To 26, KEZR 21 To 15, WWKX Ex To 30, KIMN Ex To 30, KYYX Ex To 28, KCPX Ex To 32, KLUC Ex To 29, KIQQ Ex To 34, WBSB Ex To 30, KFI Ex To 29, WZZR Ex To 30, BJ105 Ex To 37, WKTI Ex To 21, WRFC Ex To 30, WLLOL-FM Ex To 28, KJRB Ex To 30, WBCY Ex To 27, WHHY-FM Ex To 26, WRVQ Ex To 25, WTI Ex To 37, WNCI 30 To 24, KFRC Ex To 36, WBBQ 30 To 25, KBEQ Ex To 28.	3
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CASH SMASH

66	44	MAKE A MOVE ON ME OLIVIA NEWTON-JOHN ADDS: KFMK, KOAQ, KCPX, KJR, WHHY-FM, WAXY, WFI, 13K, WBEN-FM-39, Y103, WFLY-28, WKXX, KRAV, WCAO, WAYS-17, KFMD, 94Q-28, WQXI, WLLOL-FM, WNCI-28, WRQX, KZZP-28. JUMPS: KHFI Ex To 28, Q105 18 To 15, WTRY Ex To 30, KRQ Ex To 27, WGH Ex To 22, WTI-FM 30 To 25, WBSB Ex To 28, KFI Ex To 26, WSGN 26 To 21, WGSV 34 To 30, WPGC 22 To 18, WRFC Ex To 27, WKTI 22 To 19, KJRB Ex To 28, KEYN Ex To 30, KC101 29 To 25, WBBQ 26 To 22, KRTH Ex To 27, B97 Ex To 29, Q106 Ex To 29, CKLW Ex To 28, KBEQ 21 To 15, WWKX Ex To 26, KKXX 30 To 27. SALES: Breakouts in all regions.	2
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50	45	TELL ME TOMORROW (PART 1) SMOKEY ROBINSON ADDS: WDRQ-19, WAXY. JUMPS: WCAO 23 To 18, WISM 19 To 15, KIQQ 29 To 14, KFI Ex To 30, WKXS 10 To 7, WRFC 27 To 24, WTI Ex To 40, KRTH 23 To 19. SALES: Moderate in the West. Fair in the East and South.	5
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59	46	TAKE OFF BOB & DOUG McKENZIE ADDS: KEZR, WBBQ, WKBW, BJ105-39, WKXS, WFI, I95. Day-Part: WLLOL-FM. JUMPS: 96KX Ex To 30, KRQ 19 To 11, KINT 15 To 8, KCPX 38 To 23, WOKI 21 To 15, WANS-FM 21 To 16, WTRY 20 To 17, KJR Ex To 23, Y100 Ex To 22, KJRB 20 To 15, Z102 30 To 21, WKS 27 To 22, WBCY 22 To 19, KEGL 21 To 14, WRQX Ex To 25, KKXX Ex To 25, WGCL 6 To 2, CKLW 5 To 1, WLS Ex To 25, WLS-FM Ex To 25. SALES: Good in the Midwest. Fair in the East and South.	4
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BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Dick Clark Show" Nation

PRESENTED BY HEARD ON M A WEEKLY RE

RADIO CHART

TOP 100 SINGLES

February 20, 1982

LAST WEEK	THIS WEEK	WEEKS ON CHART	ARTIST	TITLE
41	47	9	PEABO BRYSON	LET THE FEELING FLOW
40	48	9	GENESIS	ABACAB
53	49	6	TEDDY PENDERGRASS	YOU'RE MY LATEST, MY GREATEST INSPIRATION
22	50	15	EDDIE RABBITT	SOMEONE COULD LOSE A HEART TONIGHT
37	51	12	DEL SHANNON	SEA OF LOVE
58	52	5	PLAYER	IF LOOKS COULD KILL
65	53	4	SISTER SLEDGE	MY GUY
31	54	14	THE BEACH BOYS	COME GO WITH ME
64	55	4	SAMMY HAGAR	I'LL FALL IN LOVE AGAIN
6	56	18	LINDSEY BUCKINGHAM	TROUBLE
49	57	18	RONNIE MILSAP	I WOULDN'T HAVE MISSED IT FOR THE WORLD

HIT BOUND

74	58	2	NEIL DIAMOND	ON THE WAY TO THE SKY
67	59	5	TOMMY TUTONE	867-5309/JENNY
72	60	5	EARTH, WIND & FIRE	WANNA BE WITH YOU
70	61	11	IRENE CARA	ANYONE CAN SEE
73	62	3	PRISM	DON'T LET HIM KNOW

CASH SMASH

81	63	2	VAN HALEN	(OH) PRETTY WOMAN
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34	64	15	BARBRA STREISAND	COMIN' IN AND OUT OF YOUR LIFE
54	65	26	GO-GO'S	OUR LIPS ARE SEALED

HIT BOUND

85	66	2	LE ROUX	NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)
82	67	4	TOM TOM CLUB	GENIUS OF LOVE
72	68	4	CONDUCTOR	VOICE ON THE RADIO
75	69	3	COMMODORES	WHY YOU WANNA TRY ME
84	70	2	FOREIGNER	JUKE BOX HERO

HIT BOUND

89	71	2	QUARTERFLASH	FIND ANOTHER FOOL
76	72	3	THE DOOBIE BROTHERS	HERE TO LOVE YOU
86	73	2	ANNE MURRAY	ANOTHER SLEEPLESS NIGHT
83	74	2	MIKE POST	THEME FROM MAGNUM P.I.

HIT BOUND

—	75	1	THE J. GEILS BAND	FREEZE FRAME/FLAMETHROWER
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87	76	2	T.G. SHEPPARD	ONLY ONE YOU
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61	77	6	AC/DC	LET'S GET IT UP
90	78	2	MECO	POP GOES THE MOVIES (PART 1)

52	79	16	QUEEN & DAVID BOWIE	UNDER PRESSURE
—	80	1	STEVIE NICKS	EDGE OF SEVENTEEN
47	81	14	BILLY JOEL	SHE'S GOT A WAY
56	82	19	ROD STEWART	YOUNG TURKS
95	83	2	SUGAR HILL GANG	APACHE
93	84	4	SOFT CELL	TAINTED LOVE
71	85	11	JENNIFER WARNES	COULD IT BE LOVE
—	86	1	GREG GUIDRY	GOIN' DOWN
—	87	1	BARBRA STREISAND	MEMORY
—	88	1	SURVIVOR	SUMMER NIGHTS
92	89	3	MOLLY HATCHET	POWER PLAY
—	90	1	STEVIE WOODS	JUST CAN'T WIN 'EM ALL
57	91	13	AL JARREAU	BREAKIN' AWAY
69	92	11	KISS	A WORLD WITHOUT HEROES
98	93	2	CHUBBY CHECKER	RUNNING
96	94	2	BOBBY WOMACK	IF YOU THINK YOUR LONELY NOW
63	95	15	SNEAKER	MORE THAN JUST THE TWO OF US
91	96	9	BILL CHAMPLIN	TONIGHT TONIGHT
77	97	14	BILLY SQUIER	MY KINDA LOVER
88	98	3	THE STEVE MILLER BAND	CIRCLE OF LOVE
68	99	16	NEIL DIAMOND	YESTERDAY'S SONGS
78	100	14	GREG LAKE	LET ME LOVE YOU ONCE

LOOKING AHEAD

SLEEPWALK	LARRY CARLTON
TONIGHT I'M GONNA LOVE YOU ALL OVER	THE FOUR TOPS
I'LL MISS YOU	STELLA PARTON

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

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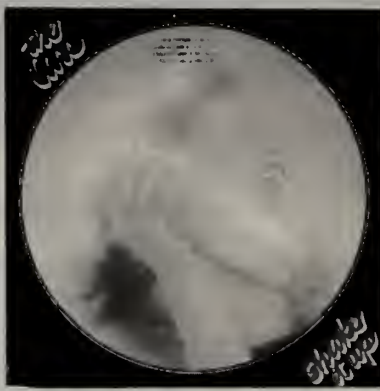
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CASH BOX ROCK ALBUM RADIO REPORT



— **UFO • MECHANIX • CHRYSALIS**
ADDS: KMET, WBAB, WROQ, WMMS, WLIR, WKLS, WCCC. **HOTS:** None. **MEDIUMS:** KNCN, KSHE, WYSP, KBPI. **PREFERRED TRACKS:** Back, Rain, Writer.
SALES: Moderate breakouts in West and Midwest; fair in others.



11 THE CARS • SHAKE IT UP • ELEKTRA
ADDS: None. **HOTS:** KOME, KMET, KBPI, KNAC, WBAB, WHFS, WCOZ, KZEL, WABX, WRNW, WPLR, WCCC, WKLS, KLOL, KSHE, KZAM, WOUR, WSHE, WNEW, WMMS, WROQ, KMGN. **MEDIUMS:** WBLM, WLIR. **PREFERRED TRACKS:** Title, Since, Cruiser, Think.
SALES: Good to moderate in all regions.

1 MOST ADDED

LP Chart Position

7 AC/DC • FOR THOSE ABOUT TO ROCK WE SALUTE YOU • ATLANTIC
ADDS: None. **HOTS:** KNCN, WPLR, WCCC, WKLS, WLIR, KLOL, WOUR, WSHE, WMMS, KMGN, KBPI, KMET. **MEDIUMS:** KOME, WBLM, WCOZ, WRNW, KSJO, KSHE, WROQ. **PREFERRED TRACKS:** Let's, Evil, Venom, Title.
SALES: Good to moderate in all regions.

140 BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M
ADDS: None. **HOTS:** KSJO, WLIR, KLOL, WOUR, WNEW, WYSP, WMMS. **MEDIUMS:** KZEL, WKLS, KSHE, WROO, KMGN, WBAB, WSHE, KBPI, WBLM. **PREFERRED TRACKS:** Open.
SALES: Fair in East; weak in others.

144 ALDO NOVA • PORTRAIT/CBS
ADDS: KOME, WBLM, WLIR, WABX. **HOTS:** KSHE, WYSP, WMMS, KMET. **MEDIUMS:** WCOZ, WPLR, WCCC, WKLS, KSJO, KLOL, WOUR, WSHE, KMGN, WBAB, KBPI. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in all regions.

146 PETER CETERA • FULL MOON/WARNER BROS.
ADDS: None. **HOTS:** KSJO, WLIR, KLOL, KZAM, WNEW, KMGN, WBAB, WBLM. **MEDIUMS:** WCOZ, KZEL, WPLR, WROO, KBPI. **PREFERRED TRACKS:** Limelight.
SALES: Fair in South and Midwest; weak in others.

2 MOST ADDED

— **CHUBBY CHECKER • THE CHANGE HAS COME • MCA**
ADDS: WHFS, KMGN, WNEW, WOUR, KZAM, KSHE. **HOTS:** WRNW. **MEDIUMS:** WNEW, WPLR. **PREFERRED TRACKS:** Running.
SALES: Just shipped.

4 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** KOME, KNCN, WABX, WRNW, WLIR, KLOL, WNEW, WMMS, KMGN, KNX, KMET. **MEDIUMS:** WBLM, WCOZ, KZEL, KSJO, KSHE, WOUR, WROQ. **PREFERRED TRACKS:** Juke, Waiting, Night, Urgent.
SALES: Good in all regions.

25 GENESIS • ABACAB • ATLANTIC
ADDS: None. **HOTS:** KOME, WCOZ, KZEL, WRNW, WKLS, WLIR, KSHE, WOUR, WMMS, WROO, KMGN, WBAB. **MEDIUMS:** WBLM, KMET, KBPI, WABX, WCCC, KSJO, KLOL, WNEW. **PREFERRED TRACKS:** Title, Reply, Dark, Another.
SALES: Good to moderate in all regions.

9 THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M
ADDS: KBPI, WABX. **HOTS:** KNCN, KSJO, WLIR, WMMS, WHFS, WBAB, KNAC. **MEDIUMS:** WCOZ, WPLR, WKLS, WROO, KMET, KOME. **PREFERRED TRACKS:** Beat, Lips, This Town.
SALES: Good to moderate in all regions.

46 SAMMY HAGAR • STANDING HAMPTON • GEFLEN
ADDS: None. **HOTS:** KOME, WBLM, WCOZ, KNCN, KSJO, WLIR, KLOL, KSHE, WSHE, WNEW, WMMS, KMGN. **MEDIUMS:** KMET, KBPI, WBAB, WABX, WRNW, WPLR, WCCC, WKLS, WROQ. **PREFERRED TRACKS:** III Fall, One Way, Piece.
SALES: Moderate in all regions.

LP Chart Position

5 MOST ADDED

— **HUMAN LEAGUE • DARE • VIRGIN/A&M**
ADDS: KNAC, WHFS, WNEW, WOUR, WLIR. **HOTS:** None. **MEDIUMS:** WHFS. **PREFERRED TRACKS:** Don't You.
SALES: Just shipped.

155 DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA
ADDS: None. **HOTS:** WPLR, WKLS, WLIR, KMGN, WBAB. **MEDIUMS:** WCOZ, KLOL, WNEW, KBPI, WBLM. **PREFERRED TRACKS:** Love Is.
SALES: Fair in Midwest; weak in others.

1 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA
ADDS: None. **HOTS:** KOME, WBLM, KMET, WBAB, KMGN, WCOZ, KZEL, KNCN, WABX, WRNW, WPLR, WCCC, WKLS, WLIR, KLOL, KSHE, WOUR, WSHE, WNEW, WMMS, WROQ. **MEDIUMS:** KBPI, KSJO. **PREFERRED TRACKS:** Title, Centerfold.
SALES: Good in all regions.

14 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
ADDS: None. **HOTS:** WBLM, KMET, KNAC, WBAB, WHFS, WCOZ, KNCN, WRNW, WPLR, WCCC, WKLS, KSJO, WLIR, KLOL, WOUR, WSHE, WNEW, WYSP, WMMS, WROO, KMGN. **MEDIUMS:** KOME, KBPI. **PREFERRED TRACKS:** Title, Bits, Crimson.
SALES: Good to moderate in all regions.

— **JOHNNY & THE DISTRACTIONS • LET IT ROCK • A&M**
ADDS: WBLM, KMGN, KLOL, WPLR. **HOTS:** None. **MEDIUMS:** WCOZ, KZAM, WOUR, WYSP, WMMS, WHFS, KBPI. **PREFERRED TRACKS:** Open.
SALES: Fair in West; weak in others.

2 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** WCOZ, KZEL, KSJO, KZAM, WSHE, WROQ, WBAB, KBPI, KMET. **MEDIUMS:** KOME, WBLM, WKLS, KLOL, WOUR, WNEW, WMMS, KMGN. **PREFERRED TRACKS:** Open, Believin', Stone, Crying.
SALES: Good in all regions.

127 LE ROUX • LAST SAFE PLACE • RCA
ADDS: KZAM. **HOTS:** KSHE, WMMS, KNX. **MEDIUMS:** WCOZ, KZEL, KNCN, WPLR, WKLS, KSJO, KLOL, WOUR, WNEW, KBPI, KMET, WBLM. **PREFERRED TRACKS:** Nobody.
SALES: Weak in Midwest; fair in others.

3 MOST ADDED

— **HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS**
ADDS: KBPI, KZAM, WLIR, WABX, KZEL. **HOTS:** KNAC. **MEDIUMS:** KZEL, WCOZ, KNCN, WPLR, KSJO, WOUR, WYSP, WMMS, WHFS, WBLM. **PREFERRED TRACKS:** Do You.
SALES: Moderate breakouts in West; fair in others.

15 LOVERBOY • GET LUCKY • COLUMBIA
ADDS: None. **HOTS:** KOME, WBLM, KMET, WCOZ, KNCN, WCCC, WKLS, KSJO, WLIR, KLOL, KSHE, WOUR, WSHE, WNEW, WMMS, WROO, KMGN, WBAB. **MEDIUMS:** WPLR. **PREFERRED TRACKS:** Working.
SALES: Good to moderate in all regions.

1 MOST ACTIVE

LP Chart Position

96 NICK LOWE • NICK THE KNIFE • COLUMBIA
ADDS: WYSP, WABX. **HOTS:** WRNW, WLIR, WNEW, WMMS, WHFS, KNAC. **MEDIUMS:** KZEL, WPLR, WOUR, WBAB. **PREFERRED TRACKS:** Burning, Stick, Let Me, Raining.
SALES: Moderate breakouts in East and West; fair in others.

21 BOB & DOUG MCKENZIE • GREAT WHITE NORTH • MERCURY/POLYGRAM
ADDS: KSJO. **HOTS:** WRNW, WLIR, WSHE, WNEW, WYSP, WMMS, WHFS, WBAB. **MEDIUMS:** WBLM, KMET, KBPI, WCOZ, WCCC, WKLS, KLOL, KSHE, WROO, KMGN. **PREFERRED TRACKS:** Take Off, Beerhunter, Donuts.
SALES: Good to moderate in all regions.

20 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS
ADDS: WYSP. **HOTS:** WCOZ, KNCN, WPLR, WCCC, WKLS, KSJO, KLOL, WSHE, WMMS, KMGN, KMET, WBLM. **MEDIUMS:** KOME, WLIR, WROO, WBAB, KBPI. **PREFERRED TRACKS:** Over, Title.
SALES: Good to moderate in all regions.

8 THE POLICE • GHOST IN THE MACHINE • A&M
ADDS: None. **HOTS:** KMET, KNAC, WBAB, WHFS, KMGN, WROQ, WMMS, KZEL, KNCN, WRNW, WPLR, WCCC, WKLS, WLIR, KSHE, KZAM, WOUR, WSHE, WNEW, WYSP. **MEDIUMS:** KOME, WBLM, WCOZ, WABX, KSJO, KLOL. **PREFERRED TRACKS:** Spirits, Every, Invisible, Secret.
SALES: Good in all regions.

94 PRISM • SMALL CHANGE • CAPITOL
ADDS: WCCC. **HOTS:** WBLM, KBPI, WBAB, WKLS, KSJO, WLIR, KSHE, WOUR, WYSP, KMGN. **MEDIUMS:** KMET, WCOZ, KZEL, KNCN, WABX, WPLR, KLOL, KZAM, WSHE, WMMS, WROO. **PREFERRED TRACKS:** Don't Let.
SALES: Moderate in Midwest and South; fair in others.

12 QUARTERFLASH • GEFLEN
ADDS: None. **HOTS:** KOME, KMET, KBPI, KNX, KZEL, KNCN, WRNW, WPLR, KZAM, WMMS, KMGN, WBAB. **MEDIUMS:** WBLM, WCOZ, WABX, KSJO, KLOL, WOUR, WNEW, WROO. **PREFERRED TRACKS:** Harden, Fool.
SALES: Good to moderate in all regions.

5 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
ADDS: None. **HOTS:** KOME, KZEL, WABX, WRNW, WOUR, WSHE, WNEW, WMMS, KMGN, KNAC, KMET, WBLM. **MEDIUMS:** WCOZ, KSHE, WBAB, KBPI. **PREFERRED TRACKS:** Waiting, Start, Limousine, Slave.
SALES: Good in all regions.

23 ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.
ADDS: None. **HOTS:** KZEL, WRNW, WPLR, WLIR, KSHE, WNEW, WMMS, WBAB, KMET. **MEDIUMS:** WOUR, WROO, KMGN, KNX, KOME. **PREFERRED TRACKS:** Title, Turks.
SALES: Good to moderate in all regions.

4 MOST ADDED

— **THIN LIZZY • RENEGADE • WARNER BROS.**
ADDS: WROO, WYSP, WSHE, WOUR, WPLR. **HOTS:** KNCN. **MEDIUMS:** WLIR, WNEW, WMMS, KMGN, WBAB. **PREFERRED TRACKS:** Hollywood, Deaf.
SALES: Moderate breakouts in Midwest and West; fair in others.

157 WRABIT • MCA
ADDS: None. **HOTS:** WMMS. **MEDIUMS:** WCOZ, WPLR, WKLS, KSJO, KLOL, KSHE, WOUR, KMGN, KBPI, KMET, WBLM. **PREFERRED TRACKS:** Open.
SALES: Moderate in West and Midwest; fair in others.

INTERNATIONAL



MIDEM '82 HIGHLIGHTS — This year's MIDEM international convention in Cannes, France provided a ready forum for exchanging ideas, a bustling marketplace for product and services and a chance to run into old friends. Pictured in the top row are (l-r): George Albert, *Cash Box* president/publisher; Al Coury, president, Network Records; singer Steve Lawrence; Albert; Yoshihisa Honda, international manager, Victor Musical Industries (Japan); and Albert. Pictured in the bottom row are (l-r): Albert; George Port, Pickwick International; Albert; Stephen James, director, Dick James Organisation (U.K.); Chuck Kaye, chairman, Warner Bros. Music; Jay Morgenstern, vice president/general manager, Warner Bros. Music; and Albert.

WEA Int'l Worldwide Video Convention Bows Staff, Spotlights Rentals Plan

AMSTERDAM — WEA International's first worldwide video conference, held recently at the Marriott Hotel, spotlighted its recently globally-instituted rental program and stressed its commitment to home video rentals. In addition, the firm announced several new appointments and discussed its acquisition of the United Artists film library. The conference, chaired by WEA International president Nesuhi Ertegun and video division vice president Lee Mendell, was attended by Warner Home Video president Mort Fink and vice president Allan

Kress, along with the managing directors and video managers from 20 territories.

Ertegun reported the several appointments to the company's expanding video division, including Warren Lieberfarb, who was named executive director of East Coast video operations. Lieberfarb, who Ertegun described as "a major film and home video authority," will act as the head of the recently acquired UA film library. Prior to this executive position, Lieberfarb served as senior vice president of Lorimar Prods. and, before that, as vice president of international advertising and publicity for Warner Bros.

More Promotions

Ertegun announced the promotions of Daniel Gruenberg, former European production coordinator for WEA International, to the newly-created role of director of European video operations, and David Jones, former executive vice president of WEA Discos Ltda. in Brazil, to director of WEA video operations for South and Central America.

After the announcements, Warner Home Video President Mort Fink, claimed that WEA International has become "the number one home video company in the world." According to Lieberfarb, the UA library — featuring the James Bond, Woody Allen, and *Pink Panther* motion pictures, as well as several Italian and French art films, will be heavily promoted beginning in the first quarter of 1982.

Also discussed during the conference was the issue of anti-piracy and anti-counterfeiting measures. Ertegun emphasized that WEA would reinforce existing measures and increase the stickering of both cassettes and packages. "We are committed to the maintenance of top security measures and protection on all of our home video product," he said.

Smith Re-elected To Top Post At ARIA

NEW YORK — William Smith, chairman and chief executive officer of CBS Records Australia, has been re-elected chairman of the Australian Record Industry Assn., a position he has held since 1976. In addition, Smith was re-elected chairman of the Phonographic Performance Company of Australia, to which he was first elected in 1972.



Peter Bond

INTERNATIONAL PROFILE

Peter Mclan: American Producer Finds Abundance Of Talent In Oz

by Richard Imamura

LOS ANGELES — When CBS Australia recording group Men At Work topped the national charts for the sixth week in a row with the single "Down Under" and the LP "Business As Usual" — only the second time in the country's history that an act has topped both charts for so long a period — among other things, it represented a curious triumph for American producer/singer/songwriter Peter Mclan.

Mclan, once an A&R man for the Mercury label in Chicago, had a self-produced LP on ARC/Columbia released in 1980 and did the bulk of the production chores on Franjie Golde's "Restless" LP on E/P/A later that year. While neither of the discs achieved significant commercial success, Mclan's production abilities attracted the attention of Sharon O'Neill, a young artist who had won Album of the Year and Female Vocalist of the Year honors in her native New Zealand for 1980.

O'Neill, who moved to Australia to record for the CBS subsidiary there, specifically requested that the American producer be recruited for her follow-up project, and in mid-1981 Mclan left the U.S. for the land Down Under. "I really didn't know what to expect," Mclan recalls of that initial project. "I can't deny that I was flattered by the whole thing, but I was also apprehensive because I was going into a situation that I knew virtually nothing about."

Non-Stop Music

What Mclan found was a music scene more alive than any he'd seen before. "It was unbelievable," he says. "In Sydney alone, there were about 200 clubs featuring live bands. The people there go out to the clubs a number of times a week, so they expect something new every time. There's no such thing as a cover band there.

"The same is true of Melbourne," he adds. "The competition just to survive is so stiff that only the best make it. With such a critical public, there is a tremendous pressure to keep on refining the act and creating new material. The bands there are real working bands with a different work ethic than we have here."

At home in such an environment, Mclan went on to produce O'Neill's album, "Maybe," which soon became a hit in Australia behind the strength of the title cut. It turned out to be her biggest LP and, according to Mclan, is being studied carefully



PLATINUM PRODUCER — Peter Mclan (l) displays a platinum LP for Men At Work's "Business As Usual," along with CBS Australia executive Peter Karpin (r) and an unidentified friend.

for release in the U.S.

Meanwhile, in those moments away from the studio when he was able to experience the music scene first hand, Mclan met a number of other acts who had also apparently heard of him. One of those acts was Men At Work.

Mclan and the band decided that they could work well together, and the end result was the "Business As Usual" LP, featuring "Down Under" and the first single, "Who Can It Be Now?," which also went Top 10 on the national singles charts.

In the meantime, Mclan kept busy with another trip to Australia to produce for Mondo Rock, a group whose debut American LP, "Chemistry," has just been released here on Atlantic, and Jo Jo Zep and The Falcons, which will release the Mclan-produced singles "Cherrie" and "This Is Our Time" in February or March.

A third trip to Australia, set for mid-February, will see Mclan going back to finish the new Mondo Rock LP, as well as some preliminary work with solo artist John Farnham. Another trip in June is also in the works to begin work on the followup to "Business As Usual" with Men At Work.

Admitting that his own performing career is "on the back-burner," Mclan says, "Producing is something that I can envision myself doing for a long time to come." And Australia is something else that will be in Mclan's future for some time to come. "I spend a lot of time there now," he says. "For me, it's an experience I don't want to let go of."



A GOOD DAY IN L. EH — PolyGram comedy team Bob & Doug McKenzie (portrayed by Rick Moranis and Dave Thomas of NBC-TV's SCTV) recently stopped in Los Angeles in support of its new comedy LP, "Great White North." The duo received a proclamation from L.A. Mayor Tom Bradley for "Bob And Doug McKenzie Day" and guested later at a special program at the Country Club thrown by KMET/Los Angeles. Pictured are (l-r): Tom Silver, sales, PolyGram; Cynthia Cox, promotion, PolyGram; Tom Berry, managing director, Anthem Records; Ace Young, news, KMET; Jeff Gonzer, DJ, KMET; Doug and Bob (Thomas and Moranis); Kenny Hamlin, L.A. branch manager, PolyGram Distribution; Jeff Laufer, regional promotion, PolyGram; and Gregg Miller, sales, PolyGram Distribution.

MERCHANDISING



A LITTLE MAGIC — Kemp Mill Records held an autograph party New Year's Eve to celebrate a visit by A&M recording group LTD, which was in town to support its "Love Magic" LP. Pictured sitting are (l-r): Leslie Wilson and Carl Vickers of the group. Pictured standing are (l-r): Walter Blount, and Norman Williams, Kemp Mill; Onion Miller of the group; Shelia Wright, LTD fan club; Margaret Anderson, Kemp Mill; Henry David of the group; Lynn Greene, RCA; Hank Beverly, Kemp Mill; Gwen Franklin, A&M; Gail Bedell, Kemp Mill; Al Marks, A&M; and Lyle Baker, LTD management.

Retailers Take The Initiative For Grammy Sales Promotion

(continued from page 5)

mation to consumers. While the chain's efforts are not centrally organized, London hopes to get them together next year on newspaper ads.

United Record & Tape Rack, the rack arm of United Records & Tape Industries, Inc., is somewhat more aggressive with a Grammy-related contest underway at its 13 Jefferson Wards locations in southern Florida. The contest asks the entrant to guess the winners in six major Grammy categories and drop his answer ballot into an in-store ballot box. The first ballot with all the correct choices drawn from the box after the awards wins a complete set of nominated albums in all six categories.

To promote the contest, the rack took six of the major companies with nominated product and is running six 60-second radio spots for each manufacturer for the week leading up to the awards. Besides promoting the contest, the spots promote the accounts, the nominees and the labels.

Also helping the promotion are specially designed merchandising displays including endcaps, explanatory header cards and ballot boxes. Explained Brad Harrison: "There's no creative selling on the street right now — no flood of new releases,

WEA, Western Airlines, Tower Bow Jazz Push

LOS ANGELES — WEA Corp., in conjunction with Western Airlines and the six Tower Records stores in Los Angeles, is sponsoring a "Get Jazzed In Hawaii" promotion in support of a variety of jazz releases on the Warner Bros., Elektra/Asylum and Atlantic labels.

The four-week promotion, focussing on consumers, will feature a grand prize of a three-day vacation in Hawaii for two. The grand prize winner will be selected by random drawing.

The promotion, which will involve local advertising and intensive point-of-purchase merchandising efforts, will push product by Michael Franks, Full Moon, Larry Carlton, Ernie Watts, Bobby Short, "Echoes Of An Era," Grover Washington, Jr., Lenny White, Pieces Of A Dream, Jean Luc-Ponty, Al Jarreau, George Benson, J. Abercrombie/R. Towner, Lester Bowie, Freddie Hubbard, Charlie Parker, Lee Ritenour/Music Under Closing, Eric Gale, Material and John McLaughlin, plus the score of *Sharky's Machine*.

which is the racks' bag."

Imaginative Retailing

Perhaps the most imaginative retailing device is a contest put together by the Ohio-based Stark Record & Tape Service. Bressi detailed the chain's ambitious three-pronged attack:

"We want all our walk-in customers to be aware of the Grammy show, so we've put together a giant sign advertising the broadcast and displayed it right at the front of the stores. Then we've printed up 200,000 flyers and passed out 2,000 per store for stuffing bags with. What we did was take the NARAS 11x14 flyer and make a ballot using the major nominations to get people interested in the show so they could play along with it using the ballot.

"It's kind of like when we go to NARM conventions and sit with ballots and try to guess who's going to win. We want to do the same thing with customers to get them actively participating.

"Then on the other side of the flyer there is a reproduction of the sign in the store and a \$1.00 off coupon good for a month after the show for any item nominated. So we give customers a vehicle to encourage them to come back in to pick up some things they liked from the show."

On Feb. 25, the day following the Grammy Awards, Stark will run a chain-wide ad promoting some of the nominated items along with other hot product.

"We sat back last year and saw what happened," said Bressi, referring to the surge on Christopher Cross product that caught many dealers understocked. "We realized the potential that we have and that nobody does a damn thing about it. We figured we might as well get off our butts and do something."

Handleman Boys Alamo, Largest Hispanic Distrib

NEW YORK — The Handleman Co. has purchased Alamo Record Distributor, Inc., a San Antonio-based marketer of Spanish-language recordings. Included in the purchase is a 50% interest in Scorpio Prods., a record producer with a large number of Spanish-language recordings.

Carlos Baldido, former owner of Alamo and Scorpio, becomes a vice president of Handleman. The parent company is one of North America's largest independent distributors of recordings, with annual sales volume of over \$220 million.

FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD - 36151
- Ⓢ B-52's • Mesopotamia • Warner Bros. MIMI 3641
- Beatles • Rock 'N Roll, Vol. II • Capitol SN/16021
- Crosby, Stills, Nash, & Young • So Far • Atlantic SD 15119
- Doors • The Doors • Elektra EKS 74007
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- Gang Of Four • Another Day, Another Dollar • WB MINI 3646
- Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000
- Billy Joel • Piano Man • Columbia PC 32544
- Ⓢ Janis Joplin • Farewell Song • Columbia PC 37569
- Carole King • Tapestry • Columbia PE 34946
- Ted Nugent • Ted Nugent • Epic 33692
- Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Ⓢ Psychedelic Furs • Talk, Talk, Talk • Columbia NF 37339
- Ⓢ Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407
- Ⓢ Shooting Star • Shooting Star • Virgin/CBS PE 37720
- ZZ Top • Fandango • Warner Bros. BSK 3291

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

TOP SELLING ACCESSORIES *

- Allsop VHS Head Cleaner
- Audio Technica Sonic Broom AT 6012
- Discwasher D-4 System
- Ⓢ Discwasher D-4 1 1/4 Oz. Refill Fluid
- Mattell Games - 1816 (Golf)
- Mattell Games - 1819 (Boxing)
- Ⓢ Maxell UDXL II C90
- Memorex MRX III C-90 2/Bag
- Memorex MRX II C-90
- Memorex MRX I C-45
- Memorex MRX I C-60
- Memorex EHS 120
- Pickwick Cassette Head Cleaner
- Savoy Cassette Carrying Case 2130
- Savoy Cassette Carrying Case 2330
- TDK SA C-60
- Ⓢ TDK SA C-90

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

* Excludes T-Shirts & Paraphernalia

Ⓢ Heavy Sales

Hometaping: NARM Talk

LOS ANGELES — Warner Communications Inc. (WCI) Record Group executive vice president Stan Cornyn is expected to call for increased industry support for royalty legislation on blank tape sales during his scheduled address on the subject of

home taping at the forthcoming National Assn. of Recording Merchandisers (NARM) Convention. According to NARM, Cornyn's speech, to be given during the opening business session of the convention March 26, "is seen as the focal point of an effort within the industry to mobilize the NARM Board of Directors."

The subject has been described by NARM as "a point of considerable controversy," as "there remains the persistent question as to the effect of the royalty on the amount of home taping and the resultant loss of sales of prerecorded product." Cornyn is also expected to touch on the various methods of home taping protection in his speech. The NARM convention will be held March 26-30 at the Century Plaza Hotel here.

RCA Introduces 8-Hour Blank Video Cassette

NEW YORK — RCA has introduced the first 8-hour blank video cassette tape, the VK330, as part of its new products presentation in Indianapolis last week. The new long-play tape, which will carry a retail list price of just under \$33, permits the packaging of 1/3 more tape in a standard VHS cassette shell, extending record/play time from the usual six hour maximum to eight in the super long play (SLP) mode.

The company also debuted two new videocassette recorder (VCR) units.

N.Y. Retailer Gets First Bar Code Test

NEW YORK — UPC/bar code scanning equipment is now being tested at a New York Record World outlet. According to Sandy Paul, president, SKP Assoc., and National Assn. of Recording Merchandisers (NARM) consultant, the store is the first installation to actually scan the manufacturer-affixed bar codes on album covers at point-of-sale.

Paul expects the testing to demonstrate the potential benefits of point-of-sale bar code scanning, including daily, weekly and month-to-date sales by manufacturers in units, dollars and by configuration. Total daily sales, best sellers, slow movers and store inventories will also be tallied.

The in-store procedure takes place at the store's front cash register, where every record and pre-recorded tape that is bar coded is scanned upon sale. Scannable codes then register in the scanner itself and on a tape attached to it. The in-store equipment provided by Symbol Technologies, is also tied into equipment at Sonco, a computer firm in Philadelphia.

MERCHANDISING

ALBUM BREAKOUT OF THE WEEK

MESOPOTAMIA • THE B52's • WARNER BROS. MINI 3641

Breaking out of: Record Bar — National, Sound Unlimited — National, Everybody's — Northwest, Lieberman — Portland, Tower — Los Angeles/San Francisco/Campbell/San Diego, Licorice Pizza — Los Angeles, Mile Hi — Denver, Harvard Coop — Boston, Lechmere Sales — Boston, Crazy Eddies — New York, Disc-O-Mat — New York, Stratford — Long Island, Record & Tape Collector — Baltimore, Record Theatre — Cincinnati, Peaches — Cleveland, Flipside — Chicago, Rose Records — Chicago, Radio Doctors — Milwaukee, Streetside.

MERCHANDISING AIDS: 1x1 Flats, Blowups, Mobile, Name Boards.



ALBUM BREAKOUTS

YES IT'S YOU LADY • SMOKEY ROBINSON • TAMLA/MOTOWN 6001TL

Breaking out of: Sound Unlimited — National, Record Factory — San Francisco, Licorice Pizza — Los Angeles, Tower — Los Angeles/Sacramento, Mile Hi — Denver, Streetside — St. Louis, Rose Records — Chicago, Radio Doctors — Milwaukee, Karma — Indianapolis, Record Theatre — Cincinnati, Cavages — Buffalo, King Karol — New York, Webbs — Philadelphia, Record & Tape Collector — Baltimore, Soul Shack — Washington, Port O' Call.

MERCHANDISING AIDS: Album Flats, 2x2 Poster.



THE FIRST FAMILY RIDES AGAIN • VARIOUS ARTISTS • BOARDWALK NBI-33248

Breaking out of: Camelot — National, Handleman — National, Sound Unlimited — National, Harmony Hut — East Coast, Spec's — South Florida, Everybody's — Northwest, Waxie Maxie — Washington, Kemp Mill — Washington, Record & Tape Collector — Baltimore, Turtles — Atlanta, Leisure Landing — New Orleans, Rose Records — Chicago, Flipside — Chicago, Radio Doctors — Milwaukee, Peaches — Kansas City, Wilcox — Oklahoma City, Lieberman — Portland.

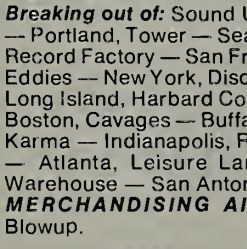
MERCHANDISING AIDS: Album Flats, Poster.



WEATHER REPORT • ARC/COLUMBIA FC 37616

Breaking out of: Sound Unlimited — National, Lieberman — Portland, Tower — Seattle/San Francisco/Los Angeles, Record Factory — San Francisco, Mile Hi — Denver, Crazy Eddies — New York, Disc-O-Mat — New York, Stratford — Long Island, Harvard Coop — Boston, Lechmere Sales — Boston, Cavages — Buffalo, Record Theatre — Cincinnati, Karma — Indianapolis, Rose Records — Chicago, Turtles — Atlanta, Leisure Landing — New Orleans, Sound Warehouse — San Antonio.

MERCHANDISING AIDS: Album Flats, 2x2 Cover Blowup.



NICK THE KNIFE • NICK LOWE • COLUMBIA FC 37932

Breaking out of: Sound Unlimited — National, Crazy Eddies — New York, Disc-O-Mat — New York, Stratford — Long Island, Cutlers — New Haven, Central One Stop — Hartford, Harvard Coop — Boston, Record Factory — San Francisco, Lieberman — Portland, Everybody's — Northwest, Tower — San Francisco/Sacramento/Los Angeles, Licorice Pizza — Los Angeles, Charts — Phoenix, Mile Hi — Denver, Wilcox — Oklahoma City, Sound Warehouse — San Antonio, Leisure Landing — New Orleans, Turtles — Atlanta, Vibrations — Miami, Karma — Indianapolis, Flipside — Chicago, Radio Doctors.

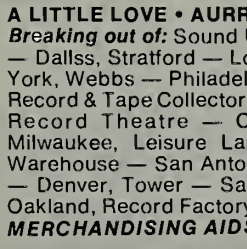
MERCHANDISING AIDS: Album Flats, 2x2 Artist Poster.



A LITTLE LOVE • AURRA • SALSOL/RCA SA 8551

Breaking out of: Sound Unlimited — National, Lieberman — Dallas, Stratford — Long Island, Win One Stop — New York, Webbs — Philadelphia, Soul Shack — Washington, Record & Tape Collector — Baltimore, Cavages — Buffalo, Record Theatre — Cincinnati, Radio Doctors — Milwaukee, Leisure Landing — New Orleans, Sound Warehouse — San Antonio, Mile Hi — Denver, Big Apple — Denver, Tower — Sacramento, All Record Service — Oakland, Record Factory — San Francisco, City One Stop.

MERCHANDISING AIDS: 22x22 Album Cover Blowup.



FRIENDS • SHALAMAR • SOLAR/ELEKTRA S-28

Breaking out of: Record Bar — National, Sound Unlimited — National, Strawberries — New England, Stratford — Long Island, Disc-O-Mat — New York, Central One Stop — Hartford, Webbs — Philadelphia, Kemp Mill — Washington, Turtles — Atlanta, Bib — Charlotte, Leisure Landing — New Orleans, Streetside — St. Louis, Rose Records — Chicago, Radio Doctors — Milwaukee, Karma — Indianapolis, Sound Warehouse — San Antonio.

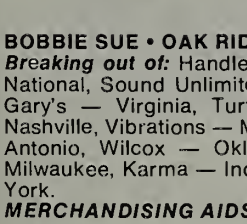
MERCHANDISING AIDS: 1x1 Flats, 2x2 Poster, Name Board.



BOBBIE SUE • OAK RIDGE BOYS • MCA-5294

Breaking out of: Handleman — National, Record Bar — National, Sound Unlimited — National, Alta — Phoenix, Gary's — Virginia, Turtles — Atlanta, Port O'Call — Nashville, Vibrations — Miami, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Radio Doctors — Milwaukee, Karma — Indianapolis, Crazy Eddies — New York.

MERCHANDISING AIDS: 1x1 Flats, 2x3 Poster.



WHAT'S IN-STORE

SGTV RECORD — Simon & Garfunkel's mammoth reunion concert in Central Park last September, which drew as many as half a million people according to some estimates, will be available on a Warner Bros. double-album Feb. 19. Two days later, Home Box Office will begin presenting a tape of the concert, with the first showing being simulcast in stereo in 20 markets. Warner Bros. is putting out a poster to promote the album and a streamer poster describing the event, to promote the album together with the HBO programs.

RAINBOW RECORDS, 7UP COME CLEAN — Rainbow Records has joined forces with 7Up in kicking off California's second annual "Great California Resource Rally." The clean-up campaign, in association with radio stations KMEL, KSOL, KTIM, KEZR, KTVR and TV 20, has committed over \$100,000 in enlisting 7Up and Diet 7Up drinkers to bring in their empty cans in return for a \$2.00 discount on any LP or prerecorded tape in stock. This is the first time that the music business has participated in the state conservation and recycling program, which officially begins in April. Rainbow and 7Up are jumping the gun all February, and are also giving prizes for the biggest can contribution made by an individual or group. Among the prizes to be awarded are a round trip for two to Hawaii, a complete Pioneer home stereo system and album or tape a week for one year, and 40 cases of 7Up. All cans brought in will be turned over to non-profit recycling plants in the Bay Area, and some of the proceeds generated will be donated to Bay Area YMCAs. Contest details are available at all 17 Bay Area Rainbow outlets, as well as on the participating stations. "Fight Litter... Recycle" displays will appear wherever 7Up is sold. Incidentally, this is an equal opportunity campaign open to cans of all color and brand, though colas, root beers and cans from any other carbonations will save only a quarter per album.

CAMELOT AND ITS RC — More from the soda front, Stark Record & Tape Service has a cross merchandising promotion with Royal Crown Cola underway in several of its Camelot and Grapevine Ohio outlets. \$8.98-or-less albums, Zenith AM/FM portable radios and \$1,000 in cash are the prizes handed over to instant winners holding specially marked RC bottle caps. Stark publicist Geoff Mayfield reports that 2,500 caps have been redeemed in the promotion's first three weeks alone, with some winners driving in from as far as 100 miles away just to cash in. Participating stores have been provided with in-store playtapes especially suited for peak traffic times. The tapes plug the promotion as well as the hit albums that will be given away.

SHORT SET — A special album sale in-store concert at 7:30 p.m. on Feb. 9 by the Bobby Short Trio at Sam Goody's 51st St. store was special indeed, though only half of the first 150 buyers of Short's new Elektra album were eligible to attend the 40-minute set showed. The suave saloon singer was in top form, singing a batch of favorites including tunes from his just released "Moments Like This." The album is Short's first in six years and his first for Elektra. Backing the singer/pianist on the makeshift stage directly in front of the stereo components showroom were drummer Robert Scott and string bassist Beverly Peer, both of whom are on the album.

STEWART SELLS — Three boxes of Sony "limited edition" Rod Stewart posters moved faster than young Turks at Bryce Audio in New York after an ad announced the "once-in-a-lifetime deal" giving one poster to each buyer of any six Sony LNX, SHF, EHF, FeCr or Metallic audio tapes. Sony Tape/Rockbill foldouts detailing Stewart concerts were also included in the giveaway.

BASF NOT BASHFUL — BASF Systems Corp. has just brought out what it calls the "workhorse" of its merchandising materials and display line, a 5'x4' free standing pegboard floor display. The unit, especially geared to retailers with large tape volume, can hold various combinations of blister carded tapes and promotional bags. A bottom shelf can be used for heavier pieces like BASF's "Car Box" cassette container. A top graphic delivers the BASF lifetime guarantee and illustrates the tapes' "jam-proof" mechanism. BASF notes that the pegboard can be charged against accrued co-op advertising funds.

NARM'S BANKCARD PROGRAM EXPANDS — New statistics from the National Assn. of Recording Merchandisers (NARM) year-end report on its Bankcard Program, in which NARM member companies are guaranteed a 2 1/4% discount rate, show substantial gains across the board. A 1981 total of \$7.6 million from nearly 500,000 transactions was charged by customers of NARM member record stores participating in the Bankcard program. As an example of the program's increase in activity from 1980, December 1981, showed a \$2 million dollar volume involving 103,000 transactions, more than twice the \$845,000 dollar volume involving 51,000 transactions in December 1980. Also noteworthy was an increase in average ticket size throughout the year beginning in January, when the average transaction was \$16.44, then steadily gaining to the December high of \$18.81, a 15% increase in average dollar transaction. Visa card users amounted to 60% of charged sales in participating outlets, with Master Charge amounting to 40%. Participants in the NARM Bankcard Program are entitled to immediate transfer of funds, a free checking account, and an individualized company program for dealing with multiple store chains.

jim bessman

Elektra/Asylum, Alfa Latest Labels To Reduce List Price For New Artists

(continued from page 5)

Jones, vice president, marketing, for Alfa. "It will help break a new artist and, in addition, gives retailers and consumers an incentive. This is not simply a one-shot gimmick. Alfa will be releasing more albums this year at a \$6.98 price, including product from artists that had sales success last year. We've got to get the consumer in the habit of buying records again."

TV Themes

Post's "Television Theme Songs" album features six full-length versions of familiar television themes, four of which have already been proven hit singles. Included on the recording are the themes from *Magnum P.I.*, *Hill Street Blues*, *The Greatest American Hero*, *White Shadow*, *School's Out* and Post's 1976 Grammy award-winning "Theme From Rockford Files."

Takahashi, formerly a member of the Yellow Magic Orchestra (YMO), was aided on his Alfa album by Andy McKay and Phil Manzanera of Roxy Music, Toby Mansfield from New Musik and Harry Hosono from YMO.

Following Others

Since the beginning of the year, several labels have launched new reduced list product. In January, A&M debuted a \$6.98 list midline for selected new and developing artists, and Warner Bros. instituted a \$5.99 list for a new "Mini-LP" by the B-52's (*Cash Box*, Jan. 16). Montage followed soon after with \$5.98 midlines for "Mini-LPs" primarily featuring new and developing artists. Last week, RCA bowed its "Real Deal" line for new and developing artists, featuring a list price of \$6.98 (*Cash Box*, Feb. 13).



CMA Seeks To Establish Itself As 'Problem Solver'

NASHVILLE — The Country Music Assn. (CMA) will attempt to position itself as a "problem solver" for the industry in the coming year. That goal, along with five stated aims, was the result of its recent first quarter board meeting Feb. 2-4, held at Mexico City's El Presidente Chapultepec Hotel. Other key areas to which the CMA will address itself include home taping; international expansion, which will include the impending opening of its London office; the cultivation of new media for country music, such as cable and satellite; the cassette/8-track transition; and counteracting industry complacency.

The first step in the battle against home taping is supporting the Mathias Bill, which it will do as an organization. The bill is currently being amended to include provisions concerning audio taping. It will send a representative to Washington for the Senate hearing related to this bill and will send a mailer to all CMA members explaining the bill. Additionally, the board passed a resolution to become a member of the Federation for Arts and Intellectual Rights (FAIR).

To learn more about country radio listeners and consumers, the CMA has commissioned one study and is considering a second. The CMA has also commissioned a new Arbitron study of country radio listeners for the spring. The Planning and Development Committee recommended to the board that a research committee to help coordinate market studies to learn more about the demographics of country music consumers and to gather further statistical information about the industry as a whole be established.

Other items discussed during the three-day meeting included the development of a new marketing slogan for country music; the assignment to the Showcase committee that a country music artist be encouraged to participate in a Mexican Fair later this year, at the request of U.S. Ambassador to Mexico John Gavin; and an increase in CMA membership dues, effective July 1. Also, this year's Talent Buyers Seminar, which last year attracted a record 500 attendees, will be expanded to include an additional day and will be held at the Hyatt Regency Hotel in Nashville.

Dates for 1983 CMA board meetings were also set. These include Feb. 1-3 in Los Angeles; April 19-21 in Houston; July 12-14 in Toronto; and Nov. 5 in Nashville.

Anheuser-Busch, CBS Sponsoring Shows In Boston

NASHVILLE — In order to further penetrate the New England states with country music, CBS Records has initiated a country campaign in the Boston market in conjunction with Anheuser-Busch, with a Busch-sponsored series of live country shows to be held at the city's Paradise Theater.

Entitled "Rock 'N Country Tuesdays," the series will feature Merle Haggard and the Burrito Brothers Feb. 23, George Jones and Bobby Bare March 16, and Ricky Skaggs with Larry Gatlin and the Gatlin Brothers April 6.

Because Boston is primarily a rock-oriented market, CBS and Anheuser-Busch have enlisted rock promoter Don Law and AOR station WBCN to aid in promoting the events. In addition, they have designed a demographically broad-based marketing strategy.

"We decided upon WBCN because it is a major catalyst in the market," said Roy

(continued on page 25)



CHARLIE AND FRIENDS AT THE JAM — Charlie Daniels' eighth annual Volunteer Jam proved once again that all types of music can flourish on one bill. Not only did 9,000 plus fans out front enjoy the music spectacular, but another 1,000 plus friends backstage enjoyed Daniels' hospitality. Pictured backstage are (l-r): Producer John Boylan; CBS artist Crystal Gayle, who made her second appearance on the Jam; Daniels; Don Dempsey, senior vice president/general manager, E/P/A Records; and attorney Eric Kronfield.

Artist Showcase, Numerous Panels, Awards Fete Highlight NSAI Agenda

NASHVILLE — A showcase featuring top songwriters and a number of panels will be the highlight of the upcoming Nashville Songwriters Assn., International (NSAI) songwriter symposium, scheduled for March 5-7 at the Hyatt Regency here.

The showcase will kick off the fourth annual symposium at 7:30 p.m. in the Hyatt ballroom, following registration. Showcase talent includes Michael McDonald, Phoebe Snow, Mickey Newbury, Johnny Rivers, Al Green, Cynthia Clawson, Keith Stegall and Eddy Raven. Also participating in the showcase will be Buzz Cason, Chris Waters, Ronnie Rogers, Jamie O'Hara, Thomas Cain, David Foster, Sandy Pinkard, Chick Rains, Michael Clark, Sonny Curtis, Bobby Russell, Kye Fleming and Dennis Morgan. Charlie Monk will emcee the event.

Chet Atkins will deliver the keynote address at 8:30 a.m., March 6. Following the keynote speech, the first panel, "Songwriters — the Generators" will begin. Panelists include Sonny Throckmorton, Jerry Chesnut, Roger Cook, McDonald, Chris Waters, Fleming and Morgan.

The afternoon session, which begins at 1:00 p.m., is titled "Songpluggers — the Relay Station," and will include panelists Terry Choate, Johnny Wright, Randy Talmadge, Byron Hill, Al Cooley and Celia Hill. Karen Conrad will moderate.

The final afternoon panel will begin at 3:15 p.m. Titled "Producers — the Power Outlet," it will be moderated by Bob Montgomery and feature panelists Barry Beckett, Eddie Kilroy, Jimmy Bowen, Jim Ed Norman and David Foster.

The evening of March 6 will see the 15th annual Songwriter Achievement Awards Ceremony and Benefit, beginning at 8:00 p.m. Rev. Al Green will deliver the invoca-

Danoff Music, M & M Management Formed

NASHVILLE — Artist/songwriter Bill Danoff has teamed with Margery Tabankin in forming the Danoff Music Co., a Washington, D.C.-based, nationally marketed entertainment company.

Operating with two divisions, Danoff Music Co. (the company's publishing wing), and M & M Management, the organization will aid in the development of Danoff, Jonathan Carroll and Margot Kunkel, former members of the Starland Vocal Band, and other songwriters from the mid-Atlantic area.

Danoff has had more than 50 songs recorded, such as "Take Me Home Country Roads" and "Afternoon Delight" by artists like John Denver, the Starland Vocal Band, Ray Charles, Emmylou Harris and Loretta Lynn.

Mimi Baron, a former radio reporter and publicist, is the professional manager for the Danoff agency.

tion at the banquet, which will recognize the NSAI's Song and Songwriter of the Year.

Critique and songwriting panels will be held in morning and afternoon sessions March 7, beginning at 9:00 a.m. The critique panel will consist of four sets of three writers and publishers. Included in the morning session will be Dane Bryant, Charlie Feldman, Tom Long, David Conrad, Ed Penny, Ted Barton, Kenny O'Dell, Walter Campbell, Karen Conrad and Michael Heaney.

More Panels

Afternoon panelists for the critique session, which will kick off at 1:00 p.m., include Pat Rolfe, Blake Mevis, Aaron Brown, Ed Thomas, Woody Bomar, Johnny Wright, Pat Higdon, Chuck Neese, Chris Dodson, Terry Choate, Michael Hollandsworth, Jodie Williams, Randy Talmadge, Gary Harrison and Doyle Brown.

The songwriter panel will feature several pairs of writers who will demonstrate the art of collaborating on a song. The writer pairs include Rory Bourke and Charlie Black; Sam Lorber and Jeff Silbar; Randy Goodrum and Waylon Holyfield; Kye Fleming and Dennis Morgan; Bob Morrison and Johnny McCrae; Michael Garvin and Bucky Jones; and Moses Dillard and Sharon Michalsky.

The songwriters' workshop has also prepared a special Saturday Afternoon Live Players skit, which will be presented following lunch March 6. Registration for the entire program is \$100. Showcase tickets may be purchased separately for \$5 and banquet tickets for \$30. For additional information, contact NSAI, 25 Music Square West, Nashville, Tenn. 37203.

Income Down For Presley Estate; Debate Continues

by Jennifer Bohler

MEMPHIS — While attorneys for Elvis Presley's estate and his long-time manager Col. Tom Parker are trying to reach an out of court settlement on the charges that Parker cheated Presley and the estate out of several hundred thousand dollars (**Cash Box** Aug. 29, 1981), income for the estate is down and bills, including \$17 million in state and federal inheritance taxes, are stacking up.

Though state and federal officials differ on estimates of the estate's value, estate attorneys claim the tax bills alone total more than the estate's worth. Officials estimate the estate's value to range from \$25 million to over \$30 million. Additionally, attorney fees already total over \$500,000.

Income for the Presley estate has been on the decline since 1978, one year after the entertainer's death. That year it was reported at \$5 million. By 1980, it had dropped to \$2 million, and last year it was down to \$1.6 million.

Besides the tax bills and attorney fees, the estate has also had to pay for the work done by its three co-executors — Presley's former wife Priscilla, his accountant and a Memphis bank. The executors have asked for about \$300,000, while the law firm representing the estate has submitted a \$326,969 bill.

Blanchard Tual, the court-appointed guardian of Presley's 13-year-old daughter Lisa Marie, is asking payment of a \$161,000 bill for his services. It was Tual's report, filed in July 1981, that prompted Probate Court Judge Joseph Evans' Aug. 14 order to Presley's estate to cease payments to Parker until a further investigation into the allegations that Parker misrepresented his client could be conducted.

CPA Joseph Hanks has submitted a bill for \$83,000 for an audit and other work done by the firm. Another \$17,030 has been spent on legal assistance provided by a New York law firm. \$10,000 will go to a second law firm that specializes in tax law. Another sum, \$122,000, has been paid to various lawyers around the country that have worked for the estate.

Executors are currently seeking various means to make money for the estate. Plans call for part of Graceland Mansion, Presley's Memphis home, to be opened and turned into a Presley museum by summer. Admission would be charged to fans, who are currently allowed free access to the grounds of the mansion, where Presley is buried with his parents.



A LITTLE BUBBLY — To celebrate the release of his new RCA album, "Feel'n Right," RCA executives shared a toast with Razyzy Bailey. The album is Bailey's fourth for the label. Pictured are (l-r): Jerry Bradley, division vice president, Nashville Operations, RCA; Joe Galante, division vice president, marketing, RCA Nashville; Bailey and Jack Craig, division vice president, RCA Records, U.S.A. and Canada.

COUNTRY

TOP 75 ALBUMS


	Weeks On Chart		Weeks On Chart
1 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	1 48	39 ME AND MY R.C. LOUISE MANDRELL and R.C. BANNON (RCA AHL1 4059)	— 1
2 FANCY FREE OAK RIDGE BOYS (MCA-5209)	2 37	40 SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535)	58 3
3 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	8 9	41 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	41 147
4 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	4 24	42 KING OF THE ROAD BOXCAR WILLIE (Main Street SN73000)	42 12
5 LIVE BARBARA MANDRELL (MCA-5243)	6 25	43 FEELIN' RIGHT RAZZY BAILEY (RCA AHL1-4228)	— 1
6 BIG CITY MERLE HAGGARD (Epic FE 37593)	12 16	44 BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	— 1
7 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	3 12	45 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	45 22
8 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	11 26	46 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	46 16
9 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	9 22	47 ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	47 49
10 JUICE JUICE NEW TON (Capitol ST 12136)	7 49	48 NOW OR NEVER JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	48 36
11 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-1-4060)	5 25	49 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	33 72
12 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	13 69	50 GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	50 27
13 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL1-4127)	17 12	51 TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	43 29
14 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	14 85	52 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	52 14
15 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	16 42	53 LOOKIN' FOR LOVE JOHNNY LEE (Full Moon/Asylum 6E-309)	53 2
16 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	19 22	54 RODNEY CROWELL (Warner Bros. BSK 3587)	54 19
17 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	18 4	55 I'M A LADY TERRI GIBBS (MCA-5255)	55 3
18 ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	15 31	56 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	51 18
19 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	20 17	57 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	57 14
20 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	10 18	58 LIVE HOYT AXTON (Jeremiah JH5002)	59 40
21 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	22 4	59 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	64 39
22 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	23 35	60 MEL & NANCY MEL TILLIS & NANCY SINATRA (Elektra 5E-549)	66 14
23 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	21 73	61 THE VERY BEST OF MEL TILLIS MEL TILLIS (MCA-3274)	67 13
24 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL1-4135)	24 11	62 LOVIN' HER WAS EASIER TOMPALL & THE GLASER BROTHERS (Elektra 5E-542)	68 18
25 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	25 19	63 WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	38 5
26 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	27 3	64 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	44 29
27 STRAIT COUNTRY GEORGE STRAIT (MCA-5248)	26 19	65 HIGH TIME DOTTIE WEST (Liberty LT 51114)	65 9
28 WITH LOVE JOHN CONLEE (MCA-5213)	31 30	66 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL-1-4027)	49 35
29 GREATEST HITS OAK RIDGE BOYS (MCA-5150)	29 67	67 STARDUST WILLIE NELSON (Columbia JC 35305)	56 190
30 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	32 66	68 ONE TO ONE ED BRUCE (MCA-5188)	74 11
31 MIDNIGHT CRAZY MAC DAVIS (Casablanca/PolyGram NBLP 7257)	30 18	69 HORIZON EDDIE RABBITT (Elektra 6E-276)	69 23
32 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	28 48	70 HABITS OLD AND NEW HANK WILLIAMS, JR. (Elektra/Curb 6E-278)	60 7
33 MR. T CONWAY TWITTY (MCA-5204)	34 33	71 ELVIS PRESLEY'S GREATEST HITS VOL. 1 ELVIS PRESLEY (RCA AHL1 2347)	61 6
34 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	40 10	72 RODEO ROMEO MOE BANDY (Columbia FC 37568)	62 13
35 I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	36 50	73 I LOVED 'EM ALL T.G. SHEPPARD (Warner/Curb BSK-3528)	63 6
36 HURRICANE LEON EVERETTE (RCA AHL1-4152)	39 11	74 ASK ANY WOMAN CON HUNLEY (Warner Bros. BSK 3617)	72 11
37 HEART TO HEART REBA McENTIRE (Mercury/PolyGram SRM-1-6003)	37 10	75 CARRYIN' ON THE FAMILY NAME DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	73 10

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COUNTRY

THE COUNTRY COLUMN

WASN'T THAT A PARTY? — Will Millar of the **Rovers** recently stopped by the **Cash Box** office to talk about the band's upcoming LP, "Pain In My Past." It seems that the Rovers are culminating what Millar termed a "natural progression" from Irish folk songs to country music after 17 years as a unit. An Irishman himself, Millar recently received two awards for a documentary film he produced about his homeland, entitled *Children of the Gael*. Millar now calls a cottage on the coast of Nova Scotia near a lighthouse home. He originally purchased the property with the intent of doing a lot of writing in a quiet place, but, as fate would have it, he says he writes most of his material (he wrote or co-wrote half the songs on the new album) on airplanes. The band will be on another six-month tour of the U.S., Canada, New Zealand and Australia. According to Millar, the band is at its best live, where the Rovers mix "party-time" music with a wee bit o' the Irish humor and a bevy of "topless Leprechauns." Now that's a party!

THEY HAVE A NAME — We received some pretty good suggestions for names for the **Don Williams Band**, which will soon have a release on MCA. But, the guys have settled on the **Scratch Band with Danny Flowers**. They showcased Feb. 9 at the Cannery along with **John Scott Sherrill** and the **Wolves In Cheap Clothing**. Thanks for all the suggestions.

OOPSII—Thanks to a typographical error in last week's column, it was reported that **Tony Brown** will be producing the **Oak Ridge Boys**. No so. **Ron Chancey** is the Oaks' producer. Brown will be producing the **Oak Ridge Boys Band**. Sorry for any inconvenience this little slip might have caused.

ON THE ROAD AGAIN — Singer/songwriter **Helen Hudson** has a tour schedule for the upcoming months that would make even the most seasoned artist envious. At least 99% of the dates she has lined up between Jan. 9 and May 6 are college markets. And those dates between now and May look pretty solid. The concerts are scattered across the country, so try and see her if she's in your area. You won't be sorry.



KING OF HEARTS — Epic artist **Don King** was recently the featured entertainer at the fund raising event for the **Middle Tennessee Chapter of the American Heart Assn.**, called the **Heart Gala**. Pictured are (l-r): **King**; **Ann Murray**, general chairperson, 1982 **Heart Gala**; and **Gary Hart**, **King's** manager.

Shoppe, **Kieran Kane** and **Don King**. Each performance will be videotaped and a copy of the show will be made available to the artist or record company for promotional use. Also, there is talk of a television show based on these performances. **Diana Pugh**, president of **Solid Gold Entertainment**, will book the concerts and may be reached at (918) 250-0641. **Solid Gold's** address is P.O. Box 54606, **Tulsa, Okla.** 74155-0606.

HERE AND THERE — Remember last week we told you about the rally beginning June 7 on the steps of the U.N. in New York? And that the people in charge of the music aspect of said rally are looking for country and Nashville artists to participate? Well, **Aashid Himons** of **Afrikan Dreamland**, one of the participants of the event, has been named head of the music task force to line up Nashville musicians and singers. . . Congratulations to **Trish Williams** who recently celebrated 12 years at **PolyGram Records**. She began as a secretary, moved up to administrative assistant and is currently administrator of the Nashville office. . . **Music Row**, an interesting little tip sheet that concerns itself with what is happening on the Row, will now be mailed free of charge to more than 150 country radio stations across the U.S. . . **David Frizzell** and **Shelly West** will perform at the upcoming **Grammy Awards**. . . The **Terrace Music Group** has signed an administrative agreement with **Vern Gosdin's** publishing companies — **Hookit Music (BMI)** and **Hookem Music (ASCAP)**. . . If **Paul McCartney** were stranded on a desert island, he would like to have, among other things, a copy of a song he recorded in Nashville with **Chet Atkins**, **Floyd Cramer** and **Geoff Britten**. It's titled "Walking In The Park With Eloise" and was written by **McCartney's** father. This bit of information was divulged on the BBC program **Desert Island Disc**. . . Is there now a run on classic **Beatle** tunes? **Mundo Earwood's** first single on **Ray Ruff's** new Los Angeles-based **Primero Records** is "All My Loving," produced by **Mel Tillis** and **Jimmy Darrell** at the **Music Mill Studio** in Nashville. . . And **Calamity Jane's** new **Billy Sherrill**-produced single is the **Lennon/McCartney** classic, "I've Just Seen A Face." How about that. . . **Whitmania** should continue with the release of **Slim Whitman's** biography titled **Mr. Songman**, written by **Kenneth L. Gibble**. . . America's favorite hobo, **Boxcar Willie**, kicked off a tour of the great Northwest Jan. 29 in **Vancouver, B.C.** The tour will also include whistle stops in **Washington, Oregon** and **Alberta, Canada**.

CONDOLENCES — Our deepest condolences and best wishes are this week extended to **Mickey Gilley**, whose father, **Arthur Philmore Gilley**, passed away Feb. 2. **Gilley, 84**, died of an extended illness and is survived by four children. jennifer bohler

A COMELY FOUNDATION — **Dolly Parton** has formed her own line of cosmetics, beauty products and perfumes called **Everything Beautiful**. The company, with headquarters in **Los Angeles** and **New York**, will be distributed in specialty stores around the world and will be headed and creatively directed by **Parton**.

NEW FACES — **Ziegfeld's** in **Tulsa** will soon begin a weekly Thursday evening series of concerts featuring what they dub "New Faces," that is, artists who "have a record success going for them and a promising future." The first show, set for **March 4**, will feature **Con Hunley**. Other artists set to appear on future dates include **Lee Greenwood**, **The**

Shoppe, **Kieran Kane** and **Don King**. Each performance will be videotaped and a copy of the show will be made available to the artist or record company for promotional use. Also, there is talk of a television show based on these performances. **Diana Pugh**, president of **Solid Gold Entertainment**, will book the concerts and may be reached at (918) 250-0641. **Solid Gold's** address is P.O. Box 54606, **Tulsa, Okla.** 74155-0606.

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SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

TERRY GREGORY (Handshake WS9 02736)
I Never Knew The Devil's Eyes Were Blue (2:20)
(Easy Listening Music Corp./Galleon Music, Inc. — ASCAP) (L. Dresser) (Producer: M. Sherrill)
Offered in the country cum pop vein of "Somebody's Knockin'," Terry Gregory's latest release is the kind of tune that finds an immediate audience. The extremely strong production, catchy arrangement and Gregory's impressive vocals combine to make this song the one that should pave the way to the top.



ALLEN TRIPP (Nashville Records NR 1001)
Love Is (3:26) (I.S.P.D. Publishing — ASCAP) (D. Heavener) (Producers: G. Gray, R. Owens)
Just the right touch of string backing adds a nice flowing feel to this upbeat number, while Tripp's bit of a twang vocals and a nice steel guitar give it a comfortable country ease. The tune should find favorable reaction with both jukebox and radio.



HITS OUT OF THE BOX

MOE BANDY (Columbia 18-02735)
Someday Soon (3:07) (W.B. Music, Inc. — ASCAP) (I. Tyson) (Producer: R. Baker)
GENE WATSON (MCA MCA-52009)
Speak Softly (You're Talking To My Heart) (3:00) (Booth and Watson Music — BMI) (S.P. Spurgin, J.D. Mendenhall) (Producers: R. Reeder, G. Watson)
ELVIS PRESLEY (RCA PB-13058)
There Goes My Everything (2:56) (Elvis Presley Music/Acuff-Rose Pub./Huskey Music Inc. — BMI) (D. Frazier) (Producer: not listed)
STEVE WARINER (RCA PB-13072)
Kansas City Lights (3:15) (Tom Collins Music Corp. — BMI) (K. Fleming, D.W. Morgan) (Producer: T. Collins)

FEATURE PICKS

KIERAN KANE (Elektra E-47415)
I Feel It With You (2:48) (Cross Keys Pub., Inc./Litom Pub. — ASCAP) (K. Kane, R. Kane) (Producer: J. Bowen)
CALAMITY JANE (Columbia 18-02715)
I've Just Seen A Face (2:18) (MacLen Music, Inc. — BMI) (J. Lennon, P. McCartney) (Producer: B. Sherrill)
MAC DAVIS (Casablanca NB 2346)
Midnight Crazy (3:12) (Songpainter Music — BMI) (M. Davis) (Producer: R. Hall)
THE ROVERS (Epic/Cleveland International — 14-02728)
Pain In My Past (2:40) (ATV Music Corp./Screen Gems — EMI Music — BMI) (F. Dycus, M.D. Barnes) (Producer: J. Richardson)
JIMMI CANNON (Warner Bros. WBS 50024)
Even If It's Wrong (2:37) (Steel City Music, Inc. — BMI) (J. Louis) (Producer: L. Rogers)
SAMMI SMITH (Sound Factory S.F. 433)
Gypsy and Joe (3:34) (Chablis Music — BMI) (B. Guitar) (Producers: P. Baugh, B. Emmons)
O'ROARK BROTHERS (Comstock COM 1676)
You're Going Out Of My Mind (2:47) (White Cat Music — ASCAP) (D. Scott) (Producers: P. Parker, J. Williamson)
RONNIE ROGERS (Lifesong LS-45095)
My Love Belongs To You (3:44) (Sister John/Sugar Plum/New Keys — BMI) (R. Rogers) (Producer: T. West)
KAREN TAYLOR (Mesa M111)
Diamond In The Rough (2:08) (BIL/KAR Music — SESAC) (T. Sparks) (Producer T. Sparks)

CBS, Anheuser-Busch Sponsor Boston Shows

(continued from page 22)

Wunsch, vice president of marketing for the label, "and because there was not a country-formatted station in the market that currently had the fluent numbers we needed to generate."

In addition to media spots by both Anheuser-Busch and CBS that tag the series, CBS will involve itself with the Boston area's country stations — **WHIM**, **WOKQ** and **WDLW**. With **WDLW**, the

promotion also involves a western wear store that will give away an outfit.

"We view this entry into the Boston market as a market conditioning campaign," notes Wunsch, "that will begin in Boston, and eventually step into Philadelphia, among other markets. We want to start making the public in the northeastern communities very much aware of what the music and the artists are all about."

ALBUM REVIEWS



I LIE — **Loretta Lynn** — **MCA MCA-5293** — **Producer: Owen Bradley** — **List: 8.98** — **Bar Coded**

In many circles, **Loretta Lynn** is considered the premier female country music vocalist. In a sense, this album is sort of a collector's item since it contains some cuts recorded at the historic **Bradley's Barn** before the studio burned last year. Steel guitar, excellent backing vocals compliments of some of the best background voices in town and some solid country music, such as the bouncy "If I Ain't Got It (You Don't Need It)" and the title track highlight the release.

COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. YOU NEVER GAVE UP ON ME — CRYSTAL GAYLE — COLUMBIA — 49 ADDS.
2. BUSTED — JOHN CONLEE — MCA — 40 ADDS.
3. A LITTLE BIT CRAZY — EDDY RAVEN — ELEKTRA — 28 ADDS.
4. YOU'RE NOT EASY TO FORGET — DOTTIE WEST — LIBERTY — 24 ADDS.
5. BANDERA, TEXAS — SOLID GOLD BAND — NSD — 20 ADDS.
6. IT'LL BE HER — TOMPALL & THE GLASER BROTHERS — ELEKTRA — 17 ADDS.
7. 'ROUND THE CLOCK LOVIN' — GAIL DAVIES — WARNER BROS. — 16 ADDS.
8. LUCY AND THE STRANGER — BOBBY GOLDSBORO — CBS/CURB — 15 ADDS.
9. AFTER THE LOVE SLIPS AWAY — EARL THOMAS CONLEY — RCA — 15 ADDS.
10. AND THEN SOME — BOBBY SMITH — LIBERTY — 15 ADDS.

MOST ACTIVE COUNTRY SINGLES

1. THE CLOWN — CONWAY TWITTY — ELEKTRA — 59 REPORTS.
2. BOBBIE SUE — OAK RIDGE BOYS — MCA — 53 REPORTS.
3. SAME OLE ME — GEORGE JONES — EPIC — 53 REPORTS.
4. ANOTHER SLEEPLESS NIGHT — ANNE MURRAY — CAPITOL — 51 REPORTS.
5. A COUNTRY BOY CAN SURVIVE — HANK WILLIAMS, JR. — ELEKTRA/CURB — 51 REPORTS.
6. THROUGH THE YEARS — KENNY ROGERS — LIBERTY — 49 REPORTS.
7. IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME) — GEORGE STRAIT — MCA — 46 REPORTS.
8. TENNESSEE ROSE — EMMYLOU HARRIS — WARNER BROS. — 44 REPORTS.
9. BIG CITY — MERLE HAGGARD — EPIC — 42 REPORTS.
10. BE THERE FOR ME BABY — JOHNNY LEE — FULLMOON/ASYLUM — 42 REPORTS.

Pop Radio Challenges Country Lead In Nashville During Fall Arbitron Book

by Tom Roland

NASHVILLE — Pop radio narrowed country's lead in Nashville in the 12+ numbers released by Arbitron for the fall survey period (Sept. 24-Dec. 16). While country stations gained overall from a 19.1 total in last spring's survey, the pop outlets, led by WWKX-FM, jumped a full 3.0 share of the marketplace, moving to 19.6 from a 16.6.

WWKX-FM (KIX 104) moved from a tie for fourth within the market last spring when it posted an 8.2 share to #1 with a whopping 12.9, possibly due in part to effective billboard advertising along main sections of the interstate system. WKOS/Murfreesboro, the "King of Sound," nearly doubled its pop figures to 2.7 from a 1.4, while sisters WMAK-AM&FM dropped from 1.9 and 5.1 scores to 1.5 and 2.5, respectively.

WSIX-FM retained its distinction as the #1 country station in the market. The "metropolitan country" format dropped a tenth to 9.3, placing fourth in the market overall. Country legend WSM was off from 6.3 to 5.6. The other AM country stations, "Proud Country" WJRB and satellite-supported WKDA, were also down, coming in at 1.8 and 1.0 after 1.9 and 1.5 scores, respectively, in the previous ratings period. WUSW (US 107) out of Lebanon was able to finally bring the FM signal's share over a point with a 2.2 rating. Certainly the publicity surrounding the antics of Captain

Midnight, who was later released for insubordinate behavior (Cash Box, Nov. 14, 1981), contributed to the stations' newfound success.

Elsewhere, WKDF-FM, with its watered down AOR format, gained in share (11.9 to 12.6) while it was displaced to #2 by KIX 104's move to the top spot. Music City's sole B/C outlet, WVOL, continued its decline, checking in with a 6.7 score after last spring's 7.8.

Beautiful music listening was up, from a 10.2 total between the two FM stations to 13.5. WZEX gained from an 8.2 record to a 10.5 share, while WJYN upped its score a full share to 3.0.

Adult/contemporary formats bit the bullet, dropping from a 13.3 share last spring to a 9.8 total. WSM-FM lost nearly half its listenership, falling to 4.9 from a 9.4 showing. WSIX-AM boosted its numbers a full share to equal SM 95's 4.9, but, following the book, the station abandoned the format in favor of a news/talk approach.

Davidson County's current talk format, WLAC, upped its mark from 5.6 to 6.2. Also, big band outlet WAMB gained two tenths of a share in posting a 3.1.

AM radio continued to lose listeners to the FM frequencies. AM stations overall dropped a full share to 30.8, while the FM outlets tacked on five shares to post a 60.6 mark.

THE COUNTRY MIKE

WSAI TO BE SOLD — Cincinnati country stalwart WSAI-AM & FM has passed through the auction blocks and is scheduled to change hands within 30 days, according to AM&FM program director Dale Turner. Affiliated Broadcasting, a subsidiary of the Boston Globe has sold the station to Detroit-based radio conglomerate, Booth American Broadcasting, for an undisclosed sum. When asked about the possibility of a format change at the station, Turner played down any rumors, anticipating no change. Jim Wood, presently general manager for Booth American's country-formatted Toledo outlet, WTOD, will handle the general manager's chores in Cincinnati. The present line-up for the FM station runs as follows: **Patty Spittler** simulcasts the mornings, 5:30-10 a.m.; **Jim McKnight** is on from 10:00 a.m.-3 p.m.; music director **John Marks** handles the 3-7 p.m. shift; **Joe Stamper** runs from 7 p.m.-midnight; and **Mike O'Brien** handles the all-niters. On the AM dial, Spittler does her morning show; Turner takes his turn from 10 a.m.-noon; **Jack Reno** handles the noon to 3:00 p.m. shift; **Tony George** handles the 3-7 p.m. shift; **Diane Palmer** does the 7 p.m.-midnight stint; and Mutuals' **Larry King Show** runs through the night.



Edd Robinson

PERSONALITY PROFILE — Edd Robinson, program director of WSOC-FM/Charlotte, is a 20-year veteran of the broadcasting business. At the age of 18, Robinson attended Fordham University and began learning the radio ropes with college station WFUV. In 1961, he was hired by WMMW/Hartford, Conn. handling a variety of responsibilities for the MOR station. A year later, Robinson headed south to WSIC, a multi-formatted station in Statesville, N.C. For approximately a year, he took over the 7 p.m. to midnight shift while learning from experience nearly every other facet of the radio business. From 1965-68, Robinson went back to the New York area and was a free-lance announcer in New York and New Jersey at a multitude of stations for the three years. Then in 1968, Robinson moved to Charlotte and began doing the 3-7 p.m. shift for WAME-AM. Over the course of the next 10 years, Robinson worked his way through the radio ranks as music director, productions director, program director and finally operations manager, while retaining his air shift. In 1979, when WAME changed to a religious format, Robinson went across town to WSOC-FM, where he filled the program director's chair.

GREENZEIG JOINS WHN — Michael Valentino, director of local sales of Mutual Broadcasting Systems' WHN/New York, has announced the appointment of Michael G. Greenzeig as account executive. Greenzeig most recently held the same position with WPIX-FM. Prior to that, he held a variety of positions, including director of marketing for Sounds Unique, a mobile entertainment company based in New Jersey, production coordinator at ABC television, and various posts with WWWT-FM/Oswego, N.Y., WBNG-TV/Binghamton, N.Y., WICB-AM and FM/Ithaca, N.Y., WFDU-FM/Teaneck, N.J. and WWDJ-AM/Hackensack, N.J.

CHANGES AT WQYK — Program director Pete Porter of WQYK-FM/Saint Petersburg has announced the addition of Randy Price to handle the mornings, effective Feb. 1. Price most recently held the same shift with WJEZ/Chicago. Price's experience includes stints with WCXI/Detroit and WWVA/Wheeling. In making the announcement, Porter stated, "Randy comes to us highly recommended. His personality, his interest in being involved with his listeners and the community and his overall broadcast knowledge should be of tremendous importance to the station. Price replaces Dave Banks, who recently resigned to join WSNi in his hometown of Philadelphia. . . Oh, by the way, music director Bill Pyne, will be assisted by Rena Darden. Pyne will handle calls from 10 a.m.-noon on Mondays and Tuesdays. Darden will be available from 10 a.m.-1 p.m. on Wednesday, and from 10 a.m.-noon on Thursdays.

KVOO'S PARKER RECOVERS FROM SERIOUS WOUND — Despite a recent brush with death due to a wound inflicted by a BB gun, KVOO/Tulsa program director Billy Parker is alive and well and recounting the mishap on his three-minute, twenty-second country soap opera, *Billy 'BB' Parker*. It seems that Parker and his wife returned home early from a dinner party and found his two young boys had left the door unlocked. To teach the kids a lesson, Parker quietly snuck upstairs intending to give his kids a start. Instead, the would-be intruder was met by a shot from a BB gun which lodged a pellet in his abdomen. We are glad to report that Parkers' surgery went well, and he is back to his normal duties.

country mike

PROGRAMMERS PICKS

Mike Buechler	KBMY/Billings	Busted — John Conlee — MCA
Barry Mardit	WWWW/Detroit	You Never Gave Up On Me — Crystal Gayle — Columbia
Becky Joseph	WSLR/Akron	After The Love Slips Away — Earl Thomas Conley — RCA
Ernie Hadaway	WKMF/Flint	You Never Gave Up On Me — Crystal Gayle — Columbia
Jack Seckel	WIXZ/McKeesport	Busted — John Conlee — MCA
Bill Jones	WKSJ/Mobile	A Little Bit Crazy — Eddy Raven — Elektra
Wiley Carpenter	WWNC/Ashville	'Round The Clock — Gail Davies — Warner Bros.
David Haley	WJQS/Jackson	A Little Bit Crazy — Eddy Raven — Elektra
Chris Taylor	KYNN/Omaha	You Never Gave Up On Me — Crystal Gayle — Columbia
Tom "Cat" Reeder	WKCW/Warrenton	Busted — John Conlee — MCA
Glen Garrett	WCOS/Columbia	You Never Gave Up On Me — Crystal Gayle — Columbia
Tim Perkins	KCAN/EI Reno	It'll Be Her — Tompall & The Glaser Brothers — Elektra



BACKSTAGE WITH KLAC AND MANDRELL — In January, KLAC sponsored Johnny Cash in concert at the Anaheim (Calif.) Convention Center. Needless to say, the concert attracted quite an assortment of followers, including Barbara Mandrell, who is currently wrapping up production on her current NBC-TV show. Pictured backstage during the concert are (l-r): Don Kelly, vice president/general manager, KLAC; Mandrell; and Sammy Jackson, morning drive personality, KLAC.

GOSPEL

TOP 15 ALBUMS

Spiritual

	Weeks On Chart
1 HIGHER PLANE AL GREEN (Myrrh MSB 6674)	2 13
2 GO SHIRLEY CAESAR (Myrrh MSB 6665)	1 16
3 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	3 20
4 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	4 22
5 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	5 42
6 LOOK TO JESUS PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)	6 4
7 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656)	8 10
8 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	9 54
9 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599)	10 2
10 INTRODUCING THE WINANS (Light 5792)	7 26
11 LORD, I NEED A MIRACLE RIGHT NOW SOLOMON BURKE (Savoy SL 14660)	11 4
12 BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	— 1
13 JAMES CLEVELAND WITH THE METRO MASS CHOIR (Savoy SGL 7067)	— 1
14 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594)	14 2
15 SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	15 26

Inspirational

	Weeks On Chart
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	1 26
2 PRIORITY IMPERIALS (Dayspring DST 4017)	2 52
3 I SAW THE LORD DALLAS HOLM (Greentree R 3723)	3 10
4 UNFAILING LOVE EVIE TORNUQUIST (Word WSB 8867)	5 10
5 THE TRAVELER DON FRANCISCO (New Pax NP 33106)	4 18
6 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677)	8 6
7 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025)	7 6
8 COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	6 22
9 AMY GRANT IN CONCERT (Myrrh MSB 6668)	9 36
10 JONI'S SONG JONI EARECKSON (Word WSB 8856)	10 16
11 FORGIVEN DON FRANCISCO (New Pax NP 33042)	11 168
12 BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	12 2
13 BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	13 76
14 MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	14 62
15 ANTSHILLVANIA CANDLE (Birdwing BWR 2030)	15 12

Revelation Set To Sell Gospel LPs To Secular Market In South Africa

NASHVILLE — Revelation Records, Southern Africa's only record company that deals solely with gospel music, has begun to tap the secular market with its local talent and product it distributes for overseas labels, including The Benson Company, Castle Music, David Ingles Prods. and Len Mink Ministries.

"Our local artists have been responsible for the majority of our turnover," notes Gavin Morkel, managing director of the firm, "but that will change as we release top line overseas product this year, especially with Dallas Holm's 'I Saw The Lord,' Don Francisco's 'The Traveller,' and Patrick Henderson's 'Look To Jesus' amongst many others. I believe that 1982 is the year of gospel music for South Africa. Some of the country's largest secular retail stores are realizing the potential that gospel music has. Our biggest hurdle that we now face is letting our market know that these stores stock the latest in gospel."

In existence for some 2½ years, Revelation's roster includes local acts the Rhema Band, Dave Ornellas (departed member of Jo'burg Hawk, a prominent South Africa rock band), Brian Gibson, Bokkie Timmerman, the Jubals Band and the Roadband.

Revelation has also been able to get some of its product on the playlists of secular radio stations — fortunate for the label since Trans World Radio is the only gospel outlet available. "We are fortunate in some ways as the other gospel labels don't present their product to radio except for the occasional push that WEA does," says Johnny Woodrow, director of marketing for

the label. Revelation markets its product to both gospel bookstores and secular retail outlets and WEA handles the distribution chores.

"We have found that sales are much higher if we do our own presentation and sales calls to secular dealers," explains Morkel. "These dealers are only too pleased for someone to explain the product to them, giving racking suggestions, plug tracks, promotion material and a way to expand their profit base. It would be unreasonable to expect WEA reps to do all of that for us when they already have a vast amount of product to sell."

Current marketing schemes for the upcoming year utilize an extensive "Get Into Gospel Music" campaign.

Grant Adds Chapman To Spring Tour Bill

NASHVILLE — Lamb & Lion recording artist Gary Chapman has been added to the bill for Myrrh recording artist Amy Grant's 1982 Spring tour. Chapman, Dove Award winner as Songwriter of the Year in 1981, will join Grant in Nashville Feb. 23 to kick off the tour.

Following the Nashville date, the tour will hit Springfield and Joplin, Mo.; Tulsa; College Station and Abilene, Texas; Phoenix; Claremont and San Jose, Calif.; Anchorage; Langley, British Columbia, Canada; Seattle; Spokane; Portland, Ore.; Denver; Albuquerque; and Lubbock, Texas. The tour will end March 20 in Norman, Okla.

Dealers Running Fewer Sales Due To Drop In Label Support

(continued from page 5)

Many others note, some with obvious chagrin, that radio is increasingly being used in multi-tagging or institutional market ads by the labels.

However, despite the reported lack of support for frontline specials, some dealers are promoting top selling product in-store on retail generated sales. At the Washington D.C.-based Waxie Maxie chain, the top 20 rock/pop, top 20 R&B, top five jazz and top five country releases are on sale each week, along with the top 10-15 soul and pop/rock chart climbers, at a price of \$6.99. According to Marcie Penner, advertising director for the chain, such items are placed on sale by the chain, but since they are "items not advertised, they are supported in-store with signage and header cards."

She added that all label supported specials carried a sale price: \$5.49 if on radio and \$5.99 if in print. Penner explained, "When we try radio advertising, there's a need for a price impact for the consumers (thus the lower price).

"Print is a more selective market," she added. "Consumers responding to print ads are less sensitive to price."

Penner added that it was good business to create varied specials because it prevented the customer from becoming insensitive to one sale price and beginning to perceive the sale price as the normal shelf price.

While noting that sales incentive programs and co-op dollars have generally decreased, spokesmen at the Amarillo-based Hastings Books, Records and Video said that when new product is released, labels are more than likely to come forth with some support. "We work with the resources available in the marketplace," explained Diane Weidling, advertising director for the chain. "We may run five specials in one week and then not run anymore for three weeks."

Once A Week

Also quick to utilize what is available, George Balicky, vice president of merchandising for the Pittsburgh-based National Record Mart chain, said, "Of course there's never too much label support for such sales, but we try to run one each week."

Balicky said that the type of deal labels offered affected the kind of specials run. He said sale prices, usually advertised on TV and radio, range from \$5.99 to \$6.49; but that only occasionally would the chain run in-house specials. When such sales programs are waged, however, the sale price is the same as the ones with label support.

However, many retailers said they only ran specials when supported by the labels. Michael Reff, advertising director for the Portland-based Everybody's chain, said, "When there is no specific label discount or sales incentive program, we don't discount product to the consumer," because market conditions make it increasingly difficult to maintain any kind of profit margin under such conditions.

Although the chain has taken advantage of label deals in the past, Reff said, "We did it, but felt it hurt our business. The record business is the only type of business I know where new product is practically given away." Reff contrasted it to the book business, where new releases are sold at frontline prices initially and only later with discounts.

Some retailers reported that they were able to run at least one label supported sales spot per week in their metropolitan markets. This situation was most evident among dealers contacted in the Miami, Fla. area.

John London, general manager of the Peaches stores owned by United Record &

Tape Industries, Inc., has noticed an increase in frontline specials this year, though with greater selectivity. There is support from the labels, but it varies from label to label. His advertising is even between radio and print, and he gets tags from the companies in some cases.

Joe Andrews, vice president and general manager for the Miami-based Spec's stores, said that multi-tag ads were of no value to his chain and that smaller stores could better utilize them. He added that while the Spec's stores located in the metropolitan area received enough label support for new artist and hit product releases, the suburban stores could not always be involved in such specials.

Number of Sales Down

Bolstering this contention, Barrie Bergman, head of the Durham-based Record Bar chain, which has several mall stores located in smaller communities, said that he has cut his frontline sales down considerably in the first quarter of 1982. "We're trying to get our cost of goods up," he said, "but we haven't got our mark-up back by raising prices, so we have had to cut our percentage of sales."

While he cautioned that the greater number of discounted lines available has not diminished frontline specials, Bergman also noted that there was considerably more promotion money available for midline product than frontline.

Though some dealers mix advertisement of frontline product with midline records, most retailers prefer to wage separate campaigns for midline product.

Daring to advertise midlines on TV is Cal Simpson, head of Detroit-based Simpson Wholesale, who said that his operation has been running advertising on midlines during the last month. He said while some of the spots have been label-supported, his operation has paid for some of the production costs.

More consistently reported was the retailer practice of quarterly accrual of ad dollars connected with midline purchase for quarterly or periodic sales. Most retailers merchandised the advertised line in the front of the store. In many cases, dealers would assemble a consortium of support from companies, allowing the retailer to advertise three or four titles from various labels while placing the entire midline inventory on sale.

Aside from the accrual advantage in running periodic midline specials, according to most contacted, by condensing midline sales into one period, there was a bigger impact on consumer interest.

One complaint raised among dealers regarding the midlines, however, was that, while the specials consistently move product, specials on such lines are not effective because the same titles are on sale each time. "I don't think the recent midline titles have been very enticing," said Reff of Everybody's, who added, "We used to discount the midline product at \$3.99, but now all titles are sold at a regular price of \$4.99."

Perhaps unaffected by dwindling label support of dealers' frontline specials are the racks.

Brad Harrison, head buyer of United Record & Tape Rack's Miami branch, found no change in the ratio of frontline specials now as opposed to a year ago. He prefers limiting his frontline specials to new hit product, new name product. Not new unknown product.

"Ten zillion people know Earth, Wind & Fire," he says. "Maybe 10 know Adam & the Ants."

Harrison knows two-to-three months in advance what his ad needs will be and gets label support, but being a rack, his investment is in hit name product only.

BLACK CONTEMPORARY



NIGHT CRUISE — Mercury/PolyGram recording group the Bar-Kays partied in celebration of a 1982 70-city tour in support of the "Night Cruising" LP. Pictured at Solomon Alfred's in Memphis, Tenn. are (l-r): Tommy Young, vice president, R&B promotion, PolyGram; Brenda Smith, regional R&B promotion, PolyGram; Bill Haywood, senior vice president, black music marketing, PolyGram; and Allen Jones, producer of the Bar-Kays album.

THE RHYTHM SECTION

AIRWAVE EXPANSION — Minority ownership of commercial broadcast outlets increased by 21.5% in 1981, to 164 radio and television stations from 135 in 1980, according to a study by the National Assn. of Broadcasters (NAB) minority and special services department. NAB vice president **Dwight Ellis** said that the biggest area of minority ownership occurred among blacks. Black TV and radio ownership in 1981 totalled 128, including 11 TV stations (seven VHF network affiliates and four UHF), three of which were acquired during the last year. There are currently 117 black-owned radio stations, according to the NAB study, 19 of which were acquired during the last year. Ellis told **Cash Box** that there was no attrition among minority broadcast owners and that sale of black-owned broadcast property was usually to another black owner. While most of the minority-owners were blacks, Latin-owned stations totalled 31 — three television and 28 radio. The total for 1980 was 24. According to NAB study, the preponderance of ownership is single station owners. Of the 164 outlets, 82 are owned by blacks, 25 are Hispanic-owned, two are Native American operated and one is Asian-American operated. While noting that 40% of all minority acquisitions last year were through lenient Federal Communications Commission (FCC) tax certificate and distress sales policies, Ellis said that fewer properties would be obtained under such conditions during 1982. "The distress sales will not be as prolific because of deregulation," said Ellis. He added that, currently, NAB proposals to expand tax certification acquisition policies were now being reviewed by the FCC's special rules committee handling matters of interest to minority broadcasters. The measure, details of which Ellis could not reveal, reportedly would allow more broadcast properties to be bought by undercapitalized minorities.

HOT SINGLES — Detroit is becoming a mecca for revitalized rock bands to have records broken on black radio. Most recently, EMI America group **J. Geils Band** broke out of Motor City with the cut "Flamethrower" from its gold LP, "Freeze Frame." Already topping the **Cash Box** Top 100 Singles chart with the gold single "Centerfold," the band has plans to release "Flamethrower" as a 12" single to clubs and R&B radio. Commercially, the tune is available as the flipside to "Freeze Frame," the LP title track that EMI is distributing to pop radio for airplay. Ron Johnson, EMI's national promotion director for R&B product, said that release of the two separate cuts to radio will hopefully expand the sales base for J. Geils, in addition to capitalizing on the black consumer's interest in the product. Highlighted on the "Flamethrower" tune is Grammy nominee **Luther Vandross** and **Cissy Houston**.

ON THE ROAD ONCE AGAIN — In this era of thrifty spending and downright abstention, it is cheering to hear that a touring show featuring some of the more energetic and tasteful performers on the contemporary scene will hit the road. Billed as the 1982 "Cavalcade of Stars," **Patrice Rushen**, **Lenny White**, **Stanley Turrentine**, **Jean Carn** and **Roy Ayers** are slated to hit 26 cities beginning Feb. 18 in Milwaukee and ending March 28 in Houston. Each of the principal artists will be backed by a rhythm section, which will supply the bottom for three compositions by each of the featured artists. . . Though his tour schedule is heavily weighted to the college circuit, **Gil Scott-Heron** began a 16-date tour Feb. 8 at City College Uptown in New York City and will end Feb. 26 at Weber College in Ogden, Utah. (They found out that "This ain't really life" in Utah, eh?). . . **Angela Bofill** is also hoofin' it for an 18-date tour, which began in Philadelphia Feb. 7 at the Academy of Music and will end at Houston's Tower Theatre Feb. 28.

HERITAGE ON THE AIRWAVES — Throughout February MCA, in conjunction with 43 black radio stations, will be celebrating Black History Month by giving away sets of the 48' LP Jazz Heritage Series. Each station will decide how to give away the packages (either single LPs, a pair or in total), but the winners will have to respond to specific black history questions to win the music. The collectors series includes recordings from the '20s and '30s by such artists as **Louls Armstrong**, **Jimmie Lunceford**, **King Oliver**, **Earl Hines** and others.

ANOTHER HAPPY BIRTHDAY? — Though the heartfelt fervor of last year's L.A. McArthur Park reggae jam was merely an echo, good music prevailed nevertheless during the Feb. 6 celebration of the late **Bob Marley's** birthday. Though the crowd on hand was more diverse, L.A.'s learned reggae observer and shaker **John Sutton-Smith**, said that there were more trendy folks in attendance than at last year's **Rebel Rockers** and **X-Streams** show. Smith also noted that the music, supplied by groups like **Exodus** and the **Sons of Jah**, **Iration**, the **Wailing Prophets**, **Moja**, the **Third I Band**, **Idren** and others, was disrupted by the "aggressive and obvious" presence of the police. Smith said that one dreadlocked fellow, who may have been in the spirits, was beaten and arrested by horse-mounted men in blue, who then carted him away on a bar underneath his arms held between two horses. It seemed unfair that a celebration in honor of a man who strove for unity and peace should be marred by such boorish tactics.

michael martinez

TOP 75 ALBUMS

	Weeks On 2/13 Chart		Weeks On 2/13 Chart
1 THE POET BOBBY WOMACK (Beverly Glen BG 1000)	1 15	37 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	33 43
2 SKYYLINE SKYY (Salsoul/RCA SA-8548)	3 16	38 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	38 25
3 RAISE! EARTH, WIND & FIRE (ARC/Columbia TC 37548)	2 15	39 ECHOES OF AN ERA VARIOUS ARTISTS (Elektra E1-60021)	45 4
4 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	4 19	40 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	40 3
5 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL1-4153)	5 16	41 WATCH OUT BRANDI WELLS (WMOT FW 37668)	47 4
6 I AM LOVE PEABO BRYSON (Capitol ST-12179)	6 13	42 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	29 27
7 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	7 23	43 IN THE POCKET COMMODORES (Motown M8-955M1)	37 33
8 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	8 9	44 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	39 34
9 TOM TOM CLUB (Sire SRK 3628)	13 6	45 BLUE JEANS CHOCOLATE MILK (RCA AFL1-3896)	36 13
10 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	10 15	46 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	— 1
11 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	12 16	47 YOURS TRULY TOM BROWNE (GRP/Arista 5507)	31 10
12 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	15 6	48 SET MY LOVE IN MOTION SYREETA (Tama/Motown T 376)	50 10
13 THE TIME (Warner Bros. BSK 3598)	14 26	49 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	56 2
14 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	9 11	50 DOWN HOME ZZ HILL (Malaco MAL 7406)	58 2
15 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	11 14	51 TAKE IT OFF CHIC (Atlantic SD 19323)	42 11
16 THE SISTERS SISTER SLEDGE (Cotillion/Atlantic SD 5231)	35 2	52 BEWARE! BARRY WHITE (Unlimited Gold/CBS FZ 37176)	44 20
17 YES IT'S YOU LADY SMOKEY ROBINSON (Tama/Motown 6001TL)	— 1	53 ROMANTICO JON LUCIEN (Zemajo/Precision PRC-LP 2102)	53 3
18 IT'S TIME FOR LOVE TEDDY PENDERGRASS (Phila. Intl./CBS TZ 37491)	16 21	54 TELL ME A LIE BETTYE LAVETTE (Motown 6000 ML)	60 2
19 GET AS MUCH LOVE AS YOU CAN THE JONES GIRLS (Phila. Intl./CBS FZ 37627)	19 12	55 CRAZY FOR YOU EARL KLUUGH (Liberty LT-51113)	43 17
20 SHOW TIME SLAVE (Cotillion/Atlantic SD 5227)	23 20	56 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	48 17
21 LIVE THE JACKSONS (Epic KE2 37545)	18 13	57 SATURDAY SATURDAY ZOOM (Polydor/PolyGram PD-1-6434)	61 3
22 CENTRAL LINE (Mercury/PolyGram SRM-1-4033)	25 9	58 ALL THE GREAT HITS DIANA ROSS (Motown M13-96002)	46 18
23 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	28 6	59 ME AND YOU THE CHI-LITES (20th Century-Fox/RCA T-635)	— 1
24 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	24 6	60 SHOCK (Fantasy F-9613)	62 9
25 PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	17 11	61 JUST LIKE DREAMIN' TWEENYINNE with LENNY WHITE (Elektra 5E-551)	51 6
26 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	27 14	62 SEND IT OZONE (Motown M8-962M1)	63 3
27 REFLECTIONS GIL SCOTT-HERON (GRP/Arista 5506)	22 20	63 BEST OF PATTI LABELLE (Epic FE 36997)	64 2
28 THE DUDE QUINCY JONES (A&M SP-3721)	30 47	64 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON (A&M SP-4880)	59 10
29 7 CON FUNK SHUN (Mercury/PolyGram SRM-1-4030)	26 10	65 GIGOLO FATBACK (Spring/PolyGram SP-1-6734)	57 5
30 FRIENDS SHALAMAR (Solar/Elektra S-28)	— 1	66 SOLID GROUND RONNIE LAWS (Liberty LO-51087)	55 21
31 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	20 10	67 WEST STREET MOB (Sugar Hill SH 263)	68 4
32 THE MANY FACETS OF ROGER ROGER (Warner Bros. BSK 3594)	21 23	68 GWEN McCRAE (Atlantic SD 19308)	71 17
33 A LITTLE LOVE AJURRA (Salsoul/RCA SA 8551)	— 1	69 DENROY MORGAN (Becket BKS 015)	49 9
34 TASTE THE MUSIC KLEER (Atlantic SD 19334)	41 2	70 MORE OF THE GOOD LIFE T.S. MONK (Mirage/Atlantic WTG 19324)	54 9
35 LOVE IS THE PLACE CURTIS MAYFIELD (Boardwalk NB1 33239)	32 19	71 TONIGHT! THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	73 25
36 LOVE MAGIC I.T.D. (A&M SP-4881)	34 13	72 CAMOUFLAGE RUFUS with CHAKA KHAN (MCA-5270)	52 16
		73 I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-052M1)	66 23
		74 FANCY DANCER ONE WAY (MCA 5247)	65 21
		75 FACE TO FACE GO (Arista AL 9547)	70 15

CASH BOX

February 20, 1982

AROUND THE ROUTE

by Camille Compasio

Returnees from two of the industry's major international conventions, namely ATE (England) and IMA (Germany), brought back less than glowing reports, mostly aimed at the ATE, with IMA being rated as the better of the two shows this year. As a couple of prominent manufacturer reps commented "there was nothing really that new or exciting to see." Gaming equipment dominated the ATE, as usual; and the show was said to reflect the present "depressed" condition of the coin machine business in Europe. It was observed, however, that pins are starting to look a little stronger out there while video games seem to be softening a bit. Even though the facilities in Birmingham, England which housed the ATE won some praise, many felt that London would have been a more choice location — especially this year, since there was a train strike that brought lots of transportation problems for the majority of people who stayed in London and had to commute to Birmingham. It was estimated that attendance appeared to be down some.

Gottlieb's marketing vice president **Marshall Caras** felt the ATE "was not
(continued on page 40)

CASH BOX SURVEY

Operators Slash Overhead To Maintain Profitability In '82

by Jeffrey Ressler

LOS ANGELES — Although some coin machine operators experienced a dip in January 1982 collections compared to the same period last year, most are optimistic that by implementing effective, cost-efficient management techniques they will be able to maintain healthy profit margins for the remainder of this year, according to a **Cash Box** survey.

A winter plagued by heavier-than-usual snowfalls and sub-zero temperatures, the steady decline of the national economy, as well as an extraordinary interest in this year's Super Bowl tournament were the major reasons ops gave for the dip in January collections. At the same time, they vowed to keep a close watch on future expenditures in order to maintain the profits they've enjoyed in the past few years. Nearly all agreed that the burgeoning video game market will continue its domination of the industry throughout 1982 and, with the proliferation of non-violent "cartoon" games such as "Centipede," "Donkey Kong" and the popular "Pac-Man," will persist in attracting an expanded player base.

Many ops pledged to enact such cost-control measures as switching over to more economical delivery vehicles, cutting service calls down, buying machines more selectively and dropping marginal locations in an effort

to slash expenses while boosting profits. In the words of one operator, "We've got to look hard for the holes in our business and try to plug them up."

Record-breaking blizzards in many parts of the country were primarily to blame for the
(continued on page 36)

Williams Posts Increased First Quarter Totals

NEW YORK — Williams Electronics, Inc. reported higher revenues and earnings for the initial three months of the 1982 fiscal year as compared with the same period in the prior year.

For the first quarter ended Dec. 31, revenues reached \$34,496,000, an increase of 48.5% above the \$23,224,000 attained in the comparable quarter of fiscal year 1980. Net income rose 123.1% to \$4,352,000, or 55 cents per share on a fully diluted basis, compared with pro forma net income of \$1,951,000, or 26 cents per share achieved in the like period a year ago.

Net income and per share data for the first quarter of fiscal 1980 have been reported on a pro forma basis to show the results indepen-
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COIN MACHINE

THE JUKEBOX PROGRAMMER

February 20, 1982

POP

- 1 **OPEN ARMS**
JOURNEY (Columbia 18-02687)
- 2 **SPIRITS IN THE MATERIAL WORLD**
THE POLICE (A&M 2390)
- 3 **I LOVE ROCK 'N' ROLL**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 4 **THAT GIRL**
STEVIE WONDER (Tamla/Motown 1602 TF)
- 5 **TONIGHT I'M YOURS (DON'T HURT ME)**
ROD STEWART (Warner Bros. WBS 49886)
- 6 **THROUGH THE YEARS**
KENNY ROGERS (Liberty P-A-1444)
- 7 **DADDY'S HOME**
CLIFF RICHARD (EMI America P-A-8103)
- 8 **BOBBIE SUE**
OAK RIDGE BOYS (MCA-52006)
- 9 **SHOULD I DO IT**
POINTER SISTERS (Planet/Elektra P-47960)
- 10 **WE GOT THE BEAT**
GO-GO's (I.R.S./A&M IR-9903)
- 11 **MAKE A MOVE ON ME**
OLIVIA NEWTON-JOHN (MCA-52000)
- 12 **PRETTY WOMAN**
VAN HALEN (Warner Bros. WBS 50003)
- 13 **JUKE BOX HERO**
FOREIGNER (Atlantic 4017)
- 14 **MIRROR, MIRROR**
DIANA ROSS (RCA PB-13021)
- 15 **MY GUY**
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 16 **ANOTHER SLEEPLESS NIGHT**
ANNE MURRAY (Capitol P-A-5083)
- 17 **ONE HUNDRED WAYS**
QUINCY JONES featuring JAMES INGRAM (A&M 2387)
- 18 **LET THE FEELING FLOW**
PEABO BRYSON (Capitol P-A-5065)
- 19 **PAC-MAN FEVER**
BUCKNER & GARCIA (Columbia 18-02673)
- 20 **WHY YOU WANNA TRY ME**
COMMODORES (Motown 1604 MF)
- 21 **LOVE IS LIKE A ROCK**
DONNIE IRIS (MCA-51223)
- 22 **WHEN ALL IS SAID AND DONE**
ABBA (Atlantic 3889)
- 23 **TAKE OFF**
BOB & DOUG MCKENZIE (Mercury/PolyGram 76134)
- 24 **FIND ANOTHER FOOL**
QUARTERFLASH (Geffen GEF 50006)
- 25 **TELL ME TOMORROW — PART 1**
SMOKEY ROBINSON (Tamla/Motown 1601 TF)
- 26 **ON THE WAY TO THE SKY**
NEIL DIAMOND (Columbia 18-02712)
- 27 **YOU'RE MY LATEST, MY GREATEST INSPIRATION**
TEDDY PENDERGRASS (Philadelphia Int'l./CBS ZS5-02619)
- 28 **DON'T LET HIM KNOW**
PRISM (Capitol P-A-5082)
- 29 **POP GOES THE MOVIES (PART 1)**
MECO (Arista AS 0660)
- 30 **I'LL FALL IN LOVE AGAIN**
SAMMY HAGAR (Geffen GEF 49881)

COUNTRY

- 1 **BOBBIE SUE**
OAK RIDGE BOYS (MCA-52006)
- 2 **YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD**
ED BRUCE (MCA-51210)
- 3 **BLUE MOON WITH HEARTACHE**
ROSANNE CASH (Columbia 18-02659)
- 4 **THROUGH THE YEARS**
KENNY ROGERS (Liberty P-A-1444)
- 5 **MOUNTAIN OF LOVE**
CHARLEY PRIDE (RCA PB-13024)
- 6 **BIG CITY**
MERLE HAGGARD (Epic 14-02686)
- 7 **TENNESSEE ROSE**
EMMYLOU HARRIS (Warner Bros. WBS 49892)
- 8 **SHE LEFT LOVE ALL OVER ME**
RAZZY BAILEY (RCA PB-13007)
- 9 **THE CLOWN**
CONWAY TWITTY (Elektra E-47302)
- 10 **ANOTHER SLEEPLESS NIGHT**
ANNE MURRAY (Capitol P-A-5083)
- 11 **SAME OLE ME**
GEORGE JONES (Epic 14-02696)
- 12 **ANOTHER HONKY-TONK NIGHT ON BROADWAY**
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 13 **BE THERE FOR ME BABY**
JOHNNY LEE (Full Moon/Asylum E-47301)
- 14 **I LIE**
LORETTA LYNN (MCA-51226)
- 15 **LIES ON YOUR LIPS**
CHRISTY LANE (Liberty P-A-1443)
- 16 **THE VERY BEST OF YOU**
CHARLY McLAIN (Epic 14-02601)
- 17 **A COUNTRY BOY CAN SURVIVE**
HANK WILLIAMS, JR. (Curb/Elektra E-47257)
- 18 **NEW CUT ROAD**
BOBBY BARE (Columbia 18-02690)
- 19 **YOU NEVER GAVE UP ON ME**
CRYSTAL GAYLE (Columbia 18-02718)
- 20 **IN LIKE WITH EACH OTHER**
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)
- 21 **AFTER THE LOVE SLIPS AWAY**
EARL THOMAS CONLEY (RCA PB-13053)
- 22 **CRYING MY HEART OUT OVER YOU**
RICKY SCAGGS (Epic 14-02692)
- 23 **'ROUND THE CLOCK LOVIN'**
GAIL DAVIES (Warner Bros. WBS 50004)
- 24 **IT'LL BE HER**
TOMPALL & THE GLASERS (Elektra E-47405)
- 25 **BUSTED**
JOHN CONLEE (MCA-52008)
- 26 **VICTIM OR FOOL**
RODNEY CROWELL (Warner Bros. WBS 50008)
- 27 **YOU'RE NOT EASY TO FORGET**
DOTTIE WEST (Liberty P-B-1451)
- 28 **INNOCENT LIES**
SONNY JAMES (Dimension DS-1026)
- 29 **THE REVEREND MR. BLACK**
JOHNNY CASH (Columbia 18-02689)
- 30 **A LITTLE BIT CRAZY**
EDDY RAVEN (Elektra E-47413)

BLACK CONTEMPORARY

- 1 **THAT GIRL**
STEVIE WONDER (Tamla/Motown 1602 TF)
- 2 **TELL ME TOMORROW — PART 1**
SMOKEY ROBINSON (Tamla/Motown 1601TF)
- 3 **SHINE ON**
GEORGE DUKE (Epic 14-02701)
- 4 **IN THE RAW**
WHISPERS (Solar/Elektra S-47961)
- 5 **TONIGHT I'M GONNA LOVE YOU ALL OVER**
FOUR TOPS (Casablanca/PolyGram NB2345)
- 6 **WANNA BE WITH YOU**
EARTH, WIND & FIRE (ARC/Columbia 18-02688)
- 7 **GENIUS OF LOVE**
TOM TOM CLUB (Sire SRE 49882)
- 8 **MIRROR MIRROR**
DIANA ROSS (RCA PB-13021)
- 9 **MY GUY**
SISTER SLEDGE (Cotillion/Atlantic 47000)
- 10 **MAMA USED TO SAY**
JUNIOR (Mercury/PolyGram 76132)
- 11 **I WANT TO HOLD YOUR HAND**
LAKESIDE (Solar/Elektra S-47954)
- 12 **STEPPIN' OUT**
KOOL & THE GANG (De-Lite/PolyGram DE 816)
- 13 **A LITTLE MORE LOVE**
T-CONNECTION (Capitol P-A-5076)
- 14 **WE NEED LOVE TO LIVE**
MAZE (Capitol P-A-5072)
- 15 **WORK THAT SUCKER TO DEATH**
XAVIER (Liberty P-A-1445)
- 16 **HONEY, HONEY**
MANHATTANS (Columbia 18-02666)
- 17 **LET'S STAND TOGETHER**
MELBA MOORE (EMI America P-A-8104)
- 18 **NIGHTS OVER EGYPT**
THE JONES GIRLS (Philadelphia Int'l./CBS ZS5-02713)
- 19 **LET'S GO ALL THE WAY**
CHOCOLATE MILK (RCA PB-13026)
- 20 **WHY YOU WANNA TRY ME**
COMMODORES (Motown 1604 MF)
- 21 **WELCOME INTO MY HEART**
ISLEY BROTHERS (T-Neck/CBS ZS5-02705)
- 22 **WATCH OUT**
BRANDI WELLS (WMOT WS9 02654)
- 23 **APRIL LOVE**
L.T.D. (A&M 2395)
- 24 **SPIRIT OF THE DANCER**
EVELYN KING (RCA PB-13017)
- 25 **IMAGINARY PLAYMATES**
RENE & ANGELA (Capitol 5081)
- 26 **SAD GIRL**
GO (Arista AS 0659)
- 27 **TAKE ME TO HEAVEN**
REN WOODS (Elektra E-47403)
- 28 **RIGHT IN THE MIDDLE**
BETTYE LAVETTE (Motown M 1532F)
- 29 **BETTER TOGETHER**
RUFUS With CHAKA KHAN (MCA 52002)
- 30 **I THINK IT'S GONNA BE ALRIGHT**
CARL CARLTON (20th Century-Fox/RCA TC-2602)

OPERATORS PICKS

Dan Tortorice (Modern Specialty)
JUKE BOX HERO — Foreigner — Atlantic
 Corrine Patton (Patton Music Company)
ANOTHER SLEEPLESS NIGHT — Anne Murray — Capitol
 Margot Green (Jones Music)
POP GOES THE MOVIES — Meco — Arista

RECORDS TO WATCH

NEVER GIVE UP ON A GOOD THING — George Benson — Warner Bros.
FREEZE FRAME — J. Geils Band — EMI America
ALWAYS ON MY MIND — Willie Nelson — Columbia
SINGLE WOMEN — Dolly Parton — RCA
EDGE OF SEVENTEEN — Stevie Nicks — Modern/Atlantic

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"AND THEN SOME"

BOBBY SMITH (LIBERTY P-B-1452)

NAMES YOU CAN DEPEND ON

Operators Slash Overhead To Maintain Profitability In '82

(continued from page 33)

downward slide in collections, which were off by as much as 20% in regions where snowfalls were especially bad, according to those surveyed. In areas such as Minneapolis, Minn., for example, adverse weather conditions piled up three feet of snow in a two-day period over one weekend, whereas last year during the same time the city boasted magnificent weather. Amusement games rely on weekend crowds for their liveliest business, and with people staying inside to escape violent cold or to watch football action, coin ops were the ones who felt winter's stinging pinch.

Belt-Tightening

Nevertheless, most predicted high revenues for the rest of 1982 as a result of belt-tightening within their companies. While hardly any firms reported lay-offs, some are cutting wage increases for employees or putting a freeze on hiring. A majority of ops said they were putting a hold on overtime salaries, and cutting off maintenance calls after 5:30 p.m. on new service contracts.

Operator splits varied among those surveyed, with many ops going for a 60/40 split over the traditional 50/50 profit share. Those who still rely on a 50/50 split, however, are beginning to ask for guaranteed weekly minimums from their locations ranging from \$50 to \$75 per machine, or a \$10 to \$20 service fee per machine which is tacked on after the split. Raising the cost per play on machines has met with overwhelming resistance on most video games, yet some state-of-the-art pinball machines such as "Haunted House" are doing quite well with the half-dollar charge. Still, it appears that ops are highly reluctant to hike up the price per play on video machines.

John Estridge, of Lewisburg, Tenn.-based Southern Games, Inc., stressed, "If all the cokes in town cost a quarter, you won't sell any for 50 cents. Likewise, if all the Donkey Kongs in town cost 25 cents to play, you won't get anyone to go to a location that asks half a buck." Other ops expressed a desire for manufacturers to install totalizers in machines so that the operators themselves can set the machines at three plays for a dollar as opposed to 50 cents per play.

As far as the video trend is concerned,

operators nationwide tended to take a hopeful, if cautious, position on the endurance of the games' popularity. "I believe the video game market will see some growth in 1982," said Norman Pink of Minneapolis-based Advance Carter Company, "and I think the industry as a whole will hold stable. But we're going to have to be careful or else we're going to lose this great thing we've got going. Some locations are reaching their saturation point, and right now there seems to be an explosion of rip-off machines that are merely copies of the original games. Donkey Kong,

(continued on page 40)

Williams Posts Increased First Quarter Totals

(continued from page 33)

dent of Xcor International, Inc. which was the parent of Williams until May 29, 1981. The pro forma presentation eliminates allocated parent corporate expenses and presents federal income tax provisions as if Williams had filed its own consolidated federal income tax returns.

Per share figures also have been adjusted for the issuance of 2,500,000 shares in connection with the three-for-two stock split on Jan. 5, 1982. In a related development, Williams' president Michael Stroll announced that the company's securities have been approved for listing on the New York Stock Exchange, effective Feb. 11.

"We are very pleased that we can announce a substantial increase in first quarter profits and our listing on the New York Stock Exchange at the same time," Stroll commented. "While it is still too early in the second quarter to be able to realistically determine results, we do know that the continued lack of demand for pinball games, coupled with a temporary delay in the production of 'Hyperball' will cause revenues for the month of January 1982 to be as much as one-third lower than those of January 1981."

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

EDITORIAL

Stop Those Thieves

Breaking into machines, removing and stealing the money from the cash boxes is a problem a lot of operators are facing these days. Although, based on what **Cash Box** has learned over these past several weeks, this problem is not as "epidemic" in proportion as the actual removal of machines from locations by individuals posing as servicemen from operating companies who have been known to actually pull up to a location as early as 8 o'clock in the morning in a panel truck looking very legitimate and pick up the machines. These thieves seem to prey on street locations where a bartender or waitress or other employee on duty is either too busy to check them out or unfamiliar with operator personnel, rather than an arcade where the manager usually knows what's happening and might be reluctant to have somebody remove a machine without proper authorization.

The question arises: how do you combat these illegal break-ins and removals? Alerting location personnel on all shifts to take an extra minute or so and check with the operator to verify the removal of equipment for servicing, could be one solution. Since operator personnel customarily carry identification, locations should ask to see it before allowing anyone to remove a piece of equipment. With regard to break-ins and machine thefts Paul Corey, executive director of the Ohio Music & Amusement Assn., recommended to operator members that they secure their equipment with metal bars wrapped around the machines and the cash boxes and bolted to the wall. The bars, measuring about four inches wide, are inexpensive, usually available through suppliers and are not detrimental to players. To operators who employ a master key system to facilitate their calls, it was suggested that, since these can be easily duplicated, it might be a better idea to have individual locks and keys for the better locations.

Why make things easier for the thieves? Security hasp locks and bars, padlocks, eye bolts or chains from machine to wall, more sophisticated cash box locks, are a few of the security measures some operators are taking. One city operator reported that while he was servicing a machine on location, two machines were stolen from right off of his truck, which was locked and parked outside. Another reported that his truck was stolen, equipment and all. An operator in Chicago said his business premises were broken into.

The problem is a serious one, especially for city operators, who attribute the increase in thefts and break-ins to high unemployment, the quest for an "easy buck" and the media reports which have "blown out of proportion" the earning power of some of the coin-operated amusement games, giving the impression that all of the cash boxes are just loaded with loot waiting to be taken. Up until recently operators had to prepare themselves for this sort of thing around Christmas time each year; but not so at present, since the situation has been going on for months and seems to be getting worse. As one operator put it, "We just have to apply better supervision, improve our line of communication with location owners and managers for a better understanding of our mutual responsibilities, and, of course, become much more security conscious if we are to protect our livelihood."

ITC Issues Cease And Desist Orders Against 18 Alleged Pac-Man Infringers

CHICAGO — On Jan. 18, the International Trade Commission (ITC) served interlocutory orders against eighteen companies to cease and desist the importation and/or sale of copies of "Pac-Man" video games or components of such games, including the printed circuit boards and semiconductor chips. The 18 companies were among the original respondents against whom the investigation was initiated on July 1, 1981, on the complaint of Midway Mfg. Co. of Franklin Park, Ill. Midway is the owner of all rights in the United States in the Pac-Man video game, which was created in Japan by Namco Company, Ltd.

A large number of additional companies were subsequently charged with infringing Midway's rights in Pac-Man, and such companies were added as respondents in the ITC proceedings after the investigation began. Midway is seeking permanent orders against all of the respondents, which now exceed fifty in number.

As reported by Midway, the eighteen respondents subject to the present orders are: Artic International, Inc.; Omni Video Games, Inc.; Stan Rouso, Inc.; Ferncrest Distributors, Inc.; K & K Industrial Services; Morrison Enterprises Corp.; Carlin Tiger Shokie, Ltd.; Formosa Products Industrial Corp.; Friend Spring Industrial Co., Ltd.; International Scientific Co., Ltd.; Jay's Industries; Kyugo Co., Ltd.; Loson Electrical

Co.; Nippon Semicon, Inc.; Seagull Industries Co., Ltd.; Sepac Co., Ltd.; Shoei Co., Ltd.; and SP-World Amusement Co., Ltd.

Any information relating to violations of the cease and desist orders by these companies should be promptly reported to the Office of the General Counsel, U.S. International Trade Commission, 701 "E" Street NW, Washington, D.C. 20436. Refer to Investigation No. 337-TA-105.

Midway's attorneys in Chicago have stated
(continued on page 39)

Amusement Games Catch On With U.S. Military Personnel

by Jeffrey Ressler

LOS ANGELES — Collections for coin-operated video games and pinball machines located on U.S. Army/Air Force installations totalled more than \$9.3 million in 1981, an increase of close to 50% from the previous year, according to spokesmen for the Army/Air Force Exchange Service, which supplies machines to armed forces both domestically and overseas. In addition, sales of home video games to servicemen climbed dramatically in

(continued on page 41)

INDUSTRY CALENDAR

Mar. 1-2: Nihon Amusement Machine Operators Assn. (NAO); Hotel Pacific; Tokyo, Japan. First convention.

Mar. 5-6: AMOA Notre Dame Management Seminar; Notre Dame, Indiana.

Mar. 26-28: Amusement Operators Expo (AOE); annual convention; Hyatt Regency Hotel; Chicago

April 2-3: AMOA Notre Dame Management Seminar (advanced); Notre Dame, Indiana.

April 2-4: NAMA Western Convention; Brooks Hall; San Francisco, Calif.

April 15-18: Florida Amusement Vending Assn.; annual convention; Tampa Hilton Inn; Tampa, Fla.

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

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

July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell, Mont.

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

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

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

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

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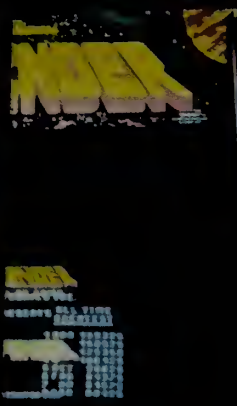
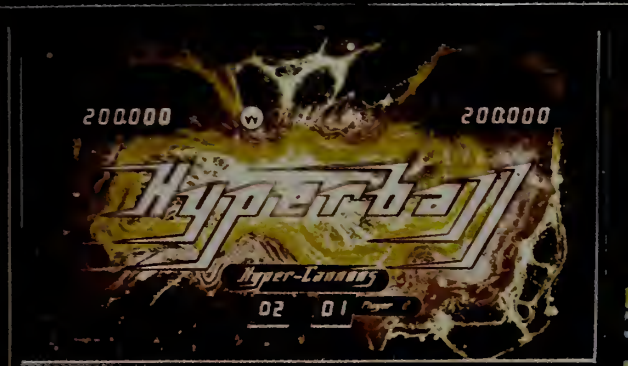
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Stargate will transport you to a whole new dimension in video games! Not only will the skills you learned with Defender be challenged and refined, but new strategies must come into play if you are to be victorious in rescuing the humanoids from the 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.

With Defender you thought you had seen it all.

WITH

STARGATE

T.M.

YOU HAVE!

STARGATE

T.M.

Transcending
space, time
and all other
video games!

W
STARGATE

WILLIAMS ELECTRONICS INC.
PRESENTS
STARGATE

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SUPER SCORES: PRESS REVERSE

1 or 2 player
UPRIGHT:
Height: 70"
Width: 26"
Depth: 30"



1 or 2 player
COCKTAIL TABLE
WITH BASE:
Height: 37½"
Width: 30"
Depth: 27"

1 or 2 player
COCKTAIL TABLE:
Height: 28"
Width: 30"
Depth: 27"



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Viking (8/80)
Skateball (10/80)
Frontier (11/80)
Xenon (11/80)
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)

GAME PLAN

Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB

Roller Disco, w.b., (1/80)
Torch (2/80)
Spider Man (3/80)
Circus, w.b. (4/80)
Panthera (6/80)
Counterforce (8/80)
Star Race, w.b. (9/80)
James Bond (10/80)
Time Line (11/80)
Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)

STERN

Big Game, w.b. (3/80)
Ali (4/80)
Seawitch (5/80)
Cheetah, w.b. (6/80)
Quicksilver (7/80)
Star Gazer (7/80)
Flight 2000 (9/80)
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)

WILLIAMS

Gorgar (1/80)
Laser Ball, w.b. (1/80)
Firepower (3/80)
Blackout (9/80)
Scorpion, w.b. (9/80)
Alien Poker (10/80)
Black Knight (12/80)
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)

VIDEO GAMES (upright)

AMSTAR

Laser Base (7/81)

MANUFACTURERS EQUIPMENT

A compilation of current music and games equipment with approximate production dates included in most cases.

ATARI

Monte Carlo (4/80)
Asteroids Cabaret (5/80)
Missile Command (8/80)
Missile Command Cabaret (8/80)
Battlezone (11/80)
Battlezone Cabaret (11/80)
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)

CENTURI

Eagle (10/80)
Eagle Maxi (10/80)
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)

CINEMATRONICS

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

DYNAMO

Lil Hustler (12/81)

EXIDY

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

GAME PLAN

Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)
Eliminator 4-Player (2/82)

GAMETECNIKS

Tri-Pool (1/82)

GDI

Red Alert (10/81)

GOTTLIEB

No Man's Land (12/80)
New York, New York (2/81)

GREMLIN/SEGA

Monaco GP (2/80)
Mini Monaco GP (5/80)
Astro Fighter (2/80)
Car Hunt (5/80)
Digger (7/80)
Carnival (8/80)
Tranquillizer Gun (8/80)
Moon Cresta (10/80)
Space Firebird (12/80)
Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)

MIDWAY

Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man (2/82)
Ms. Pac-Man Mini-Myte (2/82)

NINTENDO

Donkey Kong (9/81)

ROCK-OLA

Warp-Warp (9/81)

SIGMA

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

STERN

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

TAITO AMERICA

Space Chaser (2/80)
Stratovox (9/80)
Polaris (12/80)
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)

UNIVERSAL USA

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

U.S. BILLIARDS

Quasar (4/81)

WILLIAMS

Defender (12/80)
Stargate (10/81)
Make Trax (10/81)

COCKTAIL TABLES

AMSTAR

Phoenix

ATARI

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

CENTURI

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

ELCON

Diversions booth size (9/81)

GAME PLAN

Shark Attack (5/81)

GAMETECNIKS

Tri-Pool (1/82)

GOTTLIEB

New York, New York (3/81)

GREMLIN/SEGA

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

MIDWAY

Deluxe Space Invaders (3/80)
Galaxian (4/80)
Extra Bases (8/80)
Space Zap (10/80)
Pac-Man (11/80)
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Galaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)

STERN

Astro Invader (11/80)
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA

Space Invaders II (2/80)
Polaris (12/80)
Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

WILLIAMS

Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rowe R-85 (10/80)
Rowe Jewel
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar

IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various music and games manufacturers and dated according to their exposure in *Cash Box*.



WILLIAMS 'BARRACORA' (left). A fast-moving, multi-player, multi-ball pingame with numerous new features, lots of ways to score and bonus, and an economic price tag. (10/31/81).



CINEMATRONICS 'SOLAR QUEST' (right). Space combat is the theme, the object being to destroy enemy spaceships and pick up survivors. Many different phases of play add to the appeal. (10/31/81).



ATARI 'CENTIPEDE COCKTAIL'. A cocktail table version of the popular Atari upright, with all of the challenge and fun features intact. Adjustable for either sit-down or stand-up height. (10/31/81).



WILLIAMS 'MAKE TRAX'. Humorous and challenging, this video has the player painting patterns around life-like, troublesome characters, who try to add their own comical touches to the paintings. (10/31/81).



ATARI 'TEMPEST'. It's player against an assortment of enemy aliens, pulsars, spikes, etc., in a 3-dimensional, multi-colored space setting, with action high atop various different space platforms. (10/31/81).



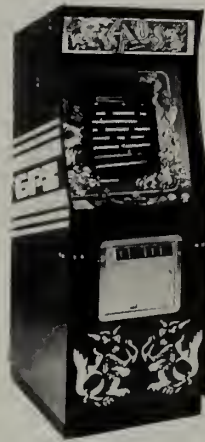
MIDWAY 'GALAGA'. Heated video space action with some new twists and special effects portrayed in numerous stages of play. Action gets progressively more challenging in the play process. (11/21/81).



STERN 'TURTLES'. This lighthearted video game features animated beetles chasing turtles through a colorful maze to the accompaniment of very lively music and sound effects. (11/21/81).



CENTURI 'CHALLENGER'. A space monster blast-em-up video game, offering 16 phases of increasingly difficult play action. Large enemy rings randomly confront the player around the screen. (11/21/81).



GAME PLAN 'KAOS'. In this video game, action focuses on a little man chasing dollars that turn into pursuing dragons if he doesn't catch them before they drop to the bottom of the screen. (11/21/81).



STERN/SEEBURG 'VMC'. The revolutionary Video Music Center jukebox which has a video display feature in a sleekly designed cabinet. The 19" color TV monitor is a unique plus feature. (11/28/81).



STERN 'VIPER'. A pinball machine in a starkly designed cabinet. Game's 'Roto Shooter', a rotating ball chamber, allows players to control the ball's shooting position when aiming for target points. (11/28/81).



SEGA/GREMLIN 'FROGGER COCKTAIL'. Just as in the popular upright, players race against time in guiding frogs safely across a busy highway and treacherous river. Lots of fun. (11/28/81).



STERN 'STRATEGY X'. A one or two player video game where the player navigates a tank through enemy territory amidst bombardment on all sides, landmines, cannons, etc. Lots of action. (12/5/81).



EXIDY 'MOUSETRAP'. This fun video has the player guiding a mouse around a playfield full of cheese pieces which he chomps for points. Unique changes occur during the course of play. (12/12/81).

INDUSTRY NEWS

FACTORY FOCUS

Stern Marks Fifth Anniversary

CHICAGO — Stern Electronics, Inc. recently purchased August J. Johnson Co., a

marketplace.

Stern sales totaled \$108 million in 1981; new product sales in 1982 are expected to exceed that figure.

Stern Electronics' management team, headed by president Gary Stern, is comprised

company; Harry Williams, inventor of the pinball's "tilt" feature, who serves as exclusive design consultant; Stephen Kaufman, president of Stern's amusement games division; Larry Siegel, president of the Seeburg phonograph division; and Ed Polanek, president of subsidiary Universal Elk Grove Village,

INTRODUCING ...

THE NEW FEMME FATALE OF THE GAME WORLD

MS. PAC-MAN



The amazing Ms. Pac-Man offers all the fun of Midway's famous Pac-Man™ with four new mazes, added bonus fruit symbols that float freely through the maze, two new side exits that give four chances to get away and a unique cartoon series.

Produced by Midway Mfg. Co. under agreement with Namco Ltd.

MIDWAY
A BALLY COMPANY

VIDEO IS OUR GAME

IN REVIEW: Presented is a photographic lineup of some of the new machines introduced by the various music and games manufacturers and dated according to their exposure in *Cash Box*.

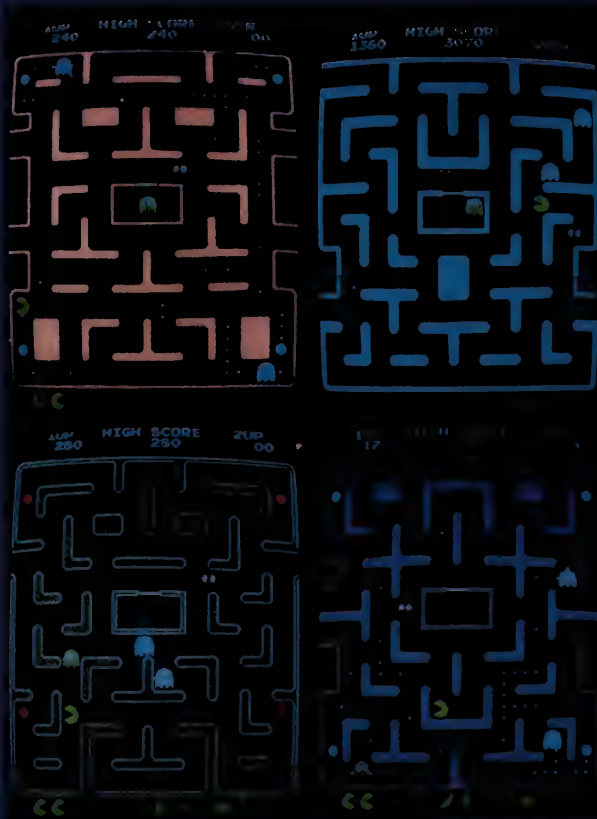


MS. PAC-MAN

A more challenging version of the well-known Pac-Man maze game, Ms. Pac-Man is sure to be the most popular girl in the game world.

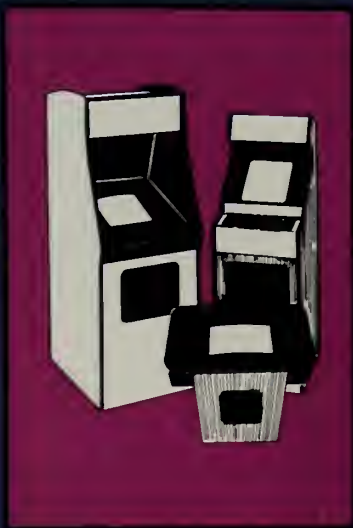
Pursued by the familiar Inky, Blinky, Pinky and the newest ghost, Sue, Ms. Pac-Man goes through 4 new and changing mazes that increase in difficulty and offer varying side exit locations. Each of the 4 mazes has an additional 2 side exits that give Ms. Pac-Man a total of 4 ways out of the maze.

Dots score 10 points each with Power Dots serving 50 points each. Points double for each ghost Ms. Pac-Man munches, 200 points for the first, 400 for the second and 800 and 1600 points consecutively for the third and fourth ghosts. When Ms. Pac-Man is caught herself, she dramatically swoons and falls.



As in Pac-Man, bonus fruit symbols indicate how many times a player has cleared the screen of dots. Ms. Pac-Man boasts additional bonus fruit symbols that also float freely through the maze and have higher point values when gobbled.

-  100 points
-  200 points
-  500 points
-  700 points
-  1,000 points
-  2,000 points
-  5,000 points

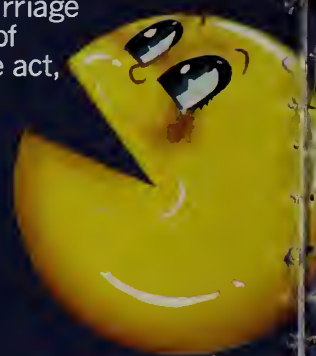


Ms. Pac-Man is available in all three Midway models: the Upright, Mini-Myte™ and Cocktail Table designs.

Upright—Height 73," Width 26½," Depth 34"
 Mini-Myte—Height 60¾," Width 19½," Depth 23¾"
 Cocktail—Height 29," Width 32," Depth 22"

Warning—Midway Mfg. Co. intends to assert its copyright and trademark rights in this game against any infringements.

Along with a new sound package players may witness the touching love story of Ms. Pac-Man's meeting Pac-Man himself, their courtship and marriage and even the delivery of Pac-Baby™ in the three act, between-maze cartoon series.



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MIDWAY MFG. CO.

A BALLY COMPANY
 10750 West Grand Avenue
 Franklin Park, Illinois 60131
 Phone: (312) 451-1360

For Service information—call toll free 800-323-7182

ATARI 'CENTIPEDE' table version of the game with all of the challenge and tact. Adjustable for stand-up height. (10/28/81)

STERN 'TURTLES' game features animated turtles through a coin-operated companion of visual sound effects. (11/28/81)

STERN 'VIPER' A starkly designed 'Shooter', a rotating player to control the action when aiming. (11/28/81).

INDUSTRY NEWS

FACTORY FOCUS

Stern Marks Fifth Anniversary

CHICAGO — Stern Electronics, Inc. recently celebrated its fifth anniversary with an employee dinner at the Como Inn restaurant here.

Since its formation in late 1976, Stern has grown to be a major manufacturer of coin-operated amusement games and has the distinction of manufacturing both pinball and video games as well as coin-operated phonographs.

In 1976, Chicago attorney Gary Stern formed Stern Electronics, Inc. to buy the assets of Chicago Dynamic Industries, a manufacturer of pinball and other coin-operated games. In its first full year of operation, the streamlined Stern operation garnered pinball sales of \$4.8 million.

Corporate expansion followed fast, when in 1977 Stern purchased the major assets of a suburban Chicago electronics firm, URL (Universal Research Laboratories), Inc. Acquisition of the URL subsidiary enabled Stern to switch quickly from electro-mechanical pinball games to solid-state component systems and eventually carve out a significant share of the \$200 million world pinball market.

By 1979, Stern Electronics registered sales of some \$28 million; sales jumped to almost \$40 million in 1980.

Market Diversification

Stern recently embarked on an ambitious market diversification program geared to new product trends in the broadening coin-op amusement games industry. In July 1980, Stern entered the popular video game market and in August of that year purchased the assets of Seeburg Corp.'s coin-op phonograph division. Production of the Seeburg jukebox began in October 1980; its addition to Stern's product line is expected to boost sales by some \$25 million in 1982, according to company officials.

Stern's fourth and most recent acquisition was completed in October 1980 when the com-

Coin Controls Expands

CHICAGO — Coin Controls, Inc. president Frank Happ announced that all of the firm's manufacturing and distribution operations have been consolidated into a new facility in suburban Elk Grove, Ill. The new Coin Controls factory is located at 2610 Greenleaf Ave., Elk Grove, Ill. 60007.

In announcing the expansion Happ stated, "We are very pleased that the U.S.-coin-operated machine industry has supported us so strongly (and) are increasing the size and scope of our operations to meet the increased U.S. demand for our quality products."

Commenting further, he said, "In addition to our physical plant expansion, we have recently added three new people to our organization: Mr. Ralph Orlovski has been named operations manager, Mr. J. David Varney serves as plant manager and Mrs. Paula Birek is administrative assistant.

"The above appointments will help us to accomplish our goal of being a major supplier to the U.S. coin-operated machine industry, just as our parent company, Coin Controls, Ltd. of England is a major supplier to the world's coin-operated machine industry."

'Pac-Man' Infringers

(continued from page 36)

that any person or company assembling, selling or operating infringing copies of Pac-Man games may be subject to civil action under the Federal Copyright Laws, and may suffer substantial liability for damages, profits and attorneys' fees. Additionally, such infringing games may be impounded by the U.S. Marshal.

pany purchased August J. Johnson Co., a Bensenville, Ill.-based cabinet manufacturer. The Johnson Company provides cabinets for Stern pinball and video games and has facilitated delivery of Stern products to the

marketplace.

Stern sales totaled \$108 million in 1981; new product sales in 1982 are expected to exceed that figure.

Stern Electronics' management team, headed by president Gary Stern, is comprised of both young executives and experienced veterans, including prominent industry figure Sam Stern who is executive consultant to the

company; Harry Williams, inventor of the pinball's "tilt" feature, who serves as exclusive design consultant; Stephen Kaufman, president of Stern's amusement games division; Larry Siegel, president of the Seeburg phonograph division; and Ed Polanek, president of the Stern subsidiary Universal Research Laboratories in Elk Grove Village, Ill.

THE WORLD SMALLEST TV GAME

Mini-Boy

GOLDEN POKER
DOUBLE-UP
MODEL: CP-5006/MB

Mini-Boy is tiny
but mighty

H 366 mm
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W 286 mm
Wt. 27.5 kgs

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AROUND THE ROUTE

(continued from page 33)

great" and noticed "a lot of rip-offs." A redeeming factor, he said, (with tongue in cheek) was **Barry Manilow's** appearance nearby to a sell-out crowd. He was impressed with the outstanding slots and gaming machines shown — and the fact that England was completely sold out on "Black Hole." IMA, on the other hand, was "exciting," with nothing really dramatically new on the floor but there was "spirit" and a definite resurgence of interest in pins, Marshall noted. Another plus about this show, he said, is the fact that it is held in the same place each year, in one big hall the trade has become familiar with and it is very well presented. He said attendance this year appeared to be in excess of 11,000. As of now, Gottlieb is preparing for the March AOE convention at the Hyatt Regency in Chicago. The factory will be hosting a "super booth," the biggest it's ever had at a trade show, and plans to display two pins — the video pin and the upcoming new video game. With respect to the latter item, Marshall said Gottlieb has been "secretly" testing it; it is its first "home developed video game" and it's lookin' like an exceptional piece. As for other current products, "Haunted House" is doing very nicely, the "Cave Man" video pin is on test and sportin' some new graphics, dramatic new color — and the factory is very excited about it.

ADMA's executive director **Paul Huebsch** was in attendance at ATE and summed it up as "a little disappointing." "It was great seeing old friends," he said, but productwise, there wasn't that much new to see. Paul, along with AMOA's **Leo Droste**, AVMDA's **Ed Doris** and members of the Dan Edelman PR firm retained by the trade groups, met again on Feb. 2 to further discuss the PR program that is being launched as a combined effort by the three trade organizations to help promote a better image of the industry as a deterrent to the current flow of unpleasant publicity.

ADMA president **Joe Robbins** took the initiative once again and issued a strong letter to members cautioning that the industry "is in real danger" as a result of the unfavorable publicity that's been surfacing much too frequently lately. His letter made specific reference to the Jan. 28 *Donahue* TV show that focused entirely on coin-operated video games. "In my opinion, in spite of Donahue's attempts at moderation, it (the show) was a devastating example of unproven, scattershot allegations, misstatements of fact, inaccuracies . . . You just cannot believe how many women in this country really sincerely believe that video games are a pure evil and a terrible danger to the youth of the world. Their voices, misguided or not, are approaching a very frightening crescendo. If you had any doubt as to the need for our programs, just take a look at this program. The message is very clear, our industry really is being confronted by a very real and growing menace." He noted that transcripts and video tapes of the show will be available to the membership as soon as possible.



Pictured are (l-r): **Robert J. Milchuck**, operations manager for Taito America Corp.; **Norman Dachman**, Little City's director of special events; and **Sid Miller**, manager of Games America in Palatine, with the table model *Space Invaders* which was donated to Little City.

Operators Slash Overhead To Maintain Profitability In '82

(continued from page 36)

for instance, has about six different versions with minor variations put out by a host of companies — Crazy Kong, Kong Gorilla, etc. What this business needs are more innovative games, not just offshoots of the machines that are already successful.

Operators cited the following games as today's top money earners: "Frogger," "Qix," "Tempest," "Defender" and "Asteroids," in addition to the aforementioned Donkey Kong, Centipede and Pac-Man. And, although the pinball market has been flat in comparison to video games in recent years, the new generation of games such as "Haunted House," "Black Hole" and "Vector" are exceptions to the rule, attracting large crowds even at 50 cents per play.

According to most operators contacted by **Cash Box**, the future for the pinball industry appears to be looking up with the production of hybrid video/pin machines due on the market soon along with the two- and three-tiered games already scoring well with players. Said Clyde Love of L.A.'s Silco West, Inc., "Pinball may be down, but it's not out. In 1982 I think flipper games will make a pretty decent comeback. Collections have been encouraging on Gottlieb's Black Hole, and you can bet Williams won't sit still while Gottlieb has that machine on the market. New innovations in pinball are bringing a different kind of excitement and more challenge to the player, and with games like these I find it difficult to believe pins will ever go out of style."

More so than multi-leveled pinballs, if there's any trend that operators see improving profits over the course of this year it's the rise in popularity of video games with lighthearted play themes. Following the unprecedented success of Pac-Man, more and more factory's are shifting away from the outer space/blast the aliens motif and moving towards scenarios featuring cute lil' animals, insects and other

gobblers that scurry across monitors into the hearts and pockets of a wide spectrum of players. While the average video game player continues to be the under-30 male, these new "cute" games are attracting an ever-expanding player base comprised of parents, grandparents and even great-grandparents. But perhaps most importantly, these games are attracting more and more female players.

In addition, locations that in the past resisted aggressive, explosion-oriented games are beginning to latch onto these cute games in vast numbers; cocktail lounges, supermarkets, better hotel lobbies and other areas which traditionally shunned arcade games are now clamoring for them in great numbers. In fact, these games are becoming so popular that even the San Diego Transit Corporation is thinking of installing them on city buses in order to make up for lost federal funding of transportation facilities.

Female Appeal

There are several reasons why operators believe these games are so appealing to women and other new players. The non-violent themes of the games may have something to do with their widespread acceptance, but most ops seem to feel the games' success lies in their simplicity.

"These games like Pac-Man and Centipede appeal to a large variety of people because they're so simple to understand," said Richard Hawkins of Rochester, Minn.'s D & R Star Novelty, Inc. "Unlike Missile Command, which is a difficult game to master and takes quite a bit of time to comprehend the intricacies involved, these cartoon games give people something for their first quarter, and makes them eager to try it a second and third time. Someone who's never played a video game before can have a lot of fun and activity for 25 cents on a Pac-Man, and that's important in bringing them back for repeated plays."

Chicago Hearing Held On Proposed Age Restrictions For Players

CHICAGO — In July, 1981, 11th Ward Alderman Patrick Huels issued a strong proposal to ban anyone under 18 years of age from playing coin-operated amusement games in the city of Chicago. A hearing on the proposal was held Feb. 3, in City Hall with an estimated 140 representatives of the coin machine industry in attendance. Among those who addressed the session on behalf of the industry were Bally's **Jim Rochford** (a former Chicago police superintendent) and attorney

Alan Fagel of Amusement & Vending Machine Distributors Assn. Their remarks made a very favorable impression and provided a great deal of enlightenment about operating and the significant job market the industry provides.

Cash Box spoke with Alderman Huels after the meeting and learned that he has softened his position considerably, after doing personal research over the past six months. "My concern is with the small, storefront locations, of

Taito America's Donation Boosts Little City Fund

CHICAGO — Taito America Corporation wanted to do something special for the residents of Little City, a 60-acre residential community for mentally retarded, developmentally disabled and blind retarded individuals, located in suburban Palatine, Ill.

The recent holiday season provided the perfect opportunity for company president **Jack Mittel** and his staff to demonstrate their appreciation for the outstanding work done at the facility, and the ideal gift was arranged through Taito's Games America retail store, which is also located in Palatine.

For a month prior to Christmas, earnings from a specially designated table model "Space Invaders" video game were donated to Little City; and, in addition, Taito donated the game for placement in the Center's recreation room.

"This game will provide residents with a fun-filled pastime," commented Mittel. "We are honored to be able to help this worthwhile organization. The recreational and instructional programs at Little City prepare the residents to become self-sufficient and function in ways we are fortunate enough to take for granted. The work they do is a model for charities around the world," he added.

Norman Dachman, director of special events for the Little City Foundation said, "We are grateful to Taito America and Jack Mittel for taking an interest in Little City. There is no doubt in my mind that Space Invaders will be the biggest attraction of our recreation room."

Taito America Bows New 'Qix' Trimline Unit

CHICAGO — "Qix," Taito America Corporation's popular video game is now available in a "Trimline" version. According to company president **Jack Mittel**, "One of the most popular video games on the market will now reach a host of new locations."

"The Trimline version will maximize profit per square foot," he continued. "Now every location can accommodate the video game that has excited players and operators around the nation."

Qix is the first video game completely designed and manufactured by Taito America. The Trimline version has many of the new service priority features found in the popular upright model.

"Trillions of variations plus a new available tournament program make Qix more exciting, challenging and flexible than most games on the market these days," Mittel said.

The dimensions of the new Qix Trimline are: 24 inches deep, 54 inches high and 20 inches wide, with 3.3 square feet of floor space required.

Additional information may be obtained by contacting Taito distributors.

absentee ownership, where there is no supervision at all," he said, adding that it was these types of locations that prompted his strong stand this past summer. "What we are considering now," he said, "is the possible drafting of an amendment to prohibit anyone under 13 from playing the games, unless accompanied by a parent." He also indicated that some zoning restrictions might be proposed relative to equipment being

(continued on page 41)

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QIX^{*}

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BEFORE!

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for the new
**TOURNAMENT
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*pronounced "kicks"

And QIX gives you more . . .
more strategies, more variables,
more challenges!



trillions upon trillions
of configurations!

Qix, the first "area capture" game, is a video game unlike any you've ever seen! And Qix stays unique play after play, player after player, because there are as many strategies as there are configurations . . . and there are trillions upon trillions of configurations that can be plotted on the screen!

The object of the game is to box in Qix by filling in 75% of the screen or better with boxes of color drawn with the slow and fast Markers on the control panel. The player must stay out of the destructive paths of the whirling Qix and of the fiery Sparx™ and Fuse as they shoot up the Stix to destroy the Marker and must also be careful not to box himself into a Spiral Death Trap!

As the game progresses, the 1 Qix divides itself into 2 for double trouble and the Sparx multiply and become even more dangerous Super Sparx! The action and the possibilities never cease to amaze the mind or test the imagination!

DIMENSIONS:

1 or 2 player upright:
Height: 170 c/m (67")
Width: 61 c/m (24")
Depth: 76 c/m (30")
Crated Weight: 126 kg. (280 lbs.)
Also available in Trimline®
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New Equipment

Talking Video

"Bosconian is a fast action, one-or two-player, full color video game, with talking feature, that challenges the most proficient and avid player," declared Stan Jarocki, vice president of marketing for Midway Manufacturing



Company, referring to the company's latest video release.

The game theme pits a star destroyer space fighter against enemy invaders on a constantly moving interstellar course. In "Bosconian," the player is the pilot of the space fighter ship in deep outer space, defending his solar system against the oncoming Bosconian conquerors and their space station worlds. The mission is to avoid and destroy as many enemy obstacles and space stations as possible for score.

An eight-way hand lever controls and points the fighter ship in all directions. The fire button activates the fighter's missile fire in a steady stream that shoots from the front and rear of the fighter simultaneously.

Bosconian features a long range scanner that spots the positions of enemy bases. This scanner orients the player to his position in relation to the position of the enemy bases. The fighter is indicated by a flashing white square and the enemy base stations by green squares. By turning the control stick in any direction, the player can bring the enemy base stations in his line of fire or draw away as the action requires.

The player "blasts off" in Condition Green, the first stage where enemy targets are out in space. "Alive! Alive!" announces the Mission Control in Condition Yellow, a stage of increasing activity and enemy bases in range. Action accelerates as play continues. Condition Red is the most difficult stage of the round where enemy attacks come faster and faster from all directions and the battle is most intense. Battle Stations alerts the player to the various Bosconian formation attacks. A flashing red square in the scanner indicates the position of these attack formations.

The player can earn a bonus fighter at 20,000 points, also at 70,000 points, and at every 70,000 points thereafter. A high score of over 20,000 points is announced and flashed on the screen. The high scorer can then program his initials on the screen for all to challenge. Bosconian features a special extended play option. At the end of a game, the player

can insert another coin and continue to play. He has a countdown factor of about 20 seconds. If he elects to do so, he can continue play in the same round he left off.

Bosconian features a Self-Test display that can be activated with the flick of a switch on the inside of the cash box door. The display presents the operator's guide to trouble shooting problems and adjusting the game set-up to suit his needs. The Self-Test Menu indicates ROM and RAM condition; the coins and credits and number of fighters for each coin or credit which can be adjusted by the operator. The "rank", which represents the pace of the game, can be adjusted from "A", the standard level, "B", the easiest, and "C", the most difficult. "Auto" adjusts the game to match the skill level corresponding to the player's ability. Sound and switch checks are made by activating the control switches to conduct these tests. Bonus levels can be adjusted from factory standard of 20,000 points for first bonus and 70,000 points thereafter to lower or higher increments. Complete details are contained in the Midway Bosconian technical manual.

Bosconian is available in three Midway models — standard arcade, space saving Mini-Myte and cocktail table and manufactured by Midway under license from Namco, Ltd., Tokyo, Japan.

Best Of Both Worlds

Williams Electronics, Inc. has promised to "change the way you play" with its newest entry, "Hyperball", described as "the next evolution in games" and "a bold new way to play." Hyperball is a fast shooting game, housed in a pinball style cabinet, with many video game play features.

Players control the fast game play by manipulating two trigger mechanisms located on the top front of the cabinet that control a Hyper-Cannon that shoots out with machine-gun-like action as many as 250 balls a minute. Lights flash quickly from target to target on the playfield, and if not shot down and extinguished immediately, then become lightning bolts that streak downward to drain power from the Energy Center, which supplies power to the Hyper-Cannon and is the vital core of Hyperball. Although players have unlimited balls and time, five lightning bolts will



wipe out the power in the Energy Center. Players must keep a wary eye on a particularly virulent enemy, the Baiter, who jumps all over the playfield. Each Baiter

Bolt that hits the Energy Center destroys one unit of energy and if the Baiter himself jumps to the Energy Center before being destroyed, the entire Center is wiped out.

The game is very fast moving and players must be alert at all times. Scoring is awarded for hitting lit targets or bolts; smashing 30 bolts completes an attack wave and a bonus is awarded for each remaining Energy Unit. If destruction is imminent, a limited number of "Z-bombs" can be activated to destroy all enemies on the playfield.

For highest scoring, players should follow the special Instructions flashed on the Alphanumeric display in the center of the playfield. Hitting an indicated target or spelling a specified word, awards Bonus Energy Units, Z-Bombs, or Points.

The third and seventh waves are Special Reflex Waves for scoring bonus points. A target lights randomly and a rapidly decreasing score value is entered in the Alphanumeric display. Hitting the lit target stops the countdown and the remaining score is awarded. Players have twenty opportunities to score during a Reflex Wave. After the first five opportunities, failing to hit the indicated target before the countdown reaches zero, terminates the wave and "You Missed" is indicated on the display. Players making it to the end of a Reflex Wave are awarded an additional bonus.

When one Energy Unit remains, "Critical" is indicated on the Alphanumeric Display. A player's turn continues as each wave is completed and terminates when all Energy Centers are used up. An Additional Energy Center and Z-Bomb are awarded for every 400,000 points (operator adjustable).

Williams has designed Hyperball for "ultra reliability." Microswitches and optoswitches are deployed in all critical areas, and the wear-resistant plexiglass playfield is constructed to withstand heavy-duty action.

Back Again

Back by popular demand and currently being marketed by Namco America is the highly successful "Shoot Away" game, which is a "proven long-term earner", according to marketing manager Joanne Anderson, and "one of the few 'classic' games of our industry." The piece is manufactured at the Namco factory in Japan.

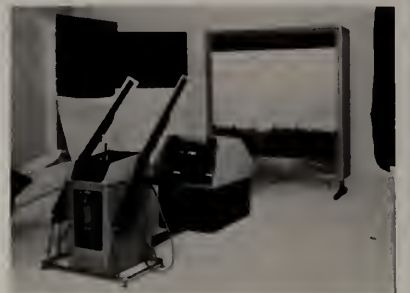
Shoot Away is a skeet-shooting game, realistically portrayed with clay targets projected onto a screen in an outdoor shooting range atmosphere complete with authentically designed shotgun.

The one or two-player game offers player-selectable regular or pro settings. Skilled marksmen should press the pro button for a greater challenge and maximum point opportunity. The game features high score of the day and extended play of an additional 10 shots for players who obtain a certain operator-adjustable score with their first 16 shots.

Points are determined from 40 to 70 per shot according to target speed, so the faster the target speed the higher the points awarded. The targets fly in different trajectories and increase in speed as the game proceeds.

By incorporating some of the parts used in actual shotguns, Shoot Away's guns have the appearance and feel of the genuine article. The sound of gun fire and the realism of gun design create a very appealing atmosphere for the

player. This is further carried out on the screen, which offers a beautifully printed and illuminated field.



Further information about the availability of Shoot Away may be obtained by contacting Namco-America, Inc., 343 Gibraltar Drive, Sunnyvale, Calif. 94086.

EPA Video

"In keeping with the 'Equal Play Amendment' (EPA), we've developed our new 'Ms. Pac-Man' to continue the love affair with video game fans," stated Stan Jarocki, vice president of marketing for Midway Manufacturing Company, in announcing the factory's new video game.

"We took a 'rib' out of the original Pac-Man to create this 'female' playmate, producing a new character, new mazes and other special features," he added. "For example, in Ms. Pac-Man, the bonus 'fruit' targets appear and float randomly in different places on the course. Monster 'Clyde' is replaced with 'Sue'. There are more exit and re-entry escape passages, plus new musical-cartoon Interludes between ascending scoring levels."

Jarocki went on to describe the game format in a three-act play sequence: "In Act 1, Ms. Pac-Man and Pac-Man meet and naturally fall in love (they have so much in common); Act 2 is The Chase where Ms. Pac-Man and Pac-Man chase each other back and forth across the screen until one catches the other (guess who?); Enter 'Junior' in Act 3 when the stork presents the couple with a Pac-Baby (the natural result of this kind of union)."

While Ms. Pac-Man is sure to be a big favorite of all players it is Midway's tribute to the growing segment of the market, namely the ladies, who became



ardent players of video games with the original Pac-Man.

Ms. Pac-Man is available in all three Midway models — standard arcade, Mini-Myte and cocktail table.

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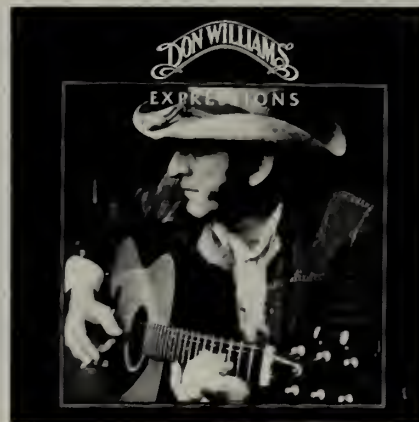
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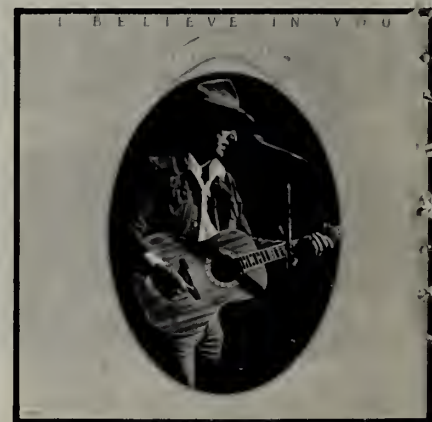
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