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October 31, 1981

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
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# CASH BOX

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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 1981 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

## EDITORIAL Courage And Commitment

Last week, **Cash Box** said the lack of support for the controversial institutional advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM) was "one of the biggest disappointments of the past few weeks." The hesitation shown by many members of the industry prompted **Cash Box** to say, "It always takes courage and commitment to be the first — but in this case, isn't it worth it?"

Apparently others agree. In a most dramatic fashion, WEA Corp., Warner Bros. Records, Elektra/Asylum Records, Atlantic Records and Neil Bogart's Boardwalk Entertainment Co. all announced their support for NARM's proposal at the association's Rack Jobbers Conference last week. What is probably the first project to be conducted on behalf of the *entire* music industry is finally off the

ground.

The NARM proposal to run an institutional advertising campaign keyed to its "Give the Gift of Music" campaign may not be a cureall for the industry's ills, but it does represent a step in the right direction. "We have pledged ourselves to this proposal because it's simply time for the record business to get involved in an institutional advertising campaign to compete with other gift-giving industries," said WEA Corp. president Henry Droz in announcing his company's support.

It's not often that someone gets the opportunity to take the first step in a landmark venture. For that reason and more, **Cash Box** commends WEA Corp., Warner Bros., Elektra/Asylum, Atlantic and Boardwalk Entertainment for having the courage and commitment to act for the good of everyone.

# NEWS HIGHLIGHTS

- WCI labels and Boardwalk back NARM institutional ad plan (page 5).
- Goody prosecution files brief with appeals court (page 5).
- Digital again is the AES focus (page 5).
- Retailers prepare varied Christmas campaigns (page 5).
- "Why Do Fools Fall In Love" by Diana Ross and "Sneaker" (new and developing artist) are the top **Cash Box** Album Picks (page 12).
- The Steve Miller Band's "Heart Like A Wheel" and "I Think Its Gonna Be Alright" by Carl Carlton (new and developing artist) are the top **Cash Box** Singles Picks (page 15).

TOP POP DEBUTS		
<b>SINGLES</b>	56	<b>DON'T STOP BELIEVIN'</b> — Journey — Columbia
<b>ALBUMS</b>	65	<b>ALL THE GREAT HITS</b> — Diana Ross — Motown

<b>POP SINGLE</b>
ARTHUR'S THEME (BEST THAT YOU CAN DO) Christopher Cross Warner Bros.
<b>B/C SINGLE</b>
NEVER TOO MUCH Luther Vandross Epic
<b>COUNTRY SINGLE</b>
FANCY FREE Oak Ridge Boys MCA
<b>JAZZ</b>
BREAKIN' AWAY Al Jarreau Warner Bros.

## NUMBER ONES



Oak Ridge Boys

<b>POP ALBUM</b>
TATTOO YOU Rolling Stones Rolling Stones/Atlantic
<b>B/C ALBUM</b>
NEVER TOO MUCH Luther Vandross Epic
<b>COUNTRY ALBUM</b>
THERE'S NO GETTIN' OVER ME Ronnie Milsap RCA
<b>GOSPEL</b>
THE LORD WILL MAKE A WAY Al Green Myrrh

# CASH BOX TOP 100 SINGLES

October 31, 1981

	10/24	Weeks On Chart		10/24	Weeks On Chart		10/24	Weeks On Chart			
<b>1</b> ARTHUR'S THEME (BEST THAT YOU CAN DO)	CHRISTOPHER CROSS (Werner Bros. WBS 49787)	1	12	<b>33</b> HE'S A LIAR	BEE GEE'S (RSO/PolyGram RS 1066)	29	8	<b>69</b> POOR MAN'S SON	SURVIVOR (Scotti Bros./CBS ZD5 02560)	78	3
<b>2</b> ENDLESS LOVE	DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	2	18	<b>34</b> STOP DRAGGIN' MY HEART AROUND	STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS) (Modern/Atlantic MR 7338)	20	15	<b>70</b> BET YOUR HEART ON ME	JOHNNY LEE (Full Moon/Asylum 47215)	77	3
<b>3</b> FOR YOUR EYES ONLY	SHEENA EASTON (Liberty P1418)	3	15	<b>35</b> YOUNG TURKS	ROD STEWART (Warner Bros. WBS 49843)	47	3	<b>71</b> TWILIGHT	ELO (Jet/CBS ZS5 02559)	82	2
<b>4</b> PRIVATE EYES	DARYL HALL & JOHN OATES (RCA PB-12258)	5	10	<b>36</b> OUR LIPS ARE SEALED	GO-GO'S (I.R.S./A&M IR-9901)	39	10	<b>72</b> TURN YOUR LOVE AROUND	GEORGE BENSON (Warner Bros. WBS 49846)	85	2
<b>5</b> WHO'S CRYING NOW	JOURNEY (Columbia 18-0224)	4	16	<b>37</b> PROMISES IN THE DARK	PAT BENATAR (Chrysalis CHS-2555)	41	5	<b>73</b> HEART LIKE A WHEEL	THE STEVE MILLER BAND (Capitol P-A-5068)	—	1
<b>6</b> START ME UP	ROLLING STONES (Rolling Stones/Atlantic RS 21003)	7	11	<b>38</b> MY GIRL (GONE, GONE, GONE)	CHILLIWACK (Millennium/RCA YB-11813)	45	6	<b>74</b> I WOULDN'T HAVE MISSED IT FOR THE WORLD	RONNIE MILSAP (RCA PB-12342)	88	2
<b>7</b> STEP BY STEP	EDDIE RABBITT (Elektra E-47174)	6	15	<b>39</b> LET'S GROOVE	EARTH, WIND & FIRE (ARC/Columbia 18-02536)	46	5	<b>75</b> MISTAKEN IDENTITY	KIM CARNES (EMI America P-A-8098)	87	2
<b>8</b> HARD TO SAY	DAN FOGELBERG (Full Moon/Epic 14-02488)	9	10	<b>40</b> BURNIN' FOR YOU	BLUE OYSTER CULT (Columbia 18-02415)	37	12	<b>76</b> RUN TO ME	SAVOY BROWN (Townhouse/Accord P-A-1055)	79	4
<b>9</b> THE NIGHT OWLS	LITTLE RIVER BAND (Capitol P-A-5033)	10	11	<b>41</b> WORKING IN THE COAL MINE	DEVO (Full Moon/Asylum E-47204)	36	9	<b>77</b> WIRED FOR SOUND	CLIFF RICHARD (EMI America P-A-8095)	70	4
<b>10</b> TRYIN' TO LIVE MY LIFE WITHOUT YOU	BOB SEGER (Capitol P-A-5042)	11	8	<b>42</b> NEVER TOO MUCH	LUTHER VANDROSS (Epic 14-02409)	48	5	<b>78</b> LA LA MEANS I LOVE YOU	TIERRA (Boardwalk NB7-11-129)	90	2
<b>11</b> I'VE DONE EVERYTHING FOR YOU	RICK SPRINGFIELD (RCA PB-12166)	12	11	<b>43</b> IN THE DARK	BILLY SQUIER (Capitol P-A-5040)	44	8	<b>79</b> CASTLES IN THE AIR	DON McCLEAN (Millennium/RCA YB-11819)	89	2
<b>12</b> WHEN SHE WAS MY GIRL	THE FOUR TOPS (Caseblance/PolyGram NB 2338)	13	11	<b>44</b> NO REPLY AT ALL	GENESIS (Atlantic 3858)	49	6	<b>80</b> MORE STARS	STARS ON 45 (Radio Records/Atlantic RR 3863)	67	7
<b>13</b> WE'RE IN THIS LOVE TOGETHER	AL JARREAU (Werner Bros. WBS 49746)	14	14	<b>45</b> HOLD ON TIGHT	ELO (Jet/CBS ZS5 02408)	21	15	<b>81</b> LADY (YOU BRING ME UP)	COMMODORES (Motown M 1514F)	57	20
<b>14</b> SHARE YOUR LOVE WITH ME	KENNY ROGERS (Liberty P-A-1430)	15	9	<b>46</b> HARDEN MY HEART	QUARTERFLASH (Geffen GEF 49824)	60	3	<b>82</b> FEELS SO RIGHT	ALABAMA (RCA PB-12236)	61	21
<b>15</b> JUST ONCE	QUINCY JONES featuring JAMES INGRAM (A&M 2357)	16	12	<b>47</b> STAY AWAKE	RONNIE LAWS (Liberty P-A-1424)	50	9	<b>83</b> (WANT YOU) BACK IN MY LIFE AGAIN	CARPENTERS (A&M 2370)	75	5
<b>16</b> EVERY LITTLE THING SHE DOES IS MAGIC	THE POLICE (A&M 2371)	19	8	<b>48</b> HEAVY METAL (TAKIN' A RIDE)	DON FELDER (Full Moon/Asylum E47175)	42	15	<b>84</b> FIRE IN THE SKY	THE DIRT BAND (Liberty P-A-1429)	68	6
<b>17</b> SUPER FREAK (PART 1)	RICK JAMES (Goray/Motown G7205F)	18	13	<b>49</b> I WANT YOU, I NEED YOU	CHRIS CHRISTIAN (Boerdwelk NB7-11-128)	56	5	<b>85</b> PAY THE DEVIL (OOO BABY OOO)	THE KNACK (Capitol P-A-5054)	—	1
<b>18</b> PHYSICAL	OLIVIA NEWTON-JOHN (MCA-51182)	26	5	<b>50</b> TROUBLE	LINDSEY BUCKINGHAM (Asylum E-47223)	72	2	<b>86</b> I'M JUST TOO SHY	JERMAINE JACKSON (Motown M 1525F)	—	1
<b>19</b> HERE I AM	AIR SUPPLY (Ariste AS 0626)	25	7	<b>51</b> URGENT	FOREIGNER (Atlantic 3831)	32	18	<b>87</b> THE COWBOY AND THE LADY	JOHN DENVER (RCA PB-12345)	—	1
<b>20</b> SAY GOODBYE TO HOLLYWOOD	BILLY JOEL (Columbia 18-02518)	22	8	<b>52</b> TAKE MY HEART	KOOL & THE GANG (De-Lite/PolyGram DE 815)	63	4	<b>88</b> SWEET MERILEE	DONNIE IRIS (MCA-51198)	—	1
<b>21</b> OH NO	COMMODORES (Motown M 1527F)	27	7	<b>53</b> A LUCKY GUY	RICKIE LEE JONES (Warner Bros. WBS 49816)	55	6	<b>89</b> HOOKED ON CLASSICS	THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	—	1
<b>22</b> THE THEME FROM HILL STREET BLUES	MIKE POST featuring LARRY CARLTON (Elektra E-47186)	24	11	<b>54</b> THE BEACH BOYS MEDLEY	(Capitol P 5030)	34	15	<b>90</b> SLIP AWAY	PABLO CRUISE (AIM 2373)	—	1
<b>23</b> SHE'S A BAD MAMA (SHE'S BUILT, SHE'S STACKED)	CARL CARLTON (20th Century-Fox/RCA TC-2488)	23	11	<b>55</b> GENERAL HOSPI-TALE	THE AFTERNOON DELIGHTS (MCA-51148)	51	15	<b>91</b> I HEARD IT THROUGH THE GRAPEVINE	ROGER (Warner Bros. WBS 49786)	96	2
<b>24</b> QUEEN OF HEARTS	JUICE NEWTON (Capitol P-4997)	8	23	<b>56</b> DON'T STOP BELIEVIN'	JOURNEY (Columbia 18-02587)	—	1	<b>92</b> CONTROVERSY	PRINCE (Warner Bros. WBS49808)	95	2
<b>25</b> WAITING FOR A GIRL LIKE YOU	FOREIGNER (Atlantic 3868)	31	4	<b>57</b> LEATHER AND LACE	STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	78	2	<b>93</b> IT'S OVER	TEDDY BAKER (Casablanca/PolyGram NB2340)	81	6
<b>26</b> ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)	MARTY BALIN (EMI America P-A-8093)	28	8	<b>58</b> MAGIC POWER	TRIUMPH (RCA PB-12298)	65	5	<b>94</b> STILL	JOHN SCHNEIDER (Scotti Bros./CBS A7 1290)	84	5
<b>27</b> I COULD NEVER MISS YOU (MORE THAN I DO)	LULU (Alfa ALF-7006)	17	14	<b>59</b> ONE MORE NIGHT	STREEK (Columbia 18-02529)	64	4	<b>95</b> LET'S DANCE (MAKE YOUR BODY MOVE)	WEST STREET MOB (Sugar Hill SH 763)	97	2
<b>28</b> ALIEN	ATLANTA RHYTHM SECTION (Columbia 18-02471)	30	10	<b>60</b> THE SWEETEST THING (I'VE EVER KNOWN)	JUICE NEWTON (Capitol P-A-5046)	73	3	<b>96</b> IN YOUR LETTER	REO SPEEDWAGON (Epic 14-02457)	59	13
<b>29</b> WHY DO FOOLS FALL IN LOVE?	DIANA ROSS (RCA PB-12349)	43	3	<b>61</b> THE VOICE	THE MOODY BLUES (Threshold/PolyGram TR 602)	40	13	<b>97</b> LOVE ALL THE HURT AWAY	ARETHA FRANKLIN and GEORGE BENSON (Ariste AS 0624)	58	10
<b>30</b> SAUSALITO SUMMERNIGHT	DIESEL (Regency RY 7339)	33	8	<b>62</b> IT'S ALL I CAN DO	ANNE MURRAY (Capitol P-A5023)	66	5	<b>98</b> TAKE ME NOW	DAVID GATES (Ariste AS 0615)	80	4
<b>31</b> THE OLD SONGS	BARRY MANILOW (Ariste AS 0633)	38	4	<b>63</b> WHEN SHE DANCES	JOEY SCARBURY (Elektra E-47201)	69	4	<b>99</b> LET'S PUT FUN BACK IN ROCK N ROLL	FREDDY CANNON & THE BELMONT (Mia Sound MS-1002)	83	6
<b>32</b> YOU SAVED MY SOUL	BURTON CUMMINGS (Alfa ALF-7008)	35	8	<b>64</b> BREAKING AWAY	BALANCE (Portrait/CBS 24-02177)	52	17	<b>100</b> DRAW OF THE CARDS	KIM CARNES (EMI America 8087)	62	13
				<b>65</b> I SURRENDER	ARLAN DAY (Pasha/CBS ZS5-02480)	71	4				
				<b>66</b> (THERE'S) NO GETTIN' OVER ME	RONNIE MILSAP (RCA PH-12264)	54	19				
				<b>67</b> STEAL THE NIGHT	STEVIE WOODS (Cotillon/Atlantic 48016)	74	4				
				<b>68</b> SLOW HAND	POINTER SISTERS (Planet/Elektra P-47929)	53	23				

## ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Lucky Guy (Easy Money Music — ASCAP) . . . . .	53	Here I Am (Al Gallico/Turtle — BMI) . . . . .	19	Never Too Much (Uncle Ronnie's — ASCAP) . . . . .	42	Step By Step (Briarpatch/DebDeve — BMI) . . . . .	7
Alien (Low Sal Music — BMI) . . . . .	28	He's A Liar (Gibb Bros./Unichappell Admin. — BMI) 35		No Gettin' Over Me (Rick Hall — ASCAP) . . . . .	43	Still (Jobete/Commodores Entertainment — ASCAP) 94	
Arthur's (Irving/Woolnough/Unichappell/Begonia — BMI/New Hidden Valley/Pop 'n' Roll/WB — ASCAP) . . . . .	1	Hold On Tight (April Music — BMI) . . . . .	45	No Reply (Hit & Run/Adm. by Pun — ASCAP) . . . . .	44	Stop Draggin' (Gone Gator/Wild Gator — ASCAP) 34	
Atlanta Lady (Mercury Shoes/Great Pyramid — BMI) 26		Hooked On Classic (Copyright Control) . . . . .	89	Oh No (Jobete + Commodores Ent. — ASCAP) . . . . .	21	Super Freak (Jobete & Stone City — ASCAP) . . . . .	17
Back In My Life (Duchess (MCA)/Home Sweet Home — ASCAP) . . . . .	83	I Could Never (Abesongs, Ltd. — BMI) . . . . .	27	One More Night (Pending) . . . . .	59	Sweet Merilee (Bama, A Div. of Sweet City Records — ASCAP) . . . . .	88
Beach Boys-Medley (BMI) . . . . .	54	I Heard It (Stone Agate/Division — BMI) . . . . .	91	Our Lips (Gotown/Plagent Visions — ASCAP) . . . . .	36	Teke Me Now (Kipehulu Music — ASCAP) . . . . .	98
Bet Your Heart (April/Wldmont — ASCAP) . . . . .	70	I'm Just Too (Black Stallion — ASCAP) . . . . .	86	Pay The Devil (Small Hill — ASCAP) . . . . .	85	Take My Heart (Delightful/Second Decade — BMI) 52	
Breaking Away (Daksel — BMI) . . . . .	64	I Want You (Marvin Gardens/Home Sweet Home/Bug & Bear — ASCAP/John C. Crowley — BMI) 49		Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI) . . . . .	18	The Cowboy (House Of Gold — BMI) . . . . .	87
Burnin' For You (B.O. 'Cult — ASCAP) . . . . .	40	In The Dark (Songs Of The Knight — BMI) . . . . .	43	Poor Man's Son (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP) . . . . .	69	The Night Owls (Colgems-EMI — ASCAP) . . . . .	9
Castles In The Air (Mayday/Benny Bird — BMI) . . . . .	79	In Your Letter (Siam Dunk — ASCAP) . . . . .	96	Private Eyes (Fust Buzza/Hot-Cha/Six Continents — BMI) . . . . .	4	The Old Songs (W.B./Upward Spiral — ASCAP) . . . . .	31
Controversy (Ecnirp — BMI) . . . . .	92	I Surrender (W.B./Pasha/Hovone — ASCAP) . . . . .	65	Share Your Love (Duchess (MCA) — BMI) . . . . .	14	Theme: Hill St. Blues (MGM Music — ASCAP) . . . . .	22
Don't Stop Believin' (Weed High Nightmare — BMI) 56		It's All I Can Do (United Artists/Chess — ASCAP) . . . . .	62	She's A Bad Mama Jama (JMC/EOD — BMI) . . . . .	23	The Sweetest Thing (Sterling/Addison Street — ASCAP) . . . . .	60
Draw Of The Cards (Applan/Almo/Pants Down/Black Mountain — ASCAP/BMI) . . . . .	100	It's Over (Kat Family/Unichappell — BMI) . . . . .	93	Slip Away (Irving/Pablo Cruise — BMI/Almo — ASCAP) . . . . .	90	The Voice (WB — ASCAP) . . . . .	61
Endless Love (PGP/Brockman/Intersong — ASCAP Administered) . . . . .	2	I've Done Everything (Warner-Temlerene-BMI) . . . . .	11	Slow Hand (Warner-Tamarlane/Flying Dutchman/Sweet Harmony — BMI) . . . . .	68	Trouble (Now Sounds — BMI) . . . . .	50
Every Little Thing (Virgin — Admin. In U.S. by Chappell — ASCAP) . . . . .	16	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP) 74		Start Me Up (Colgems-EMI — ASCAP) . . . . .	6	Tryin' To Live (Happy Hooker — BMI) . . . . .	10
Feels So Right (Maypop — BMI) . . . . .	82	Just Once (ATV/Mann & Well — BMI) . . . . .	15	Stay Awake (Sweetbeat Music — ASCAP) . . . . .	47	Turn Your Love (Garden Reke — BMI/Rehtakul Veets/JSH — ASCAP) . . . . .	72
Fire In The Sky (Vicious Circle Music — ASCAP) . . . . .	84	La La Means (Mighty Three/Bellboy — BMI) . . . . .	78	Steal The Night (Sunrise/Slepphot/Vinyl — BMI) . . . . .	67	Twilight (April Music — ASCAP) . . . . .	71
For Your Eyes (United Artists — ASCAP) . . . . .	3	Lady (Jobete & Commodores — ASCAP) . . . . .	81			Urgent (Somerset/Eventsongs — ASCAP) . . . . .	51
General Hospi-tale (Solid Smash — ASCAP) . . . . .	55	Leather And Lace (Walsh Witch — BMI) . . . . .	57			Waiting For A (Somerset/Eventsongs — ASCAP) . . . . .	25
Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP) . . . . .	46	Let's Dance (Funky P.O./At Home — ASCAP) . . . . .	95			We're In This Love (Blackwood/Magic Castle — BMI) 13	
Hard To Say (Hickory Grove Admin. By April Music — ASCAP) . . . . .	8	Let's Groove (Sagffire/Yougoulei — ASCAP pend.) 39				When She Dances (Over The Rainbow — ASCAP) . . . . .	63
Heart Like A Wheel (Sailor Music — ASCAP) . . . . .	73	Let's Put The Fun (Greyhound — ASCAP) . . . . .	99			When She Was My (MCA — ASCAP) . . . . .	12
Heavy Metal (Fingers — ASCAP) . . . . .	48	Love All The (Irving/Lijesrika Music — BMI) . . . . .	97			Who's Crying (Weed High Nightmare — BMI) . . . . .	5
		Magic Power (Triumphsongs — CAPAC) . . . . .	58			Why Do Fools (Petrie Music — BMI) . . . . .	29
		Mistaken Identity (Applan/Almo — ASCAP) . . . . .	75			Wired For Sound (ATV/BAR Music — BMI) . . . . .	77
		More Stars (Various Publishers — BMI/ASCAP) . . . . .	80			Working In The Coal (Mersaint Music — BMI) . . . . .	41
		My Girl (ATV Music of Canada/Sung Songs/Solid Gold — P.R.O.-Cen.) . . . . .	38			Young Turks (Rive/Nite-Stek — ASCAP) . . . . .	35
						You Saved My Soul (Shillelagh — BMI) . . . . .	32

⊘ = Exceptionally heavy radio activity this week

⊙ = Exceptionally heavy sales activity this week

# CASH BOX NEWS



**BOYS ON FILM** — After screening the promotional video for their new Capitol single, "Girls On Film," the members of Duran Duran accepted an invitation to visit with artist Andy Warhol. Shown at Warhol's studio are (l-r): Roger and John Taylor of Duran Duran; Warhol; and Nick Rhodes of Duran Duran.

## Retailers Eagerly Preparing Varied Christmas Campaigns

by Fred Goodman

NEW YORK — Despite some trepidation over \$8.98 list prices, most retailers are beginning their Christmas advertising campaigns with high expectations and broad confidence, according to a **Cash Box** sur-

vey. "We're very bullish on the Christmas season," says Gerry Gladieux, vice president of advertising for Stark/Camelot. "We still feel that, dollar-for-dollar, records and tapes are the cheapest value on the entertainment market."

Retailers will be striving to turn that optimism into a strong fourth quarter finish, with television and the National Assn of Recording Merchandisers (NARM) "Gift of Music" campaign playing their largest roles ever. Towards that end, retailers are weighing their relative strengths, focusing on hit product, midlines and, in the case of larger chains, pre-established identities in the marketplace.

Additionally, retailers reported strong cooperative advertising support from labels across the board. "Label support is playing a real big part in everything this Christmas," adds Brian Poehner of the eight-store Atlanta, Ga.-based Turtle's chain, and his remark was typical of most retailers surveyed. A larger part of that support will focus on television this year, causing a shift in advertising budgeting by retailers.

### More TV Ads

"My proposals to the labels have been heavily slanted towards print and television this year," says Marcy Penner, advertising director for the Washington D.C.-based Waxie Maxie chain. Penner pointed out that since all of the chain's outlets are located in the Mid-Atlantic region, television is an effective way to cover her entire market, although she is quick to add that "some

(continued on page 34)

## Digital Again Is AES Focus

by Michael Glynn

NEW YORK — Recent developments in digital audio technology — covering such areas as recording, reproduction and editing, among others — will be the focus of many of the special workshops, technical sessions and product exhibits at the 70th Audio Engineering Society (AES) Convention here Oct. 30-Nov. 2.

Graphically illustrating the progress of digital audio reproduction at the four-day confab, held at the Waldorf Astoria Hotel, will be a demonstration by Sony of the Bee Gees' new digitally recorded "Living Eyes" LP in the Compact Disc format (see separate story). Although the Compact Disc of the Bee Gees LP is for demonstration only, it marks the first time that a digital recording of an internationally known pop or rock act has been reproduced in the digitally encoded CD format. Presentation of the recording will take place in Suite 600K of the Waldorf.

Advances in analog, as well as digital, technology will also be featured at the confab, with particular emphasis being paid to the practical applications of developments in each discipline. Themed "A Bridge To Tomorrow's Technology," the convention will cover a range of audio interest areas (i.e. sound reinforcement and room acoustics, signal processing, disc reproduction, broadcast, etc.) with regards to analog and digital. Special attention, via a separate workshop, will also be paid to the expanding area of studio audio/video interfacing.

According to AES executive director Donald Plunkett, approximately 190 manufacturers, 87 of which will be exhibiting products, have registered for the convention. Approximately 75 technical papers will be delivered over the course of 11 sessions; and while Plunkett noted that the number of papers was "normal" for the convention, he added the "quality of the average paper is quite high" this year.

One new feature of the 70th AES convention is the introduction of the Precise Poster Session concept. Between five and six technical papers will be presented in the Precise Poster format during the "Sound Reinforcement and Room Acoustics" ses-

(continued on page 10)

## WCI Firms, Boardwalk Back NARM Institutional Ad Plan

Pledge Support For Controversial \$2.4 Million Proposal

by Marc Cetner

SCOTTSDALE, Ariz. — In what was hailed as a "major breakthrough" for the controversial multi-million dollar institutional "Gift of Music" advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM), WEA Corp. and the Warner Bros., Elektra/Asylum, Atlantic and Boardwalk Entertainment labels all announced official support at the opening session of the NARM Rack Jobber Conference here Oct. 22. The official commitments were the first since the proposal was introduced at the NARM Retailers Advisory Committee meeting in September. (**Cash Box**, Sept. 19).

"This vote of confidence is a major breakthrough for the institutional advertising campaign," said NARM executive vice president Joe Cohen, who was instrumental in the formulation of the original "Gift of Music" campaign introduced in 1980 and has continued as a prime mover behind the new proposal. "The industry must capitalize on this opportunity. The Gift of Music campaign has been an overwhelming success, and we must continue this momentum with the institutional campaign."

"The WCI (Warner Communications, Inc.) research numbers on the Gift of Music campaign show that, as limited as it is, it has been predominantly effective," added WEA Corp. president Henry Droz, alluding to a 1980 study that found sales of records and pre-recorded tapes as gifts had increased by \$250 million between 1977 and 1980.

## Court Rules Videotaping Of TV Shows Violates Federal Copyright Statutes

by Michael Glynn

LOS ANGELES — In a decision that could have a major effect on the manufacturers and dealers of home videocassette recorders (VCRs), the Ninth U.S. Circuit Court of Appeals in San Francisco ruled last week that copying of television programs over-the-air was in violation of federal copyright laws. The court also ruled that the makers, as well as retailers, of VCRs could be held liable for supplying such products.

By a vote of 3-0, a panel of judges Oct. 19 overturned a lower court ruling here two years ago that upheld the legality of home videotaping (**Cash Box**, Oct. 13, 1979). At that time, then-District Judge Warren J.

"People would have to be idiots not to take it through to its next logical step — which is to the entire United States of America.

"Other industries — for example, greeting cards and flowers — have virtually invented their own holidays like Secretary's Day and Week," Droz continued. "We have pledged ourselves to this proposal because it's simply time for the record business to get involved in an institutional

(continued on page 19)

## Goody Prosecution Files Brief With U.S. Appeals Court

by Dave Schulps

NEW YORK — In a 60-page brief submitted Oct. 14 to the U.S. Court of Appeals for the Second Circuit, the prosecution in the Sam Goody tape counterfeiting case presented its case for overruling Federal Court judge Thomas C. Platt's call for a new trial and, in the event the court legally cannot hear the appeal, asked for a writ of mandamus to direct the district court to reinstate the jury's original guilty verdicts.

In the text prepared by Edward R. Korman, U.S. Attorney, Eastern District of N.Y., and Thomas P. Puccio, attorney-in-charge, U.S. Department of Justice Organized Crime Strike Force, Eastern District of N.Y., the prosecution hotly disputed the "factual and legal basis" behind Judge Platt's order for a new trial, contending that the "court's opinion simply could not stand any scrutiny

(continued on page 16)



**LOOK LIVING** — RSO recording group the Bee Gees recently met with executives of its label and PolyGram Records (which distributes RSO) in Miami to discuss plans for marketing the group's latest LP, "Living Eyes." Pictured are (l-r): Al Coury, former RSO president and consultant on the Bee Gees LP; Tim Harrold, president, Polydor International; David Braun, president, PolyGram Records; Barry, Maurice and Robin Gibb of the group; Vince Pellegrino, vice president, promotion, PolyGram; and Bob Edson, executive vice president, RSO.

Ferguson, in his 100-page decision, stated that Congress "didn't intend to include reproduction of . . . recordings for home use" in copyright legislation and that copyright holders "have monopoly power only over those uses of their works that Congress has protected through legislation."

That decision also denied claims by plaintiffs MCA, Inc. (Universal Studios) and Walt Disney Prods. for injunctive relief and damages from the defendants, which include Sony Corp. (manufacturer of the Betamax VCR); Sony Corp. of America (distributor of the Betamax VCR in the U.S.); retail chains Carter Hawley Hale Stores Inc., Federated Department Stores, Inc., Associated Dry Goods Corp. and Henry's Camera Corp.; Sony's ad agency, Doyle, Dane and Bernbach Inc.; and a person who allegedly taped programs off network TV.

The appeals court, however, stated in its opinion that it found "no congressional intent to create a blanket home use exception to copyright protection and that home video recording doesn't constitute fair use." The case has been sent back to the lower court, which has been ordered to consider damages against the defendants.

Reactions to the decision from both the plaintiffs and the defendants indicated that neither party expected the appeals court ruling to stand as the final word on the issue.

### Appeals To Come

"This is one step in what has become a long legal case, dating from 1976, and may continue for many years," said Bill Baker, Sony Corp. vice president of corporate communications, reading the company's

(continued on page 19)

# A&R Staffs Stabilize Rosters, Exercise Prudence In Signing

by Michael Martinez

LOS ANGELES — Reacting to the general recession that has gripped the industry since 1979, labels have cut back dramatically in the area of artist signings and roster size. Faced with declining budgets and increasing costs, label A&R departments have gradually adopted a variety of methods to cope with the changing times, according to a **Cash Box** study.

A far cry from the "megadeals" and seemingly unlimited budgets of the mid- to late-'70s, the situation today sees a number of labels have become much more selective when faced with the problems of less resources and increased potential losses on product that doesn't sell. With album production costs averaging \$70-125,000 for an act's debut effort, signings of unknown and marginal acts have declined dramatically.

Indeed, most label executives contacted by **Cash Box** said their artist rosters had been cleared of substantial numbers of unproductive or marginal acts before any new signings were made. Then, when the deals were cut, the executives said, many were more limited in scope (and expense) — i.e. singles and/or EP deals, regional deals, etc.

"We are really making our roster fit the times," said Chip Taylor, A&R vice president at PolyGram. Clearly illustrating a more selective approach to signings, PolyGram has pared its roster from a high of approximately 155 acts in October of 1980 to its current list of 79 acts. The current emphasis at the company, said Taylor, is to keep the roster size "manageable" so each act can receive an appropriate share of the company's marketing support resources.

While avoiding much of the reorganization and restructuring that PolyGram has gone through in the last two years, MCA is following much the same approach when dealing with its roster. "MCA's roster has been cut down, which has opened the way for new signings," said Denny Rosencrantz, MCA A&R vice president. By paring down the roster, he said, the label has been able to intensify its R&B efforts to augment already strong country and pop rosters.

While economics is a major factor in the decision to add or drop an act from the label, an act's album potential, past track record, ability to successfully tour and get airplay, as well as its business and management affiliations, also rank as important factors determining the all-important support given by a label.

"The most important thing is that we are always looking for artists with longevity," explained Lenny Waronker, vice president of A&R at Warner Bros. Records. "We try to sign album-oriented artists that could conceivably sell records without a hit single."

He said Warner Bros. has exercised care in its contract negotiations with the 60-plus artists currently on its roster (exclusive of associated labels) frankly assessing how far the company was prepared to go for the particular act under consideration.

Much the same is now true at PolyGram. "We can't be all things to all people," Taylor said. He stressed that the key was PolyGram wanting to assess what it really had in the way of artists. "It wasn't purely a sales-based decision. We look at viability too."

Taylor noted that a lot of the acts dropped were either in the test stage or on the verge of being cut when PolyGram underwent its massive house cleaning.

Noting that it is obviously simpler to assess the potential of a more established act, Kenny Buttice, senior vice president of A&R for Elektra/Asylum, said it's still a matter of, "guesstimating" how it will do at radio and at retail. With a new band, if it's successful with tours, but weaker than anticipated in sales, E/A will often take a longer look to search again for any special qualities that show potential for further growth.

(E/A has currently more than 100 acts on its roster and has been very active in acquiring talent through distribution deals with Solar Records, Light Records and the establishment of new labels by veteran record executives like Bruce Lundvall and Al Coury.)

## Touring

Tour success itself can play an important role in a label's commitment to an act with marginal record sales.

"We sometimes stick longer with a band that has done well on the road because we know that while touring they can continue to build a following that will eventually begin buying their records," said Greg Geller, vice president of A&R for the Epic/Portrait/Associated labels. "If the only criteria was sales vs. cost, maybe this company wouldn't have made the third REO Speedwagon album much less the 11th."

Geller said that E/P/A has a roster of exactly 45 acts and that the company felt that number to be easiest to manage. He said that "during the last year, we let 30 acts go, and 10 got added. The ones let go made a

(continued on page 36)



Bruce Garfield

## Garfield Named VP, East Coast A&R, For Capitol Records

LOS ANGELES — Bruce Garfield has been named to the position of vice president, east coast A&R, for Capitol Records, Inc. He was most recently director, talent acquisition, for Capitol's A&R department.

Garfield has been with the Capitol label since 1976, serving first as national publicity director. He was promoted to national director of press & artist development and then, in 1978, he was appointed director, talent acquisition.

He will be based at Capitol's east coast headquarters in New York City.

## Creditors Panel Rejects Peaches' Revamping Plan

by Michael Martinez

LOS ANGELES — A reorganization plan recently submitted to the creditors committee in the Peaches Records and Tapes/Nehi, Inc. Chap. XI proceeding was rejected by the panel. According to an attorney for the creditors panel, the plan, submitted last week by Peaches/Nehi principal Tom Heiman, was first rejected as a proposal during an Oct. 16 meeting.

Attorney Irving Sulmeyer, representing the creditors, said last week during a hearing of creditors attorneys that Heiman filed the plan with the U.S. District Court in Los Angeles Oct. 21, despite the committee's previous rejection of the plan.

The creditors committee must approve any plan of reorganization or sale.

Sulmeyer said during the hearing that it appeared Heiman's authority to submit the plan, which allegedly was filed with his signature and not the attorney representing the debtor, was in question because of a proposal by the creditors committee to remove Heiman as president and chief executive officer of Peaches/Nehi and replace him with Neil Heiman.

Continuing, Sulmeyer expressed concern that the Heiman plan might be more beneficial to Heiman than to creditors of the chain.

The plan called for purchase of the 35-store Peaches chain by the Cleveland-based Mr. Wigg's, a 15-store discount chain which also operates Arrow Dist., a rack jobbing operation.

According to Sulmeyer, the proposal called for Heiman to be compensated in cash and for him to enter into a consultancy arrangement with the prospective buyer.

## Regional Plan

The creditors committee, according to Sulmeyer, is leaning toward a consortium sale, or a plan whereby a group of companies would assume operation of the

(continued on page 19)



This week **Cash Box** salutes the Amusement & Music Operators Assn.'s 1981 International Exposition, which is the world's largest showplace for coin operated jukeboxes, amusement games and allied products and services.

Of particular interest in this issue is the annual **Cash Box** Operator's Route Survey, which reveals several findings of note to the music industry as well as some pretty impressive statistics. One fact that the record community might find interesting is that the majority of singles bought in the U.S. are purchased by music operators, who buy between two to three singles per week. Depending on the number of machines on the route, the figure can range between 100 to 1,000 or more for some operators.

Jukebox operators also note that they program their phonographs by relying primarily on trade publications and one stops.

Additionally, 80% of the operators in the survey said their jukebox revenues equalled or surpassed last years' earnings, proving that they provide a successful vehicle for exposing current recorded music.

Label executives and music business moguls should also observe the 1981 AMOA Jukebox Awards. Kenny Rogers repeated again as one of the top winners this year. He was joined by labelmate Kim Carnes and the Oak Ridge Boys. With artists like the Pointer Sisters, Dolly Parton, Christopher Cross, Kool & the Gang and Blondie also making impressive showings, it is evident the AMOA is in tune with industry-wide chart trends as well. The awards are based on a record's earning power on a jukebox, figures which closely correlate with the biggest sellers in popular music.

Along with a plethora of new machines — including phonographs, pinball machines, video games and other coin operated amusements — that will be on display at this year's convention, a host of seminars, business meetings and workshops will highlight 1981's impressive event.

The 1981 special Coin Machine section appears opposite page 46.

## Index

Album Reviews .....	12
Black Contemporary .....	37
Classified .....	46
Coin Machine .....	47
Country Album Chart .....	25
Country .....	24
Country Radio .....	30
Country Singles Chart .....	26
East Coastings .....	16
International .....	42
Jazz .....	17
Merchandising .....	34
Points West .....	18
Pop Album Chart .....	44
Pop Singles Chart .....	4
Radio .....	20
Radio Chart .....	22
Rock Album Radio Report .....	21
Singles Reviews .....	15



**DANGEROUS ACQUAINTANCES** — Island Records recently held a luncheon for singer Marianna Faithfull, celebrating the release of her new album, "Dangerous Acquaintances." Pictured standing at the luncheon are (l-r): Alan Seifert, Faithfull's manager, Ken Puvogel, national AOR promotion coordinator, Warner Bros.; Ron Goldstein, president, Island; Faithfull; Paul Wexler, A&R coordinator, Island; Bobby Shaw, national dance music promotion manager, Warner Bros.; Paul DeGennaro, WEA sales manager; and Warren Pujdak, special projects coordinator, WEA sales. Stuart Cohen, Northeast regional AOR promotion manager, Warner Bros., is shown seated.

“**L A L A L A  
M E A N S  
I L O V E  
Y O U**”

(NB7-11-129)



From the  
Boardwalk  
Records  
album,  
Together Again

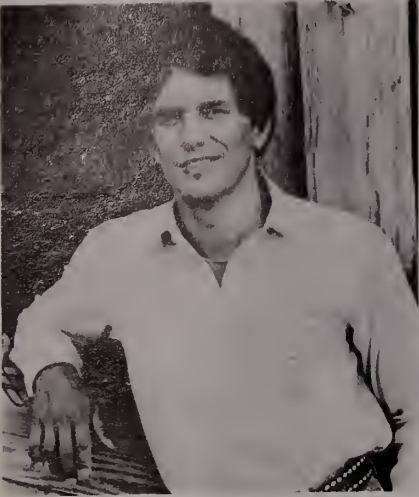
Produced by Rudy Salas (NB1-33244)

And it also means a solid hit for

**T I E R R A**



Singles:	R&B	Pop
Record World:	65*	90*
Billboard:	64**	89*
Cashbox:	75*	90*



## George Strait

Until recent months, when a member of the country establishment mentioned the name "George," it was assumed that he was referring to the legendary George Jones. Now, however, there's a slight hesitation before the listener asks, "George Jones or George Strait?"

Straight, an authentic cowboy from San Marcos, Texas, connected in a big way with country radio this summer when his first record, "Unwound," reached the #5 position on the **Cash Box** country singles chart. He took most of his Texas swing sound straight from artists like Bob Wills and the Texas Playboys, George Jones, Merle Haggard and Hank Williams. "I just like to sing older country music," he comments. "That's the style of music that I like to listen to, and that's the kind of music that we always played in Texas — dance music, good honky tonk music. You've got to play dance music in Texas because the people come to dance. If you don't play dance music, then they sit around and they won't come back to see you."

Born in southwest Texas in 1952, Strait began singing in garage bands while in high school, although, he insists, they "never really got out of the garage." After graduation, Strait hooked up with the Army where he spent three years stationed in Hawaii. While on the islands, Strait decided to "get serious" about performing and joined a country band that played on the barracks.

He returned to Texas after his discharge and enrolled at Southwest Texas State under the G.I. Bill. While in school, he managed a ranch by day, and played the clubs (including the Prairie Rose — a club owned by Erv Woolsey) by night. As success stories go, Woolsey sold the club and entered the record side of the business, where he now serves as vice president of country promotion for MCA. Woolsey was instrumental in placing Strait with his producer, Blake Mevis, and in securing him a contract with MCA.

Straight claims that he "can't thank the guy enough," but Woolsey is certainly thanking the young artist for what he's done for MCA. His follow-up to "Unwound," "Down And Out," is poised to crack the Top 20, and his first album, "Strait Country," has fared well on the **Cash Box** country album chart.

Although music is certainly his forte, his profile will grace the silver screen next summer in *The Soldier*. "It's a spy-thriller type show. Anyway, I'm singing in the bar and this guy walks in and a big fight breaks out at the bar, so I felt right at home." The song he sings, "Foot Hearted Memory," may be released next year as a single.

Straight, who recently won the first Vista award from SESAC recognizing his "impact on the country music horizon," is extremely proud of his first LP, but hopes to place some of his own compositions on the next. Until he finds a break in his tour schedule, though, a second album is a fleeting thought. "I've got nothing big planned," he notes, "I mean, I've got everything big planned, but nothing lined up for sure yet."



## Chris Christian

As a new artist, Boardwalk's Chris Christian is more fortunate than most. Musically, he appears to be in the right place at the right time, as radio is most receptive right now to the type of soft pop/rock and soothing ballads that fill his self-titled debut LP.

However, the Texan with the All-American good looks didn't tailor his music to meet the demands of programmers. A look at his brief but successful songwriting career indicates that the nine original songs on the LP are the result of a natural evolution of his compositional talents. And while a prestigious list of artists, from Elvis Presley to Dionne Warwick, Olivia Newton-John and The Carpenters, has covered his songs, Christian is currently enjoying some success of his own with the first chart single, "I Want You, I Need You."

"My reasons for recording my own songs are not that different from those of other songwriters," said Christian in his soft southern twang. "I just felt that I could interpret them the way I wanted to. The industry just happened to be at the place where my music was at."

Just a few years ago, however, Christian was in quite a different place. . . Nashville, to be exact. Fresh out of college, where he primed for a career in finance, Christian left for Music City with a handful of names and little money. He quickly landed a number of side gigs as a guitarist, followed by a stint as banjo picker at Opryland. Those experiences prepared him for professional jobs with the likes of Jerry Reed and Wayne Newton, but he concentrated heavily on his writing throughout this period.

"As far as my writing goes, my formative years were spent in Nashville," Christian pointed out. "The circle of songwriters I was in included such people as Kyle Lehning, Steve Gibson and Norbert Putman, who were not strictly country writers."

In 1975, Christian hooked up with present California Lt. Governor Mike Curb and started a business association that lasted nearly four years. It was also during this time that he became a part of the trio Cotton, Lloyd & Christian, which recorded two LPs for 20th Century-Fox Records and scored a Top 40 hit, a cover of Del Shannon's "I Go To Pieces." At the same time, Christian was also branching off into the executive side of the industry, working in music publishing out of Nashville and, later, production.

"My first big hit as a producer was B.J. Thomas' cover of The Beach Boys' 'Don't Worry, Baby' in 1976, recalled Christian. "But I'd also been thinking seriously about embarking on a solo career at the time."

Although Christian has had a continuing involvement in contemporary Christian music, an A&R consultancy stint for MCA/Songbird and recordings for such Christian-oriented labels as Benson Co.'s HomeSweetHome Records, his secular breakthrough came with the Boardwalk signing a year ago.

# PolyGram's Endless Love: A Unique Success Story

by Dave Schulps

NEW YORK — How do you turn a film soundtrack album into a hit when the single that is the LP's major selling point is released on another label entirely? That was the problem PolyGram Records faced in marketing the soundtrack album for *Endless Love*, a film released by PolyGram Pictures this past summer.

The single, of course, was the chart-topping title track written by Lionel Richie and sung by Richie and Diana Ross. It was released by Motown (the company to which Richie is contracted) as part of the agreement that allowed Richie to write for and appear on the PolyGram soundtrack.

According to David A. Braun, PolyGram president and chief executive officer, the first question the label was faced with on the project was whether to do a soundtrack album for the picture at all. Braun said that the company entered discussions regarding who should compose the title tune for the film and agreed that Richie was a good choice to write the song. However, Braun stated, it was not until he received a tape of Richie humming what would later become *Endless Love* that the ultimate decision to go ahead with a soundtrack LP was made.

Because a successful film soundtrack "has to satisfy both the picture's needs and the record company's," according to Braun, the project required the joint efforts of not only the record companies involved, but that of PolyGram Pictures, which released the film; Universal Pictures, which distributed it; Chappell Music, which placed songs on the soundtrack; and the Entertainment Company, whose president, Charles Koppelman, acted as executive producer for the soundtrack and was responsible for packaging and programming the record. "It's sad that the kind of multi-media approach we took with *Endless Love* is so unique to the industry," said Braun.

### Close Tie With Film

According to Braun, the strategy employed by PolyGram after the soundtrack was released involved "using the recording to promote the picture and using the picture to promote the recording." In order to do that, PolyGram worked hard to tie the identity of the soundtrack to both the picture and to the *Endless Love* single, explained Harry Losk, vice president of marketing, PolyGram.

"We set up screening parties for the LP and the movie 30 days prior to their simultaneous release," Losk said. "We also had tied the album's graphics into the film's, and we set up massive displays all

over the country to enforce the image with the dealers and the public."

Losk felt that in no way was PolyGram competing with Motown as far as trying to draw purchases away from the single and toward the LP. "On the contrary," he stated, "we were in close communication. It was very important for us to get the single established in order to sell the album. There is a singles buyer and an album buyer, and they are different people. I think that's borne out by the immense figures done on both records."

To specifically help out album sales, Losk said that PolyGram Records mounted its own advertising campaign in the trade and consumer press and bought television spots in "seven or eight major markets." In addition, Emiel Petrone, vice president marketing, West Coast, PolyGram, ex-

(continued on page 16)

## Progress Dist. Establishes New Management Unit

LOS ANGELES — Progress Entertainment, a management/artist development/production firm, recently opened for business in Cleveland. To be headed by Ray Calabrese, Progress Entertainment is a subsidiary of Cleveland-based Progress Record Distributing, Inc.

Most prominent of Progress Entertainment's clients to date is the Dazz Band, which is currently in the studio recording its third LP for Motown. Another act, says Calabrese, is close to being signed by an "influential" new L.A.-based label.

In addition, Progress Entertainment has acquired the rights to a direct mail, TV order LP featuring musical/comedy act Gaylord & Holiday.

"I will be actively involved in searching for acts," says Calabrese. "I've worked long enough in the industry that I feel I can offer people a good chance at success. When I find a hot act, my years of experience in the industry will make it easier to bring it home."

In addition to management services, Progress Entertainment will feature production capabilities via its Dazz Productions subsidiary. Calabrese also says that Progress Entertainment will have a close working relationship with the Recording Connection studio in Cleveland.

Progress Entertainment is located at 5490 Avion Parkway, Highland Heights, Ohio 44143. The telephone number is (216) 461-7880.



**BELLEW ME DOWN** — Country recording artist Michael Bellew recently signed a deal with Liberty Records. Pictured are (l-r): John English, Bellew's manager; John Frankenheimer, attorney; Bellew; and Don Grierson, vice president of A&R, EMI America/Liberty.





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## AES Preview

# Digital Advances, Poster Session Debut To Cap 70th AES

(continued from page 5)

sion on the morning of Oct. 31.

### Popular In Europe

"Basically, the poster sessions have been popular in Europe for the past six or seven years, generally in the field of medicine," Plunkett explained. "The author presents the kernel of his papers' concept in three or four minutes and, after the abstract is given, retires to a section of the auditorium where the paper is posted to discuss it."

"The poster format provides for more open dialogue between authors and session attendees. We think it will be successful, particularly in the area of sound reinforcement."

Plunkett added that, preceding the poster abstracts, four invited papers will be given during the "Sound Reinforcement" session, including "Design Techniques for Sound Reinforcement Systems with Multiple Audio Delays," by Boston-based acoustics consultants David H. Kaye and Peter Terroux; "Sound Systems for Entertainment Facilities Today," by David L. Klepper of White Plains, N.Y.-based KMK Assoc. and Goef Lonstein of Colosseum Acoustics; "An Automatic Speech System for Board Rooms and Conference Centers," Christopher Jaffe, Charles McGregor and William Lobb; and "The Design of Distributed Sound Systems From Uniformity of Coverage and Other Sound Field Considerations," Rex Sinclair, Altec Lansing.

In keeping with efforts to stimulate interaction among AES convention attendees, manufacturers and technical experts, Plunkett pointed out that the special workshops, which run concurrently with the paper sessions, have been designed to be "less formal in presentation."

### Workshop Schedule

The workshops will kick off on Oct. 30 with a two-part series on studio consoles, which will run in the morning and afternoon. The morning workshop will deal specifically with console design, while the afternoon half will deal with console automation. AES Convention workshop chairman Gary Rosen, also of House of Music, will head up both sessions. The first day's activities will conclude with an evening workshop on the ever-increasing audio/video interfacing, chaired by Richard Mack of N.Y.C.'s National Video and Recording Center.

Studio personnel at the entry level of the business are encouraged to attend a workshop the morning of Oct. 31 on "The Basics of Mixing Consoles and Applications." A panel of experts, including Paul Buff, Michael Tait, Tom Langley and John Hoeg, among others, will discuss the use of mixing consoles for small home studios as well as for larger facilities. Larry Blakely of the trade association CAMEO will chair.

Running concurrently with that workshop will be a special tape machine clinic. Exchange between manufacturer and user, according to Plunkett, is not only allowed but encouraged in the clinic, which will present updated technical information on proper tape machine maintenance. John French of JRF Co. will chair. The afternoon of Oct. 31 will feature a workshop on sound reinforcement, chaired by Larry Estrin of Best Audio, while the evening will see a Tape Duplication workshop with Tim Cole of MTI, Inc. chairing.

Shure Bros.' Hugh Pearl is slated to chair the Nov. 1 morning workshop on "Sound Modification Devices," which, according to Plunkett, will be an "expansion of the Midwest Acoustics Conference in Chicago during May of this year." John Simonton of PAIA Electronics will head up the afternoon workshop on "Synthesizers & Electronic Music."

Two experts in the field of physiological audio, Martin Poland of UCLA and Dr. Phillip Kantowitz, will chair the Nov. 2 morning workshop on "Physical Effects of High Sound Pressure Levels;" while Peter Jen-

sen of Digital Recording Systems will chair a workshop entitled "Digital Recording: An Overview."

### Digital Questions

Digital Editing and the new hardware available for it will be discussed in a separate workshop on the afternoon of Nov. 2. Seven technical papers will also cover the various aspects of "Digital Recording, Editing, Reproduction and Signal Processing" at the Nov. 1 morning

paper session, chaired by Burt Locanthi and featuring presentations by representatives of Sony, Mitsubishi, Pioneer, Philips Research Labs and Matsushita Electric, among others.

To keep AES convention participants and members abreast of its latest activity in cooperative standards, the society will hold a special session on basic standards at 2 p.m. on Oct. 31, followed by an open meeting of the American National Stan-

dards Committee (ANSC)-S4 at 7:30 p.m.

Six floors of product exhibits by approximately 87 exhibitors will be open to convention attendees, featuring "several new digital products," according to Plunkett.

Another highlight of the convention will be a social hour, for attendees to get acquainted with one another, and awards banquet, beginning at 7:00 p.m. on Nov. 1. The convention will close officially on Nov. 2 at 5 p.m.

**SONY  
CELEBRATES  
THE FINAL  
STEP  
TOWARDS  
SETTING THIS  
LITTLE  
WHEEL OF  
PROGRESS IN  
MOTION.**

## AES Preview

# Sony To Debut Bee Gees Digital Compact Disc At AES

by Michael Glynn

NEW YORK — A demonstration of the digital Compact Disc version of the Bee Gees' new "Living Eyes" LP and the premiere of the production model of the PCM-3324 multi-track digital recording unit will be among the highlights of the Sony Corp. exhibit at the 70th Audio Engineering Society (AES) Convention here. Sony will also be taking orders for the PCM-3324

throughout the confab, which runs from Oct. 30-Nov. 2 at the Waldorf Astoria Hotel.

According to Rick Plushner, national manager, professional digital audio division, Sony Corp., the Bee Gees agreed last week to have their new album transferred to the Compact Disc format for demonstration at the AES convention.

"(Sony) recently sold a two-track digital mastering system to the group, and while our team was down in Florida with the

system, we showed the Compact Disc to Barry, Maurice and Robin (Gibb) and they were absolutely captivated by the idea," said Plushner. "They were so taken with it that they immediately agreed to let us reproduce their 'Living Eyes' LP in the CD format for demonstration use only at the show.

"It will be remarkable to hear, since the LP was digitally recorded and mastered and there is virtually no generation loss in

the transfer to disc."

Plushner added that although the Bee Gees themselves will not be present for the demonstration of the disc at the AES, the trio's producers, Karl Richardson and

### INTRODUCING THE SONY PCM-3324 MULTI-TRACK DIGITAL RECORDER.

The engineers at Sony have just developed the PCM-3324 Multi-Track Digital Recorder. The 3324 meets all standards set forth by the standard agreement between Sony, Studer and MCI. And when used with our two-track mastering and editing system—the PCM-1610/DAE-1100—a completely digital recorded master is now possible.

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This is the disc that offers the consumer the same quality that the professional enjoys in the studio.

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The digital revolution is now fully under way. Contact Sony's Professional Digital Audio Division: in Los Angeles call Rick Plushner at (213) 537-4300, or in Nashville call Richard Stevens at (615) 383-3888. We'll fill you in on how our new Multi-Track Digital Recorder will help get this little wheel of progress in motion for you.

**SONY**  
Professional Digital Audio

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Sony PCM-3324

Albhy Galuten, will attend. The demonstration will take place on a prototype Compact Disc player unit.

In addition to the premiere of the PCM-3324 multi-track recorder, which will be available for delivery in the first quarter of 1982, Sony will also be introducing its new DDU 1500 series digital preview and delay lines. Sony's exhibit will be located at Demonstration Suite 600K of the Waldorf.

## Panelists Added To SPARS N.Y. Road Show Oct. 29

NEW YORK — Several new panelists have been added for the Society of Professional Audio Recording Studios (SPARS) New York Road Show Oct. 29 at RCA Recording Studios, Inc. 110 West 44th St., 7th Floor, Studio B.

New additions to the panel entitled "Query: Are Producers, Artists, Studios and Record Labels Kidding Themselves?" include: Ron Alexenburg, Handshake Records president; Kenneth Gamble, Philadelphia International Records chairman; John Hammond, John Hammond Records chairman; Dan Hartman, Blue Sky Records artist and producer; and James Mtume, Mtume-Lucas Productions.

### Computer Panel

Added to the afternoon session, entitled "A Computer Tutorial: How To Use A Computer and Make It Work For You," are: John Bittner, Zumaudio president; Hank Epstein, The Computer Store manager; Tore Nordahl, Rupert Neve Inc. president; and John Styner, Micro Research president.

The SPARS New York Road Show begins at 10:00 a.m. on Oct. 29. For additional information regarding registration and activities contact SPARS administrative director Bartholomae DiGrazia at (215) 735-9666.

## RIAA To Hold Joint Seminar With SPARS

NEW YORK — The Recording Industry Assn. of America (RIAA) will hold its second joint seminar with the Society of Professional Audio Recording Studios (SPARS) on Nov. 2 here. The seminar will run concurrently with the 70th Audio Engineering Society convention.

According to Stephen Traiman, executive director for the RIAA, the purpose of the seminar is to discuss noise reduction systems and current progress in the field of digital recording, following the success of the first joint seminar at the AES meeting in May of this year in Los Angeles.



**WHY DO FOOLS FALL IN LOVE** — Diana Ross — RCA AFL1-4153 — Producer: Diana Ross — List: 8.98 — Bar Coded

Lady Di is looking ever so sexy in her zebra skin on the cover of her latest, and the music is equally glossy and alluring. The title track is a superb '80s update of the classic '50s tune by Frankie Lyron and The Teenagers. And the rest of the tracks on the album are equally ingratiating. "Sweet Surrender" is a smoldering tribute to passion, while the kinetic, mid-tempoed "Mirror Mirror" moves with an almost rock-like intensity. Other highlights here include a solo version of the smash, "Endless Love," and a dance exercise song "Work That Body."



**RAISE!** — Earth, Wind & Fire — ARC/Columbia TC 37548 — Producer: Maurice White — List: None — Bar Coded

This is an important album coming on the heels of last year's disappointing "Faces" album. And happily, it's a total triumph that should remind one of the innovatively rhythmic "Boogie Wonderland." The nine-piece led by the enigmatic brother team of Maurice and Verdine White has opted for a more adventuresome course this time out and will still probably have a commercial smash on their hands. Guitarist Roland Bautista is back after several years away, and the band overall seems energized on this effort. A truly classic R&B/pop fusion album.



**ALMOST BLUE** — Elvis Costello — Columbia FC 37562 — Producer: Billy Sherrill — List: None — Bar Coded

One thing you can always expect from old El is the unexpected, and he's gone out of his way to leave the rock medium this time. His angry young man act has been put on the backburner for this LP, and a softer, more brooding Costello comes to the fore. His distinctive vocals fit perfectly into the country framework and songs by George Jones, Charlie Rich and Merle Haggard are rendered with conviction and emotion. The Gram Parsons material is a little more his meat though, and rockers like L. Turner's "Honey Hush" and Hank Williams' "Why Don't You Love Me (Like You Used To)" are the album's highlights.



**CONTROVERSY** — Prince — Warner Bros. BSK 3601 — Producer: Prince — List: 8.98 — Bar Coded

"Controversy," indeed, has been this young, gifted and black artist's middle name since he erupted with an outrageous new image on last year's stunning "Dirty Mind" album. Prince, as usual, produced, arranged and composed this heady concoction of synthesizer-powered, progressive R&B/rock. Capable of both molten Jimi Hendrix-like lead runs or Michael Jackson-styled vamps, Prince is a true original. Top tracks on this bold new falsetto affair include "Controversy," "Let's Work" and the randy "Jack U Off."

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

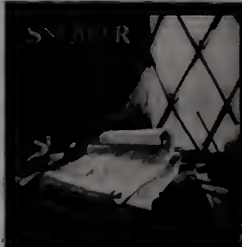
**LOOKING BACK WITH LOVE** — Mike Love — Boardwalk NB1-33242 — Producer: Curt Becher — List: 8.98 — Bar Coded

The man with the silver throat and golden microphone for The Beach Boys steps out on his first solo LP, and not surprisingly, it still sounds like the pride of Hawthorne, Calif. Filled with trademark harmonies and early-'60s flavored summer songs like "Calendar Girl" and "Rockin' The Man In The Boat," Beach Boy fans will be enraptured. Nothing new and unusual, just more of the same classic style.



**SNEAKER** — Handshake FW 37631 — Producer: Jeffrey Baxter — List: 8.98

This L.A.-based sextet has come up with the archetypal pop adult album for its debut on Ron Alexenburg's Handshake label. There's a little bit of Christopher Cross here, a dash of Steely Dan there, and Doobies influences sprinkled throughout. Alternating between spry pop rockers and glossy ballads, the band has a tremendously tight vocal sound, and it's no slouch as a playing unit either. Best cuts are "No More Lonely Days," "In Time" and "Millionaire."



**WHAT A WOMAN NEEDS** — Melba Moore — EMI America ST-17060 — Producers: Gene McFadden and John Whitehead — List: 8.98

This veteran of the R&B/pop circuit, former Tony award winner and television actress uses her fiery vocal style and startling four octave range like never before on "What A Woman Needs." The album was produced by long-time friends McFadden & Whitehead, and they also help out with vocals. A funky synth style helps guide Moore through a variety of uptempo material here. A potential B/C-pop blockbuster.



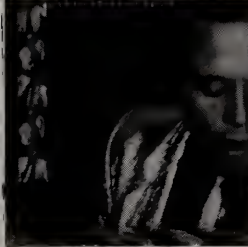
**DROP DOWN AND GET ME** — Del Shannon — Elektra/Network 5E-568 — Producer: Tom Petty — List: 8.98

Rocks original "Little Runaway" comes back into circulation courtesy of the expert production of Tom Petty on "Drop Down And Get Me." Shannon's voice is a little frail, but he gets able support from The Heartbreakers, and songs like the title cut and "Sucker For Your Love" stand as powerful rockers. It's not as arresting as Gary U.S. Bonds' comeback, but there are some moments of pure unadulterated rock 'n' roll joy. A tasty return.



**ROCK 'N' ROLL ADULT** — Garland Jeffreys — Epic FE 37436 — Producers: Garland Jeffreys and Bob Clearmountain — List: None — Bar Coded

Garland Jeffreys has been mixing the street musics of New York — reggae, R&B and folk — with a passionate form of rock 'n' roll for a long time now, but this live album featuring England's best bar band, The Rumours, really captures his raw power. Jeffreys has a vocal growl that is reminiscent of Graham Parker and Bruce Springsteen, and it can be heard in all its splendor here.



**ALIVE** — Kalapana — WMOT Records FW 37571 — Producer: David John Pratt and Alvin Fejarang — List: 8.98

This Hawaiian-born and raised band is a favorite in West Coast beach spots and possesses quite a following in Japan as well. On its fifth album, the band once again fuses jazz rock and blue-eyed soul into a heady tropical brew. Songs like "Northbound" and "Love You" have an airy pop rock feel that should draw AOR interest, but "Got To Find You Girl" and "Sweet Lady Love" have a soulful A/C-oriented appeal.



**THE PAINTER** — KC & The Sunshine Band — Epic FE 37490 — Producers: H.W. Casey and Richard Finch — List: None — Bar Coded

The original Mr. "Get Down Tonight" is really fired up on his debut for Epic, "The Painter." A master of the dance/party song idiom, K.C. uses the junkanoo—a mixture of Caribbean, latin and funk music — influence beautifully on songs like "Stand Up" and "Sway" here. Bright horns, salsa percussion and chant-like hooks set the background for the Miami madman to do his stuff. Hot for pop and B/C.



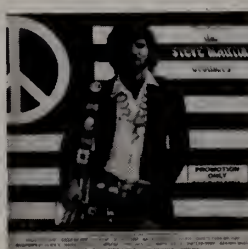
**THE BLASTERS** — Slash SR-109 — Producer: The Blasters — List: 8.98

Not only are the Blasters L.A.'s greatest rockabilly group, they rival folks like Wall Of Voodoo and X as the city's finest band period. The brothers Alvin (Phil and Dave) have caught the true essence of '50s rock 'n' roll, and instead of sounding old fashioned, the LP is as fresh and exciting as any nouveau music on the market. Songs like "Marie Marie" and "American Music" are proof that "Quiff Head" music is happening. For pop and AOR.



**THE STEVE MARTIN BROTHERS** — Steve Martin — Warner Bros. BSK 3477 — Producers: William E. McEuen/Aspen Recording Society — List: 8.98 — Bar Coded

The wild and crazy guy is back with his third album of inane humor. Martin's popularity has waned since his arrow through the head days, but he's still pretty hilarious. Segments entitled "What I Believe" (e.g. "I believe that the battle of the network stars should be fought with guns") and "Love God" are Martin at his best. The second side is devoted to Martin's true love, pure banjo music. Strange but true.



**DANGER IN LOVING YOU** — Tom Howard — NewPax NP33100 — Producers: Terry Taylor and Tom Howard — List: 8.98

Contemporary Christian music is emerging and should quite soon filter into the mainstream of popular music. When it does, Tom Howard will be right in the front of the crowd, heading up the playlists at secular as well as Christian stations. His fresh approach, musical ability, writing and vocal talents give vitality and life to this, his first release on the NewPax label. Some of the rock numbers currently being played on AOR stations should sound as good as "Power Play" or the title track.



Guess who's got a brand new hit and a hot album to match.



# Burton Cummings.

32

The hit: "You Saved My Soul" The album: Sweet Sweet

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## Cameo Files Suit Over Contract With PolyGram

LOS ANGELES — Two members of the recording group Cameo and their production company, New York City Players, Inc., recently filed legal action in Los Angeles Superior Court asking for declaratory relief in a contract dispute with PolyGram Records.

Cameo members Larry Blackmon and Gregory Johnson are asking in the complaint that the court judge whether a personal services recording contract with the label is enforceable beyond Oct. 13, 1982. The suit asks the court to base the determination on an interpretation of a California Labor Code section that states that a personal services contract cannot be enforced against an employee after seven years from the commencement of services.

According to the complaint, the plaintiffs entered a recording agreement with PolyGram (through Casablanca Records) Oct. 13, 1975. Since then, the suit says, the agreement has been amended and revised and that a comprehensive amendment and revision was entered on Jan. 1, 1980, extending the original five year term to 1985.

Don Engel of Engel and Engel, which is representing Cameo in this action, said, "The defendants will undoubtedly contend that the Jan. 1, 1980 agreement is a separate agreement and that the seven years should be measured from that date.

According to Engel, the California Labor Code section 2855 is intended to relieve performers from contracts that may become unfair to performers during the passage of time.

Engel further noted that the specific issue in this case has never been ruled on in a previously reported case.

## Mounty Named To Corporate VP Position At NBC

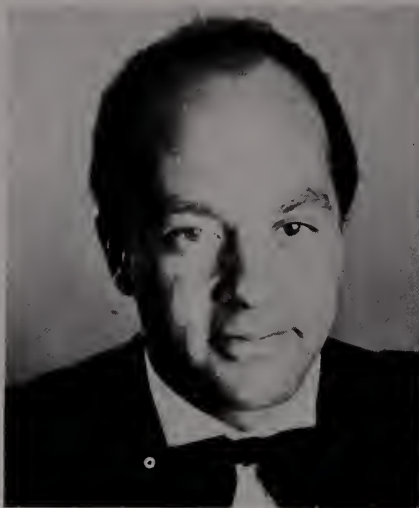
LOS ANGELES — Robert Mounty has been named to the post of vice president, marketing, for the National Broadcasting Co. (NBC). Mounty, a 24-year veteran in the broadcasting industry, served as vice president, AM Radio, for the NBC Radio Group prior to his appointment to the newly created corporate position.

"Our rapidly expanding marketplace makes it increasingly important to develop new marketing approaches for the 1980s and beyond," said NBC president Robert E. Mulholland, to whom Mounty will report. "In his new job, Bill will be working closely with NBC's corporate planning and research departments, plus all of the company's operating radio and televisions. His position is designed to help NBC take advantage of technological advances in the marketplace and improve our services to viewers."

Mounty joined NBC in January 1975 as vice president, licenses relations, for the company's News and Information Service (NIS). He was promoted to vice president/general manager, NIS, four months later. He took over as divisional vice president, sales and marketing, NBC Radio Division in July 1977, and soon moved up to vice president, NBC Radio Stations, NBC Radio Division. He was promoted to executive vice president, AM Radio, NBC Radio Group three years ago.

Prior to NBC, Mounty worked with Metromedia, the William Penn Co. of Philadelphia (licensee of WPEN-AM&FM) and WHN/New York.

Mounty is also one of the founders and a past president of the New York Metropolitan Broadcast Assn. (now known as NYMRAD) and a member of the International Radio and Television Society.



Billy Bass

## Motown Records Appoints Bass VP, Pop Promo

LOS ANGELES — Billy Bass was recently named vice president of pop promotion at Motown Records.

Bass' responsibilities in the new post involve pop promotion of all product released by the label and its affiliates, a function he will carry out from Motown's Hollywood headquarters.

A 20-year veteran of the radio and music industry, the Cleveland native began his career as a radio personality for Metromedia. He entered the record business as a regional promotion staffer with RCA Records, later working for United Artists and Rocket Records. Prior to the Motown post, Bass served as senior vice president of promotion and creative services for Chrysalis.

Bass will report directly to Skip Miller, Motown senior vice president of promotion.

Commenting on the appointment, Miller said, "We are both pleased and excited to have someone with Bass' credentials join Motown family. He can only help our already outstanding staff solidify our position in the marketplace."

## Johnson Joins WCI Office Of The President

NEW YORK — Deane F. Johnson has been named to the office of the president of Warner Communication, Inc. (WCI), effective January 1982. Johnson will also become a member of the WCI board of directors.

Presently the managing partner of O'Melveny and Myers, Johnson has been associated with the law firm since 1942 and a partner since 1949. His primary focus for many years has been in the field of entertainment law, representing major motion picture companies, television networks, the Motion Picture Assn. of America (MPAA), cable television companies, recorded music companies, professional sports teams and numerous individual producers, directors, actors and writers.

Commenting on the appointment, Steven J. Ross, chairman of the board and chief executive officer of WCI, said, "There is probably no one so uniquely qualified for this senior management post as Deane Johnson. His wealth of experience in virtually every field of entertainment and communications makes him an ideal member of the office of the president. All of us at WCI feel truly fortunate that he will be joining us, and look forward to many happy years of association."

Johnson received his AB degree in economics from Stanford University, and in 1942 received his doctorate of law degree from Stanford Law School.

Johnson will be based in New York.



Rowley

Shively

Fields

Chamblee

**Yearwood To Park Place** — Park Place Records has announced the appointment of Barry Yearwood to vice president of A&R for the label. He most recently has been affiliated with the Magnet Booking Agency.

**Changes At Hot Talent** — Tony Puglisi has been appointed executive vice president of Hot Talent Corp. and Paul Amalfitano has been promoted to vice president - public relations.

**Rowley Named At E/A** — Mike Rowley has been named Elektra/Asylum's new local promotion representative/Seattle. He joined RSO in 1975 as the label's northwest regional promotion manager, a post he held until his new appointment to E/A's field promotion team.

**Shively Appointed At E/P/A** — Frank Shively has been appointed to local promotion manager, Detroit, Epic/Portrait/CBS Associated Labels. He was most recently the operator of his own independent promotion firm. Prior to that he was regional promotion marketing manager, ABC Records.

**Chrysalis Names Fields** — Chrysalis Music has announced the appointment of Rachelle Fields to west coast professional manager. Previously she was the director of promotion for Chrysalis Records.

**Changes At MCA** — Steve Shapiro has been named regional promotion manager for San Francisco, for MCA Records. Previously, he had worked secondary markets for the label out of the Los Angeles area, covering Southern California and Arizona. Larry Green has also been named a regional promotion manager. Prior to joining MCA, he was midwest/southeast operations director for Handshake Records. Previous to that, he was national promotion director for A&M.

**Changes At Steve Leeds Independent Consultants** — S.L.I.C., has announced the appointment of Cynthia Ritay as radio promotion coordinator. She comes from Album Network where she served as production coordinator. She also served as studio manager for Chateau recording in Los Angeles. She replaces Arlene Berkowitz, who has left the business to pursue outside interests.

**Zitter Named At HBO** — Robert Zitter has been named director, network operations for Home Box Office, Inc. Before joining HBO, he was a vice president of Schurz Communications. Earlier, he was general manager of one of Schurz's cable television systems.

**Gunsberg Named** — The appointment of Joe Gunsberg to general manager of all VidAmerica activities has been announced. He joined VidAmerica in 1979 as general manager. Prior to joining VidAmerica, he spent 14 years in direct marketing at Western Publishing Company.

**Greenway Joins HBO** — Robert Greenway has joined Home Box Office, Inc. as director, sports operations. Previously, he served as director of program administration for the ESPN network in Bristol, Conn. Earlier, he worked for ABC Sports in New York City.

**Harris To TM** — TM Productions in Dallas has announced the appointment of Bob Harris to management consultant. For the past year, he has been president of Broadcast Center. Prior to that, he served as Southern regional manager for Drake-Chenault.

**Chamblee Named** — Sugar Hill Records has announced the opening of a California office which will be headed by Rae Chamblee, who will handle public relations and all west coast promotions for the label.

**Hofflich Named** — Warner Amex Satellite Entertainment Company has announced the appointment of Steve Hofflich as director, management information systems for WASEC. Prior to joining WASEC in early 1981, he was director, management information systems, Viacom International. Before that he was president at Law/Computer Interface processing and consulting services to Fortune 200 corporations and the legal community.

**Two Appointed** — Nicholas Gordon and Neil J. Rosini have joined the law firm of Franklin, Weinrib, Ruddell and Vassallo. Gordon was formerly vice president of business affairs for CBS Records.

**Gersch Promoted** — Cheryl Gersh has been promoted to district manager for the western district of the southern region for Magnetic Video Corp. She was formerly a Magnetic Video marketing representative for the Houston, Tex., area. Prior to that she was a sales representative for MCA in the southern Texas Market.

## Cosgrave Named MCA Marketing VP

LOS ANGELES — Vince Cosgrave was recently named vice president of marketing at MCA Records, where he will continue duties he handled as director of catalog development and marketing.

While working with catalog product, Cosgrave developed new markets and sales techniques for special packages. He also coordinated advertising and special promotions of product in after-market sales. Additionally, Cosgrave will also work with MCA Distributing Corp. on the "Platinum Plus" premium packages, the Jazz Heritage series, midline series and two-fer series.

The new vice president first joined MCA in 1970 after a varied career in radio, retail and Independent distribution. His first position was national field sales and promotion coordinator, followed by positions as vice president of sales and vice president of promotion from 1972-77. He later moved



Vince Cosgrave

on to Capitol Records as director of country A&R/marketing.

For two years prior to rejoining MCA, Cosgrave operated his own company, SeeHear, which was under exclusive contract to Universal Pictures to formulate and direct radio promotion for Universal films in addition to working with its soundtracks.

## NEW AND DEVELOPING ARTISTS

## NEW AND DEVELOPING ARTISTS

**CARL CARLTON** (20th Century-Fox TC-2511)  
**I Think It's Gonna Be Alright** (3:28) (Jim-Edd Music — BMI/Mike Nickel Music — ASCAP) (M. McGloiry) (Producer: L. Haywood)

On the heels of the #1 B/C and Top 25 pop hit "She's A Bad Mama Jama," out comes this gliding pop/R&B tune with its Stevie Wonder-like vocal moves. With it, Carlton should be back on his crossover way. Producer Leon Haywood gives Carlton a summery, spacious framework, and he makes the most of it.



**SNEAKER** (Handshake WS9 02557)  
**More Than Just The Two Of Us** (3:58) (ShellSongs Publishing, Inc./Sneaker Publishing, Inc./Home Grown Music, Inc. — BMI) (M.C. Schneider, M. Crane)

Mass appeal, in the broadest sense of the term, is what latest Handshake hope Sneaker has with this piano- and string-swept power ballad from its self-titled LP. In the vein of Air Supply, et al., it's hard to see how this could miss Top 40, or even Top 10 for that matter, while wrapping up A/C lists



**KARLA DeVITO** (Epic 14-02579)  
**Midnight Confession** (3:06) (Diagonal Music, Inc. — BMI) (L.T. Josie) (Producer: J. Jansen)

From Meat Loaf's female foil to Ronstadt's replacement in *Pirates of Penzance*, DeVito has made quite a name for herself in supporting roles. She steps out front on a big rock production of her own here, moving from a coy whisper to a scream and back on this cover of The Grass Roots' 1968 smash. Her commanding vocal is backed by a full chorus.



**ROCKIE ROBBINS** (A&M 2380)  
**I Believe In Love** (3:55) (Almo Music Corp. — ASCAP/BMI) (H. Johnson) (Producers: S. Scarborough, J. Peters)

The title track from Robbins' latest is not only his most satisfying effort to date, but an excellently rendered ballad in general that, with any luck, should bring him widespread pop, B/C and A/C attention. Crooning with both power and control, Robbins makes the most of the superb arrangements.

**RACHEL SWEET** (Columbia 18-02357)  
**Then He Kissed Me/Be My Baby** (3:35) (Mother Bertha Music/Trio Music — BMI) (P. Spector, R.E. Greenwich, J. Barry) (Producer: R. Chertoff)

Producer Rick Chertoff plays Phil Spector to Sweet's Crystals/Ronnettes impressions on what would seem like a natural cover medley for the Akron, Ohio teenager. The segue between songs is smooth, and the arrangements are, for the most part, faithful.



**SILVER CONDOR** (Columbia 18-02561)  
**Carolina** (Nobody's Right, Nobody's Wrong) (3:27) (Jenessa Music — BMI/Cerisano Music — ASCAP) (J. Cerisano, H. Louther) (Producer: M. Flicker)

The Condor takes flight again with Joe Cerisano sounding an awful lot like Bob Seger on this rock power ballad. Earl Slick balances the piano work with descending guitar chords, a la the Beatles' "I Want You (She's So Heavy)." Nicely done.



**ROMANTICS** (Nemperor ZS5 02581)  
**No One Like You** (3:11) (Forever Endeavor Music — ASCAP) (Marinos, Palmar, Canler) (Producer: M. Stone)

It's been three LPs now for Detroit's Romantics and they've been trying to develop a distinctive style apart from the one hit "That's What I Like About You." Although this cut doesn't have a hook as strong as the one on "That's What I Like . . ." it does sport a bluesy, steel-edged guitar sound, bathed in echo. For AOR.



**PAMELA MOORE with Kenny Day** (First American FA-128)  
**You're Perfect** (3:58) (Daze Music — ASCAP) (K. Day) (Producer: B. Israel)

A former backup singer with the likes of Dee Dee Bridgewater, Seattle-based Moore takes a solo turn in an A/C-oriented, blue-eyed soul direction. Her kittenish vocals and easy style are framed by acoustic guitar and electric piano on this duet with songwriter Kenny Day.

## FEATURE PICKS

## HITS OUT OF THE BOX

**SUE SAAD** (Warner Bros. WBS 49851)  
**Looker** (3:45) (Warner-Tamerlane Pub. Corp. — BMI/WB Music Corp. — ASCAP) (B. DeVorzon, M. Towers) (Producers: B. DeVorzon, M. Towers)

After her brief stint on Planet with the Next, Saad vamps vocally through some Pat Benatar-type postures on this hard riffing pop/rocker.

**BETTY WRIGHT** (Epic 14-02602)  
**Goodbye You Hello Him** (4:25) (Dat Richfield Kat Publishing, Inc. — BMI/Danbet Publishing, Inc. — ASCAP) (R. Fields) (Producer: R. Fields)

The formidable team of Richard "Dimples" Fields and Betty Wright team up on the authorized answer song to "She's Got Papers On Me." Tired of taking his "you know what," Wright serves notice to Fields that she's leaving (with all the furniture) for another.

**JOAN ARMATRADING** (A&M 2381)  
**The Weakness In Me** (3:32) (Ronder Music (London) Ltd., admin. in the U.S. and Canada by Irving Music, Inc. — BMI) (Producer: S. Lillywhite)

In her distinctively deep and resounding voice, Armatrading creates a plaintive and poignant musical message in her own inimitable way. Producer Lillywhite surrounds the simple woodblock-piano accompaniment with a gripping bass-synthesizer sound.

**KIKI DEE** (RCA JH-12347)  
**Star** (3:14) (America Eaton — BMI) (D. Chanter) (Producer: P. Williams)

Spiked by a thumping Europop dance beat and salted with a pumping piano lick, the first single by Dee for RCA finds the songstress up to the task of leading this heavily produced parade. In the vein of ABBA's material.

**DEVO** (Warner Bros. WBS 49834)  
**Beautiful World** (3:32) (DEVO Music/Nymph Music, Inc. — BMI) (M. Mothersbaugh, G.V. Casale, General Boy) (Producers: Devo)

"New Traditionalists" is right . . . Devo still maintains a robotic rhythm and the vocals are as aloof and alien as ever — but there are mainstream power chords here! Oh, well, the price you pay for fame.

**JOE TEX** (Handshake WS9 02565)  
**Don't Do Da Do** (3:37) (Tree Publishing Co., Inc. — BMI) (J. Tex, B. Hazziez, B.L. McGinty) (Producer: B. Killen)

Old soul shaker Joe Tex can still do the southern strut with the best of them (James Brown, listen here), and he proves it on this Nashville production. It may not fit any format, but, then again, great music never has to.

**ALL SPORTS BAND** (Radio RR 3871)  
**I'm Your Superman** (3:40) (All Sports Music/Diode Music, Inc. — ASCAP) (Toste) (Producers: J. Carbone, R. Zito)

Village People, move over . . . there are some new macho men in town. The All Sports Band, according to this Queen-like ballad, is a group of supermen, with sensitivity as well as brawn. Well-produced with excellent harmonies, this could be a sleeper pop hit.

**LAKESIDE** (Solar JH-12334)  
**We Want You (On The Floor)** (4:20) (Spectrum VII/Circle L Publishing — ASCAP) (F. Lewis) (Producers: Lakeside)

Lakeside "jams it to the beat" with a swiftly moving R&B dancer that is as contagious as anything the band has done, including "All The Way Live." Handclaps, syndrums and timbales all add to the heavy duty percussive sound here for B/C.

**OZZY OSBOURNE** (Jet ZS5 02582)  
**Flying High Again** (4:32) (Blizzard Music Ltd. — ASCAP) (O. Osbourne, R. Rhoads, R. Daisley, L. Kerlake) (Producers: M. Norman, O. Osbourne, R. Rhoads)

From the appropriately titled "Diary Of A Madman" LP, Osbourne sings "I've been a bad, bad boy" in that grinding nasal voice so well known to Black Sab fans . . . and somehow you believe him.

**DAVID JOHANSEN** (Blue Sky ZS5 02584)  
**She Loves Strangers** (2:58) (Buster Poindexter — BMI/Tour De Force — ASCAP) (D. Johansen, B. Chaplin) (Producers: B. Mraz, D. Johansen)

A rollicking bit of pop/rock boogie woogie, written and executed by David Jo and Blondie Chaplin. Rolling along to a steady rock beat, it's great for the feet as well as the radio.

**THE STEVE MILLER BAND** (Capitol A-5068)  
**Heart Like A Wheel** (2:52) (Sailor Music — ASCAP) (S. Miller) (Producer: S. Miller)

**NEIL DIAMOND** (Columbia 18-02604)  
**Yesterday's Song** (2:48) (Stonebridge Music — ASCAP) (N. Diamond) (Producer: N. Diamond)

**THE POINTER SISTERS** (Planet P-47945)  
**Sweet Lover Man** (4:12) (Chappell & Co., Inc. — ASCAP) (J. Ragovoy, L. Roberts) (Producer: R. Perry)

**THE J. GEILS BAND** (EMI America A-8102)  
**Centerfold** (3:35) (Center City Music — ASCAP) (S. Justman) (Producer: S. Justman)

**RICK JAMES** (Gordy G-7215F)  
**Ghetto Life** (3:52) (Jobete Music Co., Inc./Stone City Music Co. — ASCAP) (R. James) (Producer: R. James)

# PolyGram's Endless Love: A Unique Success Story

(continued from page 9)

plained that all advertising efforts by PolyGram Records and Pictures for *Endless Love* were "cross tagged to include the other." In this way, he stated, "We were able to cross-collateralize our ad and marketing base. Anytime you work with a source of extra exposure it helps." Braun said he felt the success of the soundtrack had helped sell the movie as well.

## Close Cooperation

Although PolyGram worked closely with Motown once the *Endless Love* single was released, according to Vince Pelligrino, vice president, promotion, PolyGram, "basically, we backed up their promotion of the single." Pelligrino said that Motown supplied the PolyGram promotion department with additional copies of the single, and "our field people promoted it and tracked it as if it was one of our own records. We handled it up until it was obvious that the single would be a huge hit. From that time on we didn't really do anything different than we normally would for an LP, except maybe making sure that all the albums were stickered as containing the single."

Actually, there is a second Richie-Ross duet on the soundtrack, "Dreaming," which could not be released as a single for legal reasons, according to Pelligrino. "With a record as successful as *Endless Love*," he said, "certain aggressive stations were looking for another track to play from the album. We let them know that the track was there and if they wanted to make their listeners aware of it, it was okay by us."

According to Bill Haywood, vice president, black music marketing, PolyGram, his department "treated the soundtrack as it would any other major R&B priority. We communicated with our national promotion people in terms of the airplay on the single and followed their lead."

Like the promotion department, Haywood said black music marketing tried

# Goody Prosecution Files Appeal Brief

(continued from page 5)

beyond the deliberately vague and inadequate language which was employed to justify ordering a new trial."

In its three-point argument, the prosecution attempted to "demonstrate that, upon careful review of the record, the reasons given by the district court do not approach even the most minimal standards for granting a new trial, and, indeed, the principal basis for granting the relief, the untimely correction of allegedly false testimony, actually aided rather than prejudiced the defendants."

The first point of the brief was addressed to the three reasons given by Judge Platt for overturning the jury's guilty verdicts against Sam Goody, Inc. and its vice president Sam Stolon on charges of interstate transportation of stolen property (ITSP) and copyright infringement. The prosecution argued that the unproven Racketeer Influence and Corrupt Organizations (RICO) count had prejudiced the jury in drawing unfair inferences; that false testimony on the part of FBI special agent Richard Ferri, which was later changed without the jury being present, might have prejudiced the jury; and that "spillover" from other unsubstantiated counts might have done the same.

In the brief, the prosecution pointed out, using quotes from the transcript of the trial, that it had made it perfectly clear in its opening statement that the jury should draw no inference from the RICO statute, that this case had anything to do with organized crime or the mob, making it "wholly unreasonable for the district court to have concluded that the defendants

to act as a "back-up service to Motown's promotional efforts on the single. He said, however, that the album presented certain problems with black retailers and consumers in certain markets.

"We observed that in some markets black people felt the album was a piece of pop product. We had to overcome the fact that the album cover did not feature Lionel Richie and Diana Ross, but the stars of the film. Particularly down South, a lot of people didn't realize it was the same LP," Haywood said. "Since the only merchandising material we had was the standard material from the film tie-in, part of our sales and promotion people's responsibility was to communicate to the DJs and the moms and pops and one-stops that it was an R&B record."

## LP Success

It must have worked. The album took off and reached the Top Five on the **Cash Box** Pop Albums chart and has continued to sell briskly, making it one of the year's most successful soundtracks. Braun said that one of the reasons the project was so "satisfying" to him is because the principals managed to avoid the "numerous technical problems that can occur when you've got a lot of companies involved." Braun said that the execution of the marketing campaign for *Endless Love* went "90% as originally planned."

"We felt Motown was extremely generous in agreeing to lend us Lionel Richie in exchange for the single," Braun said. "Normally, that can be a problem because singles can lose money as often as not. We helped them out in promoting the single, but I'd have to say they really went all out in their efforts to break it."

Braun also cited RCA for its cooperation after the signing of Diana Ross. "They liked the idea of Diana being on a hit record immediately preceding her association with RCA," he commented. "Everyone benefited from the success of *Endless Love*."

could in any way have been prejudiced by the label attached to a count on which the jury acquitted."

The prosecution also questioned whether there had actually been any false testimony on the part of agent Ferri and then pointed out it had "immediately offered the defendants the opportunity to recall the Special Agent and to read to the jury as much of the testimony which had occurred outside the jury's presence as the defendants wished." The prosecution contended that "the defendants did not avail themselves of this opportunity because they did not want to."

Finally, the paper accused Judge Platt of having "been silent on what [he] specifically had in mind" in suggesting that spillover from other unsubstantiated counts was prejudicial, and suggested that the concept of spillover as legally established, is inappropriate in the context of the Goody case.

The second point made by the prosecution concerned a dispute with the defense over whether the Court of Appeals has legal jurisdiction to hear an appeal from an order granting a new trial. Lawyers for Goody, Inc. and Stolon have already made a motion to dismiss the prosecution's appeal on legal grounds, which must be ruled on before the Appeals Court hears the appeal itself the week of Nov. 26.

The third point outlines reasons why, in the event the Appeals Court rules that it cannot legally hear the prosecution's appeal on the ordering of a new trial, the Appeals Court should issue a writ of mandamus, which would effectively force the court into a hearing. A writ of mandamus allows a higher court to overrule a decision made by a lower court.

# EAST COASTINGS

**ROCKPILE RETURNS, SEPARATELY** — It's nice to see that the recent breakup of **Rockpile** hasn't slowed down the activities of any of the group's four members. Columbia expects to release its first **Dave Edmunds** solo effort in January, to be followed by **Nick Lowe's** third solo for the label in February. Meanwhile, guitarist **Billy Bremner** has struck with his first solo single, "Loud Music in Cars," which he co-produced with **Will Birch** of the **Records**. The disc is thus far only available on Stiff U.K. Finally, drummer **Terry Williams** is manning the kit in **Meat Loaf's** band during the hefty one's current tour.

**JOSE RELIGHTS HIS FIRE** — There's a song on **Jose Feliciano's** newly-released self-titled Motown album called "The Drought Is Over," in which he lays it on the line that his



**HAVIN' A BLOW AT THE MUDD** — Mercury recording artist **Kurtis Blow** recently laid down his rap at the *Mudd Club* in New York, where he did part of his set backed by a band and part by a DJ.  
*Cash Box photo by Hank Guild*

career has been through a dry spell until recently. Although, as the song's title suggests, things are now looking up for Feliciano, to even admit that things haven't been all roses is unusual in the world of pop music. In town last week to play the Savoy, Feliciano explained why he had written the song. "I think an artist can be his own worst enemy if he's not honest to the people that he plays for and the people that he knows," Feliciano said. "You can't be deceitful. I hear a lot of artists saying that things are great when they're really not and then griping privately about it." Feliciano is absolutely delighted with his new association with Motown and the fact that **Berry Gordy** himself not only signed him but returned to the studio after years away to produce "Jose Feliciano."

It's been five years since Feliciano's last album, the **Jerry Wexler**-produced "Sweet Soul Music" for Private Stock, and he frankly admits that he had been unable to secure a recording contract since that time. However, Feliciano's fortunes began to turn, he explained, when he was visited after an L.A. show by **Smokey Robinson**. "I said, 'You know, Smokey, I know someone who isn't with a label.' He asked me who it was and I told him it was me. His mouth flew open and he said, 'What?! You're not with a label?' The next thing I knew, Berry Gordy was signing me to Motown." To show his appreciation, Feliciano has covered two classic Smokey Robinson tunes on the new album, "I Second That Emotion" and "Ain't That Peculiar." Gordy is "a tough producer to work with insofar as quality goes, though he wasn't really tough with me," Feliciano explained. "He was more like a teacher. I feel I'm in good hands with him, and I'm looking forward to doing another album together. If he got as much of a thrill out of being back in the studio as I did, we're on our way," he exclaimed. Feliciano claimed the two Grammy awards he won in 1968 for "Light My Fire" and his theme for *Chico And The Man*, which he feels was responsible for a trend toward contemporary TV themes, as the two accomplishments he is proudest of thus far. Another highlight is his recent classical composition, "Concierto de Paulinho," which he has performed twice—with the Detroit and Denver symphonies—to very good receptions. "I'd like to get Berry Gordy interested in recording it," he said. "Nobody is writing new classical music for guitar, and I would like to be an innovator in doing it." For the moment, though, Feliciano is concentrating on his current tour — on which he is backed by a three-piece band — and on promoting the album and his current single, "Everybody Loves Me," which he describes as a "Barry Manilow-type ballad."

**NEW RELEASES** — Congrats to Columbia VP of talent acquisition **Don DeVito** and his wife **Carolyn** on the birth of daughter **Marissa Lee** on Oct. 19. . . And how about **Aerosmith** drummer **Joey Kramer** and wife **April**, whose boy **Jesse Sky** was born Oct. 1.

**IS THIS MADNESS, OR WHAT?** — The newest **Madness LP**, "7", is now being distributed by Stiff America in its original British pressing as a regular \$8.98 list. The group's film, *Take It Or Leave It*, premiered in London last week and is expected to see its way to America in January, possibly as an MTV special. Also in January comes the group's next LP, which will be released by Stiff America in a domestic pressing. Wow.

**IF THE SHOE FITS.** . . — **Jim Fitzgerald**, whose past music biz credits include agent, producer, promoter and DJ with DC101, has added recording artist to his resume. Under the name **Fitz**, he's just completed a video that was one of only a handful by unsigned artists to be picked for airing on MTV. He's currently in the studio completing an LP with **Oak Ridge Boys'** guitarist **Pete Cummings** producing. Fitzgerald plans to shop

(continued on page 36)

**DANCE MUSIC CHART** — Top selling dance music records compiled from sales reports of northeast area retailers specializing in 12" singles.

## Top Fifteen

1. **Walking Into Sunshine** — Central Line — Mercury MDS 4013
2. **Nobody Else** — Karen Silver — Quality/RFC QRFC 004
3. **Happy Days** — North End — Emergency EMDF 6520
4. **Rock The World** — Weeks & Co. — Chaz Bo CHDS 2519
5. **Can You Move** — Modern Romance — Atlantic 4819
6. **Disco Dream** — Mean Machine — Sugar Hill 504
7. **Give It To Me** — Conquest — Prelude 615
8. **First True Love Affair** — Jimmy Ross — Quality/RFC QRFC 002
9. **Wordy Rappinghood** — Tom Tom Club — Sire 49817
10. **She's A Bad Mama Jama** — Carl Carlton — 20th Century-Fox 129
11. **Genius Of Love** — Tom Tom Club — Sire U.K. (import)
12. **Heart, Heart** — Geraldine Hunt — Prism PD 412
13. **This Must Be Heaven** — Jerry Carr — Cherie CR 2002
14. **Let's Start II Dance Again** — Bohannon — Phase II 4W9 02449
15. **96 Tears** — Thelma Houston — RCA 12293

## BREAKOUTS

- Super Freak** — Rick James — Gordy 35002
- Come Let Me Love You** — Jeanette Lady Day — Prelude 619
- Too True** — Bad Girls — BC 4011
- Do It Again** — Paulette Reeves — Dash 6003
- Don't Stop The Train** — Phyllis Nelson — Tropicque 106



# JAZZ

## TOP 30 ALBUMS

	Weeks On Chart	10/24	Weeks On Chart	10/24
<b>1 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	1	11	<b>16 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	1
<b>2 SIGN OF THE TIMES</b> BOB JAMES (Tappan Zee/CBS FC 37495)	2	8	<b>17 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	14 27
<b>3 LOVE BYRD</b> DONALD BYRD & 125TH STREET, NYC (Elektra 5E-531)	3	6	<b>18 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	1
<b>4 SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	5	4	<b>19 ORANGE EXPRESS</b> SADAO WATANABE (Columbia FC 37433)	20 6
<b>5 FREETIME</b> SPYRO GYRA (MCA 523R)	4	9	<b>20 APPLE JUICE</b> TOM SCOTT (Columbia FC 37419)	15 17
<b>6 STANDING TALL</b> CRUSADERS (MCA 524)	7	3	<b>21 LIVE IN JAPAN</b> DAVE GRUSIN and THE GRP ALLSTARS (GRP/Arista 5506)	21 14
<b>7 THE MAN WITH THE HORN</b> MILES DAVIS (Columbia FC 36790)	6	15	<b>22 LA LEYENDA DE LA HORA (THE LEGEND OF THE HOUR)</b> MCCOY TYNER (Columbia FC 37375)	22 4
<b>8 MAGIC WINDOWS</b> HERBIE HANCOCK (Columbia FC 37387)	9	2	<b>23 BLUE TATTOO</b> PASSPORT (Atlantic SD 19304)	23 10
<b>9 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	8	20	<b>24 MAGIC MAN</b> HERB ALPERT (A&M SP-3728)	24 11
<b>10 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	10	7	<b>25 VOYEUR</b> DAVID SANBORN (Warner Bros. BSK 3546)	17 29
<b>11 THE DUDE</b> QUINCY JONES (A&M SP-3721)	11	30	<b>26 MORNING SUN</b> ALPHONSE MOUZON (Pausa 7107)	1
<b>12 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	12	26	<b>27 BLYTHE SPIRIT</b> ARTHUR BLYTHE (Columbia FC 37427)	26 3
<b>13 PIECES OF A DREAM</b> ELEKTRA 6E-350	16	5	<b>28 HUSH</b> JOHN KLEMMER (Elektra 5E-527)	27 21
<b>14 ENDLESS FLIGHT</b> RODNEY FRANKLIN (Columbia FC 37154)	18	2	<b>29 WORD OF MOUTH</b> JACO PASTORIUS (Warner Bros. BSK 3535)	28 16
<b>15 TENDER TOGETHERNESS</b> STANLEY TURRENTINE (Elektra 5E-534)	13	5	<b>30 CLEAN SWEEP</b> BOBBY BROOM (GRP/Arista 5504)	19 12

## ON JAZZ

**INSIDE STUFF** — Island Records looking to be the next label in the jazz sweepstakes, was close to signing **Ornette Coleman** and **Prime Time** at presstime. While the question of distribution is yet to be settled, label chief **Ron Goldstein** tells us that he will not continue to use the independently distributed Digital label, making that label's **Ellis Larkins** disc a one-shot deal (hear that, collectors?). First release will probably be a **Ben Sidran** LP featuring **Richie Cole**, previously released in Japan. Informed sources outside the company say that the label is also considering projects with **Phil Woods** and **Gil Evans**. . . Speaking of **Richie Cole**, his management tells us that the alto saxophonist is "enjoying his freedom" before he signs with another label, although he is available for special projects. Several labels have



**TOTALLY TOGETHER** — Elektra/Asylum recording artist Stanley Turrentine recently stopped in at WBLS/New York to talk with station program director Frankie Crocker about his latest album, "Tender Togetherness," produced by Larry Dunn.

expressed interest in signing **Cole** to exclusive leader contracts, but manager **Al Evans** says **Cole** is in no hurry. Among the projects pitched is a summit album, possibly featuring **Art Pepper** and **J.J. Johnson**. **Cole** himself is reported to be interested in cutting a date with country saxophonist **Boots Randolph**. In the meantime, **Muse**, **Cole's** former label, is sitting on two dates recorded in Japan. . . New West Coast indie Palo Alto looks to be for real. We recently ran into label coordinator **Herb Wong** here in New York when he was recording baritone saxophonist **Pepper Adams** and "looking around". . . informed sources tell us that **Clive Davis** was the force behind the reactivation of the Savoy reissue series. If he gets his way, there'll be more. . . Although his last album sounds as if he wants to become a black **Bob James**, pianist **Rodney Franklin** has been grappling with meatier projects of late. He is going into the studio to record an LP with trumpeter **Wynton Marsalis**, and recently played a couple of California dates with old high school chum **David Murray**. . . Gramavision Records has inked **Anthony Davls** and saxophonist **Oliver Lake's** reggae-flavored band **Jump-Up!**. . . The Danish Storyville label will soon release a series of four "soundies" collections culled from the briefly-lived visual jukebox era. Among the featured artists are **Duke Ellington**, **Jimmie Lunceford**, the **Basle Band**, **Louis Armstrong** and **Earl "Fatha" Hines**. Check out the version of "Cottontail". . . Rumors concerning the death of Artists House seem to have been greatly exaggerated. The label is planning a new release by saxophonist **Dave Liebman**. . . **Jean-Pierre Weiller's** Europa label of Florida has just licensed **Peter Belgvad** and **John Greaves' "Kew.Phone"** LP for release in the U.S. The LP also features **Carla Bley**, **Michael Mantler** and **Andrew Cyrille**. . . Add Black Lion to the labels being licensed by Seattle's First American Records for its Jazz Man label. First issues from that deal are "Something In Blue" by **Thelonious Monk** and "November Girl" by **Carmen McRae** with the **Kenny Clarke/Francy Boland Big Band**. . . Columbia Records is considering an **M'Boom** single to help get the group's spring tour off the ground. . . A recent birthday party for drummer **Ed Blackwell**, hosted by **Judy Sneed** of Third Street Music School, drew a wide group of friends and admirers. Among the musicians participating in an impromptu jam were **Steve McCall**, **Don Cherry** and the **Rev. Frank Wright**. Incidentally, **Sneed** has the ultimate score for jazz fanatics: she and her family live in Bird's old apartment. . . Bassist **Reggie Workman** recently shook things up in Newark, N.J. During a concert being broadcast over WBGO-FM, the bandleader fired saxophonist-wunderkind **Arthur Rhames** off the gig. . . **Joe Jackson** and **Johnny Lydon** were among the enthusiastic listeners at **Blood Uimer's** recent Peppermint Lounge gig. . . **Pharoah Sanders** was in New York last week for his semi-annual pilgrimage to the Village Vanguard. Working with a streamlined quartet of pianist **John Hicks**, drummer **Idris Muhammed** and bassist **Clint Houston**, the saxophonist evidenced great concentration and firepower.

fred goodman

## JAZZ ALBUM PICKS

**MINGUS** — Charles Mingus — Jazz Man JAZ 5002 — Producer: Nat Hentoff — List: 8.98

Weep no more! This famous Candid recording from the fall of 1960 is available once again. Three superb Mingus compositions: "Vassar Lean," "MDM" and "Lock 'Em Up (Hellview of Bellvue)" couple well with a remarkable cover of "Stormy Weather." There's no fat in the line-up either, which includes **Eric Dolphy**, **Booker Ervin**, **Dannie Richmond**, **Ted Curson**, **Kimmy Knepper**, **Lonnie Hillyer** and **Charles McPherson**. A must.



**RED MITCHELL QUARTET** — The Red Mitchell Quartet — Contemporary S7538 — Producer: Lester Koenig — List: 8.98

For 30-odd years, bassist **Red Mitchell** has lent his considerable talents to a wide spectrum of projects, proving himself to be far more than a journeyman player. This reissue, a fine example of the relaxed West Coast dates that **Contemporary** did so well during the late '50s, finds **Mitchell** well in control of a smooth and supportive quartet. The presence of the widely unknown Texas saxophonist **James Clay** is an added treat.



**OPENING BLUES** — Benny Carter with Ben Webster and Barney Bigard — Prestige MPP 2513 — Producer: Leonard Feather — List: 5.98

A relaxed all-star date featuring saxophonists **Carter** and **Webster**, clarinetist **Bigard** and trumpeter **Shorty Sharrock** on the frontline. A superb rhythm section of **Mel Lewis** on drums, **Leroy Vinnegar** on drums, **Dave Barbour** on guitar and **Jimmy Rowles** rounds things out. Out of print for far too long, this '62 session will appeal to a multitude of listeners for its relaxed swing and solid sound.



**BIG MOUTH** — Milt Jackson — Pablo 2310-867 — Producer: Ray Brown — List: 9.98

This is something of a departure for **Bags** and **Pablo**. **Norman Granz** turned the controls over to bassist **Ray Brown** for this one, and the results are decidedly more commercial and pop-oriented than the usual **Pablo** production. **Brown** and **Jackson** have opted to go without horns, relying instead on piano and guitar for solo counterpoints. The mixed results include a samba version of "I'm Getting Sentimental Over You," and (heresy of heresies!) a funk version of "Bag's Groove."



## National Jazz Airplay

Artist	Album	Label
Al Jarreau	Breaking Away	Warner Bros.
Stan Getz	The Dolphin	Concord
Bob James	Sign Of The Times	Columbia
Spyro Gyra	Freetime	MCA
Pat Metheny/Lyle Mays	As Falls Wichita . . .	Warner Bros.
Arthur Blythe	Blythe Spirit	Columbia
Miles Davis	The Man With The Horn	Columbia
Gerald Wilson	Lomelin	Discovery
MCCOY TYNER	La Leyenda De La Hora	Columbia
Mel Torme	Live At Marty's	Gryphon
Paul Desmond w/MJQ	Live At Town Hall	Finesse
Louie Bellson	In London	Concord
Jim Hall	Circles	Concord
Woody Shaw	United	Columbia
Mike Manieri	Wanderlust	Warner Bros.
Tom Scott	Apple Juice	Columbia
JACO PASTORIUS	Word Of Mouth	Warner Bros.
Abbey Lincoln	Golden Lady	Inner City
Bob Brookmeyer	Through A Looking Glass	Finesse
Rob McConnell & Boss Brass	Tribute	PAUSA
Jimmy McGriff	Movin' Upside The Blues	JAM
Andy Narrell	Stickman	Hip Pocket
Dave Grusin	All Stars In Japan	GRP/Arista
Freddie Hubbard	Mistral	Liberty

### Compiled from the following playlists:

KSBR/Orange County, KLCC/Eugene, KMCR/Phoenix, WUWM/Milwaukee, WBFO/Buffalo, WBUR/Boston, WYRS/Stamford, KADX/Denver, WBBY/Columbus, KKG/Los Angeles, KJAZ/San Francisco, WTJZ/Tidewater, WHRO/Norfolk, CJAZ/Vancouver.

### New adds:

Joao Gilberto/Brasil/Warner Bros., Charles Lloyd/Autumn In New York/Destiny, Lou Donaldson/Sweet Papa Lou/Muse, Woody Herman/Feelin' So Blue/Fantasy, Art Pepper/Among Friends/Discovery, Lee Morgan/Take 12/Prestige

National Coordinator: John H. Hunt

## Record Library Owner To Be Arraigned On C'right Charges

by Marc Cetner

LOS ANGELES — A Burbank, Calif. Municipal Court judge recently ordered Les Szvaras, a "record library" owner allegedly involved in illegal taping, to appear for arraignment on two counts of duplicating records without permission of the copyright owner. Judge Marion E. Gubler dismissed the six other counts for lack of evidence.

Judge Gubler ordered Szvaras to appear Oct. 26 in Pasadena Superior Court to answer to charges of illegally duplicating The Beach Boys 1965 "Shutdown" LP and The Beatles' "1962-1964" compilation album. He dismissed the other six counts on Frank Sinatra's "New York, New York," Herb Alpert's "The Lonely Bull," Cat Stevens' "Tea For The Tillerman," Elvis Presley's "Golden Records," Chet Atkins' "Hi-Fi In Focus" and Hank Williams' "I'm Blue Inside" when record company officials failed to show proof of ownership by producing a valid contract on the day of hearing.

The charges were based on evidence seized by two private interstate officials of

## CRT Dispute: RIAA And Publishers Talking

NEW YORK — With representatives for both sides refusing to comment, other than to acknowledge that they are talking, the Recording Industry Assn. of America (RIAA) and publisher and composer organizations last week seemed to be taking the first earnest steps towards reaching an agreement in the protracted copyright royalties dispute.

In response to a request last week by both sides to postpone a vote on rate adjustment proceedings, the Copyright Royalty Tribunal (CRT) in Washington D.C. decided to extend the deadline for comments to Nov. 3. Since that time, representatives of the RIAA have been meeting with representatives of the National Music Publishers Assn. (NMPA), the American Guild of Authors and Composers (AGAC) and the Nashville Songwriters Assn. International (NSAI).

When separately asked to comment on either the subject or progress of the talks, both RIAA president Stanley Gortikov and NMPA president Al Berman replied that "all I can say is that they're talking." Berman further added that he had "no idea" whether the two sides would be able to reach any agreement on their own before the CRT reconvenes on Nov. 3.

The CRT rate adjustment hearings are in response to a decision by a Washington D.C. Federal Court to reject the CRT's proposed rate adjustment schedule. While that court did not reject the Tribunal's December 1980 decision to hike the mechanical royalty rate to four cents, effective July 1 this year, the RIAA has hinted that it is considering a move to present the case to the Supreme Court.

## Carmine Appice Pacts With Pasha/CBS

NEW YORK — Carmine Appice, who recently announced his departure from the Rod Stewart band to pursue a solo career, has signed with Pasha/CBS Records and will release a solo album, "Carmine Appice and the Rockers," during the first week of January 1982. In addition to his drumming and songwriting — he co-wrote the hits "Do You Think I'm Sexy" and "Young Turks" while with Stewart — Appice is well-known for his series of drum clinics and mini-concerts throughout the world, from which portions of the proceeds are donated to the UNICEF Organization for its "Children of the World" campaign.

the Recording Industry Assn. of America (RIAA) and an undercover Burbank police officer Sept. 16 at Szvaras' place of business, Discontinued Records in Burbank (Cash Box, Sept. 26).

At the preliminary hearing, Szvaras' motion requesting the return of his record collection was granted. Burbank authorities have three weeks to return the more than 1.5 million piece record collection confiscated when Szvaras was arrested and Discontinued shut down Sept. 16. However, he was denied a motion to dismiss the charge on the basis of illegal search and seizure. Judge Gubler ruled that the original search warrant allowing the original search of Discontinued Records was in compliance with the law.

### Operation Closed

Burbank police, in conjunction with office of Los Angeles District Attorney John Van De Kamp, closed down Szvaras' business operations (Discontinued Records) Sept. 16, citing Sec. 653 of the California anti-piracy, anti-bootlegging statute, because of its alleged activities involving the taping of records on the premises for customers for a fee.

Such activities, which allegedly did not include payment of royalties to or permission from the acts or record companies whose product was being taped, were suspected of being in violation of Sec. 653 (the willful transfer of or sale of recorded sound without owner's consent) by Van De Kamp's office after a lengthy investigation by both federal and local agencies.

The case has been cited by the RIAA as one of the first where state and local laws were used against an alleged pirate or bootlegger. Most prosecutions utilize federal copyright laws following investigations by the Federal Bureau of Investigation (FBI).

## Radio Profits Decline As Expenses Grow

NEW YORK — Preliminary figures from the 1981 National Assn. of Broadcasters (NAB) Radio Financial Report show that station expenses in 1981 generally rose faster than revenues, leaving a median decline of two percent in station profits.

According to the report, which surveyed 2,100 stations nationwide, the last profitable year for radio was 1978, when profits rose an average of eight percent. In addition, profit margins, which ran an average of 5.3% in 1979 fell to 4.13%.

If the Federal Communications Commission (FCC) proposal to stop collecting financial data on Form 324 becomes law, the NAB report could become the most complete collection of radio financial data available.

According to a financial assistant who requested anonymity, the full report, with breakdowns by market and format, will be released at the end of the month.

## WHV Takes Rental-Only Plan To Detroit, K.C.

LOS ANGELES — Warner Home Video (WHV) will introduce its rental-only videocassette program in Detroit, Mich. and Kansas City, Mo. this week, according to Warner/Elektra/Atlantic (WEA) Corp. senior vice president of marketing development Russ Bach.

"We wrap up (sales calls) in Denver and take the team to Detroit and Kansas City," said WEA's Bach last week. "We'll be leaving a few people in San Francisco, where we expect to finish a week later.

"I think we're doing very well in the marketplace, so far. After Detroit and Kansas City, we'll probably be moving on to St. Louis."

**A TORCHY TIME** — The last time most of us saw her in a live concert situation, she was bounding up and down the stage in a come hither purple checked jump suit in the *No Nukes* movie. But **Carly Simon** has returned to the public eye (good gosh, she's even doing a promo tour!) with her album dedicated to the heartbreak songs of the '30s and '40s, "Torch." Simon stopped by the **Cash Box** offices last week for a much-treasured photo/autograph session and to chat about her latest musical endeavors. When asked why she turned into such a melancholy baby on her superb new LP, Carly replied, "I sang a lot of songs from musicals when I was a child. You might say it was my first language. We had that music playing all the time at home because my mother was a singer." Simon went on to say that the LP featuring songs by such latter day masters as **Duke Ellington** and **Rogers and Hart** had been in the works for some time. And she has had a tough time of choosing the proper single to release because of the nature of this broody, ballad-filled album. "The obvious choice for a single would be "Hurt" (written by **Jimmie Crane** and **A. Jacobs**), because of the modern arrangement," said Simon. "But I'd like to go for a left field single like 'I Get Along Without You Very Well.' Wouldn't it be something for Hoagy Carmichael to have a hit in 1981?" Simon was also laudatory of the people who acclimated her to the orchestral setting. "I've known most of those songs all my life so I'm pretty comfortable with them vocally, but what really helped were the genius orchestrations of **Marty Paich** and **Don Sebesky**," she said. Simon is currently in production on a musical film for CBS cable that has the working title of *Boys In The Trees*. Simon plays two different parts (personalities) in the film, which is loosely based on songs she's recorded over the past several years. And speaking of the visual medium, we were pretty taken with the torrid graphics and poster that package Simon's latest musical venture. According to Simon, the **Lynn Goldsmith** photos were taken atop her apartment building in Manhattan. "You should have been there," squeaked Simon. "The mood was perfect because they were taken as sunset came over the city, the album was playing and the smell of ethnic foods were rising from the streets. It was, well, torchy." Right you are, Carly, we should have been there.



**LOTSAS LANZA** — The first copy of a new five-record set entitled "The Mario Lanza Collection," released this month, was presented to Lanza's daughter, **Ellisa Lanza Bregman** (l) by **Robert Summer**, president of RCA Records at the company's Hollywood offices. The collection contains music from all phases of the artist's career up to his death in October 1959.

but, surprisingly, he has never been funnier. He has new material ready for another Warner Bros. album, concentrating on last year's human torch episode, his new wife, his journey to Africa and a wild tale about the mafia. It is the attraction of Pryor that has brought **Willie Nelson**, **Stephen Stills** and even **Mick Jagger** into the club over the past few weeks. Nelson came in on a subdued Thursday night for a five-song acoustic set culminated by "On The Road Again." Jagger and Stills arrived on the same night. Jagger leapt up on-stage with Williams and Pryor and surged right into a riotous capella version of "She's So Cold." And later in the evening, Stills served up a set of wooden guitar oldies.

**TIDBITS** — **Sparks'** appearance at The Whisky in Hollywood (Oct. 21-22) represented the group's only appearance in the U.S. this year. The band, led by the notorious **Mael** brothers (**Ron** and **Russell**), has been a major success in Europe with its "Terminal Jive" LP, but it's been ignored by U.S. fans since the success of the "Kimono My House" and "Propoganda" LPs in the mid-'70s. Here's hoping that we'll be seeing more of these quirky lads (who have a new American label in RCA and album in "Whomp That Sucker" currently in release), whose only fault is that they are ahead of their time. . . **Ian Hunter**, who was in town for shows at Perkins Palace and The Country Club last week, replaced injured keyboardist **Tommy Mandel** with guitarist **Mick Ronson** for the dates. Strange to have Rono on the 88s instead of his usual post as lead axe. . . Warner Bros. has shelved that **T-Rex** live album that was scheduled for next month. Apparently the recording quality wasn't up to snuff. **Marc Bolan** fans can take heart though, a **T-Rex** compilation album will probably be out at the first of the year. . . In a related item, former **T-Rex/David Bowie** producer **Tony Visconti** is set to produce the next album by **John Hiatt**. . . We weren't present, but we heard that new traditionalists **Devo** (we're sure everyone has their plastic pomp by now!) had a heck of a press conference in Minneapolis to open its new tour. How can you lose when it was held at Shirley's Diner and all the meat loaf you could eat was the main draw. . . **Steve Miller's** new album, which ships this week, is called "Circle of Love" and features an 18-minute rock rap song called "Macho City." Miller has refused to recognize it as a rapper's delight and prefers to dub it "electronic futurism." The album represents Miller's first studio effort since "The Book Of Dreams" album four years ago. . . **OMD**, which just finished a stint in L.A. is perhaps a little further along success-wise in the States. Last time the band was here, it only had import albums out. But since Virgin's pact with Epic, the band has had a compilation of its best material from its first two British LPs released domestically. The synth rock duo (**Andy McCluskey** and **Paul Humphreys**) has slowed down on the use of rhythm machines since cutting such popular tracks as "Enola Gay" and "Electricity," and is even using mellotron (sins of sins) on its new LP, "Architecture And Morality."

"That, of course, wins the award for most pretentious album title of the year," says urbane Liverpudlian McCluskey, "but we've changed to a more manual attack and it really sounds good." Apparently Epic thinks so to, because it'll be releasing the new album almost simultaneously with the British LP in October.

marc cetner

## Millennium Records To Release Four Albums

LOS ANGELES — Millennium Records recently announced that its fall release schedule will include product from **Chilliwack**, **Bruce Cockburn**, **Don McLean** and **Bruce Sudano**. Chilliwack is set to release the LP

"Wanna Be A Star," while **Cockburn** will release his fourth Millennium LP, "Inner City Front." **McLean** is set to release the album "Believers." Former Brooklyn Dreams singer **Sudano** will be releasing the album "Fugitive Kind."



**ANDERSON PACTS MCCLEAN** — Stig Anderson, manager of ABBA and president of music publishing firms Sweden Music and John Spaulding of Bocu Music in England, recently acquired interest in Dude McClean's LegendSong and Golden Touch Music. Pictured are (l-r): Anderson; McClean; Spaulding; and Anders Moren, manager, Sweden Music.

## WCI Firms, Boardwalk Back NARM Institutional Ad Plan

(continued from page 5)

advertising campaign to compete with the other gift-giving industries."

Under the proposal, NARM would conduct a nationwide, institutional advertising campaign promoting the generic message, "Give the Gift of Music." Designed to reach markets beyond traditional ones, the campaign would promote pre-recorded music on network TV, radio and popular, lifestyle-oriented magazines as the preferred gift for all occasions. "Inexpensive, yet personal," according to Cohen. In its first year (projected to be 1982), in an attempt to "take industries with traditional gift items like books by total surprise and strategically outflank them," the NARM plan calls for a \$2.4 million national advertising push for Mother's Day (second Sunday in May), Father's Day (third Sunday in June) and school graduations (May-June). Subsequent years would see the advertising push extended to other holidays.

### Area Of Concern

The main cause of concern over the plan has been the proposed method of funding. The original NARM plan calls for funding to be supplied by manufacturers on a voluntary basis — each contributing 1/2 cent for each LP or pre-recorded tape shipped. In order to raise nearly \$2.5 million for the 1982 campaign under the proposed formula, labels participating would have to see 500 million units — not impossible when compared to Recording Industry Assn. of America (RIAA) figures showing 649 units sold during 1980.

Some have questioned the feasibility of the funding proposal, but Droz expressed a diametrically opposite viewpoint. "A half cent out of \$8.98 is a minuscule amount, and the campaign as a whole holds such great promise for the industry," he said. "One must not look on it as a contribution, but as an investment."

Nevertheless, Cohen added that the NARM proposal was still "very flexible at this stage of implementation." He said that if the yet-to-be-formed Gift of Music Advisory Board — to be comprised of representatives of all segments of the industry and entrusted with the responsibility of setting policy and direction for the campaign — should opt for a different target audience or advertising medium, the professional NARM staff would be ready to respond. "We'll shift directions immediately to respond to demographic information and market research," said Cohen.

Under the NARM proposal, WEA Corp., Warner Bros., Elektra/Asylum, Atlantic and Boardwalk Entertainment would begin calculating their respective 1/2 cent per unit assessments on Jan. 1, 1982. Contributions to the special NARM account that will be created for the campaign will be handled on

a quarterly basis.

Support for the Gift of Music campaign was also expressed by the scheduled speakers at the meeting. Warner Special Projects president Michael Kapp, Elektra/Asylum marketing vice president Vic Faraci and keynote speaker Norman Mathews of the Gold Circles chain all addressed various aspects of the Gift of Music concept.

Kapp, who has been instrumental in the compilation of the WCI market research studies of the past few years, said his studies showed a vast market of approximately 63 million "occasional buyers" over the age of 10 throughout the country. Characterizing that segment of the population as the "swing vote," Kapp said it was much like "the people who voted for Jimmy Carter in 1976, but didn't vote for him in 1980. The swing voter is that uncommitted shopper who isn't really into music, doesn't read 'hip' magazines and doesn't go to concerts, but is ready to buy a video game or hook up with cable TV."

Another market that the Gift of Music campaign could touch significantly, Kapp said, is the 32+ female demographic that frequents chain, discount and department stores. Individuals in that category would be particularly susceptible, Kapp explained, because "she most likely would have purchased a record or tape in the past year and is also a member of a prime gift-giving demographic.

"If given the proper reasons to change, she will," Kapp said. "Every day is someone's birthday or anniversary. Once a week she can do something nice for a friend — she can give the gift of music. Remember, when she's buying a gift, she's not worried about disposable income. Gifts are not considered disposable income."

E/A's Faraci also supported the Gift of Music concept, explaining that it opened the doors to new opportunities for the rack jobbers assembled at the meet. Focusing on the 30-39 demographic that most frequently patronizes accounts serviced by racks, Faraci said studies had shown that it accounted for 25% of the gift giving dollars spent on pre-recorded music in 1980.

Faraci maintained that this group could be drawn into the record departments more readily if the rack jobber offered more to the mass merchandiser than just the top hits. He urged both the manufacturer and rack jobber to put a new emphasis on what he called "non-perishable" records — classical music, gospel, children's and exercise records.

He explained that classical records become popular as the age group's taste matures, and pointed to the "Danceroize" and "Urban Chipmunk" albums as examples of non-perishable recordings that

(continued on page 48)

## Court Rules Videotaping Of TV Shows Violates Federal Copyright Statutes

(continued from page 5)

statement. "All parties to this litigation always have expected that the final decision in this case will be made by the U.S. Supreme Court . . . We have not changed our position in the matter."

Baker added that there was "some activity on Capitol Hill now which may affect the outcome of the case."

Stephen Kroft, attorney for Rosenfeld, Meyer & Susman, who is handling the case on behalf of MCA and Disney, also stated that he "wouldn't be surprised" if it eventually went to the Supreme Court.

A spokesman for Walt Disney Prods. said that the company was "extremely pleased" with the ruling, but added that Disney wished to "refrain from further comment until we've had a chance to study the court's decision" more thoroughly.

Although the Appeals Court decision concerned the issue of taping over-the-air programs for non-commercial home use only, many felt that such a precedent could have future ramifications that would affect home audio taping, as well as photocopying, of copyrighted works.

A statement issued by Stanley Gortikov, president of the Recording Industry Assn. of America (RIAA), read, "The decision appears to support our conviction that the copyrighted audio and video works deserve protection from all forms of unauthorized copying in order to protect creator and rights owners. Those rights are imperiled by advancing technology and the appeals court has clearly affirmed that principle."

### Software Tax?

While the panel, in its decision, acknowledged that resolution of the settlement of damages could be "exceedingly complex," it did suggest that an "acceptable" answer to the problem might be "a continuing royalty" to those involved in the creation of programs by VCR manufacturers. One western European country, Germany, has successfully worked out a system for apportioning a tax on hardware such as VCRs, while Austria has instituted a small levy on blank audio tape, which the government there is expecting to extend to blank videotape by February of next year.

A spokesman for the RIAA suggested that a small tax on hardware would still be "a drop in the bucket" in comparison to the "additional \$55 million that record labels will pay to music publishers on a royalty of four cents per song, during the first full year" of the new mechanical royalty rate.

However, the financial benefits from such a tax to program producers would nevertheless be substantial. According to *Television Digest* magazine, sales of VCRs in the first nine months of 1981 hit 883,729, 31% over the figures for the same period last year. With sales expected to go well over the million mark by the end of the year, and the average price for a VCR currently running between \$600 and \$700, a tax of up to eight percent could conceivably bring in more than \$50 million.

Most industry watchers expect that such a tax would inevitably set up a fight between producers, actors, technicians and others involved in the creation of programming.

One facet of the case that has continued to be a point of controversy throughout the six years it has been in court has been the

### Motorsport Prods. Bows

LOS ANGELES — Producer/engineer Kurt Kinzel recently announced formation of Motorsport Prods., an independent production company to be based in Marietta, Ga. The first artists signed to Motorsport is the group Dreamer.

The company is located at 3251 Channing Court, Marietta, Ga. 30066. The telephone number is (404) 973-8561.

issue of "fair use." In wrestling with fair use, the panel, in its decision, noted that the doctrine was "the most troublesome in the whole of copyright law." In his 1979 decision, Judge Ferguson cited the fair use decision of *Williams & Wilkins vs. U.S.*, in which the court upheld the right of two public health agencies to copy and distribute texts from medical journals to the public. The court, at the time, ruled that public need for medical information outweighed the rights of the publishers or writers.

### Bad Connection

The Court of Appeals found the correlation inappropriate to a case that concerned such new technology as videotape recording.

"In the context of new technology, there is a danger to including the sort of copying involved in *Williams & Wilkins Co.* with the scope of the Fair Use Doctrine. New technology, which makes possible the mass reproduction of copyrighted material . . . places a strain upon the Fair Use Doctrine," the panel stated in its decision.

If, and when, the case comes before the U.S. Supreme Court for a ruling, it's expected that the issue of fair use will be heavily examined once again in regards to new technologies.

## Peaches Creditors Reject Latest Bid

(continued from page 6)

stores on a region by region basis. He indicated that it was the goal of the committee to consummate such an arrangement by Nov. 1, so that the companies involved in the assumption of the Peaches operation could properly prepare for the holiday sales season starting with Thanksgiving.

Sulmeyer requested that the attorney representing the debtors at the meeting, Jeff Davidson, work to assure Heiman's presence at a subsequent hearing scheduled for the following day, when the creditors' counsel would seek to determine Heiman's current role in operating the chain.

He said that based on the findings at that meeting, the committee would either enter a motion with the U.S. District Bankruptcy court to appoint a Chap. XI trustee or endorse a previously considered motion calling for conversion to Chap. VII liquidation proceedings.

Heiman has maintained from the beginning of the Chap. XI proceeding (filed June 1) that the creditors would stand to collect more of the debt if the chain were sold in mass to one buyer.

In August, attorney David Blonder, acting in behalf of Capitol Records, a major creditor in the Chap. XI proceeding, along with attorneys for PolyGram Distribution, considered the options of converting to a Chap. VII proceeding and/or appointing a trustee.

Sulmeyer said during the meeting last week that if a consortium of buyers were to successfully obtain rights to operate the chain, sufficient security as proof that the prospective buyers could assume all responsibilities in the transaction.

Among the companies bidding to purchase the chain as part of the consortium plan are United Records and Tapes, based in Florida, and Bromo Distributing, based in Oklahoma.

### For The Record

In the article on the Country Music Assn. (CMA) Awards in the Oct. 24 issue of *Cash Box*, the Song of the Year was incorrectly listed as "She Stopped Loving Her Today." The correct title is "He Stopped Loving Her Today."

# RADIO

## WKTU/New York: Gaining An Edge By Going To The Street

by Larry Riggs

NEW YORK — One of the toughest battles for supremacy in a market in recent years has been the fight between WKTU and WBSL here in New York. Ever since KTU adopted the first all-disco format in the late-'70s and shot to the top of the market, it has been involved in a fiercely contested battle with BLS.

Over the years, each station has spent its share of time as the #1 rated outlet, often switching positions with each Arbitron book. For example, in the Summer book released recently (**Cash Box**, Oct. 17), KTU once again assumed the leadership in the market with a 7.5, overtaking previous leader BLS, which dropped to 6.1 from 7.4 the previous book.

With both stations now featuring urban contemporary/dance music formats, the ongoing competition between KTU and BLS has served to heighten the importance of translating the grassroots movements into viable programming.

"We watch the national charts, but only to

## Sherman Named To VP Position With NBC Radio

LOS ANGELES — Bob Sherman, vice president and general manager at WNBC/New York, was named executive vice president, NBC Radio Stations. All of NBC's AM and FM radio stations will report directly to Sherman, who will leave his post at WNBC.

In making the announcement, Dick Verne, president, NBC Radio, said, "Bob Sherman has made WNBC the number one station in America. NBC is fully committed to radio, and our stations are wholly committed to the communities they serve through full-service innovative programming. This carefully designed consolidation of station management reporting functions will enable us to continue what has been an across-the-board pattern of steady growth on the station level.

Prior to joining NBC, Sherman served as vice president and general manager at WCAU/Philadelphia and before that worked for CBS as vice president and general manager with CBS Radio Spot Sales.

WNBC station manager Dom Fioravanti has been named to replace Sherman.

The NBC Radio Group includes WNBC and WYNY-FM/New York; WRC-AM and WKYS-FM/Washington, D.C.; WMAQ-AM and WKQX-FM/Chicago; and KNBR-AM and KYUU-FM/San Francisco.



Bob Sherman

see if we had missed any kind of record," said Carlos De Jesus, WKTU program director. "We don't follow it verbatim because we don't really care if it's not happening in the city. There are a lot of records happening nationally that don't happen here. We'll still consider them, but not as early as we consider a record that is city-oriented."

While national hits do have their impact, De Jesus, nevertheless, places greater emphasis upon the tastes and trends peculiar to New York in his programming. "There are certain city records we lean towards much faster than national records because some national records never make it in New York," he said. "Some record companies have really got very legitimate complaints against us."

To determine his playlist, De Jesus said he relies on call-outs to record stores and club disc jockeys throughout the city. "We talk to about 100 DJs a week, and we get a very good idea of what people like in New York," he said. "Also, I walk into stores in the ghettos and I talk to the owners and ask them what's selling."

Not all of WKTU's playlist is urban black, however. "Close to 40% of our audience is latin in composition. . . so we do on occasion play some latin jazz by artists such as Mongo Santamaria, Cal Tjader and Tito Puente," he said. "But we don't play direct salsa. We're trying to be a mass appeal station."

In the same vein, De Jesus admitted to playing pop songs. "Christopher Cross is an actual example — we hadn't gone on one of his records — I don't remember the name off hand — for about a month, but a couple of pop stations in town were playing it and it sold. It was in the top 10 in New York and we said, 'Hey, it has a nice sound, let's put it on our station; even though the base of that record is more pop than R&B.'"

WKTU has used its present format since 1979, when it switched from its all-disco playlist. "The disco pounding beat still exists, but it is not as prominent or evident and doesn't have as much of an effect on the sound of the station anymore," De Jesus said. "Whereas before it was 100% of the sound of the station, it's now maybe 25% of the sound of the station." Today's music, De Jesus claimed, is "a little mellower, a little more relaxed, in short, a little more R&B-based."

One of WKTU's chief tools to promote listenership for its music is the "Dance Van," a mobile studio bringing live concerts to assorted sites around the metropolitan area. "In the warmer weather, we go out to Harlem, Long Island, Spanish Harlem, New Jersey, Connecticut — just about any place that will have us," said De Jesus. "It's a great promotional tool. We usually have acts go with us to promote their records."

Among acts that have performed on the Dance Van are Joe Bataan of the Salsoul orchestra, Kurtis Blow and Gloria Gaynor.

One promotional device KTU uses on a monthly basis is called "The Attendance Olympics." In a city where truancy is an acknowledged problem, De Jesus said that "the school with the most improved attendance for any given month gets a free concert from WKTU. We take our Dance Van into the winning school, and we do a nice concert for them," he said, adding that "while I'm there, I'm able to gauge the reaction and I get to talk to a lot of students and ask them what they like and don't like." WKTU also stages promotions with discotheques like the Funhouse and Roseland.

De Jesus came to WKTU two years ago

(continued on page 38)

## AIR PLAY

**YOU CAN'T TAKE IT TO THE BEACH** — Does commercial-free, subscriber-supported radio loom ahead for us? Kent Burkhardt, the radio consultant, seems to think it might. He recently completed a marketing survey for an undisclosed client that found that a focus group would be willing to pay up to \$15 per month to hear their favorite music without commercial interruption. The Homes Music Store of Washington, D.C. also recently bowed a similar service: music piped straight to the home via cable. Selections are made by the listener. An informal survey of radio and record company people greeted this idea with healthy skepticism, if they chose to comment at all. "I don't think it's gonna happen," says Scott Muni, PD of WNEW-FM/New York. "They tried something similar in Spokane about five years ago and it didn't work out. If it were going to work, it would be in the smaller markets." "You can't take it with you in your car or to the beach," adds Tom Hedges, PD of KLOS/Los Angeles. "There is a potential threat from (Warner-Amex's) MTV but not from something like this." That just about sums up the attitudes of those radio people surveyed. Most record companies and retailers did not want to comment on something not yet in existence, although off the record, most of them doubted the viability of non-commercial, subscriber-supported radio. When asked whether they'd lose sales to home taping, most of them took a wait-and-see attitude. "We're not in the business of making philosophical statements," said Len Epand, spokesman for PolyGram Records.

**TALKIN' IT UP** — In a recent address before the New Jersey State Broadcasters Assn., Rick Sklar, vice president of programming of ABC Radio Enterprises, said he feels part of AM radio's future lies in talk programming delivered via satellite. "The satellite program services give stations the competitive advantage they'll need today and in the future," Sklar said. Citing the success of WXYZ/Detroit's all-talk format, which reportedly pulled the station from 16th to third place in two years, Sklar said the future of AM



**UNITED WE STAND** — United Stations, a satellite network feeding country music to subscriber stations 24 hours a day, recently opened for business. Pictured here are (l-r): Ed Salamon, vice president/programming; Nick Verbitsky, president; Dick Clark, consultant; and Frank Murphy, vice president/marketing.

programming lies with this format, especially in light of recent FM growth rates. Not coincidentally, ABC Radio Enterprises plans to introduce two new formats in January, one of which is called ABC Talkradio.

**STONED AGIN** — The current Rolling Stones U.S. tour is giving many AOR outlets a chance for some unique promotions. KLOS/Los Angeles, for example, kicked off its "Stonetober" celebrations Sept. 28 in anticipation of the band's shows at the Coliseum Oct. 9 and 10. The station played 10 Stones albums in their entirety each night at 11 p.m. Meanwhile, the Jovan Corp., the perfume marketer, designated WNEW/New York, WMMS/Cleveland and WCOZ/Boston as official voices in their respective markets. COZ is under-

taking what is perhaps the most daring promotion of all. Because the Stones reportedly could not find a suitable venue, they decided to skip over the town, much to the disappointment of fans. But COZ, encouraged by the success achieved by a Rockford, Ill. station, has launched a petition drive to get the group to Beantown. "We've already received about 500 signatures, and we get from 20-30 requests for petitions every day," said Grace Urbatls, promotion coordinator. "When we've gotten them all, we'll submit them to Bill Graham, the Stones' manager." The lack of a venue has been an issue with Boston fans for some time. The group did recently play an ostensibly "secret" show at a club in nearby Worcester.

**HOUR JAM IN HAVANA** — In an effort to counter Uncle Sam's efforts to win Cuban ears, Fidel Castro has begun blasting AM signals from five stations toward the south Florida coast. His signals are reportedly as strong as 100,000 watts, and Miami AM broadcasters complain that their signals are now jammed. The Federal Communications Commission (FCC) intends to make formal charges against Cuba at the next meeting of the World Assn. of Radio Communications, but the efficacy of the move is unclear because of U.S. government plans to beef up Voice of America broadcasts from Miami.

**NETWORK NEWS** — RKO Radio Networks recently opened its brand new \$500,000 news facility at its headquarters here, to be used by the staffs of the RKO One and RKO Two networks. The editing consoles feature 20 crossbar switches enabling editors to listen to 40 channels at one time. The studio is also adaptable to technological changes. . . NBC young adult network The Source's long-form programming for November and December will air as follows: On Nov. 6-8, **Blackfoot** performs an hour-long concert. The next week features a two-hour **Billy Joel** special and **Donnie Iris** playing for an hour on Nov. 20-22. December gets rolling with a two-hour **Doors** special on the fourth, fifth and sixth, followed a week later by a three-hour tribute to **John Lennon**. Christmas concerts running from Dec. 15-23 include, respectively, rebroadcasts of **Steve Winwood**, **Outlaws** and **REO Speedwagon** concerts followed by an updated **Grateful Dead** special. Encores of **Joe Walsh** and **Styx** concerts take place on the 19th and 20th, followed by first-time shows from **Dave Mason**, **Split Enz** and a **Stevie Nicks** rebroadcast on the eve of Christmas eve. The new year kicks off with a two-hour special entitled **The News That Rocked '81** on Dec. 31 and Jan. 2. . . Twelve stations recently joined the ABC Entertainment Network, bringing the web's total to 499. They are: **KIAH**/Ukiah, Calif., **WNOE**/New Orleans, **WMLS**/Sylacauga, Ala., **KMTI**/Manti, Utah, **WRKZ**/Harrisburg, **KERV**/Kerrville, Texas, **KPLL**/Pella, Iowa, **WKUE**/Jacksonville, **WPOK**/Pontiac, Ill., **KEWE**/Oroville, Ca., **WKCJ**/Lewisburg, W.V. and **WOSO**/Puerto Rico. . . Joining the ABC Contemporary Network are: **KIOL**/San Francisco, **WWSW**/Pittsburgh, **KOZI-FM**/Chelan, Wash., **WCIL**/Carbondale, Ill., **WXRC**/Hickory, N.C., **KYZZ**/Wolf Pt., Mont. and **WKZA**/Kane, Pa.

**SYNDICATION INDICATIONS** — Drake-Chenault's Spanish-language *Historia Del Rock and Roll* recently premiered at radio outlet **XEW**/Mexico City. Translations of the 52-hour program came from the Mexico City theatrical community and **Jaime Almela**, XEW PD, provided the voice-over of Bill Drake.

Larry Riggs

# CASH BOX ROCK ALBUM RADIO REPORT



— **LINDSEY BUCKINGHAM • LAW AND ORDER • ASYLUM**  
**ADDS:** KZEW, WMMS, WLIR, KEZY, WCCC, WRNW, WBAB, WGRQ, WWWW, WROQ, KLOL, KBPI, KROQ, WLWQ, KMET, WNEW.  
**HOTS:** WLWQ. **MEDIUMS:** KZEW, WLIR, KEZY, WBAB, KBPI.  
**PREFERRED TRACKS:** Trouble.  
**SALES:** Just shipped.



**1 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC**  
**ADDS:** None. **HOTS:** KMEL, WNEW, KMET, KZEL, WBLM, WLWQ, KNAC, WKLS, WHFS, KROQ, WAAL, KSJO, KBPI, KLOL, WROQ, WWWW, WGRQ, KMG, KZEW, WYSP, WMMS, WABX, WOUR, WLIR, KEZY, KSHE, WCOZ, WSHE, WCCC, WRNW, KNCN, KZAM, WBAB.  
**MEDIUMS:** None. **PREFERRED TRACKS:** Start, Slave, Limousine.  
**SALES:** Good in all regions.

## # 1 MOST ADDED

## # 1 MOST ACTIVE

LP Chart Position

LP Chart Position

LP Chart Position

**75 ATLANTA RHYTHM SECTION • QUINELLA • COLUMBIA**  
**ADDS:** WMMS. **HOTS:** WNEW, KZEL, KEZY, WRNW, KNCN, KZAM, KMG, KBPI, WAAL, WKLS. **MEDIUMS:** WBLM, KZEW, WYSP, KSHE, WCOZ, WSHE, WWWW, WROQ, KLOL, WLWQ. **PREFERRED TRACKS:** Alien.  
**SALES:** Moderate to fair in all regions; strongest in South.

**21 HEAVY METAL • ORIGINAL SOUNDTRACK • FULL MOON/ASYLUM**  
**ADDS:** None. **HOTS:** KMET, WMMS, WABX, WLIR, WSHE, KMG, WGRQ, WAAL, WKLS, WLWQ. **MEDIUMS:** KNX, KSHE, WCOZ, WWWW, KLOL, KBPI, KSJO, WBLM. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions; weakest in East.

**47 PRETENDERS • PRETENDERS II • SIRE**  
**ADDS:** None. **HOTS:** WMMS, WOUR, WRNW, KROQ, WHFS, KNAC, KMET, WNEW. **MEDIUMS:** WLIR, KZAM, KMG, WGRQ, WWWW. **PREFERRED TRACKS:** Louie, Adulthood, Spanked, Pack.  
**SALES:** Moderate to fair in all regions; weakest in South.

**8 PAT BENATAR • PRECIOUS TIME • CHRYSALIS**  
**ADDS:** None. **HOTS:** KMEL, WNEW, KMET, KZEW, WYSP, WMMS, WLIR, WCOZ, WRNW, KNCN, WBAB, KMG, WGRQ, WWWW, KBPI, WKLS. **MEDIUMS:** WABX, KEZY, KLOL, KSJO. **PREFERRED TRACKS:** Promises, Fire, Just.  
**SALES:** Good to moderate in all regions.

**91 DONNIE IRIS & THE CRUISERS • KING COOL • CAROUSEL/MCA**  
**ADDS:** None. **HOTS:** WMMS, WLIR, WWWW. **MEDIUMS:** KZEW, WYSP, KSHE, WCOZ, WSHE, KZAM, KMG, WGRQ, KBPI, WLWQ, WBLM, KZEL. **PREFERRED TRACKS:** Merilee, Promise.  
**SALES:** Moderate in Midwest; weak in others.

## # 3 MOST ADDED

**131 CHILLIWACK • WANNA BE A STAR • MILLENNIUM/RCA**  
**ADDS:** WABX, KZEW. **HOTS:** WMMS, WRNW, WWWW, WLWQ. **MEDIUMS:** WLIR, KNCN, KMG, WGRQ, WKLS, WBLM, KZEL, KNX. **PREFERRED TRACKS:** My Girl.  
**SALES:** Moderate to fair in all regions; strongest in Midwest.

**7 BILLY JOEL • SONGS IN THE ATTIC • COLUMBIA**  
**ADDS:** None. **HOTS:** WYSP, WMMS, WLIR, KEZY, WSHE, WRNW, KNCN, KZAM, WBAB, WGRQ, WWWW, KNX, WNEW. **MEDIUMS:** WOUR, WCCC, KZAM. **PREFERRED TRACKS:** Hollywood.  
**SALES:** Good in all regions.

**147 QUARTERFLASH • GEFFEN**  
**ADDS:** WNEW, KBPI, KLOL, WSHE, KSHE, WLIR. **HOTS:** WMMS, WWWW, WLWQ, KNX. **MEDIUMS:** KZEL, WBLM, KZEW, WABX, KEZY, WCOZ, KNCN, KZAM, WGRQ, WROQ, WAAL, KROQ, WKLS. **PREFERRED TRACKS:** Harden.  
**SALES:** Moderate to fair in all regions; strongest in West and Midwest.

**29 DEVO • NEW TRADITIONALISTS • WARNER BROS.**  
**ADDS:** None. **HOTS:** WLIR, WRNW, KROQ, WHFS, KNAC, KMET. **MEDIUMS:** KNCN, KMG, WGRQ, KLOL, WBLM, WNEW. **PREFERRED TRACKS:** Through, Anger.  
**SALES:** Good to moderate in all regions.

**3 JOURNEY • ESCAPE • COLUMBIA**  
**ADDS:** None. **HOTS:** KMEL, KMET, WBLM, WLWQ, WKLS, KSJO, KLOL, WROQ, KZEW, WYSP, WMMS, WABX, WOUR, WLIR, KEZY, KSHE, WCOZ, WSHE, WCCC, WRNW, KNCN, KMG, WGRQ, WWWW. **MEDIUMS:** WNEW, KROQ, KBPI. **PREFERRED TRACKS:** Crying, Stone, Believin'.  
**SALES:** Good in all regions.

**90 RED RIDER • AS FAR AS SIAM • CAPITOL**  
**ADDS:** None. **HOTS:** WBLM, KZEW, WYSP, WCOZ, KMG, WGRQ, WROQ, KSJO. **MEDIUMS:** KZEL, WMMS, WSHE, KNCN, WWWW, KLOL, KBPI, WKLS, WLWQ. **PREFERRED TRACKS:** Lunatic.  
**SALES:** Good to moderate in all regions; strongest in Midwest.

**104 DIESEL • WATTS IN A TANK • REGENCY/ATLANTIC**  
**ADDS:** None. **HOTS:** KZEW, WSHE, WGRQ, WWWW, WROQ. **MEDIUMS:** WOUR, KNCN, WBAB, KMG, WKLS, WBLM. **PREFERRED TRACKS:** Sausalito, China.  
**SALES:** Moderate to fair in all regions; strongest in Midwest.

**31 THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA**  
**ADDS:** None. **HOTS:** WNEW, KMET, KZEL, KNAC, WKLS, WHFS, KROQ, WAAL, WYSP, WMMS, WOUR, WLIR, WCOZ, WSHE, WCCC, WRNW, KNCN, KMG, WGRQ, WWWW, KLOL. **MEDIUMS:** WBLM, WLWQ, KSJO, WABX, KEZY, WROQ, KBPI. **PREFERRED TRACKS:** Better, Destroyer, Dial.  
**SALES:** Moderate to fair in all regions; strongest in East and West.

**33 ROSSINGTON COLLINS BAND • THIS IS THE WAY • MCA**  
**ADDS:** None. **HOTS:** KZEL, KEZY, WSHE, WRNW, KNCN, KMG, WGRQ. **MEDIUMS:** WNEW, KMET, WYSP, WOUR, WLIR, WCCC, WROQ, KBPI, WKLS, WLWQ, WBLM. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions; strongest in South.

**34 ELO • TIME • JET/CBS**  
**ADDS:** None. **HOTS:** WMMS, KSHE, WNEW, KMEL, WWWW, WRNW, WSHE, KNX. **MEDIUMS:** KEZY, WGRQ, KROQ, KMET. **PREFERRED TRACKS:** Twilight, Hold, End.  
**SALES:** Good to moderate in all regions.

## # 2 MOST ADDED

**4 BOB SEGER & THE SILVER BULLET BAND • NINE TONIGHT • CAPITOL**  
**ADDS:** None. **HOTS:** WNEW, KMET, WBLM, WKLS, WHFS, WAAL, KBPI, KLOL, WWWW, WGRQ, WYSP, WMMS, WABX, WOUR, WLIR, KSHE, WCOZ, WSHE, WCCC, WRNW, KNCN, KZAM, WBAB, KMG. **MEDIUMS:** KMEL, KROQ, KSJO, WROQ, KEZY. **PREFERRED TRACKS:** Open.  
**SALES:** Good in all regions.

**63 JOHN ENTWISTLE • TOO LATE THE HERO • ATCO**  
**ADDS:** None. **HOTS:** WAAL, WLIR, WRNW, KMG. **MEDIUMS:** WNEW, KMET, KZEL, WBLM, WLWQ, WKLS, WHFS, KROQ, KZEW, WYSP, WMMS, WOUR, KEZY, WSHE, KNCN, WBAB, WGRQ, WWWW, WROQ, KLOL, KBPI. **PREFERRED TRACKS:** Title.  
**SALES:** Moderate in Midwest; fair in others.

**152 THE KNACK • ROUND TRIP • CAPITOL**  
**ADDS:** WNEW, KROQ, WROQ, WBAB, KNCN, KEZY, WLIR. **HOTS:** WRNW. **MEDIUMS:** KEZY, WLIR. **PREFERRED TRACKS:** Devil.  
**SALES:** Moderate breakouts in all regions; strongest in West.

## # 5 MOST ADDED

**5 DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC**  
**ADDS:** None. **HOTS:** WNEW, KNX, KZEL, WLWQ, KZEW, WYSP, WMMS, WLIR, KEZY, KSHE, WRNW, KNCN, KZAM, WGRQ, WWWW, KBPI, WKLS. **MEDIUMS:** WBLM, WSHE, KMG, WROQ. **PREFERRED TRACKS:** Open.  
**SALES:** Good to moderate in all regions.

**143 GREG LAKE • CHRYSALIS**  
**ADDS:** WWWW, WBAB, WSHE. **HOTS:** WRNW. **MEDIUMS:** WBAB, KZEW, WYSP, WMMS, WLIR, KEZY, KMG, WGRQ, WROQ, WAAL, WKLS, WLWQ, WBLM, KZEL, WNEW. **PREFERRED TRACKS:** Nuclear.  
**SALES:** Moderate breakouts in all regions.

— **SNEAKER • HANDSHAKE**  
**ADDS:** WNEW, KNX, WHFS, WBAB, KNCN, KZEW. **HOTS:** None. **MEDIUMS:** KZEW. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

**2 FOREIGNER • 4 • ATLANTIC**  
**ADDS:** None. **HOTS:** KMEL, WNEW, KMET, KZEL, WLWQ, WKLS, KSJO, KLOL, WROQ, WWWW, KZEW, WYSP, WMMS, WOUR, WLIR, KEZY, KSHE, WCOZ, WCCC, WSHE, WRNW, KNCN, KZAM, WBAB, KMG, WGRQ. **MEDIUMS:** KBPI, WABX. **PREFERRED TRACKS:** Urgent, Juke, Night, WAITING, Break.  
**SALES:** Good in all regions.

**22 LITTLE RIVER BAND • TIME EXPOSURE • CAPITOL**  
**ADDS:** WHFS. **HOTS:** KNX, KZEL, WBLM, KZEW, WABX, KEZY, WCCC, KZAM, KMG, WWWW, KBPI, KSJO, WAAL. **MEDIUMS:** WMEL, WYSP, WOUR, KSHE, WCOZ, WSHE, WGRQ. **PREFERRED TRACKS:** Owls.  
**SALES:** Good to moderate in all regions.

**14 BILLY SQUIER • DON'T SAY NO • CAPITOL**  
**ADDS:** None. **HOTS:** KZEW, WLIR, WCOZ, WSHE, WRNW, KMG, WWWW, KLOL, KSJO, KMET. **MEDIUMS:** WMMS, WBLM, WNEW, KMEL. **PREFERRED TRACKS:** Dark, Stroke, Daze.  
**SALES:** Good to moderate in all regions.

**13 GENESIS • ABACAB • ATLANTIC**  
**ADDS:** WOUR. **HOTS:** WNEW, KZEL, WBLM, WLWQ, WHFS, KROQ, WAAL, KZEW, WYSP, WMMS, WLIR, KEZY, KSHE, WRNW, WSHE, KMG, WGRQ, WWWW, KLOL. **MEDIUMS:** KMEL, KNAC, WKLS, KSJO, KBPI, WABX, WCOZ, WCCC, KNCN, WROQ. **PREFERRED TRACKS:** No Reply, Title, Another.  
**SALES:** Good in all regions.

**148 NILS LOFGREN • NIGHT FADES AWAY • BACK-STREET/MCA**  
**ADDS:** None. **HOTS:** WRNW, WHFS. **MEDIUMS:** KZEW, WYSP, WOUR, WLIR, KEZY, WCOZ, KNCN, KMG, WAAL, WBLM. **PREFERRED TRACKS:** Title, Pieces.  
**SALES:** Fair in West and East; weak in others.

**134 SURVIVOR • PREMONITION • SCOTTI BROS./CBS**  
**ADDS:** WGRQ, WLIR. **HOTS:** WCOZ, WAAL, WBLM. **MEDIUMS:** KNEW, KZEW, WYSP, WMMS, KSHE, WSHE, KNCN, KMG, WWWW, KLOL, KBPI, KSJO, KROQ. **PREFERRED TRACKS:** Poor.  
**SALES:** Moderate to fair in all regions; strongest in Midwest.

**12 DARYL HALL & JOHN OATES • PRIVATE EYES • RCA**  
**ADDS:** None. **HOTS:** WYSP, WMMS, WLIR, KEZY, WRNW, KNCN, WWWW, WAAL, KNX, WNEW. **MEDIUMS:** WOUR, KBPI, KROQ. **PREFERRED TRACKS:** Eyes.  
**SALES:** Good to moderate in all regions.

**6 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC**  
**ADDS:** None. **HOTS:** KMEL, WNEW, KMET, KNX, KZEL, KROQ, WAAL, KSJO, WYSP, WMMS, WOUR, WLIR, KEZY, WRNW, KNCN, KZAM, KMG, WGRQ, WWWW, KLOL, KBPI. **MEDIUMS:** WBLM, WKLS, WCOZ, WROQ. **PREFERRED TRACKS:** Draggin', Leather, Edge.  
**SALES:** Good in all regions.

**36 TRIUMPH • ALLIED FORCES • RCA**  
**ADDS:** None. **HOTS:** KZEL, WBLM, KZEW, WLIR, WCOZ, KNCN, KMG, WGRQ, KLOL, KSJO, WAAL. **MEDIUMS:** KMET, WLWQ, WKLS, WYSP, WMMS, WABX, WOUR, KSHE, WSHE, WWWW. **PREFERRED TRACKS:** Magic.  
**SALES:** Moderate in Midwest and South; fair in others.

**9 THE POLICE • GHOST IN THE MACHINE • A&M**  
**ADDS:** None. **HOTS:** WNEW, KMET, KZEL, WLWQ, KNAC, WKLS, WHFS, KROQ, WAAL, KZEW, WYSP, WMMS, WLIR, KEZY, KSHE, WRNW, WSHE, KNCN, WBAB, KMG, WGRQ, WWWW, WROQ. **MEDIUMS:** KMEL, WBLM, KSJO, KLOL, WABX, WCCC. **PREFERRED TRACKS:** Every, Secret, Invisible, One World.  
**SALES:** Good in all regions.

## # 4 MOST ADDED

— **U2 • OCTOBER • ISLAND**  
**ADDS:** KNAC, WHFS, KROQ, WRNW, WLIR, WMMS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.  
**SALES:** Just shipped.

# TOP 100 SINGLES

October 31, 1981

# CASH BOX R

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS	12
2	2	<b>ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHIE	18
3	3	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON	15
5	4	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES	10
4	5	<b>WHO'S CRYING NOW</b> JOURNEY	16
7	6	<b>START ME UP</b> ROLLING STONES	11
6	7	<b>STEP BY STEP</b> EDDIE RABBITT	15
9	8	<b>HARD TO SAY</b> DAN FOGELBERG	10
10	9	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND	11
11	10	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER	8
12	11	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD	11
13	12	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS	11
14	13	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU	14
15	14	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS	9
16	15	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM	12
19	16	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> THE POLICE	6
18	17	<b>SUPER FREAK (PART 1)</b> RICK JAMES	13
26	18	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN	5
25	19	<b>HERE I AM</b> AIR SUPPLY	7
22	20	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL	8
27	21	<b>OH NO</b> COMMODORES	7
24	22	<b>THE THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON	11
23	23	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON	11
8	24	<b>QUEEN OF HEARTS</b> JUICE NEWTON	23
31	25	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER	4
28	26	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN	8
17	27	<b>I COULD NEVER MISS YOU (MORE THAN I DO)</b> LULU	14
30	28	<b>ALIEN</b> ATLANTA RHYTHM SECTION	10
43	29	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS	3
33	30	<b>SAUSALITO SUMMERNIGHT</b> DIESEL	8

## PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
38	31	<b>THE OLD SONGS</b> BARRY MANILOW ADDs: 13K, BJ105-38, KERN-30, WYYS-22. JUMPs: Y100 27 To 23, WBEN-FM 8 To 4, KIQQ 25 To 22, WHB 16 To 13, KIMN Ex To 30, WCAO 29 To 20, KTSA 23 To 20, WMAK 23 To 19, KOFM Ex To 24, WZUU 28 To 21, WRFC 28 To 22, WNCI 25 To 22, KEYN 26 To 22, WGSV 29 To 18, WTIx 32 To 29, WGH 9 To 6, WKXX 25 To 22, WDRQ 17 To 11, JB105 29 To 26, KC101 25 To 20, KFMD Ex To 25, KEEL 14 To 10, KCPX 10 To 8, KGW Ex To 19, WTRY 29 To 25, 92X 24 To 20, WMSX Ex To 29, WBBF 22 To 19, WSEZ 32 To 27, WMC-FM 22 To 18, B97 29 To 26, KVIL Ex To 15, KYXX 27 To 21, Z102 20 To 17, WGCL 30 To 16, WROR 16 To 12, WZZR 30 To 24, CKLW 29 To 16, WFI 26 To 23, WHBQ Ex To 12, WAYS 15 To 12, WXKS Ex To 18, WBBF 24 To 20, KRTH 23 To 17, KRAV 20 To 16, WAKY 20 To 17, Y103 30 To 24, WAXY 21 To 15, WSGN 30 To 22, KNUS 21 To 16, KSTP-FM 10 To 5, KSLQ 24 To 21. SALES: Moderate in the East and Midwest. Fair in the West and South.	4
35	32	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS ADDs: KXOK-19, KGW, WZUU-28. JUMPs: KFYE Ex To 21, WVBF 19 To 16, WRFC 23 To 20, KOFM 24 To 20, WZZP Ex To 20, WGSV 17 To 14, WSGN 24 To 18, JB105 21 To 18, WKXX 30 To 27, KBEQ 24 To 21, 94Q Ex To 30, WTIx 24 To 21, KEEL 16 To 13, KNUS 27 To 20, WSPT Ex To 32, BJ105 37 To 32, WGCL 24 To 20, WFI 25 To 22. SALES: Fair in the East and Midwest. Weak in the West and South.	8
29	33	<b>HE'S A LIAR</b> BEE GEES	6
20	34	<b>STOP DRAGGIN' MY HEART AROUND</b> STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS)	15

## CASH SMASH

47	35	<b>YOUNG TURKS</b> ROD STEWART ADDs: WZZP, KTSA, WXKS-29, KCPX. Day-Part: WMC-FM. JUMPs: KHFI Ex To 24, WSGN 33 To 23, WSPT 33 To 29, KRQ 29 To 26, KZZP 25 To 19, WBEN-FM 38 To 34, KOPA 28 To 25, KRTH Ex To 29, WCAO 28 To 25, WNCI 29 To 24, 13K Ex To 30, KIMN Ex To 26, 96KX 31 To 28, KEZR 20 To 16, WANS Ex To 30, WTIx 36 To 30, WSKZ Ex To 24, WBCY 29 To 25, B97 30 To 27, Q105 27 To 23, 94Q 28 To 25, BJ105 34 To 25, WRFC 30 To 26, KEEL Ex To 30, KJRB Ex To 29, KFMD Ex To 28, WKBW Ex To 22, WGCL Ex To 26, WTRY 30 To 27, 92X Ex To 25, KFI Ex To 27, WSEZ 28 To 22, Z102 29 To 22, WFI Ex To 29, KYXX Ex To 27, KIQQ Ex To 40, Z93 29 To 26, WPGC 30 To 27, WMAK 20 To 15, Y103 26 To 19. SALES: Breakouts in all regions.	3
39	36	<b>OUR LIPS ARE SEALED</b> GO GO'S ADDs: KFMD-29, KTSA, KCPX, WANS, JB105-33. JUMPs: KHFI 20 To 8, WRQX 24 To 13, WSPT 19 To 14, KFI 7 To 4, WFI 16 To 13. SALES: Fair in all regions.	10
41	37	<b>PROMISES IN THE DARK</b> PAT BENATAR ADDs: KOPA. JUMPs: KZZP 23 To 20, FM102 Ex To 25, 96KX Ex To 29, 13K 30 To 26, Q105 21 To 18, WANS 29 To 26, WHHY Ex To 30, BJ105 27 To 24, KFMD 25 To 21, WGCL 18 To 15, WKXX 24 To 21, KINT 13 To 8, WNCI Ex To 28, JB105 22 To 19, WKXX Ex To 29, WRQX 23 To 17, WXKS 27 To 22, KIQQ Ex To 35, KCPX 32 To 26. SALES: Fair in all regions.	5

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	38	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK ADDs: WSKZ, Q105-31, WHHY, WTRY, WZZP, 92X, Z102-33, B97, KRQ, KJR. JUMPs: KHFI 15 To 12, KERN 29 To 22, KZZP 19 To 14, KFI Ex To 30, WCAO 21 To 17, WFI 29 To 26, KFMD 27 To 24, KOFM Ex To 28, WKXX 29 To 25, JB105 32 To 29, KEZR Ex To 27, WTIx Ex To 35, WBCY Ex To 27, WKXX Ex To 27, WSPT 28 To 25, KOPA 26 To 23, WANS 30 To 25, KJRB Ex To 25. SALES: Fair in the Midwest.	4
46	39	<b>LET'S GROOVE</b> EARTH, WIND & FIRE ADDs: WBEN-FM-5, WKXX. JUMPs: WPGC 28 To 25, JB105 28 To 25, 94Q 25 To 22, KFRC 9 To 7, WXKS 22 To 14, KRTH Ex To 24, KCPX 38 To 25, FM102 17 To 13, 13K Ex To 28, WANS 28 To 23, WTIc-FM 16 To 10, B97 13 To 10, BJ105 33 To 23, Z93 28 To 20, Y103 28 To 25. SALES: Good in the South. Moderate in the West and East. Fair in the Midwest.	4
37	40	<b>BURNIN' FOR YOU</b> BLUE OYSTER CULT	4
36	41	<b>WORKING IN THE COAL MINE</b> DEVO	4
48	42	<b>NEVER TOO MUCH</b> LUTHER VANDROSS ADDs: KYXX, WDRQ-21, WANS, WGCL-27, KFRC-31, WTIx. JUMPs: WCAO 25 To 21, KC101 28 To 23, WPGC 27 To 24, Z102 35 To 30, CKLW 18 To 14, WXKS 10 To 6, WTIc-FM 27 To 23, B97 Ex To 29, BJ105 39 To 34, WFI 30 To 27, Z93 Ex To 27, KRTH 25 To 22, WAXY Ex To 30. SALES: Moderate in the East and South. Fair in the Midwest.	4
44	43	<b>IN THE DARK</b> BILLY SQUIER JUMPs: 96KX 26 To 20, WXKS 26 To 20, BJ105 31 To 28, JB105 18 To 10, KOFM Ex To 29. SALES: Fair in the Midwest and South.	4
49	44	<b>NO REPLY AT ALL</b> GENESIS ADDs: WRFC, WPGC, KEEL, KOPA, B97, BJ105-39, Z93, Y103-33. JUMPs: KHFI 13 To 9, KSFX 22 To 19, KZZP 24 To 21, WSPT 24 To 21, 96KX 21 To 9, WGCL 14 To 8, WRVQ Ex To 25, WFI 28 To 25, KFMD 26 To 22, KRQ Ex To 28, WSEZ Ex To 30, WZUU 29 To 22, WNCI 20 To 17, WTIx 39 To 32, WKXX Ex To 30, KEZR 14 To 9, WBCY 21 To 16, 94Q 19 To 16, WXKS Ex To 30. SALES: Moderate in the Midwest. Fair in the East. Weak in the West and South.	4
21	45	<b>HOLD ON TIGHT</b> ELO	4

## HIT BOUND

60	46	<b>HARDEN MY HEART</b> QUARTERFLASH ADDs: WFI, KBEQ-26, KRTH, KIMN, WCAO, WRFC, WSGN, 94Q, WRQX, WKBW, 92X, Z102-32, FM102-30, 13K, KERN-27, WGCL. JUMPs: KZZP 27 To 23, KOPA Ex To 28, WHHY Ex To 27, KJRB Ex To 23, WTRY Ex To 29, WIKS Ex To 19, WSEZ Ex To 31, KGW 16 To 13, KYXX 31 To 23, KJR 22 To 19, WVKX Ex To 30, WNCI 26 To 23, WKXX 24 To 19, KEZR 21 To 18, WBCY 22 To 18, WMAK Ex To 29, WSPT Ex To 33.	4
50	47	<b>STAY AWAKE</b> RONNIE LAWS ADDs: WDRQ. JUMPs: WSGN 31 To 25, 94Q Ex To 29, WMAK 27 To 24, WHBQ Ex To 14. SALES: Weak in all regions.	4
42	48	<b>HEAVY METAL (TAKIN' A RIDE)</b> DON FELDER	4
56	49	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN ADDs: 94Q, BJ105, WVBF, JB105-35, KJR. JUMPs: WCAO 27 To 22, WGH 20 To 15, WISM Ex To 29, WZZR Ex To 30, WSGN 32 To 28, KXOK 18 To 10, KNUS 18 To 14, KCPX 22 To 18, KOFM Ex To 30, WBBF Ex To 24, WZUU Ex To 26, WTIx Ex To 37.	4

BRING THE TALENTS OF DICK CLARK TO YOUR STATION.



"The Nat PRESENTE HEARD OF A WEEKLY

# RADIO CHART

# TOP 100 SINGLES

October 31, 1981

WEEKS ON CHART

## HIT BOUND

- 50 **TROUBLE** LINDSEY BUCKINGHAM 2  
**ADDS:** KINT, KOFM, KRTH, WAXY, KIMN, WZUU-29, WBEN-FM-39, WNCI-29, WBCY, WKBW, KIQQ, WSPT, 13K, WTIC-FM-30, BJ105-40, KJRB, WIFI, JB105-34, Y100-36, WCAO, WSKZ, Q105-29, WRVQ, WRFC, WISM, WTRY, WSEZ, WZZR, KRAV, WSGN. **JUMPS:** KZZP 30 To 27, WCAO Ex To 32, KEZR Ex To 26, 94Q 30 To 27, Z102 34 To 29, B97 Ex To 28, WIKS Ex To 20, KBEQ Ex To 28.
- 51 **URGENT** FOREIGNER 18
- 52 **TAKE MY HEART** KOOL & THE GANG 4  
**ADDS:** Q105-30, WSEZ, WQXI, KFI, KRTH, WTX, KC101, WBBQ. **JUMPS:** Y100 17 To 14, CKLW 28 To 21, WXKS 19 To 11, WTIC-FM 23 To 20, KJR 23 To 20, KFRC 25 To 17.  
**SALES:** Fair in the East and South.
- 53 **A LUCKY GUY** RICKIE LEE JONES 6  
**JUMPS:** WSGN 32 To 24, KNUS 24 To 19, KJR Ex To 24, WTX 31 To 26.  
**SALES:** Weak in all regions.
- 54 **THE BEACH BOYS MEDLEY** THE BEACH BOYS 15
- 55 **GENERAL HOSPI-TALE** THE AFTERNOON DELIGHTS 15

## HIT BOUND

- 56 **DON'T STOP BELIEVIN'** JOURNEY 1  
**ADDS:** WCAO-27, WHHY, WSGN, 94Q-28, KEEL-32, WKBW, CKLW, KEYN, FM102, BJ105-37, KERN-28, KFI, WAXY, WZUU-25. **JUMPS:** KHFI 27 To 23, KZZP 29 To 26, Y100 34 To 31, WSKZ Ex To 25, Q102 22 To 14, Q105 30 To 24, WRVQ Ex To 24, WRFC 29 To 21, WTRY Ex To 30, WBBQ Ex To 30, KYYX Ex To 33, WVKX Ex To 29, WBEN-FM 37 To 33, WKXX 27 To 23, KEZR Ex To 24, WBCY 23 To 19, WRQX 20 To 15, WMC-FM Ex To 25, KIMN Ex To 27, Z102 33 To 28, KIQQ 36 To 19, WSPT Ex To 31, WANS Ex To 28, Z93 26 To 23, Y103 21 To 18, KINT Ex To 21, BJ105 33 To 30, KRQ Ex To 30, WLS Ex To 41.  
**SALES:** Breakouts in the East and Midwest.

## HIT BOUND

- 57 **LEATHER AND LACE** STEVIE NICKS (with DON HENLEY) 2  
**ADDS:** Y103-31, KINT, WIKS, KIMN, WNCI-30, WQXI, WRQX, Z102-31, WLS, WSPT, WANS, BJ105, KFI, WGCL-30, WIFI, KZZP-28, WCAO, Q105-26, WHHY, KFMD, WTRY, KYYX, WVKX, WPGC-29, KRAV, WSGN, WBEN-FM-38. **Day-Part:** WMC-FM. **JUMPS:** WRVQ Ex To 23, WRFC Ex To 29, WISM 23 To 16, KEZR Ex To 28, WBCY 27 To 24, 94Q 27 To 19, 92X 26 To 23, WMAK Ex To 30, KJRB Ex To 30, WZUU 30 To 23.  
**SALES:** Breakouts in the East and Midwest.

## HIT BOUND

- 58 **MAGIC POWER** TRIUMPH 5  
**ADDS:** WBCY, WLS-43, WBBQ. **JUMPS:** WIKS Ex To 18, KRQ Ex To 29.
- 59 **ONE MORE NIGHT** STREEK 4  
**ADDS:** KZZP-29, KFRC. **JUMPS:** WCAO Ex To 30, KCPX 35 To 30, WGCL 23 To 19.

## HIT BOUND

- 60 **THE SWEETEST THING (I'VE EVER KNOWN)** JU'ICE NEWTON 3  
**ADDS:** WCAO, WZZR, WBEN-FM-40, KNUS-31, WGCL, Z93, KOFM, WZUU, KDWB-25, KC101, WBBQ. **JUMPS:** WRFC Ex To 28, WSGN 34 To 29, WMAK 30 To 26, KCPX 27 To 20, BJ105 36 To 31, KINT 22 To 19, WGSV 32 To 27, JB105 31 To 28, KJR Ex To 25, WTX 40 To 31.  
**SALES:** Breakouts in the West, East and Midwest.

LAST THIS WEEK WEEK WEEKS ON CHART

- 40 61 **THE VOICE** THE MOODY BLUES 13
- 66 62 **IT'S ALL I CAN DO** ANNE MURRAY 5  
**JUMPS:** KNUS 20 To 15, WMAK 24 To 20, KERN 23 To 19, WGSV 33 To 29.
- 69 63 **WHEN SHE DANCES** JOEY SCARBURY 4  
**ADDS:** WTX. **JUMPS:** WCAO Ex To 29, WISM 30 To 24.
- 52 64 **BREAKING AWAY** BALANCE 17
- 71 65 **I SURRENDER** ARLAN DAY 4  
**JUMPS:** WHHY Ex To 28, KYYX Ex To 29, KNUS 30 To 24, KJRB 25 To 22, KJR 12 To 9, WZUU Ex To 30.  
**SALES:** Fair in the West.
- 54 66 **(THERE'S) NO GETTIN' OVER ME** RONNIE MILSAP 19
- 74 67 **STEAL THE NIGHT** STEVIE WOODS 4  
**ADDS:** WAKY-23, WNCI, KNUS-26, WMAK. **JUMPS:** WGH 22 To 16, WISM 21 To 18, KIQQ 27 To 24, KCPX 37 To 33, BJ105 38 To 33, WGSV 12 To 10.
- 53 68 **SLOW HAND** POINTER SISTERS 23
- 78 69 **POOR MAN'S SON** SURVIVOR 3  
**ADDS:** CKLW, BJ105, KFI. **Day-Part:** KJRB. **JUMPS:** WIFI Ex To 30, KINT Ex To 25.
- 77 70 **BET YOUR HEART ON ME** JOHNNY LEE 3  
**ADDS:** WOKY. **JUMPS:** WSGN 25 To 20, KCPX Ex To 29, WGSV 27 To 24, WTX Ex To 40.
- 82 71 **TWILIGHT** ELO 2  
**ADDS:** WCAO, WRFC, KYYX, KEYN, Y103-32, KINT, KRQ. **Day-Part:** WOW. **JUMPS:** 96KX 30 To 24, WBEN-FM 36 To 28, WBCY Ex To 28, Z102 31 To 26, KSFX Ex To 24, KOPA Ex To 30, KBEQ 27 To 24.
- 85 72 **TURN YOUR LOVE AROUND** GEORGE BENSON 2  
**ADDS:** WISM, 94Q, KRLY, KOPA, B97, KJRB, KC101, WBBQ. **JUMPS:** WSEZ Ex To 32, WXKS Ex To 28, WGSV Ex To 32, KJR Ex To 23, KRTH Ex To 30.  
**SALES:** Breakouts in the East.

## HIT BOUND

- 73 **HEART LIKE A WHEEL** THE STEVE MILLER BAND 1  
**ADDS:** KEZR, KYYX, WPGC, WCAO, WSKZ, WGH, WKXX, WBCY, Z102-34, KSFX, KCPX, KOPA, WANS, KJRB, KINT, KBEQ, KJR, KRTH, WBBQ.

- 88 74 **I WOULDN'T HAVE MISSED IT FOR THE WORLD** RONNIE MILSAP 2  
**ADDS:** KZZP, WCAO, KEEL, WMAK, WGCL, WIFI, KJR, KIMN, KC101. **JUMPS:** KCPX Ex To 27, WGSV Ex To 31.

- 87 75 **MISTAKEN IDENTITY** KIM CARNES 2  
**ADDS:** KZZP-30, WRVQ, KFMD, WMC-FM, WSPT, WIFI, KRQ. **JUMPS:** WXKS Ex To 26, WMAK 29 To 25, KCPX Ex To 37.

- 79 76 **RUN TO ME** SAVOY BROWN 4  
**ADDS:** KFMD. **JUMPS:** KCPX Ex To 39, WTX Ex To 39.
- 70 77 **WIRED FOR SOUND** CLIFF RICHARD 4

- 90 78 **LA LA MEANS I LOVE YOU** TIERRA 2  
**ADDS:** KHFI, WXKS, KRLY. **JUMPS:** Y100 36 To 32, KIQQ Ex To 39, KCPX Ex To 40, KFI 29 To 24.

- 89 79 **CASTLES IN THE AIR** DON McLEAN 2  
**ADDS:** KOFM, WGSV. **JUMPS:** WCAO Ex To 28, KNUS 29 To 22, KCPX Ex To 38.

LAST THIS WEEK WEEK WEEKS ON CHART

- 67 80 **MORE STARS** STARS ON 45 7

- 57 81 **LADY (YOU BRING ME UP)** COMMODORES 20

- 61 82 **FEELS SO RIGHT** ALABAMA 21

- 75 83 **(WANT YOU) BACK IN MY LIFE AGAIN** CARPENTERS 5

- 68 84 **FIRE IN THE SKY** THE DIRT BAND 6

- 85 **PAY THE DEVIL (Ooo BABY Ooo)** THE KNACK 1  
**ADDS:** WGH, BJ105, KFI, KFMD, KC101. **JUMPS:** WRFC Ex To 30. **ON:** KEZR, KYYX, KCPX, KIQQ.

- 86 **I'M JUST TOO SHY** JERMAINE JACKSON 1  
**ADDS:** Y100, WXKS, KINT. **ON:** WSEZ, KRLY, BJ105, KCPX, KIQQ.

- 87 **THE COWBOY AND THE LADY** JOHN DENVER 1  
**ADDS:** KFI, KCPX, KYYX. **JUMPS:** WOKY Ex To 20, WGSV Ex To 30, WTX Ex To 38. **ON:** WGH.

- 88 **SWEET MERILEE** DONNIE IRIS 1  
**ADDS:** KFMD, WGH. **JUMPS:** WCAO Ex To 30, WGCL Ex To 28. **ON:** 96KX, WBCY.

- 89 **HOOKED ON CLASSICS** THE ROYAL PHILHARMONIC ORCHESTRA 1  
**ADDS:** WQXI, CKLW-23, WNBC.

- 90 **SLIP AWAY** PABLO CRUISE 1  
**ADDS:** KINT, KYYX, WRVQ. **JUMPS:** WGSV 24 To 19, WISM Ex To 30, KCPX 40 To 36, BJ105 35 To 30. **ON:** WSPT, KHFI, WRFC.

- 96 91 **I HEARD IT THROUGH THE GRAPEVINE** ROGER 2  
**JUMPS:** KRLY 9 To 2, KFRC 16 To 11.  
**SALES:** Good in the South.

- 95 92 **CONTROVERSY** PRINCE 2  
**JUMPS:** WXKS 18 To 13, KRLY 15 To 7, KFRC 28 To 21.  
**SALES:** Fair in the South.

- 81 93 **IT'S OVER** TEDDY BAKER 6

- 84 94 **STILL** JOHN SCHNEIDER 5

- 97 95 **LET'S DANCE (MAKE YOUR BODY MOVE)** WEST STREET MOB 2

- 59 96 **IN YOUR LETTER** REO SPEEDWAGON 13

- 58 97 **LOVE ALL THE HURT AWAY** ARETHA FRANKLIN and GEORGE BENSON 10

- 80 98 **TAKE ME NOW** DAVID GATES 4

- 83 99 **LET'S PUT FUN BACK IN ROCK N ROLL** FREDDY CANNON & THE BELMONTS 6

- 62 100 **DRAW OF THE CARDS** KIM CARNES 13

## LOOKING AHEAD

**MORE THAN JUST THE TWO OF US** SNEAKER  
**ADDS:** WGH, KIQQ, KCPX, BJ105, WGSV

**LOVE IN THE FIRST DEGREE** ALABAMA  
**ADDS:** KEEL, KCPX, KINT **ON:** WHHY

**TALKING OUT OF TURN** MOODY BLUES  
**ADDS:** WIKS, KBEQ 29 **Day-Part:** WMAK

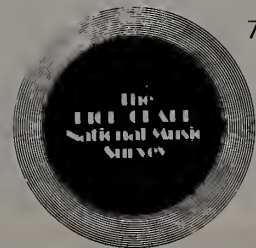
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# COUNTRY

## CMA Appoints 12 To Board Posts; Four Receive The President's Awards

NASHVILLE — Twelve new members were elected to serve on the Country Music Assn. (CMA) board of directors and four president's awards were given to industry personnel, including Roy Acuff, during the organization's annual membership meeting Oct. 15 here at the Opryland Hotel.

Elected representatives included Janice Ericson, Eric Ericson & Assoc., advertising agency; Brenda Lee, artist/musician; Dick Blake, Dick Blake International, artist manager/agent; Larry Gatlin, composer; and Bob Cole, KOKE/Austin, disc jockey.

Also elected were Jeffrey Kruger, Kruger Leisure Enterprise of London, International; Lee Zhito, *Billboard*, publication; Mary Reeves Davis, Jim Reeves Enterprises, publisher; E.W. Wendell, WSM, Inc., radio/TV; Jerry Bradley, RCA, record company; Sam Marmaduke, Western Merchandisers, record merchandiser; and Wayne McCary, Eastern States Expo, talent buyer/promoter.

### Elected At Large

Three board members were elected at large: Ken Kragen, Kragen & Co.; Charles Scully, SESAC; and Glenn Snoddy, Woodland Sound Studios.

Board members serving the second year of their two-year terms include: Bob Austin, New York; Rick Blackburn, CBS Records; Katie Coke, John F. Murray Advertising; Hal David, ASCAP; Len Ellis, WJLE/WAKE; Jim Foglesong, MCA Records; Tom T. Hall; Bette Kaye, Bette Kaye Prods.; and Don Light, Don Light Talent.

Other board members beginning their second year of tenure include: Sam Lovullo, Yongestreet Prods.; Ralph Peer II, Peer-Southern Organization; Don Reid,

Statler Brothers; Jim Schwartz, Schwartz Brothers; Jim Slone, KCUB/Tucson; and Atsutaka Torio, Polydor K.K. in Tokyo.

Lifetime board members for the organization include: Bill Denny, Cedarwood Publishing; Frances Preston, BMI; Wesley Rose, Acuff-Rose Publications; and Joe Talbot, Precision Record Pressing.

Roy Acuff received the 19th annual CMA founding president's award for the person not serving on the CMA board who has contributed the most to the organization during the past year. Upon presenting the award to "the King of Country Music," founding president Connie B. Gay called Acuff "A text-book example of a country music giant about whom it can be said, 'He has been doing something for all of us for all of 50 years.' He's been composing, singing, playing, counseling, giving and marching in front of the country music parade we've all been witnessing throughout the free world."

Exiting CMA president Tandy Rice also presented three special president's awards to Norm Anderson, CBS Studios in Nashville; Jerry Bailey, director of artist development and publicity, MCA Records/Nashville; and David Lieberman, president, Lieberman Enterprises. Each of the three was individually honored for his "outstanding efforts on behalf of the CMA and country music."

Rice and outgoing chairman of the board Bruce Lundvall were also presented with gavels by executive director Jo Walker at the membership meeting. The new board will meet Nov. 6 in Nashville to elect officers for the coming year.

## Scene Three Spot Features CBS Artists

NASHVILLE — *Country Crazy Country*, a 30-second national television spot featuring CBS artists Merle Haggard, George Jones, Crystal Gayle, the Gatlin Brothers, Mickey Gilley and Willie Nelson, was completed recently by Scene Three and will be released to tie-in with CBS point-of-purchase materials during the label's Fall promotional campaign.

Videographer Larry Boothby and art director Wendell Davis, both with Scene Three, developed the spots to correlate

with the CBS pop materials that feature a New York model clad in western attire. As different parts of her apparel glimmer, a star bearing the album jacket is brought from the back of the picture to the forefront through the use of Squeezoom.

The production was shot on one-inch video tape and edited by director Marc Ball and chief editor Terry Climer, who has won five Emmy awards. Roy Wunsch, vice president of marketing, CBS, acted as executive producer for the project.



**SHEPPARD GOES #1** — Warner Bros. recently hosted a party to celebrate T.G. Sheppard's recent #1 record, "Party Time." Sheppard also hit the top spot this year with "I Feel Like Loving You Again" and "I Loved 'Em Every One." Sheppard's next single, from an as yet unreleased album, is expected soon. Pictured at the celebration are (l-r): Bruce Channel, writer of "Party Time"; Buddy Killen, producer; Sheppard; Don Keith, program director, WJRB/Nashville; Janet Bozeman, music director, WJRB/Nashville; and Stan Byrd, director, national promotion and sales, Warner Bros. Nashville.

## FICAP Hosts Annual Seminar And Inducts Walker, Smith Into DJ HOF

by Tom Roland

NASHVILLE — The Federation of International Country Air Personalities (FICAP) remained a visible and integral part of Country Music Week this year. Although no major issues were raised, the FICAP seminar Oct. 15 gave about 70 participants an opportunity to compare radio programming philosophies and reaffirm the DJ's position as a vital entity in country music. The organization followed the seminar, held in the Opryland Hotel, with its sixth annual FICAP banquet Oct. 16 at the Hyatt Regency Hotel, where Charlie Walker and the late King Edward Smith IV were inducted into the Country Music Disc Jockey Hall of Fame.

Speaking at the seminar, songwriter Paul Williams, who recently recorded his first country album, predicted a return to the traditional sounds of country in the future. Williams, who indicated that the "intermarriage" of different styles of music has been "really healthy" in exposing country to a greater audience, said he has always held a place in his heart for country music, and would like to become known for his country product.

### Humble Beginnings

"Uncle" Len Ellis of WJLE/Valparaiso, Ind., reinforced Williams' position that country will return to its more humble

beginnings. He noted that younger listeners were attracted to the *Scratchy Old Record Department*, a half-hour show on WJLE that features older music. While encouraging the return to traditional forms, he mentioned that it was still preferable to have "variation on the air instead of sounding like all the records have been cut out of the same stencil."

(continued on page 30)

## Nashville Agency Opens Nightclub-Oriented Unit

NASHVILLE — Acknowledging the strong market for good country oriented nightclub bands, International Celebrity Services, a country music booking agency here, has opened a band division within its corporate structure. The first clients of the newly created division are the Chance Brothers and Bill Whyte and Short Line Express, both Nashville-based groups.

"The market's never been stronger for good country bands because of the large number of first-rate nightclubs presenting country music," said Dean Raymer, agency vice president. "We think it makes good sense for a Nashville-based, full-service agency to provide high quality groups in response to a very strong demand." Both groups will be offered to fair and concert buyers, as well as clubs.



**WRITERS' NIGHT OUT** — One of the highlights of Country Music Week in Nashville was the annual round of awards banquets for country's songwriters. The American Society of Composers, Authors and Composers (ASCAP), Broadcast Music, Inc. (BMI) and SESAC all sponsored awards banquets to honor their members. Pictured in the **top row** are (l-r): Henry Fuhr and Celia Hill, Chappell Music; Hal David, ASCAP president; Heinz Voight, Pat Rolfe, Irwin Schuster and Irwin Robinson, Chappell Music; and Connie Bradley, ASCAP, awarding *Publisher of the Year* honors to Chappell; Randy Goodrum and Bob Morrison, awarding *Songwriter of the Year*; Jimmy Gilmer and Richard Leigh, UA Music; David; Seider, ASCAP; and Bradley; Frances Preston, Nashville vice president, BMI; and Columbia

recording artist/BMI writer Willie Nelson. Pictured in the **bottom row** are (l-r): Dean Kay, Welk Music Group; Tom Collins, former owner of Pi-Gem Music; songwriter Kye Fleming; Roger Sovine, Welk Music Group; and songwriter Dennis Morgan accepting Citations of Achievement; Preston; Buddy Killen, Tree Publishing; songwriters Rafe Van Hoy and Curley Putman; and Donna Hilley and Dan Wilson, Tree Publishing; Charles Scully of SESAC presenting *Ambassador of Country Music* to CMA head Jo Walker-Meador; and Jim Black, Dianne Petty and Vincent Candilora, SESAC, celebrating SESAC's 50th anniversary. Songwriters and publishers followed the awards presentations with a celebration.



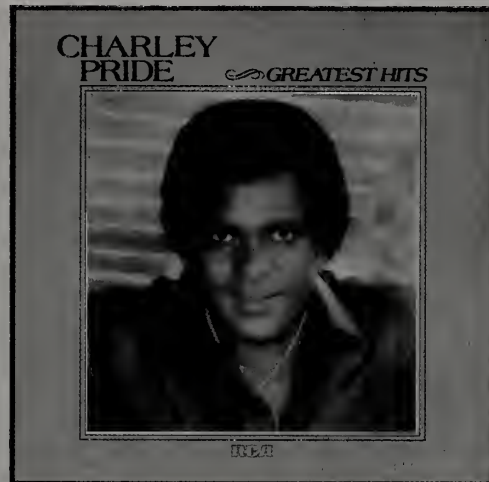
# COUNTRY

## TOP 75 ALBUMS

	Weeks On Chart	10/24		Weeks On Chart	10/24
1			<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP (RCA AHL 1-4060)	1	10
2			<b>FANCY FREE</b> OAK RIDGE BOYS (MCA-5209)	3	22
3			<b>LIVE</b> BARBARA MANDRELL (MCA-5243)	5	10
4			<b>FEELS SO RIGHT</b> ALABAMA (RCA AHL 1-3930)	4	33
5			<b>STEP BY STEP</b> EDDIE RABBITT (Elektra 5E-532)	2	11
6			<b>ESPECIALLY FOR YOU</b> DON WILLIAMS (MCA-5210)	6	16
7			<b>THE PRESSURE IS ON</b> HANK WILLIAMS JR. (Elektra/Curb 5E-535)	7	9
8			<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> WILLIE NELSON (Columbia KC2 37542)	8	7
9			<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE (Columbia FC 37438)	9	7
10			<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL (Epic FE 37399)	12	12
11			<b>SHARE YOUR LOVE</b> KENNY ROGERS (Liberty LOO-1108)	11	27
12			<b>JUICE</b> JUICE NEWTON (Capitol ST-12136)	10	34
13			<b>SEVEN YEAR ACHE</b> ROSANNE CASH (Columbia JC-36965)	13	33
14			<b>TAKIN' IT EASY</b> LACY J. DALTON (Columbia FC 37327)	14	14
15			<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN (Epic FE-37108)	15	24
16			<b>KENNY ROGERS GREATEST HITS</b> KENNY ROGERS (Liberty LOO 1072)	17	54
17			<b>I LOVE 'EM ALL</b> T.G. SHEPPARD (Warner/Curb BSK-3528)	18	26
18			<b>MAKIN' FRIENDS</b> RAZZY BAILEY (RCA AHL 1-4026)	20	25
19			<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER (RCA AFL 1-4055)	19	14
20			<b>ROWDY</b> HANK WILLIAMS, JR. (Elektra/Curb 5E-330)	21	38
21			<b>RAINBOW STEW/LIVE AT ANAHEIM STADIUM</b> MERLE HAGGARD (MCA-5216)	16	16
22			<b>MR. T</b> CONWAY TWITTY (MCA-5204)	23	18
23			<b>STRAIT COUNTRY</b> GEORGE STRAIT (MCA-5248)	24	4
24			<b>BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 5E-541)	25	3
25			<b>GREATEST HITS</b> OAK RIDGE BOYS (MCA-5150)	3	52
26			<b>I AM WHAT I AM</b> GEORGE JONES (Epic FE 36586)	26	58
27			<b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	27	4
28			<b>I'M COUNTRYFIED</b> MEL McDANIEL (Capitol ST-12116)	28	35
29			<b>YOU DON'T KNOW ME</b> MICKEY GILLEY (Epic FE-37416)	22	20
30			<b>TOWN &amp; COUNTRY</b> RAY PRICE (Dimension DL 5003)	38	8
31			<b>URBAN CHIPMUNK</b> THE CHIPMUNKS (RCA AFL 1-4027)	29	20
32			<b>ONE TO ONE</b> ED BRUCE (MCA-5188)	32	27
33			<b>GREATEST HITS</b> RONNIE MILSAP (RCA AHL 1-3722)	48	53
34			<b>GREATEST HITS</b> CHARLEY PRIDE (RCA AHL 1-4151)	39	2
35			<b>HORIZON</b> EDDIE RABBITT (Elektra 6E-276)	30	68
36			<b>BIG CITY</b> MERLE HAGGARD (Epic FE 37593)	—	1
37			<b>MY HOME'S IN ALABAMA</b> ALABAMA (RCA AHL 1-3644)	37	70
38			<b>LIVE</b> HOYT AXTON (Jeremiah JH-5002)	34	25
39			<b>THE BEST OF EDDIE RABBITT</b> EDDIE RABBITT (Elektra 6E-235)	41	45
40			<b>CARRYIN' ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	40	24
41			<b>MIDNIGHT CRAZY</b> MAC DAVIS (Casablanca NBLP 7257)	42	3
42			<b>WITH LOVE</b> JOHN CONLEE (MCA-5213)	50	15
43			<b>LETTIN' YOU IN ON A FEELIN'</b> THE KENDALLS (Mercury/PolyGram SRM 1-6005)	43	7
44			<b>RODNEY CROWELL</b> (Warner Bros. BSK 3587)	44	4
45			<b>PLEASURE</b> DAVE ROWLAND AND SUGAR (Elektra 5E-525)	45	21
46			<b>YEARS AGO</b> STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	46	17
47			<b>NOW OR NEVER</b> JOHN SCHNEIDER (Scotti Bros./CBS ARZ 37400)	47	21
48			<b>LOVIN' HER WAS EASIER</b> TOM PAUL & THE GLASER BROTHERS (Elektra 5E-542)	56	3
49			<b>I'M A LADY</b> TERRI GIBBS (MCA-5255)	57	2
50			<b>GREATEST HITS</b> ANNE MURRAY (Capitol SO-12110)	36	57
51			<b>HONEYSUCKLE ROSE</b> ORIGINAL SOUNDTRACK (Columbia S2 36752)	35	61
52			<b>GREATEST HITS</b> WAYLON JENNINGS (RCA AHL 1-3378)	33	132
53			<b>I BELIEVE IN YOU</b> DON WILLIAMS (MCA-5133)	54	63
54			<b>URBAN COWBOY</b> ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	55	76
55			<b>MORE GOOD 'UNS</b> JERRY CLOWER (MCA-5215)	52	11
56			<b>LOOKIN' FOR LOVE</b> JOHNNY LEE (Asylum 6E-309)	49	52
57			<b>SLEEPING WITH YOUR MEMORY</b> JANIE FRICKE (Columbia FC 37535)	—	1
58			<b>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</b> SOUNDTRACK (Mirage WTG 16051)	51	8
59			<b>FRAGILE-HANDLE WITH CARE</b> CRISTY LANE (Liberty LT-51112)	59	3
60			<b>STARDUST</b> WILLIE NELSON (Columbia JC 35305)	53	183
61			<b>HEART TO HEART</b> REBA McENTIRE (Mercury SRM-1-6003)	—	1
62			<b>DESPERATE DREAMS</b> EDDY RAVEN (Elektra 5E-545)	—	1
63			<b>MR. SONGMAN</b> SLIM WHITMAN (Epic/Cleveland Int'l FE 37403)	63	10
64			<b>RODEO ROMEO</b> MOE BANDY (Columbia FC 37568)	—	1
65			<b>WILLIE AND FAMILY LIVE</b> WILLIE NELSON (Columbia KC-2-35642)	65	121
66			<b>SONGS FOR THE MAMA THAT TRIED</b> MERLE HAGGARD (MCA 5250)	—	1
67			<b>THE MINSTREL MAN</b> WILLIE NELSON (RCA AHL 1-4045)	67	15
68			<b>SHOULD I DO IT</b> TANYA TUCKER (MCA-5228)	62	16
69			<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON (Columbia FC-36883)	69	36
70			<b>DRIFTER</b> SYLVIA (RCA AHL 1-3986)	71	28
71			<b>OLD LOVERS NEVER DIE</b> GENE WATSON (MCA-5241)	64	5
72			<b>JOHN ANDERSON 2</b> JOHN ANDERSON (Warner Bros. BSK 3547)	58	5
73			<b>WILD WEST</b> DOTTIE WEST (Liberty LT-1062)	60	35
74			<b>ENCORE</b> MICKEY GILLEY (Epic JF-36851)	61	51
75			<b>ENCORE</b> GEORGE JONES (Epic FE 37346)	66	14

# THE GREATEST HITS

## CHARLEY PRIDE

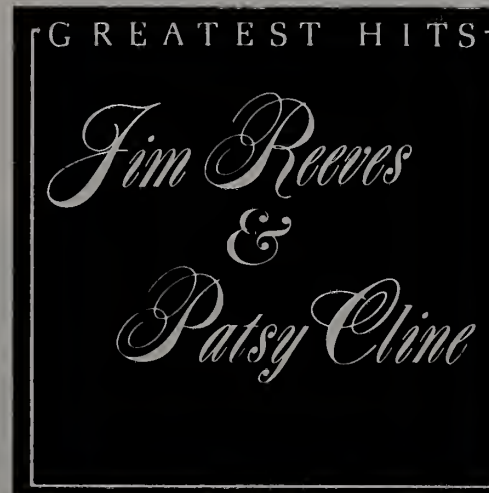


Includes the #1 hits:

Never Been So Loved (In All My Life)  
Where Do I Put Her Memory  
You're My Jamaica

AHL1-4151

## JIM REEVES & PATSY CLINE



AHL1-4127

Crazy (Patsy) • He'll Have to Go (Jim) •  
Have You Ever Been Lonely (Have You  
Ever Been Blue) (Jim and Patsy)

Two of country music's legends  
together for the first time.

RCA  
Records

# CASHBOX TOP 100 COUNTRY

October 31, 1981

	Weeks On Chart	10/24		Weeks On Chart	10/24		Weeks On Chart	10/24
<b>1</b> FANCY FREE OAK RIDGE BOYS (MCA-51169)	3	9	<b>34</b> THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER (Scotti Bros. AE7 1289)	40	5	<b>68</b> ALL THESE THINGS JOE STAMPLEY (Epic 14-02533)	71	3
<b>2</b> I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) JANIE FRICKE (Columbia 18-02497)	2	15	<b>35</b> I WANNA BE AROUND TERRI GIBBS (MCA-51180)	39	7	<b>69</b> I LOVE MY TRUCK GLEN CAMPBELL (Mirage WTG 3845)	22	12
<b>3</b> NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE (RCA PB-12294)	1	11	<b>36</b> HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST (Warner/Viva WBS 49825)	46	4	<b>70</b> HERE COMES THAT RAINBOW AGAIN KRIS KRISTOFFERSON (Monument M2 1000)	73	4
<b>4</b> SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN (Epic 14-02421)	5	11	<b>37</b> HEADED FOR A HEARTACHE GARY MORRIS (Warner Bros. WBS 49829)	49	3	<b>71</b> ONLY WHEN I LAUGH BRENDA LEE (MCA-51195)	74	3
<b>5</b> TEACH ME TO CHEAT THE KENDALLS (Mercury/PolyGram 57055)	6	12	<b>38</b> TRY ME RANDY BARLOW (Paid PD 144)	38	8	<b>72</b> THE BEST BEDROOM IN TOWN JUDY BAILEY (Columbia 18-02505)	75	3
<b>6</b> MY BABY THINKS HE'S A TRAIN ROSANNE CASH (Columbia 18-02463)	7	10	<b>39</b> PATCHES JERRY REED (RCA PB-12318)	42	6	<b>73</b> I LOVE YOU A THOUSAND WAYS JOHN ANDERSON (Warner Bros. WBS 49772)	41	14
<b>7</b> WISH YOU WERE HERE BARBARA MANDRELL (MCA-51171)	8	9	<b>40</b> SLOWLY KIPPI BRANNON (MCA 51166)	43	7	<b>74</b> IT TURNS ME INSIDE OUT LEE GREENWOOD (MCA-51159)	79	3
<b>8</b> ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR. (Elektra/Curb E-47191)	11	9	<b>41</b> YEARS AGO THE STATLER BROS. (Mercury/PolyGram 57059)	44	2	<b>75</b> I'M LIVING IN TWO WORLDS STEVE JONES & WINCHESTER (Stargem SG 2107)	76	4
<b>9</b> GRANDMA'S SONG GAIL DAVIES (Warner Bros. WBS 49790)	10	12	<b>42</b> MOUNTAIN DEW WILLIE NELSON (RCA PB-12328)	45	5	<b>76</b> IT'S HIGH TIME DOTTIE WEST (Liberty P-A-1436)	—	1
<b>10</b> SHARE YOUR LOVE WITH ME KENNY ROGERS (Liberty P-A-1430)	12	8	<b>43</b> WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW (Warner/Curb WBS 49831)	47	4	<b>77</b> YOU WERE THERE FREDDIE HART (Sunbird SBR 7565)	48	9
<b>11</b> ONE-NIGHT FEVER MEL TILLIS (Elektra E-47178)	13	9	<b>44</b> RODEO ROMEO MOE BANDY (Columbia 18-02532)	50	3	<b>78</b> WHERE DID OUR LOVE GO HELEN CORNELIUS (Elektra E-47190)	78	6
<b>12</b> MISS EMILY'S PICTURE JOHN CONLEE (MCA-51164)	14	10	<b>45</b> TELL ME WHY EARL THOMAS CONLEY (RCA PB-12344)	51	3	<b>79</b> PARDON MY FRENCH BOBBY G. RICE (NSD/CHARTA 166)	83	4
<b>13</b> MEMPHIS FRED KNOBLOCK (Scotti Bros. ZS5 02434)	18	11	<b>46</b> WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN (Elektra E-47216)	53	3	<b>80</b> ALL NIGHT LONG JOHNNY DUNCAN (Columbia 18-02570)	—	1
<b>14</b> MY FAVORITE MEMORY MERLE HAGGARD (Epic 14-02504)	19	7	<b>47</b> RED NECKIN' LOVE MAKIN' CONWAY TWITTY (MCA-5119)	—	1	<b>81</b> KISS AND SAY GOODBYE JOHN WESLEY RYLES (MCA-51174)	86	5
<b>15</b> HEART ON THE MEND SYLVIA (RCA PB-12302)	17	8	<b>48</b> I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	—	1	<b>82</b> (ALL I'M ASKING IS) MAKE HER HAPPY JERRY BRANDAN (Super Productions A.G. 662)	85	2
<b>16</b> IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS (Warner Bros. WBS 49809)	20	7	<b>49</b> NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK (Capitol P-A-5051)	61	3	<b>83</b> SHE'S GOT A DRINKING PROBLEM GARY STEWART (RCA PB-12343)	—	1
<b>17</b> THE HOUSE OF THE RISING SUN DOLLY PARTON (RCA PB-12282)	18	10	<b>50</b> STARS ON THE WATER RODNEY CROWELL (Warner Bros. WBS 49810)	54	4	<b>84</b> FAMILY MAN WRIGHT BROTHERS (Warner Bros. WBS 49837)	—	1
<b>18</b> BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum E-47215)	26	5	<b>51</b> YOU'RE MY BESTEST FRIEND MAC DAVIS (Casablanca/PolyGram 2341)	58	2	<b>85</b> WHY AM I DOING WITHOUT WAYNE KEMP (Mercury/PolyGram 57060)	—	1
<b>19</b> IT'S ALL I CAN DO ANNE MURRAY (Capitol A5023)	21	8	<b>52</b> LET THE LITTLE BIRD FLY DOTTSY (Tanglewood TGW 1910)	52	7	<b>86</b> SEND ME SOMEBODY TO LOVE CALAMITY JANE (Columbia 18-02503)	88	3
<b>20</b> STILL DOIN' TIME GEORGE JONES (Epic 14-02526)	28	5	<b>53</b> CHEATIN' IS STILL ON MY MIND CRISTY LANE (Liberty P-A-1432)	57	4	<b>87</b> JESUS LET ME SLIDE DEAN DILLON (RCA PB-12319)	87	4
<b>21</b> DOWN AND OUT GEORGE STRAIT (MCA-51170)	24	8	<b>54</b> EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER (Elektra E-47192)	56	6	<b>88</b> PULL UP A PILLOW FARON YOUNG (MCA-51176)	89	3
<b>22</b> FEEDIN' THE FIRE ZELLA LEHR (Columbia 18-0243)	23	17	<b>55</b> I'D THROW IT ALL AWAY SWEETWATER (Falcot F.R. 1592)	55	6	<b>89</b> EVERLOVIN' WOMAN PAT GARRETT (Golddust GD-104)	91	2
<b>23</b> SHE'S STEPPIN' OUT CON HUNLEY (Warner Bros. WBS 49800)	27	10	<b>56</b> THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	67	2	<b>90</b> DON'T WE BELONG IN LOVE RITA REMINGTON (Plantation PL202)	90	3
<b>24</b> CRYING IN THE RAIN TAMMY WYNETTE (Epic 14-02439)	25	10	<b>57</b> I'LL STILL BE LOVING YOU MUNDO EARWOOD (Excelsior SIS-1019)	64	4	<b>91</b> THE ROSE IS FOR TODAY JIM CHESNUT (Liberty P-A-1434)	92	2
<b>25</b> ALL ROADS LEAD TO YOU STEVE WARINER (RCA PB-12307)	30	6	<b>58</b> TAKIN' IT EASY LACY J. DALTON (Columbia 18-02188)	4	16	<b>92</b> SLOW HAND DEL REEVES (Koele KOS-336)	59	10
<b>26</b> YOU MAY SEE ME WALKIN' RICKY SKAGGS (Epic 14-02499)	29	8	<b>59</b> CATCH ME IF YOU CAN TOM CARLILE (Door Knob DK 81-167)	69	3	<b>93</b> (WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ ED BRUCE (MCA-51139)	62	16
<b>27</b> WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)	31	6	<b>60</b> I WONDER IF I CARE AS MUCH DICKEY LEE (Mercury/PolyGram 57056)	60	7	<b>94</b> IF I HAD MY LIFE TO LIVE OVER SLIM WHITMAN (Cleveland Int'l/CBS 14-02544)	—	1
<b>28</b> THE WOMAN IN ME CRYSTAL GAYLE (Columbia 18-02523)	34	5	<b>61</b> STEP BY STEP EDDIE RABBIT (Elektra E-47174)	9	14	<b>95</b> TODAY ALL OVER AGAIN REBA McENTIRE (Mercury/PolyGram 57054)	65	18
<b>29</b> JUST ONE TIME TOMPALL & THE GLASER BROS. (Elektra E-47193)	32	7	<b>62</b> HURRICANE LEON EVERETTE (RCA PB-12270)	15	16	<b>96</b> SHE BELONGS TO EVERY ONE BUT ME BURRITO BROTHERS (Curb/CBS ZS5 02243)	72	13
<b>30</b> THE CLOSER YOU GET DON KING (Epic 14-02468)	33	8	<b>63</b> COMMON MAN SAMMY JOHNS (Elektra E-47189)	63	7	<b>97</b> MIDNIGHT HAULER RAZZY BAILEY (RCA PB-12268)	80	17
<b>31</b> YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner/Curb WBS 49815)	35	4	<b>64</b> SLIPPIN' OUT, SLIPPIN' IN BILL NASH (Liberty P-A-1433)	66	4	<b>98</b> RIGHT IN THE PALM OF YOUR HAND MEL McDANIEL (Capitol 5022)	81	16
<b>32</b> LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	36	2	<b>65</b> RODEO GIRLS TANYA TUCKER (MCA-51184)	68	4	<b>99</b> MARRIED WOMEN SONNY CURTIS (Elektra E-47176)	82	11
<b>33</b> FOURTEEN CARAT MIND GENE WATSON (MCA-51183)	37	5	<b>66</b> SLIP AWAY MEL STREET & SANDY POWELL (Sunbird SBR-7568)	77	3	<b>100</b> THE LAST WORD IN JESUS IS US ROY CLARK (MCA/Songbird MCA 51167)	84	5
			<b>67</b> (THERE'S NO ME) WITHOUT YOU SUE POWELL (RCA PB-12287)	70	3			

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

All I'm Asking Is (John Doe — BMI)	82	I Wouldn't Have (Hall-Clement/Welk — BMI/Jack & Bill/Welk — ASCAP)	48	Never Been So Loved (Al Gallico/Dusty Roads — BMI/Bibo. c/o Welk Music — ASCAP)	3	Teach Me To Cheat (Hall-Clement — BMI)	5
All My Rowdy Friends (Bocephus — BMI)	8	I'd Throw It (D. Rodrick Holt/Borche Ha/Faucet — SESAC)	55	Now That The (Muscle Shoals — BMI)	49	Tell Me Why (Blue Moon/Easy Listening/April — ASCAP)	45
All Night Long (Sun Disc/Bosque River All Rights Adm. by Rokblok — BMI)	80	If I Had My Life (September — ASCAP)	94	One-Night Fever (Southern Nights — ASCAP)	11	The Best Bedroom (Scream Gems-EMI — BMI)	72
All Roads Lead To You (Hall-Clement/Welk — BMI)	25	If I Needed You (United Artists/Columbine — ASCAP)	16	Only When (Golden Torch/Gold Horizon Corp. (Adm. by Screen Gems-EMI/Colgems-EMI) — ASCAP/BMI)	71	The Closer (Chinnichap c/o Careers U.S. and Canada/Down 'N Dixie c/o Irving — BMI)	30
Bet Your Heart On Me (April/Widmont — ASCAP)	18	I'll Need Someone (Hall-Clement — BMI/Bibo c/o Welk — ASCAP)	2	Pardon My French (HitKit/Jason Dee — BMI)	79	The House Of The Rising Sun (Velvet Apple — BMI/Darla — ASCAP)	17
Catch Me If You Can (Milene — ASCAP)	59	I'll Still Be (Music West Of The Pecos — BMI)	57	Patches (Gold Forever — BMI)	39	The Last Word (Combine/Music City — BMI/ASCAP)	100
Cheatin' Is Still On My Mind (Kevin Lee/Robchris — BMI)	53	I'm Living In (Forrest Hills — BMI)	75	Pull Up A Pillow (Milene/Prime Time — ASCAP)	88	The Rose Is For Today (Jack & Bill/Welk — ASCAP)	91
Common Man (Lowery — BMI)	63	It Turns Me (Duchess-MCA/Red Angus — BMI)	74	Red Neckin' (Warner-Tamermelane/Face the Music/Blue Lake/Plum Creek — BMI)	47	The Sweetest Thing (Sterling/Addison Street — ASCAP)	56
Crying In The Rain (Screen Gems — EMI — BMI)	24	It's All I Can Do (United Artists/Jack & Bill/Welk — ASCAP)	19	Right In The Palm (Hall-Clement c/o Welk — BMI)	98	The Woman In Me (O.A.S. — ASCAP)	28
Don't We Belong (Blackwood/O'Lyric — BMI)	90	It's High Time (Welbeck/Blue Quill/Random Notes — ASCAP)	76	Rodeo Romeo (Baray — BMI)	44	Them Good Ol' Boys (Flowering Stone — ASCAP)	34
Down And Out (Hall-Clement/Welk-BMI/Golden Opportunity — SESAC)	21	Jesus Let (Hall-Clement/Welk-BMI/Golden Opportunity — SESAC)	87	Send Me Somebody (Combine — BMI)	86	There's No Me (Hall-Clement/Welk — BMI)	67
Everlovin' Woman (Combine — BMI/Music City — ASCAP)	89	Just One Time (Acuff-Rose — BMI)	29	Share Your Love (Duchess (MCA) — BMI)	10	Today All Over Again (King Coal/Coal Miners — ASCAP/BMI)	95
Everyone Gets Crazy (Cross Keys — ASCAP)	54	Kiss And Say (Blackwood/Nattaham — BMI)	81	She Belongs To Everyone But Me (Atlantic — BMI)	96	Try Me (Frebar Music Co., — BMI)	38
Family Man (Tree — BMI)	84	Let The Little (Broken Lance/Bobby Fischer — ASCAP)	52	She's Got A Drinking Problem (House of Gold — BMI)	83	What Are We Doin' (Lerry Gatlin — BMI)	27
Fancy Free (Goldline/Silverline — ASCAP/BMI)	1	Love In The First Degree (House of Gold — BMI)	32	She's Steppin' Out (Rick Hall — ASCAP)	23	(When You Fall In Love) Everything's A Waltz (Tree/Sugarplum — BMI)	93
Feedin' The Fire (Algee — BMI)	22	Married Women (Hall-Clement c/o Welk — BMI)	99	Slippin' With The Radio On (Algee — BMI)	24	When You Walk In (Unart — BMI)	43
Fourteen Carat Mind (Acuff-Rose — BMI)	33	Memphis (Arc Music — BMI)	13	Sip Away (Levisa & Red Ribbon — BMI)	66	Where Did Our (Stone Agate — BMI)	78
Grandma's Song (Vogue — BMI)	9	Midnight Heuler (House of Gold — BMI)	97	Slippin' Out, Slippin' In (Barnwood — BMI)	64	Who Do You Know (Milene — ASCAP)	46
Headed For A Heartache (New Albany-BMI/Hoosier — ASCAP)	37	Miss Emily's Picture (Tree — BMI)	12	Slow Hand (Warner/Tamermelane/Flying Dutchmen — ASCAP/Sweet Harmony — BMI)	92	Why Am I Doing Without (Tree — BMI/Millstone — ASCAP)	85
Heart On The Mend (Hall-Clement/Welk — BMI)	15	Mountain Dew (Tree/Tannen — BMI)	42	Stars On The Water (Coolwell/Granite — ASCAP)	50	Wish You Were Here (Hall-Clement/Welk — BMI)	7
Here Comes That Rainbow Again (Reseca — BMI)	70	My Baby Thinks (Asleep at the Wheel — BMI)	6	Step By Step (Briarpatch/DebDave — BMI)	61	Years Ago (American Cowboy — BMI)	41
Husbands And Wives (Tree — BMI)	36	My Favorite Memory (Shade Tree — BMI)	14	Still Doin' Time (Cedarwood — BMI)	20	You May See Me Walkin' (Amenda-Lin — ASCAP)	26
I Love My Truck (Glentan — BMI)	69			Takin' It Easy (Algee — BMI)	58	You're There (Southern Nights — ASCAP)	77
I Love You (Peer Int'l — BMI)	73					You're My Bestest Friend (Songpointer — BMI)	51
I Wanna Be Around (20th Century-Fox — ASCAP)	35					You're My Favorite (Famous/Bellamy Brothers — ASCAP)	31
I Wonder If (Acuff-Rose — BMI)	60						



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week

# WINNERS

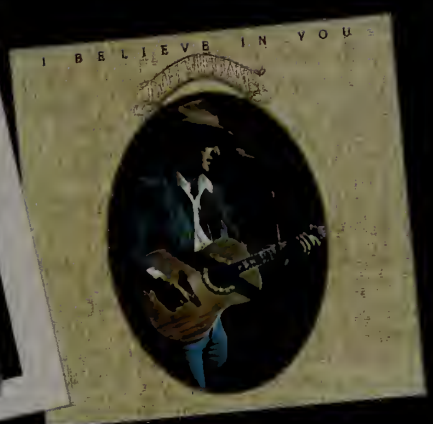
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ENTERTAINER OF THE YEAR  
(UNPRECEDENTED TWO YEARS IN A ROW)



**"Elvira" THE OAK RIDGE BOYS**  
BEST SINGLE OF THE YEAR



**"I Believe in You" DON WILLIAMS**  
BEST ALBUM OF THE YEAR



**TERRI GIBBS**  
HORIZON AWARD



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## THE COUNTRY COLUMN

**SLIM AND BOXCAR TOGETHER** — It was a magical couple of evenings indeed when two of America's favorite singers teamed up for a rousing bit of country entertainment. **Slim Whitman**, the man America recently rediscovered, and **Boxcar Willie**, a singer who is finally establishing his own audience in this country, teamed for two dates recently. The first was Oct. 1 at the Panhandle South Plains Fair in Lubbock, Texas, and the second, Oct. 11 at Kleinhan's Music Hall in Buffalo, N.Y. Check local concert listings for possible appearances by the Box and Slim in your area.

**DID YOU HEAR THE ONE ABOUT . . .** — Everybody needs a little controversy to spice things up. Right? The *Hollywood Reporter* decided to spice up the recent Country Music Assn. (CMA) Awards by printing an article that charged block voting. The article based its



Slim Whitman

assertion on the fact that **Eddie Rabbitt**, who has had a very successful year, was not nominated in any category for any award. It further stated that Rabbitt's label Elektra/Asylum, had only 34 votes in the CMA, which boasts about 5,700 members, and thus no real voting power. Likewise, **Kenny Rogers** was nominated for Entertainer of the Year, but his label, Liberty, also has little voting power. Of course, MCA (**Barbara Mandrell's** label) and the CMA categorically deny all charges or insinuations of block voting, claiming no single label has enough votes to have such a major impact on the outcome of the annual awards program. Commented **Jo Walker-Meador**, executive director of the CMA, "We fed all of

our membership information into our accounting firm. They figured the logistics and said no one group had enough members to control the elections. It's just not possible."

**PARTY TOWN** — With the lack of good showcase venues in town, Music City wasn't filled with the voluminous sound of music that has in the past accompanies the week. However, there were quite a few good showcases in town, in addition to the label-sponsored ones at the Opry House. These included **Sonny Martin** at the Cannery, **Tom Carlile** at the Capital Park Inn, **Jerry Graham** at the Ramada Inn North, **Helen Cornelius**, **Sonny Curtis** and **Kieran Kane** at the Stockyards and **Ray Wylie Hubbard** at Cantrell's.

**GIBBS DOWN UNDER** — We hear **Terri Gibbs** may be traveling to Australia in January to perform at the World Cup Rodeo Series. More on that as it develops. Meanwhile, the recent Horizon Award winner will be hitting the road hot and heavy in the United States. Oct. 27-31 will find her at Chicago's Blue Max. And late November she will team with supergroup **Alabama** for a series of dates. By the way, when Gibbs appeared on the **Bob Braun** show a couple of weeks ago, she met **Bob Hope**, which we hear was quite a thrill for the singer.

**THE REASON** — **Don Williams** was not at the CMA Awards Show because he was recuperating at home from corrective back surgery. He does, however, want everyone to know how much he appreciates the Album of the Year award for "I Believe In You."

**COAL-MINER'S DAUGHTER'S SPECIAL** — Look for **Loretta Lynn's** first television special to air Nov. 16. The special will feature such top entertainers as her sister, **Crystal Gayle**, the **Oak Ridge Boys**, singing partner **Conway Twitty** and co-star of *WKRP In Cincinnati*, **Howard Hesseman**. To coincide with the special, Lynn will be on the cover of both the U.S. and Canadian *TV Guide* the week of Nov. 14. There will also be features on the singer in November issues of *People* and *US* magazines.

**STERLING STEGALL** — Diversity is certainly the key word in **Keith Stegall's** career. His songwriting and singing runs the gamut from R&B to country to pop. Now he's adding another notch to his career belt — a soundtrack. Stegall recently recorded two songs that will be featured in a CBS television movie, *The Killing At Hell's Gate*, which will air Halloween night. The two songs, "Mary Lee" and "Mister Moonlight" were co-written by Stegall and **Stewart Harris** and are published by April Blackwood Music.

**MISS ANN'S PICTURE** — When in Las Vegas taping a television show, **John Conlee** decided to take in **Ann Margret's** show at Caesar's Palace. It was quite a thrill for the velvet-throated singer when the star of the show introduced him to the capacity audience.

**HOWARD INKS WITH MUSCADINE** — Singer-songwriter **Randy Howard** has signed an exclusive production pact with **Paul Hornsby's** Muscadine Prods. of Macon, Ga. Howard, who had several singles released on his own label, Utopia Records, will begin recording a new album of original material with Hornsby producing. Hornsby, you may recall, has in the past produced such acts as the **Charlie Daniels Band**, the **Marshall Tucker Band**, **Bobby Whitlock**, **Kitty Wells** and **Wet Willie**.

**AN EVENING OF JAZZ** — The Nashville chapter of NARAS, along with the Tennessee Jazz and Blues Society and the 3M Corp., will present an "Evening of Jazz" Oct. 28 at the Cannery. Scheduled to perform are the **John Probst Trio**, the **Centennial Jazz Workshop** under the direction of **Buford Majors**, the **Nashville Jazz Machine** under the direction of **Dave Converse** and the **Gerry Tacholr Quartet**. Admission is four dollars and show time is 8 p.m. And speaking of NARAS, please excuse the typographical error in last week's *Country Column* concerning the "Week In Montego Bay." The trip lasts one week, from Nov. 22-29, so get in on it while there's still time.

**SURVIVAL KIT** — Much thanks to Fred Vail Mariner Marketing for coming up with the "D.J. Convention Survival Kit," a much-sought-after item that made Oct. 12-17 a little easier to get through.

**TELL US** — Anything about this business that bothers you? Any recommendations as to how the music industry could be improved? We want to hear what you have to say. Send your letters to **Cash Box**, 21 Music Circle East, Nashville, Tenn. 37203.

**QUOTABLE NOTABLE** — Backstage after the CMA Awards, humorist **Jerry Clower** was overheard saying this: "Three or four years ago, I was visiting radio stations in Myrtle Beach, S.C. This old van full of kids kept following us from one station to the next, so finally we pulled up to the last station, and I walked back there to the van and said, 'You boys come on in here now. You been following me all over town, so you must be serious about talking to me. If you want to, you come in here and sit in on this here interview.' They said, 'We've been listening to your records all our lives, and when we heard you were in town, we just had to come meet you.' Well, come to find out, these boys said they were in this band and they'd been playing around Myrtle Beach for some time. They'd set up in one of them local clubs and people would just flip them four bits every now and then. Well, I just handed them boys the CMA's Vocal Group of the Year award. **Alabama!**" Hey. And it could happen to you, too.



Jerry Clower

Jennifer Bohler

# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS



**SLOAN BROTHERS BAND** (Buckle Music BT 12007)

**Dime A Dozen** (2:27) (Belt Tunes, Mountain Green Music — BMI) (T. Horne) (Producers: R. Simpson, C. Romney)

From out of the West they ride, armed with a single potent enough to land them on any country radio playlist. The song capitalizes on one of country music's favorite themes — heartbreak and honky tonks — and checks in at just under two and a half minutes. The Sloan Brothers give every indication that they mean to sit and stay a while.

### HITS OUT OF THE BOX

**WILLIE NELSON** (Columbia 18-02558)

**Heartaches Of A Fool** (2:20) (Tree Publ. Co. Inc./Pardner Music Co. — BMI) (W. Nelson, W. Breeiland, P. Buskirk) (Producer: W. Nelson)

**LEON EVERETTE** (RCA PS-12355)

**Midnight Rodeo** (3:04) (Denny Music — ASCAP) (D. Orender, R. Ware) (Producers: R. Dean, L. Everette)

**MICKEY GILLEY** (Epic 14-02578)

**Lonely Nights** (3:23) (Blackwood Music, Inc. — BMI) (K. Stegall, S. Harris) (Producer: J.E. Norman)

**MEL McDANIEL** (Capitol P-A-5059)

**Preaching Up A Storm** (2:59) (Blackwood Music Inc./Magic Castle Music, Inc. — BMI) (R. Murrah, S. Anders) (Producer: L. Rogers)

**DOTTIE WEST** (Liberty P-A-1436)

**It's High Time** (2:59) (Welbeck Music Corp./Blue Quill Music/Random Notes — ASCAP) (R. Goodrum, B. Maher) (Producers: R. Goodrum, B. Maher)

### FEATURE PICKS

**JOHN DENVER** (RCA PB-12345)

**The Cowboy And The Lady** (3:56) (House of Gold Music, Inc. — BMI) (B. Goldsboro) (Producer: L. Butler)

**KIERAN KANE** (Elektra E-47228)

**It's Who You Love** (2:38) (Cross Keys Publ. Co., Inc./Chappell Music Inc. — ASCAP) (K. Kane, R. Bourke, C. Black) (Producer: J. Bowen)

**BOBBY GOLDSBORO** (Curb ZS5 02583)

**The Round-up Saloon** (2:25) (House of Gold Music Inc. — BMI) (B. Goldsboro) (Producer: L. Butler)

**DAVID ALLAN COE** (Columbia 18-02612)

**Juanita** (3:30) (Evil Eye Music, Inc./Blue Lake Music — BMI) (S. Silverstein, F. Koller) (Producer: B. Sherrill)

**DON McLEAN** (Millennium YB-11819)

**Castles In The Air** (3:40) (Mayday Music/Benny Bird Co., Inc. — BMI) (D. McLean) (Producer: L. Butler)

**RAY PRICE** (Dimension DS-1024)

**Diamonds In The Stars** (3:48) (Almarie Music — BMI) (J. Shofner) (Producer: R. Pennington)

**ORION** (Sun-1028)

**Some You Win, Some You Lose** (3:05) (Shelby Singleton Music, Inc./Fay Fay Music — BMI) (O.E. Darnell, J. Brady) (Producer: B. Smith)

**NOEL** (Super Productions S.P. 667)

**Happy Love Songs** (3:18) (Sir Dale Music/Foxtail Music — ASCAP) (N. Haughey) (Producer: A. Cash)

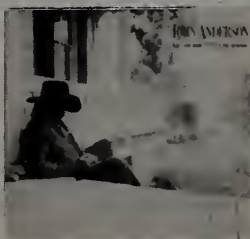
**TERRY GREGORY** (Handshake WS9 02563)

**I Can't Say Goodbye To You** (3:46) (Al Gallico Music Corp. — BMI) (B. Hobbs) (Producer: M. Sherrill)

## ALBUM REVIEWS

**I JUST CAME HOME TO COUNT THE MEMORIES** — John Anderson — Warner Bros. BSK 3599 — Producers: Frank Jones and John Anderson — List: 8.98

John Anderson has come to be regarded as one of the grand old masters of the traditional sounds of country, even at his young age. His knowledge of good country music is compounded by his solid grasp of the lyrical hook. As expected, Anderson's selection of material leans toward the everpopular country ballad. "I Danced With The San Antone Rose" and the title track are definite picks.



## CHAPPELL/INTERSONG IS



ASCAP  
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PUBLISHER  
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(That makes 3 out of  
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Congratulations  
to  
RANDY GOODRUM  
co-winner

ASCAP COUNTRY  
WRITER OF THE YEAR

10 ASCAP AWARDS

7 BMI AWARDS

SESAC COUNTRY  
SINGLE OF THE YEAR

SESAC COUNTRY  
SONG OF THE YEAR

Congratulations  
to  
JERRY GILLESPIE

SESAC COUNTRY  
MUSIC WRITER  
OF THE YEAR

7 #1 SINGLES

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# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD — RONNIE MILSAP — RCA — 45 ADDS.
2. RED NECK LOVE MAKIN' NIGHT — CONWAY TWITTY — MCA — 44 ADDS.
3. IT'S HIGH TIME — DOTTIE WEST — LIBERTY — 22 ADDS.
4. ALL NIGHT LONG — JOHNNY DUNCAN — COLUMBIA — 18 ADDS.
5. SHE'S GOT A DRINKING PROBLEM — GARY STEWART — RCA — 16 ADDS.
6. FAMILY MAN — THE WRIGHT BROTHERS — WARNER BROS. — 14 ADDS.
7. WHY AM I DOING WITHOUT — WAYNE KEMP — MERCURY — 14 ADDS.
8. NOW THAT THE FEELING'S GONE — BILLY "CRASH" CRADDOCK — CAPITOL — 12 ADDS.
9. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 11 ADDS.
10. THE SWEETEST THING (I'VE EVER KNOWN) — JUICE NEWTON — CAPITOL — 11 ADDS.

## MOST ACTIVE COUNTRY SINGLES

1. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 50 REPORTS.
2. YOU'RE MY FAVORITE STAR — THE BELLAMY BROTHERS — WARNER/CURB — 50 REPORTS.
3. BET YOUR HEART ON ME — JOHNNY LEE — FULL MOON/ASYLUM — 49 REPORTS.
4. STILL DOIN' TIME — GEORGE JONES — EPIC — 46 REPORTS.
5. THE WOMAN IN ME — CRYSTAL GAYLE — COLUMBIA — 44 REPORTS.
6. FOURTEEN CARAT MIND — GENE WATSON — MCA — 43 REPORTS.
7. IF I NEEDED YOU — EMMYLOU HARRIS and DON WILLIAMS — WARNER BROS. — 41 REPORTS.
8. ALL ROADS LEAD TO YOU — STEVE WARINER — RCA — 41 REPORTS.
9. MY FAVORITE MEMORY — MERLE HAGGARD — EPIC — 39 REPORTS.
10. HEADED FOR A HEARTACHE — GARY MORRIS — WARNER BROS. — 36 REPORTS.

## FICAP Hosts Annual Seminar And Inducts Walker, Smith Into DJ Hall

(continued from page 24)

Ellis, who represented small market stations on the panel, also commented that new entrepreneurs who enter the country field will not be able to override the pure sounds of country. "Trying to ruin country," he said, "is like trying to beat the hell out of a pillow. You can't do it. People don't change country; country changes people."

Additionally, Ellis expressed concern over the loss of control that disc jockeys have experienced over time. "The DJ made country music," offered Ellis, "and we're letting even the linoleum salesman take over the industry."

### Visibility Important

Bob Cole, of KOKE/Austin, who represented medium-sized markets, and Jackie Strickland, WMPS/Memphis, who represented the large market, both spoke on the importance of visibility in the marketplace in promoting the station's image. "Never turn anything down," suggested Strickland, in reference to the many requests a station will receive for emcees at affairs ranging from fashion shows to cake walks. "Listeners are more likely to tune in if they can meet you in person."

Cole added that names, places and events from the community will give a station local appeal. He also indicated that he

often ties in local interests, such as Texas Longhorn football, when interviewing artists, giving both the station and the artist a closer identity with the individual listener.

FICAP president Dale Turner, WSAI/Cincinnati, served as moderator for both the seminar and the awards banquet, where Chuck Chellman, the Hall of Fame's trustee, presented the Hall of Fame plaques to Charlie Walker and King Edward Smith's widow based on a vote by the organization's members. Besides Walker, Smokey Smith and Bill Mack were nominated in the living category, while Happy Wilson and "Uncle Jim" Christy were finalists in the posthumous category in addition to Smith.

Chellman received the President's Award for his "unusual and diligent" service to FICAP. The President's Award is not an annual honor, but is given only at the discretion of the FICAP president. Turner presented the award to Chellman at the request of Smith, who was president before Turner.

For their contributions to the society, Chuck Whittington of Pacific Challenger Records, Pete Drake of First Generation Records, and recording artist B.J. Thomas were all named as lifetime FICAP members.

Entertainment for the evening was provided by MCA artists George Strait, Bill Monroe, and Brenda Lee.

## THE COUNTRY MIKE

**KVOO VS. HALSEY IN SOFTBALL BENEFIT** — The Jim Halsey Company recently teamed up with Alfa recording group **The Corbin/Hanner Band**, and went to bat against **KVOO**/Tulsa employees in a benefit softball game Oct. 25. Proceeds from the nine inning outing will be donated to the Certoma Businessmen's Club of Tulsa's Handicapped Person's Workshop. The workshop provides arts and crafts activities for its handicapped members. Spectators received free admittance to the Monday night performance of the Corbin/Hanner Band at Duke's Country for shows at 10 p.m. and midnight. Door prizes totalling over \$5,000 were given away, including albums and bumper pool tables. Among the dignitaries officiating the contest were Tulsa Mayor **Jim Inhofe**; Water Commissioner **Patty Eaton**; Police and Fire Commissioner **Roy Garner**; and Street Commissioner **Jim Hewegley**. Special guests and participants for the Halsey organization included **Jana Jae**, **Hank Thompson**, and **Mel Tillis**.



Dan Spice

**PERSONALITY PROFILE** — While attending college at Tennessee Tech in 1973, **Dan Spice**, along with several interested cohorts, petitioned for and received funds from the administration to initiate and run a contemporary (Top 40) station, **WTTU**, with Spice handling the programming chores. Upon graduation, he moved to Greenville, Tenn., where he programmed MOR-formatted **WGRB** and its 100,000 watt country sister, **WOFM**. But in '78, Spice took a brief hiatus from radio and, while he worked in public relations for Continental Telephone, he kept close to the broadcasting field doing voicings for automated stations and advertising agencies. In 1979, however, Spice returned to radio, programming **WDXI**/Jackson, Tenn., a 5,000 watt AMer, for a short stint. He moved to Birmingham and took over the programming chores with **WYDE** for a few months in 1980, until he was asked to move to Tulsa and kick off **K95FM**'s country debut in June. In addition to his radio programming duties, Spice is also very active in community affairs, including volunteer work with the Red Cross and the YMCA.

**ATKINS COMPOSES DRAKE-CHENAULT SCORE** — **Chet Atkins**, the seven-time Grammy Award winner and maestro of country music, recently completed the composition and production of the original theme score for the upcoming Drake-Chenault production, *The History Of Country Music*. The scheduled release date for the syndicated program is the Spring of 1982.

**KSON SALUTES MOTHERS-IN-LAW** — During the week of Oct. 19-23, **KSON-AM&FM** listeners acknowledged their mothers-in-law throughout the San Diego area in honor of "Mothers-In-Law Day," Oct. 25. All week, KSON listeners called the contest line to try to explain why their mother-in-law is "the world's greatest." Ten mothers-in-law received "Charm-Her Bouquets," courtesy of KSON and FTD.

**KUMMER JOINS TM PROGRAMMING** — **Scott Kummer** has been added to the staff of consultants for TM Programming. Kummer, who most recently worked at **KENR**/Houston, will assist music director **Steve Penny** "in providing ongoing consultation for TM Country stations." Kummer, a veteran in country broadcasting, has also held positions with **KDNT**/Denton, Texas, **KFJZ** and **KXOL**/Fort Worth, and **KWKA** and **KTQM-FM**/Clovis, New Mexico.

**WVOK SLATES WEEK-LONG T.G. PROMOTION** — Prior to his personal Nov. 7 appearance in Birmingham, **T.G. Sheppard** will be the subject of a week-long promotional blitz by **WVOK**. The week of special activities will include give aways, on-air specials, and special appearances by the Warner Bros. artist. In addition to album and poster give aways, Sheppard will be included in a ribbon cutting ceremony at an area bank, and will be awarded the key to the city by the mayor of Birmingham.

**KIXX LAUNCHES AD CAMPAIGN FOR FREE CONCERT** — **KIXX** (KIX 106-FM)/Dallas, has launched a major advertising campaign designed to inform area listeners of their free, Nov. 15 **Eddie Rabbit** and **Crystal Gayle** concert at Reunion Arena. According to program director **John Walton**, "The campaign's objective is to be certain everyone knows that if they want a pair of the free tickets to the concert they need to listen to KIX." The three-week, estimated \$50,000 advertising campaign includes two 10 second TV spots featuring the artists separately, and several print ads, in addition to utilizing outdoor billboards.

country mike

## PROGRAMMERS PICKS

<b>Bob Sherwood</b>	<b>KIXZ/Amarillo</b>	<b>Headed For A Heartache</b> — Gary Morris — Warner Bros.
<b>John Buchanan</b>	<b>KNIX/Phoenix</b>	<b>I Wouldn't Have Missed It For The World</b> — Ronnie Milsap — RCA
<b>Bill Jones</b>	<b>WKSJ/Mobile</b>	<b>Catch Me If You Can</b> — Tom Carlile — Door Knob
<b>Johnny Steele</b>	<b>KVEG/Las Vegas</b>	<b>You're My Favorite Star</b> — Bellamy Brothers — Warner/Curb
<b>Cathy Hahn</b>	<b>KLAC/Los Angeles</b>	<b>Red Neck Love Makin' Night</b> — Conway Twitty — MCA
<b>Mark Tudor</b>	<b>WTQR/Winston-Salem</b>	<b>I Wouldn't Have Missed It For The World</b> — Ronnie Milsap — RCA
<b>Tom Phlfer</b>	<b>KRMD/Shreveport</b>	<b>Red Neck Love Makin' Night</b> — Conway Twitty — MCA
<b>Mark Reilly</b>	<b>WDSB/Dover</b>	<b>New Old Lady</b> — Marsha Dee — Plastic
<b>Lee Phillips</b>	<b>WKMF/Flint</b>	<b>I Wouldn't Have Missed It For The World</b> — Ronnie Milsap — RCA
<b>Jack Seckel</b>	<b>WIXZ/McKeesport</b>	<b>Catch Me If You Can</b> — Tom Carlile — Door Knob
<b>Jim Powell</b>	<b>WYDE/Birmingham</b>	<b>Red Neck Love Makin' Night</b> — Conway Twitty — MCA
<b>Brady McGraw</b>	<b>WQQT/Savannah</b>	<b>Stars On The Water</b> — Rodney Crowell — Warner Bros.



**CMA HONORS TOP JOCKS** — The Country Music Assn. (CMA) hosted a DJ luncheon Oct. 16 to honor the CMA award winners — **Lynn Waggoner**, **KEBC**/Oklahoma City, large market; **Tim Wilson**, **WAXX**/Eau Claire, medium market; **Jackie West**, **WGTO**/Cypress Gardens, small market; and **Larry Scott**, who was inducted into the Hall of Fame. Pictured in the front row at the luncheon are (l-r): **Waggoner**; **Wilson**; **Turner**; **Tandy Rice**, president, CMA; and **West**. Pictured in the back row are: **Larry Scott**, 1980 winner; **Bob Cole**, 1980 winner; **MCA** recording artist **Brenda Lee**; and **Lee Shannon**, 1980 winner.

a n n o u n c i n g

# THE WEEKLY COUNTRY MUSIC COUNTDOWN



Ed Salamon with Johnny Cash

## Ed Salamon and Country Music Proven Success

The Weekly Country Music Countdown is produced by Ed Salamon. During his six years as Program Director at WHN, New York, the station received *Billboard* Magazine's Country Station of the Year Award three times (1976, 1978 and 1980).

■ Produced for the Mutual Broadcasting System, the "Johnny Cash Silver Anniversary Special", the current winner of *Billboard* Magazine's achievement award as Syndicated or Network Special of the Year.

■ Produced for the Mutual Broadcasting System the record-breaking "Country Music Countdown—1980", co-hosted by Anne Murray and heard on more than 700 radio stations.

■ Producer of the Mutual Broadcasting System radio special, "Triple", hosted by three of today's hottest country stars—Barbara Mandrell, Charlie Daniels, and Larry Gatlin.

An exciting  
weekly program  
brought to you  
by The United  
Stations Country  
Music Network.

Produced by  
Ed Salamon.



Producer Ed Salamon with the Gatlin Brothers

■ Personally has interviewed virtually every major star of country music, including Dolly Parton, John Denver, and Kenny Rogers.

■ Again this year named Country Radio Program Director of the Year by *Billboard* Magazine for his work at WHN.



Ed Salamon with Olivia Newton-John

## Exclusive Features!

The stories behind the songs told by the hit-makers themselves, sneak previews of new releases and classic music from our extensive library.

For further information on how your station can broadcast The Weekly Country Music Countdown call today!

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The United Stations Country Music  
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**The United Stations**



NASHVILLE • OCTOBER 9-17, 1981

# COUNTRY MUSIC WEEK

**WHAT A YEAR TO BE COUNTRY!** The annual Country Music Week celebration in Nashville took on a decidedly festive air this year. With the country music industry coming off one of the biggest years in its history, such events as the Country Music Assn. (CMA) Awards Show, the 56th birthday of the Grand Ole Opry and the various showcases and parties during the week took on added lustre. Among the many highlights of the week were: (1) MCA recording group The Thrasher Brothers singing at the MCA showcase; (2) RCA recording group Alabama performing at the nationally televised CMA Awards Show; (3) The CBS family of recording artists and executives at the label's party; (4) "The Killer," Jerry Lee Lewis, thanking cousin Mickey Gilley and longtime pal Ronnie Milsap after their tribute to him at the CMA Awards Show; (5) Elektra/Asylum recording artists Helen Cornelius, Joe Sun, Sonny Curtis and Kieran Kane, E/A Nashville marketing director Nick Hunter, E/A Nashville national promotion coordinator Bruce Adelman and WMC-AM/Memphis PD Les Acree at the label's showcase; (6) Capitol/EMIA/Liberty national country promotion director Gerrie McDowell, Capitol creative services vice president Dan Davis, Capitol/EMIA/Liberty Nashville vice president Lynn Shults, recording artist Deborah Allen, Capitol marketing vice president Dennis White and Capitol/EMIA/Liberty Records Group president Don Zimmermann at the label party; (7) Producer Ron Chan- cey, MCA Records Group head Gene Froelich, Bill Golden of the Oak Ridge

Boys, bluegrass master Bill Monroe, recording artist George Strait and his wife, Norma, MCA Distributing president Al Bergamo and MCA Nashville vice president Irv Woolsey at the party following the MCA showcase; (8) A dancer and recording artists Joe Stampley, Merle Haggard, Bobby Bare, Razy Bailey and Johnny Lee performing a medley of drinking songs on the CMA Awards Show; (9) Columbia recording artist Rosanne Cash, CBS Records Group deputy president/chief operating officer Dick Asher and CBS Nashville vice president/general manager Rick Blackburn at the CBS President's Party at the Opryland Hotel; (10) RCA recording artists Razy Bailey, Sylvia and Steve Wariner backstage after the CMA Awards Show; (11) Epic recording artist George Jones and MCA recording artist Barbara Mandrell singing "I Was Country (When Country Wasn't Cool)" at the CMA Awards Show; (12) Columbia recording artist Paul Williams getting some tips from labelmate Larry Gatlin at the party at the latter's home outside of Nashville; (13) Warner Bros. Nashville artist relations/publicity staffer Bonnie Rasmussen and recording artists Guy Clark, Emmylou Harris and Gary Morris at the label's party at the Hermitage Park Suite Hotel; and (14) Warner Bros. artist development/publicity vice president Bob Regher, recording artist Rodney Crowell, Warner Bros. artist relations vice president Carl Scott and Warner Bros. product manager Benita Brazier at the label's party.



# GOSPEL

## TOP 20 ALBUMS

### Spiritual

	Weeks On 10/17 Chart	
<b>1 THE LORD WILL MAKE A WAY</b> AL GREEN (Myrrh MSB 6661)	1	46
<b>2 THE HAWKINS FAMILY LIVE</b> WALTER HAWKINS (Light LS 5770)	2	44
<b>3 IS MY LIVING IN VAIN</b> CLARK SISTERS (New Blith 7056)	4	26
<b>4 TRUE VICTORY</b> MIN. KEITH PRINGLE (Savoy SGL 7053)	5	40
<b>5 PRESENTING THE WINANS</b> (Light 5792)	6	10
<b>6 CLOUDBURST</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	3	38
<b>7 20TH ANNIVERSARY ALBUM</b> JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	7	34
<b>8 MIRACLES</b> JACKSON SOUTHERNAIRES (Malaco M-4370)	11	46
<b>9 BE ENCOURAGED</b> FLORIDA MASS CHOIR (Savoy 7046)	8	22
<b>10 THE LORD IS MY LIGHT</b> NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	10	28
<b>11 SWEET REVIVAL</b> GOSPEL KEYNOTES (Nashboro 7247)	—	2
<b>12 SAINTS HOLD ON</b> SENSATIONAL NIGHTINGALES (Malaco 4373)	12	10
<b>13 YOU'VE BEEN MIGHTY GOOD TO ME</b> NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7070)	13	8
<b>14 RISE AGAIN</b> GOSPEL KEYNOTES (Nashboro 7227)	9	46
<b>15 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA</b> (Myrrh MSB-6691)	15	4
<b>16 JAMES MOORE</b> (Luminar LM 7502)	16	4
<b>17 WHERE IS YOUR FAITH</b> JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	18	6
<b>18 YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME</b> CHARLES FOLD & THE FOLD SINGERS (Savoy 7081)	19	12
<b>19 I WANT TO BE READY</b> JAMES CLEVELAND & THE LOS ANGELES CHAPTER (Savoy 7071)	20	10
<b>20 EVERYTHING'S ALRIGHT</b> DR. CHARLES HAYES (Savoy 14580)	—	2

### Inspirational

	Weeks On 10/17 Chart	
<b>1 PRIORITY</b> IMPERIALS (Dayspring DST 4017)	1	36
<b>2 AMY GRANT IN CONCERT</b> (Myrrh MSB 6668)	2	20
<b>3 AMAZING GRACE</b> B.J. THOMAS (Myrrh MSB 6675)	5	10
<b>4 FORGIVEN</b> DON FRANCISCO (New Pax NP 33042)	4	152
<b>5 MUSIC MACHINE</b> CANDLE (Birdwing BDWG 2004)	3	190
<b>6 BULLFROGS AND BUTTERFLIES</b> CANDLE (Birdwing BWR 2010)	7	60
<b>7 MY FATHER'S EYES</b> AMY GRANT (Myrrh MSB 6625)	6	46
<b>8 THANK YOU FOR THE DOVE</b> MIKE ADKINS (Mike Adkins MA 1061)	9	62
<b>9 PRAISE V</b> VARIOUS ARTISTS (Maranatha MM 0076)	11	16
<b>10 NEVER ALONE</b> AMY GRANT (Myrrh MSB 6645)	10	72
<b>11 HEED THE CALL</b> THE IMPERIALS (Dayspring DST 4011)	12	152
<b>12 COLLECTIONS</b> KEITH GREEN (Sparrow SPR 1055)	13	6
<b>13 THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106)	—	2
<b>14 SHOT OF LOVE</b> BOB DYLAN (Columbia TC 37496)	14	6
<b>15 BEST OF B.J. THOMAS</b> B.J. THOMAS (Myrrh/Word MSB 6653)	15	52
<b>16 PRAISE IV</b> VARIOUS ARTISTS (Maranatha MM 0064)	16	8
<b>17 KID'S PRAISE</b> VARIOUS ARTISTS (Maranatha MM 0068)	17	4
<b>18 GAITHER VOCAL BAND</b> (Dayspring DST 4024)	18	4
<b>19 ONE MORE SONG FOR YOU</b> THE IMPERIALS (Dayspring DST 4015)	20	10
<b>20 FAVORITES, VOL. 1</b> EVIE TOURNQUIST (Word WSD 8845)	8	42



**CARRYING ON THE TRADITION** — Songwriter Aaron Wilburn, signed with Aaron Brown and Assoc., Inc., recently announced plans to complete some of the unfinished compositions of songwriter Albert Edward Brumley, the late composer of such standards as "I'll Fly Away," "Jesus, Hold My Hand" and more than 600 other compositions. Pictured in the Nashville office of the American Society of Composers, Authors and Publishers (ASCAP), where the announcement was made are (l-r): John Sturdivant and Connie Bradley of ASCAP; Bob Brumley; and Brown. Pictured seated are Mrs. Albert Brumley (l) and Wilburn.

## GOSPEL NEWS

**CASTLE NEWS** — Marv Martin has signed with Castle Music and is currently recording his first album for House of Kings Records at Castle Studios in Tulsa, Okla. Martin was the producer for Trinity Broadcasting Co. in Anaheim since its inception, producing their show, *Praise the Lord*, and hosting his own program, *Spirit Song*. Martin's first Castle product is scheduled to be released in January. Other additions at Castle include **Eddie Taylor**, who has joined the staff as director of sales and marketing. Taylor was formerly with Living Sound, a defunct Oral Roberts University group, serving as the promotion and business manager.

**CHRISTMAS AT WORD** — Dan Johnson, vice president of marketing, Word Records, has announced that the label will release a special Christmas sampler album this year. The sampler will include eight songs recorded by **B.J. Thomas, Evie, the Imperials, Steve Camp** and the **Praise Strings**. Word will be pressing for special airplay emphasis on Camp's "Starlight," the Imperials' "What Child is This" and Thomas' "First Noel." Two thousand copies will be pressed and mailed to stations for delivery the first week of December, with major emphasis on the secular adult contemporary stations. Other innovations at Word include the new Word Music Club, which follows the highly successful Word Record and Tape Club "1 Free With 4" promotion. The Word Music Club is a similar promotions project for printed music that will provide choir directors and personality music book buyers with music at a discount and increase gross sales for cooperating stores by as much as 10-15%. Stores signing up for the Word Music Club will be automatically shipped all new musicals, choral collections, vocal solo books and instrumental arrangements from the Word Music Group and Maranatha Music with the "1 Free With 4" sticker already in place. Operating under three different plans, Plan I provided for automatic shipment of song books, choral books and instrumental books; while Plan II is limited to choral books; and Plan III is for new vocal and instrumental song books. A consumer program has also been developed for the individual consumer. A customer who buys four songbooks will be able to redeem the four coupons for one free songbook.

**HOWARD AT THE BOX** — NewPax recording artist **Tom Howard** dropped by the Nashville office of **Cash Box** last week on his first visit to Music City. Howard hand-delivered a copy of his latest NewPax release, "Danger In Loving You," which features some pretty impressive graphics. Howard has toured extensively abroad with plans for an Australian tour in the near future.

**'JUBILATION 81'** — Knott's Berry Farm outside of Los Angeles recorded its biggest advance ticket attendance for the year when more than 18,000 fans filled the park Oct. 9 for "Jubilation 81," a gospel concert. Much of the success was credited to the Good Times Theater production of *The Lord's Prayer* by Light Records artist **Reba Rambo** and **Dony McGulre**. With a live orchestra conducted by **Ralph Carmichael**, others in the production included **The Archers, B.J. Thomas, Cynthia Clawson** and combined choirs featuring **Sandra Crouch** and the **Christ Memorial Church Choir** and the **Van Nuys First Baptist Church**. *The Lord's Prayer* won both the Grammy and Dove awards this year. Other performers at Jubilation 81 included **Joe English, Bonnie Bramlett, Richie Furay, Leon Patillo, Fireworks, Scott Wesley Brown** and **Farrell and Farrell**.

**CHORAL FESTIVAL LAUNCHED** — Two-time Grammy Award winner **Johnny Mann** recently announced the launching of The Great American Choral Festival. Promoted by Hilton Hotels as a community relations project, in association with Greyhound Lines, Inc., the festival is a nationwide opportunity for ensembles of four or more amateur singers to compete for cash prizes and trophies totalling more than \$150,000. Nearly three years in the making, the festival will begin its competitive activities in each of the 50 states on Jan. 9, 1982 in Los Angeles, followed by competitions throughout the country from January through March. Six regional festivals will take place in April and May, with the finals planned during the Memorial Day Weekend in a nationally televised event in Philadelphia, in conjunction with that city's tricentennial celebration. Judging will be performed by a panel of more than 250 music educators and professional conductors headed by **Dr. Charles Hirt**, professor emeritus at the University of Southern California. The judges include **Norman Luboff, Henry Mancini, Roger Wagner, Anita Kerr, Ray Coniff, Ray Charles** and **Fred Warling**.  
angela ball

## ALBUM REVIEWS

**GO** — Shirley Caesar — Myrrh MSB 6665 — Producer: Tony Brown — List: 8.98

Grammy award winner Shirley Caesar's rousing vocals are merely icing on the cake on this tightly produced effort. Inspirational cuts like "Go" and "I Am Determined" have become the trademark of the evangelistic Caesar, who also wears a different hat on two country flavored tunes — "Glad You Came My Way" and "Didn't We Papa." "We Can Change The Way" portrays Caesar as the consummate vocal artist, utilizing an a cappella arrangement with choral background.

**I'M A MIRACLE** — Cheryl Prewitt Blackwood — Impact R3778 — Producer: Greg Nelson — List: 8.98

The former Miss America showcases a crystalline voice on this, her debut album. The predominantly pop material highlights the multi-faceted capabilities of Prewitt, who also claims writer credits for two tunes. Spouse Terry Blackwood of Andrus Blackwood & Co. helps out with background vocals on two cuts. Strong cuts include the title tune, "Go" and "Nothing Improves My Day," the soon-to-be-released single.

**A NEW HORIZON** — Paul Clark — Myrrh MSB 6678 — Producer: Paul Clark — List: 8.98

Clark utilizes tight arrangements coupled with excellent production to project a clean, clear-as-a-bell sound. This contemporary collection contains all self-penned material as Clark's songwriting talents emerge on cut after cut. Definitely a presence among the ranks of the new contemporary Christian artists, Clark creates a strong crossover sound, a la Omartian.



# MERCHANDISING

## Retailers Eagerly Preparing Varied Christmas Campaigns

(continued from page 5)

radio money will come our way, and I'm not going to turn my nose up at it."

The most daring switch will be done by the Portland, Ore.-based Everybody's Records chain, which will have 10 outlets by Thanksgiving. "We will spend about 85% of our advertising dollars on television this Christmas," explains company president Tom Keenan, who adds that each spot will feature a four-second generic doughnut and NARM's "Gift of Music" tag.

Likewise, the Durham, N.C.-based Record Bar chain will increase the number of markets in which it employs its own generic "Vinyl Avenger" television spots. "I'm going through alternative media this year," says Michael Vassen, director of the chain's Ad-Ventures advertising company. "We're trying to reach some of the people we might have missed in the last nine months, and television is a tool to deliver that audience." However, Vassen also notes that "even though television is cost efficient, it's still very costly."

### Intensifying Its Push

New York's Crazy Eddie chain, a pioneer in the use of intensive television advertising for record sales, will allocate about 30% of its Christmas advertising budget for the medium. A source familiar with advertising

policy for the chain's nine Record and Tape Asylum stores said that while the chain usually highlights a different label every two weeks in its spots, it will be featuring two labels per week after Thanksgiving, and in some cases, will quadruple its number of spots.

However, the source, who requested anonymity, added that the chain learned last Christmas that it is important to mix campaigns and media, even with the presence of a readily identifiable ad campaign.

"Last year, Jerry Carrol, the guy who does the chain's radio and TV ads was sick," he said. "There was a 'Twelve Days of Christmas' promotion for RCA/A&M that was supposed to be done, and there was no way for Jerry to do it." Instead, the chain recruited five women from its home office, all sporting Brooklyn accents, and taped the spot for radio. "Every record company wanted to buy that spot," said the source. "It was just tremendous and sold a lot of product. But what was even more interesting was that the jocks talked about the spot every time it ran." This year, the ad has been scheduled for five times as many spots. "If it were another record retailer, the ad would be boring," he said. "But it was the first time someone other than Jerry Carrol did a Crazy Eddie ad, and people listened."

Aside from mixing media, midlines will share a large portion of the Christmas advertising dollars traditionally earmarked for hit product. "We're doing a lot of work on \$5.98s," says John Dantoni, advertising coordinator for the five New York Disc-O-Mat stores. "They will undoubtedly be featured in some of our Christmas ads." Yet, while midlines will be attracting as much as 25% of advertising budgets, most retailers make it clear that hit product is still considered the meat-and-potatoes of Christmas product.

"We always do a lot of business with midlines and cutouts," says Turtle's Poehner. "But once you're past Thanksgiving, it's really your time to make money. You don't have to have lots of cheap prices and specials."

Aside from focusing on specific titles, several of the larger chains will be looking to cement their identities in the marketplace and extend the thrust of the NARM "Gift of Music" campaign through their own complementary tag lines.

The tag, "Record Bar Has the Perfect Gift," will appear in all Record Bar holiday ads, and, according to Ad-Ventures' Vassen, it will elaborate the "Gift of Music" campaign while building the chain's identity. "I think the 'Gift of Music' is a very fine campaign," he says, "but we want to take it a step further and tell people why it's the perfect gift. I don't have people coming into the stores and saying, 'this thing isn't a good gift.' But they are saying 'this thing is too expensive.' So let's tell them what a value it is. That's what we're trying to do."

### 'Gift of Music' Support

Similarly, Stark's Gladioux says that the company is "100% in support of the 'Gift of Music,'" and has even gone so far as to create its own in-house 'Gift of Music' aids, including mobiles and die-cut logos. As with Record Bar, Stark's Camelot chain will also prominently feature its own tag, in this case, "Music Is Timeless." But Gladioux is quick to point out that while a generic tag is a plus for a chain's identity, the emphasis is always on the product.

"Hopefully it's a two-foid thing," he explains. "We try to complement our own identity and image, but we do have a partnership with our suppliers, and we're firm believers in that marriage. To infringe upon them is to infringe upon ourselves."

## SINGLE BREAKOUT OF THE WEEK

YOUNG TURKS • ROD STEWART • WARNER BROS. WBS 49843

Breaking out of: Turtles — Atlanta, Stratford One Stop — New York, Karma Records — Indianapolis, Pickwick — Midwest, Musicland — St. Louis, Tower — San Francisco, P.B. One Stop — St. Louis, City One Stop — Los Angeles, Tape City — New Orleans, Waxie Maxie — Washington, Oz — Atlanta

## SINGLES BREAKOUTS

WHY DO FOOLS FALL IN LOVE? • DIANA ROSS • RCA PB-12349

Breaking out of: Sam Goody — New York, Tower — Campbell, Peaches — Columbus, Karma Records — Indianapolis, Pickwick — Midwest, City One Stop — Los Angeles, P.B. One Stop — St. Louis, Waxie Maxie — Washington, King Karol — New York, Turtles — Atlanta

PHYSICAL • OLIVIA NEWTON-JOHN • MCA-51182

Breaking out of: Lieberman — Dallas, Peaches — Memphis, Lieberman — Kansas City, Radio Doctors — Milwaukee, Disc Records — Dallas, Karma Records — Indianapolis, Everybody's — Northwest, Stratford One Stop — New York

DON'T STOP BELIEVIN' • JOURNEY • COLUMBIA 18-02567

Breaking out of: Karma Records — Indianapolis, Radio Doctors — Milwaukee, Harmony Hut — Washington, Record Theatre — Cleveland, Cavages — Buffalo, Pickwick — Midwest, Sam Goody — New York, P.B. One Stop — St. Louis

THE SWEETEST THING (I'VE EVER KNOWN) • JUICE NEWTON • CAPITOL P-A-5046

Breaking out of: Waxie Maxie — Washington, Sound Video Unlimited — Chicago, Camelot — National, City One Stop — Los Angeles, Tower — Campbell, Cavages — Buffalo

PROMISES IN THE DARK • PAT BENATAR • CHRYSALIS CHS-2555

Breaking out of: Waxie Maxie — Washington, Spec's — South Florida, Charts — Phoenix, National Record Mart — Pittsburgh, Karma Records — Indianapolis, Radio Doctors — Milwaukee, Pickwick — Midwest

HERE I AM • AIR SUPPLY • ARISTA AS 0626

Breaking out of: Western Merchandisers — Amarillo, Lieberman — Dallas, Peaches — Memphis, Lieberman — Kansas City, Disc — Dallas, Sound Video Unlimited — Chicago

## FASTEST MOVING MIDLINES

AC/DC • Let There Be Rock • Atco SD 36151

Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37033

Beatles • Rock 'N Roll Vol. I • Capitol SN/16020

Beatles • Rock 'N Roll Vol. II • Capitol SN/16021

B-52's • Party Mix • Warner Bros. MINI 3596

Tommy Bolin • Teaser • Nipper/CBS PZ 37534

Devo • Q: Are We Not Men? A: We Are Devo • Warner Bros. BSK 3239

☞ Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185

☞ Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137

☞ Billy Idol • Don't Stop • Chrysalis CEP 4000

☞ Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000

Billy Joel • Piano Man • Columbia PC 32544

Carole King • Tapestry • Columbia PE 34946

Tom Petty And The Heartbreakers • MCA SR 52006

Pretenders • Extended Play • Sire MINI 3563

Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407

Various Artists • Exposed/A Cheap Peek At Today's Provocative New Rock • Columbia X2 37124

Who • Who Are You • MCA 3050

COMPILED FROM: Musicland Group — National • Cavages — Buffalo • Peaches — Dallas • Gary's — Virginia • Licorice Pizza — Los Angeles • Lieberman — Denver • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Dan Jay — Denver • Peaches — Cleveland

## TOP SELLING ACCESSORIES \*

☞ Allsop 3 Cassette Head Cleaner 70300

Audio Technica Sonic Broom AT 6012

☞ Discwasher DW Record Care System

Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.

Discwasher VRP Anti-Static LP Inner Sleeve

Eveready Alkaline D-Cell Battery 2/Card

Le-Bo 45 RPM Dome Adaptor 12/Card DO-12

☞ Maxell UDXL II C-90

Maxell UDXL II C-60

Maxell UD C-90

Memorex MRX1 C-90 3/Bag

Memorex MRX2 C-90 3/Bag

Memorex Cassette Head Cleaner 0300

Savoy Cassette Carrying Case 2330

☞ TDK SA C-90

☞ TDK DC-90 2/Bag

TDK DC-60

TDK AD C-90

TDK Cassette Head De-Magnetizer HD-01

COMPILED FROM: Musicland Group — National • Cavages — Buffalo • Peaches — Dallas • Gary's — Virginia • Licorice Pizza — Los Angeles • Lieberman — Denver • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Dan Jay — Denver • Peaches — Cleveland

\* Excludes T-Shirts & Paraphernalia

☞ Heavy Sales

# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK

**DIANA ROSS**  
ALL THE GREAT HITS

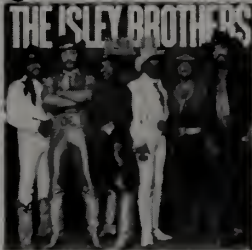
**ALL THE GREAT HITS • DIANA ROSS • MOTOWN M13-96002**

**Breaking out of:** Handleman — National, Sound Unlimited — National Harmony Hut — East Coast, Sam Goody — New York, King Karol — New York, Disc-O-Mat — New York, Record & Tape Collector — Baltimore, Waxie Maxie — Washington, Gary's — Virginia, Turtles — Atlanta, Cactus — Houston, Spec's — South Florida, Wilcox — Oklahoma City, Rose Records — Chicago, Chicago One Stop, Flipside — Chicago, Radio Doctors — Milwaukee, Musicland — St. Louis, Cavages — Buffalo, Mile Hi — Denver, Big Apple — Los Angeles, Tower — Los Angeles.  
**MERCHANDISING AIDS:** Album Flats.

## ALBUM BREAKOUTS

**INSIDE YOU • THE ISLEY BROTHERS • T-NECK/CBS FZ 37533**

**Breaking out of:** Record Bar — National, Camelot — National, Sound Unlimited — National, Crazy Eddies — New York, Webb's — Philadelphia, Record & Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Port O' Call — Nashville, Turtles — Atlanta, Spec's — South Florida, Cactus — Houston, Sound Warehouse — San Antonio Lieberman — Dallas, Musicland — St. Louis, Rose Records — Chicago, Chicago One Stop, Radio Doctors — Milwaukee.



**DISCIPLINE • KING CRIMSON • WARNER BROS. BSK 3629**

**Breaking out of:** Record Bar — National, Sound Unlimited — National, Flipside — Chicago, Radio Doctors — Milwaukee, Great American Music — Minneapolis, Streetside — St. Louis, Karma — Indianapolis, Record Theatre — Cincinnati, Peaches — Cleveland, Harvard Coop — Boston, Crazy Eddies — New York, Record & Tape Collector — Baltimore, Turtles — Atlanta, Tape City — New Orleans, Sound Warehouse — San Antonio, Wilcox — Oklahoma City, Mile Hi — Denver, Charts — Phoenix.  
**MERCHANDISING AIDS:** 1x1 Flats, Off Size Poster.

**KING CRIMSON**  
Includes Elephant Talk, Frame By Frame  
Indiscipline, The Sheltering Sky



**Discipline**

**THE BEST OF BLONDIE • CHRYSALIS CHR 1337**

**Breaking out of:** Handleman — National, Sound Unlimited — National, Alta — Phoenix, Bee Gee — Albany, Stratford One Stop — New York, Disc-O-Mat — New York, Cutler's — New Haven, Port O' Call — Nashville, Turtles — Atlanta, Oz — Atlanta, Record Theatre — Cincinnati, Karma — Indianapolis, Streetside — St. Louis, Flipside — Chicago, Radio Doctors — Milwaukee, Big Apple — Denver, Mile Hi — Denver, Lieberman — Portland, All Record Service — Oakland, Tower — Seattle/San Francisco/Campbell/Los Angeles.

**MERCHANDISING AIDS:** 2x3 Poster, Front and Back Album Cover Flats, Catalog Poster.



**PHYSICAL • OLIVIA NEWTON-JOHN • MCA 5229**

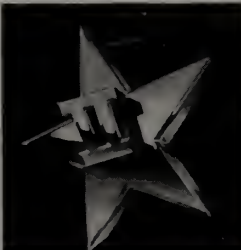
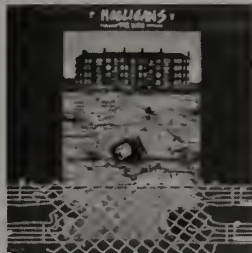
**Breaking out of:** Handleman — National, Record Bar — National, Sound Unlimited — National, Harmony Hut — East Coast, Everybody's — Northwest, Disc — Dallas, Cactus — Houston, Sound Warehouse — San Antonio, Tape City — New Orleans, Oz — Atlanta, Turtles — Atlanta, Peaches — Atlanta, Waxie Maxie — Washington, Disc-O-Mat — New York, Lieberman — Portland, Tower — Los Angeles/Seattle.

**MERCHANDISING AIDS:** 1x2 Cover Boards, 11x22 Personality Posters, 3x3 Poster, Mobile, Counter Piece, Radio Spots.

**HOOLIGANS • THE WHO • MCA 2-12001**

**Breaking out of:** Musicland — National, Record Bar — National, Stratford One Stop — New York, Disc-O-Mat — New York, King Karol — New York, Central One Stop — Hartford, Lechmere Sales — Boston, Cavages — Buffalo, Bee Gee — Albany, Wilcox — Oklahoma City, Lieberman — Dallas, Streetside — St. Louis, Musicland — St. Louis, Karma — Indianapolis, Record Theatre — Cincinnati, City One Stop — Los Angeles, Tower — Campbell.

**MERCHANDISING AIDS:** Album Flats, 2x3 Poster.



**STARS ON LONG PLAY II • RADIO RECORDS RR 19314**

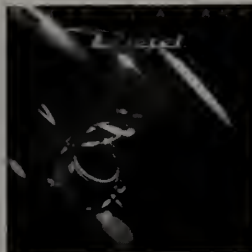
**Breaking out of:** Record Bar — National, Sound Unlimited — National, Spec's — South Florida, Turtles — Atlanta, Tape City — New Orleans, Wilcox — Oklahoma City, Radio Doctors — Milwaukee, Peaches — Cleveland, Record Theatre — Cincinnati, Sam Goody — New York, Tower — Los Angeles/Campbell, Mile Hi — Denver.

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

**WATTS IN A TANK • DIESEL • REGENCY RY 19315**

**Breaking out of:** Pickwick — National, Musicland — National, Alta — Phoenix, Lieberman — Dallas, Waxie Maxie — Washington, Cutler's — New Haven, Gary's — Virginia, Sound Warehouse — San Antonio, Tower — Sacramento.

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



**COLLECTOR'S ITEM** — Atlanta-based Turtle's Records' Jeff Levenson, son of the chain's founder, is pictured with his collection of more than 300 picture discs that are framed and displayed at Turtle's flagship store. The rarest title in the collection is "B.B. King Live."

## WHAT'S IN-STORE

**TURNING THE TABLES** — In conjunction with the "Gift of Music" merchandising materials available to its members this Christmas season (see separate story), the National Assn. of Recording Merchandisers (NARM) is also sponsoring a series of contests for manufacturers' field merchandisers. The contests will be held throughout the year around various "gift-giving" holidays and occasions, with the inaugural one focusing on the Christmas season. RCA, CBS and PolyGram have all entered the first contest — which will involve creating the best materials for in-store and window display in keeping with the "Gift of Music" and Christmas themes. Each company will run an intra-company contest — with field merchandisers competing with each other in creating the best displays and materials for the company's product. All rules for the individual contests will be left up to the labels themselves, and NARM will present awards tailored to each label's own policies and preferences. Displays created for display from mid-November to Dec. 31 will be eligible for the contests. NARM says plans are also in the works for similar contests for Valentine's Day, Secretary's Day, Mother's Day, Father's Day and school graduations.

**NOT IDLE WHILE IN SOUTH** — Via a recent bankruptcy settlement, Polydor Records acquired the Allman Brothers' Capricorn catalog, which has been completely off the market for a year. Beginning with four titles in the spring, Polydor has found plenty of life in the catalog, with several titles now well over the 100,000 mark as \$5.98 midlines. Now, with the band on tour through the Southwest in support of its new Arista album, Polydor will be looking to further boost its own Allman Brothers line with a heavy advertising schedule and a strong retailer merchandising program. A unique re-packaging by Polydor of the earlier hits, entitled "Best of the Allman Brothers," will be released this week at \$8.98, bringing the label's Allman catalog total to seven. The other titles are "Brothers and Sisters," "Eat A Peach," "Live At The Fillmore," "The Allman Brothers Band," "Win, Lose or Draw," and "Idlewild South."

**KRAFTWERK KAMPAIGN** — First place winners in the combined WEA/Warner Bros. Kraftwerk merchandising campaign for WEA marketing coordinators were: Jack Klotz, Atlanta; Fred Toedtman, Chicago; Rodd Culp, Detroit; and Barry Eisenberg, New York. Each winner received an Atari A-400 Home Computer, and 23 runners-up received Atari VCS game units with cartridges.

**KIDS STUFF** — Omni-Sound, the Pennsylvania-based jazz label, has made an entrance into the children's market with "First Feelings, Feelings First," by Rachele Saltzman Warling with arrangements by Bob Dorrough. A companion-piece music book is available from Shawnee Press, Inc. . . Peter Pan Industries of Newark, N.J., a leading manufacturer of children's records, has been finding its fortunes on the other side of the product fence. Its Parade label has a hit with Dorian Dammer's "Aerobic Dancing" LP, and Marty Kasen, president of Peter Pan, tells us the company will be looking to expand its success with a national TV campaign in support of the album. The four-week campaign will feature 30-second spots on the nationally syndicated *Morning Stretch* program beginning in late November. Incidentally, the label is proving serious about diversification: a single by Commander Cody will be issued next week.

**RECORD BAR NEWS** — Each weekday from 11 a.m. to 2 p.m., the Mobile, Ala. Record Bars offer customers a "luncheon special." An LP from the Top 15 and an accessory are presented at low sale prices, with featured albums and accessories changing each week. . . During a recent CBS/Record Bar "fall survival" promotion with a military theme, customers at the Baton Rouge, La. outlet registered for a drawing. The grand prize winner received a case of Moosehead beer, a portable stereo, camouflage pants and Record Bar T-shirts. The second and third place winners received 10 and five LPs of their choice. Featured product was Brick's LP "Baby". . . During the recent "Society of Shaggers" convention held in Myrtle Beach, S.C., The Embers made an in-store appearance at the local Record Bar where the group members judged a mall sock hop. The store donated copies of "Ocean Drive" for the winners, and radio station WMYB did a live remote of beach music from the mall. In another promotion, the store and radio station WYAK, in conjunction with Moosehead beer, sponsored a party at a local club. The party featured a two-step dance contest, a best cowboy/cowgirl contest and a moose-riding contest (we kid you not). Prizes included the Kenny Rogers catalog, a Ronnie Milsap satin jacket, the Alabama catalog, and tote bags and huggers.

fred goodman

# A&R Staffs Stabilize Rosters, Exercise Prudence In Signing New Acts

(continued from page 6)

record or two records but had little success."

Geller felt that with some artists it was strictly a matter of how much money they wanted to re-sign with the company. "With Patti LaBelle, who sold respectfully, we had to drop her because of overriding factors like her wanting a bigger contract."

Indeed, he added, many labels take longer looks at established artists leaving one label in search of a better deal because they "are almost always discontented with their contracts. Acts usually stay with the label they're signed with, unless they get offered a fabulous deal."

## Connections Count

But, who brings an artist to the label stands as one of the most important criteria for signing an act, according to Rosencrantz, who said, "If an act has a relationship with a noted manager, lawyer, songwriter or someone in radio, he stands a better chance than if he were off the street."

Rosencrantz said that while MCA continues to search for new acts via the established avenues, it was also true that an act has a better opportunity when accompanied by the clout of management and business people with good reputations in the industry and, perhaps more important, existing contracts with top selling "superstars."

Another measure taken by many record companies in further efforts to avoid undue risk in signing a new act is offering limited contracts. The most prevalent contract offered new acts today is an agreement by which the artist is committed to one album during the course of one year, usually with an option for additional product and an extension of time.

## Singles Deals

Another deal that has been used to test an artist's commercial appeal is the singles deal. Buttice said that Robbie Dupree started out as a singles artist, as did Joey Scarbury who scored earlier this year with "Believe It Or Not," the theme from the TV adventure *The Greatest American Hero*.

But Buttice said that singles are not the real money makers for record labels and that such deals were employed as an artist development tool.

Taylor further said that while singles deals were not as prevalently entered, PolyGram is in the process of experimenting with EP and 12" single deals in particular. Taylor added that singles were a more profitable venture in Europe where they are sold for more and sale of 60,000 copies on a title can mean profit above bottom line production and distribution costs.

Taylor said that regional LP deals are commonly struck between a new artist and

label, particularly where the act has a strong following in one certain market.

"We like to be able to work with some options," Taylor continued, adding, "We like to be able to offer an act with grassroots support in one part of the country an opportunity to build a recording career around that region where they are most popular."

Another major concern associated with the signing of new acts is production costs, the money spent on obtaining the act's initial product.

## 'Dead Money'

"Advance money is like dead money," said Lee Young, Sr., vice president of A&R at Motown Records, who added, "We can take that money and use it to help us sell thousands of more LPs."

Young said that such resources are better spent on the artist's image and career development.

According to Rosencrantz, there are basically two ways a record company can advance money to a new act for production of an LP. He said that one way was through a production company that signs with the label to deliver product on a certain band. The other way entailed the label paying for production costs direct and giving a small advance. He said that when dealing with a production company, a production budget is established and the record label ad-

# ASCAP Writers Get Cash Awards

NEW YORK — A total of \$1,021,350 in cash grants was voted for 1981-82 distribution to writer members at the recent annual meeting of the Popular and Standard Awards Panels of the American Society of Composers, Authors, and Publishers (ASCAP). The special awards represent monies over and above royalties paid for performances of works in ASCAP's sample survey. Since 1960, more than \$17 million in cash grants have been made to writers in addition to performance fees.

ASCAP writers creating in every branch of the popular field were recognized by the Popular Awards Panel, although some of those singled out for recognition will not receive the cash grant because their ASCAP royalties exceed the limits for eligibility imposed by the panel.

The standard field represented symphonic and concert music.

Commenting on the program, ASCAP president Hal David said that "the awards are one of the ways the Society encourages and supports its creators of music in all areas of the American music scene. We are very appreciative of the dedicated work done by the distinguished members of our

vances the money to the production firm, which will pay for all production costs, including musicians, studio time, equipment, etc., out of that budget.

He said that the production company approach allows the principals of the company to collect a larger advance if they complete the project under the projected cost.

But most contacted said that deals are not being doled out as generously as in the past due to the escalating costs of merchandising, marketing and promoting.

Many smaller labels, having recognized the stringent leisure-time economy upon which they must predicate sales projections, have begun to increasingly rely on major record companies to manufacture and distribute their product.

Larger labels have continued their A&R advancements through such arrangements. Dick Griffey's Solar recently pacted with E/A, along with Light Records. E/A also anticipates an expansion of its artist roster through a label which will be developed by Bruce Lundvall, senior vice president at E/A, who will bow a label titled Elektra Musician, and through establishment of Al Coury's Network Records.

RCA, which declined comment for this story, has also been active in revamping its A&R capabilities. The company recently

pacted for U.S. and Canadian distribution of the U.K.'s Ensign Records. The company has additionally added A&R staff for black music (an area the company would like to bolster) and has established A&R vice presidents (Dan Loggins, east coast, Barry Oslander, west coast) for the east and west regions.

The growing economic concern among A&R executives is sharply underscored by the increasing participation by other departments in the talent acquisition process.

"Let's face it," concluded Buttice, "who has the golden ears? I approach A&R by getting the entire company involved from promotion to merchandising staff."

# WKTU Hits The Street

(continued from page 20)

from WGCI/Chicago. Previously he had been a part-time disc jockey on WBLS, a job he got right after graduating from Columbia University in 1976. He is notably optimistic about the future of WKTU and the urban contemporary format in general. "I see it growing," he said. "In New York alone, another station (WRKS or KISS-97) went in that direction, so obviously there's money in it. I think the more industry people learn to understand it and accept it, the more it will spread out."

# NARAS Hosts Third Annual Awards Dinner

NEW YORK — The National Academy of Recording Arts and Sciences (NARAS) will hold its third annual Most Valuable Player Awards Oct. 28 at the Copa, 10 E. 60th St. Irene Cara, Judy Collins, Gregory Hines, Phyllis Hyman and Phil Ramone will present the awards.

Scheduled to perform are Pepper Adams, Ron Carter, Rick Derringer, Dick Katz, Mel Lewis and Helen Merrill. Singer/producer Lucy Simon will emcee the affair, which begins at 5:30 p.m. Admission, which includes a light supper is \$20 for members and \$25 for non-members.

# NAPM Names Three

NEW YORK — Three new members have been appointed to the Board of Trustees of the National Academy of Popular Music (NAPM). Named to the Board are Marian McPartland, composer, author and jazz pianist; Lehman Engel, composer of musical comedies; and Mitchell Parish, lyricist. Both Engel and Parish have served on the NAPM Board of Directors for several years.

## STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of October 23, 1962, Section 4369, Title 39, United States Code)

Date of Filing: Oct. 18, 1981, Title of Publication: Cash Box; Frequency of Issue: Weekly.  
 Location of Known Office of Publication: 1775 Broadway, New York, N.Y. 10019.  
 Location of the Headquarters or General Business Offices of the Publishers: 1775 Broadway, New York, N.Y. 10019.  
 Names and Addresses of Publisher, Editor and Managing Editor:  
 Publisher: George Albert, 1775 Broadway, New York, N.Y. 10019.  
 Editor: Alan Sutton, 1775 Broadway, New York, N.Y. 10019.  
 Managing Editor: Richard Imemure, 1775 Broadway, New York, N.Y. 10019.

Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given):  
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 George Albert, 1775 Broadway, New York, N.Y. 10019.

Known Bondholders, Mortgagees and Other Security Holders Owning or Holding 1 percent or More of Total Amounts of Bonds, Mortgages or Other Securities (If there are none so state): None.

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	Average No. Copies Each Issue During Preceding 12 Months	Single Issue Nearest to Filing Date
Total No. Copies Printed (Net Press Run)	19,958	19,719
Paid Circulation		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	13,739	13,750
2. Mail Subscriptions	4,482	4,196
Total Paid Circulation	18,221	17,946
Free Distribution (Including samples by Mail, Carrier or Other Means)	1,103	1,117
Total Circulation	19,324	19,063
Office Use, Left-Over, Unaccounted, Spilled After Printing	350	358
Returns from News Agents	284	298
Total No. of Copies Distributed	19,958	19,719

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# EAST COASTINGS

(continued from page 16)

the finished masters.

**STOCKING STUFFERS** — Mick Ronson has joined the Ian Hunter band in mid-tour as a replacement for keyboard-player Tommy Mandel, who went into the hospital for an operation. Ronson will apparently be playing keyboards only, a first for the erstwhile guitar hero. . . Columbia is releasing boxed sets of all five **Simon & Garfunkel** LPs and all five **Paul Simon** solo LPs for the label this November in time for the Christmas boxed set-giving season. . . Album title of the year has to go to the new best of **Pink Floyd** set assembled by Columbia for November release. It's called "A Collection of Great Dance Songs." Wonder if KTU will go on it? . . . **Wendy Carlos** has been signed by Disney to score a futuristic adventure film, *Tron*, now in post-production. . . MTV will carry **Frank Zappa's** annual Halloween concert live from the Palladium. . . **Denroy Morgan's** first album and follow-up single to this summer's dance chart-topper "I'll Do Anything For You" will be released concurrently by Becket Nov. 1. . . Sire has signed British dance music act **Depeche Mode** for America. . . The **Brothers Johnson** appeared at the National Theatre in Lagos, Nigeria last week as part of the celebration honoring the country's 25th year of independence. . . **Renalssance** has signed a U.S. pact with I.R.S. after coming to an amicable parting of the ways with manager **John Scher**. The group was managed by I.R.S. boss **Miles Copeland** during the mid-'70s. . . **Al Kooper** is playing keyboards with **Bob Dylan** on Dylan's current tour. Kooper, of course, was the organ player on Dylan's original recording of "Like A Rolling Stone". . . ASCAP held a reception last week to celebrate the new CBS cable TV series *The Song Writers*. Upcoming shows will honor **Sheldon Harnick**, **John Kander** and **Fred Ebb**, **Charles Strouse**, **Arthur Schwartz** and **Jerry Herman**.  
 dave schulps

# BLACK CONTEMPORARY

## TOP 75 ALBUMS

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



**PATA PATA** — Peters International recently held a luncheon to celebrate the acquisition of a new album by African singer Miriam Makeba for the Peters International label. The album will be released to coincide with Makeba's forthcoming U.S. tour, which starts at Carnegie Hall in New York on Dec. 11. Pictured at the luncheon are (l-r): Kenny Levine, marketing, Peters Int'l; Chris Peters, Sr., president, Peters Int'l; Chris Peters, Jr., vice president, Peters Int'l; Makeba; Chris Spinosa, sales manager, Peters Int'l; and Dennis Armstead, Makeba's manager.

## THE RHYTHM SECTION

**EFFERVESCENCE** — Spirit and music are synonymous when describing Sheree Brown's approach to her craft as a singer/musician/songwriter. Though framed with a sensitivity that is at once warm and infectious, there is an indefatigable happiness prevalent throughout her debut solo LP, "Straight Ahead," on Capitol Records. The album features 10 love songs, all thinly veiled as bright, bubbly R&B/pop music poems. For her, music is a sharing experience. "If I knew people liked my guitar playing or singing (when she was a youngster), I wanted to share it with them," Brown said during an interview recently. The 24-year-old Los Angeles native taught herself to play guitar at age 10, waiting almost six years before taking any formal training. But by that time, she knew that she wanted to share her skills professionally. "I always knew I wanted to be a singer. When I was in the fourth grade, I appeared on the *Art Linkletter Show*, she recalled. "He asked me what I wanted to be when I grew up, and I told him I wanted to be a singer. He let me sing, but I was nervous and people laughed." But she remained undaunted and continued to practice her craft, usually late at night locked in her family bathroom playing guitar. That's no small feat, considering she was the oldest of eight children. Her first major boost toward professionalism came when she won the Hollywood Battle of the Bands singing and playing two of her original songs. She spent the next four years cutting demos with producer Alex Thomas and a group of L.A.-area musicians that included keyboard prodigy Patrice Rushen. Her songwriting was featured on Rushen's "Pizazz" album on Elektra/Asylum in the guise of the R&B hit "Haven't You Heard" and "Let The Music Take Me." Brown also co-arranged songs on Syreeta's latest LP and co-wrote the song "Dance With Me, Children." But it wasn't until she landed at Capitol that she was able to prepare a vehicle for her personal expression. A happy, danceable song like "You'll Be Dancing All Night" shares vinyl with a penetrating love noir like "You Are Beautiful." The range of her spirit is demonstrated through her music. Brown spoke most accurately about her spiritual relationship with music when she said, "God is the source of my lyrics and music. I really don't know where else they come from, but I guess I've always been a ham anyway."

**ROLL OVER, FURRY** — President Ronald Reagan's austerity program has reached an all-time low, or high, depending on how you look at it. A three-page letter addressed to the late blues meister Furry Lewis was sent to the Fantasy Records offices by Bob Packwood of the Republican Presidential Task Force. The letter went, in part, as follows, "Dear Mr. Lewis: Forgive me for saying this but you're causing the President grave concern. Why hasn't President Reagan heard from you? Why haven't you joined him in the Republican Presidential Task Force? What shall I tell our President? Because he's personally asked me to find out why you're holding back. . . Shall I show him your contribution of \$120 for a full year's membership, or shall I tell him you've said he must fight alone? If you've delayed for any reason, let me assure you there's no time to lose. Our adversaries are forging ahead even as you read this. Don't let this day end without action!" The title of Lewis' re-released twofer LP on Fantasy aptly described this bit of Capitol Hill chicanery and irony. The LP is called "Shake 'Em On Down." Furry died about a month ago. Amen.

**AIRWAVES** — Mitch Clarke was recently named the new music director at Washington D.C.'s WYCB-AM. Clarke comes to the station from WUST where he was music director and host of a news opinion show. The station is set to present **The Hawkins Family** in concert at the Crampton Auditorium Oct. 31. . . Also on Halloween Night, fortune tellers, palm readers and astrologers, classic horror films and an apple bobbing contest are among people and events scheduled to unfold during KDIA/Oakland's "Freaks Night Out" masquerade party and costume contest. Set for Goodman's Hall in Jack London Square, the KDIA function is set up as a fund raiser for the Bay Area's Black United Fund Campaign Drive for 1981-82. The best customized male and female will equally share \$1,310 in cash.

**HOT CROSSOVER VINYL** — Motown's "All The Greatest Hits," by Diana Ross (#65 bullet), was the top pop debut on the **Cash Box** Top 200 Albums chart. Following Ross on that chart were "Inside You" by the **Isley Bros.** on T-Neck/CBS (#72 bullet); and "Camouflage," the MCA LP by Rufus featuring **Chaka Khan** (#160 bullet). . . "I'm Just Too Shy," the Motown single from **Jermaine Jackson** (86 bullet), is the only R&B to pop crossover this week on the **Cash Box** Top 100 Singles chart. Already an item on the **Cash Box** Black Contemporary and pop charts, **Patti Austin's** *Qwest*/Warner Bros. LP "Every Home Should Have One." debuted this week at #16 bullet on the **Cash Box** Jazz Albums chart.

**SHORT CUTS** — **Norby Walters Assoc.** has been retained by **Commodores** manager **Benjamin Washburn** to coordinate the Motown act's national tour, which began in Biloxi, Miss. . . Gutsy soul songstress **Patti LaBelle** recently delivered a rousing rendition of "Over The Rainbow" during a gathering at the Congressional Black Caucus' 11th annual Legislative weekend. Held at the Washington Hilton ballroom, LaBelle also performed tunes from her recently released PIR/CBS album, "The Spirit's In It."

**PANEL** — The Organization of Women in Music will host a panel discussion featuring hit producer/songwriter **Freddie Perren** Oct. 27 in Los Angeles at International Creative Management (ICM), 8899 Beverly Blvd. fourth floor, starting at 7:30 p.m. The topic of discussion will be "The Role of the Producer in Making Hit Records."

**SOLAR HALLOWEEN** — Solar recording acts **Klymaxx**, the new **Sylvers**, and **Midnight Star** will headline a Halloween celebration at the Hollywood Palladium Oct. 31. The bash includes a costume contest judged by Solar group **Lakeside**, look-alike contest of Solar artist **Jody Watley**, Shalamar lead singer, which will be judged by Shalamar and a Pop Lock dance contest to be judged by Shalamar member **Jeffrey Daniels**. **michael martinez**

# CASH BOX TOP 100

October 31, 1981

	Weeks On Chart	10/24	Chart		Weeks On Chart	10/24	Chart		Weeks On Chart	10/24	Chart
<b>1 NEVER TOO MUCH</b> LUTHER VANDROSS (Epic 14-02403)	1	13		<b>32 TIME TO THINK</b> ROCKIE ROBBINS (A&M 2355)	32	9		<b>66 REGGAE ON BROADWAY</b> BOB MARLEY (Cotillion/Atlantic 46023)	70	5	
<b>2 WHEN SHE WAS MY GIRL</b> THE FOUR TOPS (Casablanca/PolyGram NB 2338)	2	12		<b>33 DO YOU LOVE ME?</b> PATTI AUSTIN (Owest/Warner Bros. OWE 49754)	29	13		<b>67 HIT AND RUN</b> BAR-KAYS (Mercury/PolyGram 76123)	—	1	
<b>3 I HEARD IT THROUGH THE GRAPEVINE (PART 1)</b> ROGER (Warner Bros. WBS 49786)	4	11		<b>34 WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA PB-12349)	45	2		<b>68 BABY NOT TONIGHT</b> MADAGASCAR (Arista AS 0625)	68	4	
<b>4 ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	3	17		<b>35 SHE GOT THE PAPERS (I GOT THE MAN)</b> BARBARA MASON (WMOT WS9 02506)	33	10		<b>69 I'M SO GLAD I'M STANDING HERE TODAY</b> CRUSADERS featuring JOE COCKER (MCA 51177)	69	4	
<b>5 SUPER FREAK (PART 1)</b> RICK JAMES (Gordy/Motown G 7205F)	5	14		<b>36 SECRETS</b> BOBBY WOMACK (Beverly Glen 2000)	36	9		<b>70 BOOGIE'S GONNA YET YA'</b> RAFAEL CAMERON (Salsoul/RCA S7 2151)	77	3	
<b>6 TAKE MY HEART</b> KOOL & THE GANG (De-Lite/PolyGram DE 815)	9	5		<b>37 IT SHOWS IN THE EYES</b> ASHFORD & SIMPSON (Warner Bros. WBS 49805)	37	7		<b>71 WALL TO WALL</b> RENE & ANGELA (Capitol P-A-5052)	78	3	
<b>7 GET IT UP</b> THE TIME (Warner Bros. WBS 49774)	10	11		<b>38 LOVE DON'T LOVE NOBODY</b> JEAN CARN (TSOP/CBS ZS5 02501)	40	6		<b>72 WHAT A SURPRISE</b> THE POINTER SISTERS (Planet/Elektra P-47937)	81	2	
<b>8 SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON (20th Century-Fox/RCA TC-2488)	7	20		<b>39 AIMING AT YOUR HEART</b> TEMPTATIONS (Gordy/Motown G 7208F)	39	12		<b>73 I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS (Columbia 18-02549)	89	2	
<b>9 LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN and GEORGE BENSON (Arista AS 0624)	8	11		<b>40 FUNKY SENSATION</b> GWEN McRAE (Atlantic 3853)	52	9		<b>74 NIGHTLIFE</b> KWICK (EMI America P-A-8091)	88	3	
<b>10 SNAP SHOT</b> SLAVE (Cotillion/Atlantic 46022)	12	8		<b>41 BLUE JEANS</b> CHOCOLATE MILK (RCA PB-12335)	48	4		<b>75 IT'S YOUR NIGHT</b> RAY PARKER JR. & RAYDIO (Arista AS 0641)	84	2	
<b>11 LET'S GROOVE</b> EARTH, WIND & FIRE (ARC/Columbia 18-02536)	16	4		<b>42 TURN YOUR LOVE AROUND</b> GEORGE BENSON (Warner Bros. WBS 49846)	—	1		<b>76 HEART HEART</b> GERALDINE HUNT (Prism PDS 413)	76	4	
<b>12 I CAN'T LIVE WITHOUT YOUR LOVE</b> TEDDY PENDERGRASS (Phila. Intl./CBS ZS5 02462)	13	10		<b>43 I'VE GOT TO LEARN TO SAY NO!</b> RICHARD "DIMPLES" FIELDS (Boardwalk NB 7-11-124)	43	8		<b>77 GOODBYE HIM, HELLO YOU</b> BETTY WRIGHT (Epic 4-902521)	67	4	
<b>13 BEFORE I LET GO</b> MAZE featuring FRANKIE BEVERLY (Capitol P-A-5031)	14	11		<b>44 NOTHIN' BUT A FOOL</b> NATALIE COLE (Capitol P-A-5045)	46	5		<b>78 I WANT YOU</b> BOOKER T. (A&M 2374)	—	1	
<b>14 CONTROVERSY</b> PRINCE (Warner Bros. WBS 49808)	17	6		<b>45 MIDDLE OF A SLOW DANCE</b> KLIQUE (MCA 51158)	47	7		<b>79 WANTING YOU</b> STARPOINT (Chocolate City/PolyGram CC 3229)	87	2	
<b>15 WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU (Warner Bros. WBS 49746)	6	16		<b>46 WARM WEATHER</b> PIECES OF A DREAM (Elektra E-47181)	49	8		<b>80 CALL ME</b> SKYY (Salsoul/RCA S7 2152)	—	1	
<b>16 JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM (A&M 2357)	18	11		<b>47 TONIGHT YOU AND ME</b> PHYLLIS HYMAN (Arista AS 0637)	62	3		<b>81 GUESS WHO</b> LARRY GRAHAM (Warner Bros. WBS 49833)	90	2	
<b>17 LOVE HAS COME AROUND</b> DONALD BYRD AND 125TH STREET N.Y.C. (Elektra E-47168)	15	13		<b>48 MEANT FOR YOU</b> DEBRA LAWS (Elektra E-47198)	50	6		<b>82 I'M JUST TOO SHY</b> JERMAINE JACKSON (Motown M 1525F)	—	1	
<b>18 THIS KIND OF LOVIN'</b> THE WHISPERS (Solar/RCA YB-12295)	20	9		<b>49 YOU GO YOUR WAY (I'LL GO MINE)</b> THE SPINNERS (Atlantic 3865)	57	3		<b>83 96 TEARS</b> THELMA HOUSTON (RCA PB-12285)	83	4	
<b>19 OH NO</b> COMMODORES (Motown M 1527F)	24	6		<b>50 STEAL THE NIGHT</b> STEVIE WOODS (Cotillion/Atlantic 46016)	58	5		<b>84 SATURDAY, SATURDAY NIGHT</b> ZOOM (Polydor/PolyGram PD 2186)	93	2	
<b>20 SILLY</b> DENICE WILLIAMS (ARC/Columbia 18-02406)	11	13		<b>51 LET'S START II DANCE AGAIN</b> BOHANNON featuring DR. PERRI JOHNSON (Phasa II 4W9 02449)	51	8		<b>85 SCHOOL DAZE</b> FUNN (Magic 93000)	—	1	
<b>21 STAY AWAKE</b> RONNIE LAWS (Liberty P-1424)	22	12		<b>52 FREEFALL (INTO LOVE)</b> LENNY WILLIAMS (MCA 51179)	60	6		<b>86 IN THE NIGHT</b> CHERYL LYNN (Columbia 18-02511)	86	2	
<b>22 PULL FANCY DANCER/PULL — PART 2</b> ONE WAY (MCA 51165)	25	9		<b>53 ZULU</b> THE OUICK (Pavillion/CBS ZS5 02455)	53	8		<b>87 FIRST TRUE LOVE AFFAIR</b> JIMMY ROSS (RCA/Quality QRCF 7002)	91	2	
<b>23 INSIDE YOU (PART 1)</b> THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)	28	5		<b>54 HANG ON IN THERE</b> HAROLD MELVIN AND THE BLUE NOTES (MCA 51190)	64	4		<b>88 LOVELINE</b> TAVARES (Capitol 5043)	—	1	
<b>24 I'LL DO ANYTHING FOR YOU</b> DENROY MORGAN (Beckat BKA45-5)	21	19		<b>55 JUST MY LUCK</b> TYRONE DAVIS (Columbia 18-02269)	55	8		<b>89 SLOW HAND</b> POINTER SISTERS (Planet/Elektra P-47929)	35	21	
<b>25 SHE DON'T LET NOBODY (BUT ME)</b> CURTIS MAYFIELD (Boardwalk NB7-11-122)	30	9		<b>56 LET THE FEELING FLOW</b> PEABO BRYSON (Capitol P-A-5065)	80	2		<b>90 LET YOUR LOVE COME DOWN</b> MANHATTANS (Columbia 18-02548)	—	1	
<b>26 TAKE MY LOVE</b> MELBA MOORE (EMI America A-8092)	31	8		<b>57 LET'S GET CRACKIN'</b> SHOCK (Fantasy 916)	59	7		<b>91 FUNKY SOUND (TEAR THE ROOF OFF)</b> SEQUENCE (Sugar Hill SH-767)	82	5	
<b>27 SWEAT (TIL YOU GET WET)</b> BRICK (Bang/CBS ZS5 02246)	27	16		<b>58 IT MUST BE MAGIC</b> TEENA MARIE (Motown G 7212F)	71	3		<b>92 A LITTLE BIT OF JAZZ</b> THE NICK STRAKER BAND (Prelude PRL 8034)	54	14	
<b>28 ON THE BEAT</b> THE B.B.&Q. BAND (Capitol P-4993)	19	18		<b>59 SHARING THE LOVE</b> RUFUS WITH CHAKA KHAN (MCA 51203)	—	1		<b>93 YOU'LL BE DANCING ALL NIGHT</b> SHEREE BROWN (Capitol P-A-5026)	—	1	
<b>29 JUST BE MY LADY</b> LARRY GRAHAM (Warner Bros. WBS 49744)	23	19		<b>60 SWEETER AS THE DAYS GO BY</b> SHALAMAR (Solar/RCA YB-12329)	72	2		<b>94 LOVIN' YOU (IS SUCH AN EASY THANG TO DO)</b> ROBERTA FLACK (MCA 51173)	85	3	
<b>30 SOMETHING ABOUT YOU</b> EBONEE WEBB (Capitol P-A-5044)	38	6		<b>61 LA LA MEANS I LOVE YOU</b> TIERRA (Boardwalk NB7-11-129)	75	2		<b>95 SQUARE BIZ</b> TEENA MARIE (Gordy/Motown G 7202F)	34	20	
<b>31 LET'S DANCE (MAKE YOUR BODY MOVE)</b> WEST STREET MOB (Sugar Hill SH 763)	26	13		<b>62 DISCO DREAM</b> THE MEAN MACHINE (Sugar Hill SH-768)	65	5		<b>96 WIKKA WRAP</b> THE EVASIONS (SAM S-12339)	41	14	
				<b>63 DON'T HIDE OUR LOVE</b> EVELYN KING (RCA PB-12322)	74	2		<b>97 DANCIN' FREE</b> THE BROTHERS JOHNSON (A&M 2368)	42	8	
				<b>64 ALL I WANT</b> TWENNYNINE With LENNY WHITE (Elektra E-47208)	73	3		<b>98 HERE I AM</b> DYNASTY (Solar/Elektra S-47932)	56	18	
				<b>65 WALKING INTO SUNSHINE</b> CENTRAL LINE (Mercury/PolyGram 76126)	79	3		<b>99 IT WAS SO EASY</b> STACY LATTISAW (Cotillion/Atlantic 46024)	63	6	
								<b>100 I LIKE IT</b> CAMEO (Chocolate City/PolyGram CC 3227)	44	10	

## ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Little Bit (Lynton Muir/Tycho — license pending) 92	Hit And Run (Bar-Kays/Warner Tamerlane — BMI) 67	Love All The Hurt (Irving/Ljesrika — BMI) 9
Aiming At Your (Assorted (Admin. by Mighty Three — BMI) 39	I Can't Live (Mighty Three — BMI) 12	Love Don't Love (Mighty Three — BMI) 38
All I Want (Mel-Yel/Spazmo — ASCAP) 64	I Heard It (Ston Agate — BMI) 3	Love Has Come (Blackbyrd — BMI) 17
Baby Not Tonight (Madagascar Music — ASCAP) 68	I Like It (Better Days/Better Nights — ASCAP) 100	Loveline (Duchess — BMI/Mighty M — ASCAP) 88
Before I Let Go (Amazement — BMI) 13	I Want You (Irving/House Of Jones — BMI) 78	Lovin' You (MCA — ASCAP) 94
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI) 41	I Will Fight (Nick-O-Val — ASCAP) 73	Meant For You (Almo/Noa-Noa — ASCAP) 48
Boogie's Gonna (One To One — ASCAP) 70	I'll Do Anything For You (Big Seven/Bert Reid — BMI/Beckett/Miller — ASCAP) 82	Middle Of A Slow (ForGeorge — BMI) 45
Call Me (One To One — ASCAP) 80	I'm Just Too Shy (Black Stallion — ASCAP) 24	Never Too Much (Uncle Ronnie's — ASCAP) 1
Controversy (Ecnirp — BMI) 14	I'm So Glad (Four Knights/Irving/S Blue Sky Rider — BMI) 69	Nightlife (Million Dollar/Cessess — BMI) 74
Dancin' Free (State Of The Arts/Kodi — ASCAP) 97	In The Night (Raydiola — ASCAP) 86	96 Tears (Abcco — BMI) 83
Disco Dream (Sugar Hill — BMI) 62	Inside You (April/Bovina — ASCAP) 23	Nothin' But A Fool (Chardax — BMI) 44
Do You Love Me? (Rodsongs (PRS) Admin. by Rondor (London)/Admin. in the U.S. & Canada by Almo — ASCAP) 33	It Must Be Magic (Jobete — ASCAP) 58	Oh No (Jobete & Commodores — ASCAP) 19
Don't Hide Our Love (Mighty M — ASCAP) 63	It Shows (Nick-O-Val — ASCAP) 37	On The Beat (Little Macho (Admin. by Intersong) — ASCAP) 28
Endless Love (PGP/Brockman — ASCAP/Admin. by Intersong) 4	It Was So Easy (ATV — BMI) 99	Pull Fancy (Duchess/Perk's — BMI) 22
First True Love Affair (Soul Chak — license pending) 87	It's Your Night (Raydiola — ASCAP) 75	Reggae On Broadway (Cayman — ASCAP) 66
Freefall (Len-Lon/Fat Jack the Second/Stay Attuned — BMI) 52	I've Got To Learn (On The Boardwalk/Dat Richfield Kat/Songs Can Sing — ASCAP) 43	Saturday, Saturday Night (Zoom — BMI) 84
Funky Sensation (Kenix — ASCAP) 40	Just Be My Lady (Nineteen Eighty Five — BMI) 29	School Daze (Pure Love — ASCAP) 85
Funky Sound (Malbiz/Ricks/Rightsong — BMI) 91	Just My Luck (Content — BMI) 55	Secrets (Ashtray/Mi-Alma — license pending) 36
Get It Up (Tionna-license pending) 7	Let's Get Crackin' (MacMan — ASCAP) 31	Sharing The Love (Bean Brooke — ASCAP) 59
Goodbye Him, Hello You (Dat Richfield Kat — BMI/Dambit — ASCAP) 77	Let's Groove (Saggitfire/Yougoulei — ASCAP) 11	She Don't Let (Fekaris — ASCAP/M&M — BMI) 25
Guess Who (Michele — BMI) 81	Let's Start (Intersong/Bohannon/Phase II — ASCAP) 51	She Got (Framingreg/Marc James — BMI) 35
Hang On (Hal-Mel/Dayjoy/Ensign — BMI) 54	Let's Dance (Funky P.O./At Home — ASCAP) 31	She's A Bad Mama Jama (Jim/Edd — BMI) 8
Heart Heart (Pabon/Torres — BMI/Prismatic — BMI) 76	Let's Groove (Saggitfire/Yougoulei — ASCAP) 11	Silly (Rosebud — license pending) 20
Here I Am (Spectrum VII/Silver Sounds — ASCAP) 98	Let's Start (Intersong/Bohannon/Phase II — ASCAP) 51	Slow Hand (Warner-Tamerlane/Flying Dutchman/Sweet Harmony — BMI) 89
		Snap Shot (Cotillion/Evaning Ladies — BMI) 10
		Something About You (Eboney Webb/Cessess — BMI) 30
		Square Biz (Jobete — ASCAP) 95
		Stay Awake (Sweetbeat — ASCAP) 21
		Steal The Night (Edition Sunrise — BMI) 50
		Super Freak (Jobete & Stone City — ASCAP) 5
		Sweat (WB/Good High — ASCAP) 27
		Sweeter As The Days (Spectrum VII/Silver Sounds — ASCAP) 60
		Take My Heart (Delightful/Second Decade — BMI) 6
		Take My Love (Duchess — BMI) 26
		This Kind Of Lovin' (Spectrum VII/Silver Sounds — ASCAP) 18
		Time To Think (Rockie/Almo — ASCAP/Kershey — BMI) 32
		Tonight You And Me (Industrial Strength — BMI) 47
		Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP) 42
		Walking Into Sunshine (Central Line — PRS) 65
		Wall To Wall (A la Mode/Arista — ASCAP) 71
		Wanting You (Lionel Job Harrindur/Licyndiana (admin. by Ensign) — BMI) 79
		Warm Weather (Assorted — Admin. by Mighty Three — BMI) 46
		We're In This (Blackwood/Magic Castle — BMI) 15
		What A Surprise (Braintree/Tira — BMI) 72
		When She Was My (MCA — ASCAP) 2
		Why Do Fools (Patricia — BMI) 34
		Wikka Wrap (Screen Gems/EMI — license pending) 96
		You Go Your Way (Do Drop In/Frozen Butterfly — BMI) 49
		You'll Be Dancing (Shown Brereee/Glenwood — ASCAP) 93
		Zulu (ATV — BMI) 53

# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- 1. TURN YOUR LOVE AROUND — GEORGE BENSON — WARNER BROS.**  
WRKS, WLLC, KATZ, WWIN, WSOK, WGCI, WJMO, WUFO, WNHC, WHRK, WEDR, WBMX, WENZ, OK100, WDIA, KGFJ, WWDM, WAOK, WILD, WRBD, WDAS-FM, WOKB, WGIV, WYLD-FM, WJLB
- 2. SHARING THE LOVE — RUFUS WITH CHAKA KHAN — MCA**  
KATZ, WSOK, KDAY, WUFO, WNHC, WHRK, WEDR, WTLC, WWDM, WRAP, WAOK, WRBD, WOKB, WGIV, WPAL, WDAO
- 3. HIT AND RUN — BAR-KAYS — MERCURY/POLYGRAM**  
WLLC, V103, WUFO, WHRK, WEDR, WBMX, WDIA, WWDM, WATV, WAWA, WAOK, WILD, WRBD, WDAS, WGIV
- 4. LET THE FEELING FLOW — PEABO BRYSON — CAPITOL**  
KATZ, V103, WSOK, WJMO, WHRK, WBMX, WENZ, KDKO, WILD, WDAS-FM, WOKB, WGIV, WPAL
- 5. CALL ME — SKYY — SALSOL/RCA**  
KATZ, WWIN, WEDR, WBMX, OK100, WILD, WDAS-FM, KSOL, WAMO
- 6. WHY DO FOOLS FALL IN LOVE? — DIANA ROSS — RCA**  
KATZ, WSOK, WAOK, WYLD-FM, WPAL, KSOL
- 7. BLUE JEANS — CHOCOLATE MILK — RCA**  
WSOK, WBMX, KGFJ, WWDM, WATV, WJLB

## MOST ADDED ALBUMS

- 1. INSIDE YOU — THE ISLEY BROTHERS — T-NECK/CBS**  
WWDM, KDKO, WATV, WLLC, KATZ, WSOK, WNHC, WBMX, WENA, WRBD, WOKB, WYLD
- 2. THE POET — BOBBY WOMACK — BEVERLY GLEN**  
WATV, WLLC, KATZ, WWIN, WSOK, KDAY, KSOL, WPAL, WEDR, WDAS-FM, WYLD-FM
- 3. CAMOUFLAGE — RUFUS WITH CHAKA KHAN — MCA**  
WWDM, KDKO, KDAY, WEDR, WBMX, WILD, WRBD

## UP AND COMING

- BLUER THAN BLUE — PEACHES & HERB — POLYGRAM**
- NOW AND THEN — FIVE SPECIAL — ELEKTRA**
- BEWARE — BARRY WHITE — UNLIMITED GOLD/CBS**
- YOUR LOVE — SKOOL BOYZ — DESTINY**

## BLACK RADIO HIGHLIGHTS

**V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — EBONEE WEBB**  
HOTS: Zoom, Earth, Wind & Fire, G. Benson, Hot Cuisine, Slave, Kool & The Gang, D. Byrd, Roger, Isley Brothers, Bar Kays, Lakeside, Prince, D. Ross, L. Vandross. ADDS: J. Jackson, E. King, Booker T., Bar Kays, P. Bryson, H. Melvin, R. Cameron, D. Renee, Shock, R. Gardner, Lakeside, M-Zee Band. LP ADDS: P. Austin, Kool & The Gang, Prince, Unlimited Touch.

**WAOK — ATLANTA — LARRY TINSLEY, MD**  
HOTS: A. Jarreau, L. Vandross, P. Austin, R. Laws, Four Tops, T. Pendergrass, Roger, Klique, D. Byrd, I. Hayes, One Way, D. Ross/L. Richie, Mighty Fire, Slave, Whispers, C. Mayfield, Bohannon, B. Wright, T. Grant, M. Moore, Kool & The Gang, N. Cole, Prince, J. Carn, Power, Isley Brothers. ADDS: G. Benson, Rufus & Chaka Khan, D. Ross, Bar Kays, S.O.S. Band, Pointer Sisters, Godmama, Booker T., Rene & Angela, G. McCrae, J. Ross. LP ADDS: J. Davis, Shalamar, Dells.

**WWIN — BALTIMORE — CURTIS ANDERSON, PD**  
HOTS: Isley Brothers, V. Mason, Prince, Quick, G. McCrae, G. Benson, Kool & The Gang, M. Moore, Roger, Conquest. ADDS: S. Woods, Crash Crew, Temptations, G. Benson, Skyy, T. Marie, Peaches & Herb, Booker T., B. Marley, Tavares, Sam Butler, B. Womack. LP ADDS: Kool & The Gang, M. Moore, Crusaders, B. Womack.

**WILD — BOSTON — BUTTERBALL JR., PD — #1 — D. WILLIAMS**  
JUMPS: Roger — 9 To 6, Whispers — 12 To 9, J. Carn — 14 To 10, Slave — 15 To 11, The Time — 16 To 12, Kool & The Gang — 20 To 13, M. Moore — 17 To 14, B. Wright — 18 To 15, R. Laws — 19 To 16, C. Mayfield — 21 To 17, Central Line — 12 To 18, J. Ross — 22 To 19, Ebonee Webb — 24 To 20, Earth, Wind & Fire — 31 To 21, Bohannon — 26 To 22, Mean Machine — 27 To 24, Asford & Simpson — 28 To 25, E. King — 32 To 26, T. Grant — 30 To 28, N. Cole — 33 To 29, P. Hyman — HB To 31, D. Laws, HB To 35, Ru's Latest Arrival — HB To 40. ADDS: Dynasty, H. Melvin, Skyy, Skool Boyz, Bar Kays, G. Benson, P. Bryson. LP ADDS: TTF, A. Bofill, M. Moore, Rufus & Chaka Khan, A. Meyers, Skool Boyz.

**WUFO — BUFFALO — DAVE MICHAELS, MD — #1 — THE TIME**  
HOTS: Kool & The Gang, R. Laws, T. Pendergrass, Q. Jones, M. Moore, Prince, Roger, L. Vandross, Earth, Wind & Fire, A. Franklin/G. Benson, Isley Brothers, Slave, S. Mills, Commodores, C. Mayfield, H. Melvin, G. Hunt, T. Grant. ADDS: Rufus & Chaka Khan, J. Ross, L. Graham, Booker T., A. Bofill, G. Benson, Main Ingredient, Pointer Sisters, Bar Kays.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — L. VANDROSS**  
HOTS: T. Pendergrass, West End Mob, A. Franklin/G. Benson, Prince, D. Byrd, Whispers, C. Mayfield, S. Mills, Four Tops, The Time, D. Williams, N. Straker Band, G. Knight. ADDS: R. Flack, G. Benson, P. Bryson, Central Line. LP ADDS: T. Pendergrass, Slave, Roger, L. Vandross.

**WPAL — CHARLESTON — DON KENDRICKS, MD — #1 — ROGER**  
HOTS: The Time, N. Straker, T. Pendergrass, Ashford & Simpson, Sequence, S. Mills, Four Tops, Maze, Pieces Of A Dream, Whispers, Candy Bowman, Slave, Q. Jones, Bohannon, Ebonee Webb, S. Brown, Hot Cuisine, C. Mayfield, One Way. ADDS: S. Butler, C. Staton, Funn, D. Ross, J. Jackson, Millie Jackson, Syreeta, M. Henderson, T. Gardner, Rufus & Chaka Khan, P. Bryson, Peaches & Herb, J. Walter Negro. LP ADDS: B. Womack, B. Marley, Sylvers.

**WGIV — CHARLOTTE — JOANN GRAHAM, PD**  
HOTS: Kool & The Gang, Commodores, Earth, Wind & Fire, Ebonee Webb, Whispers, Chocolate Milk, Isley Brothers, Q. Jones, Slave, Quick, L. Jordan, Prince, H. Melvin, E. King, D. Laws, S. Robinson, B. Ocean, B. Womack, N. Straker, J. Simon, Mighty Fire, Mean Machine, Brothers Johnson, F. Knight, S. Mills, Ashford & Simpson, J. Hunt, B. Wright, Rene & Angela, Spinners, M. Moore, L. Williams, L. Graham, Change. ADDS: Bar Kays, Midnite Star, Peaches & Herb, Rufus & Chaka Khan, G. Benson, P. Bryson, Tierra, P. Hyman, Shalamar, G. Knight. LP ADDS: Emotions, Invisible Man's Band, Sheree Brown, Dells.

**WBMX — CHICAGO — LEE MICHAELS, MD**  
HOTS: Ebonee Webb, The Time, West End Mob, One Way, Slave, S. Brown, Temptations, Pointer Sisters, C. Mayfield, A. Franklin, J. Ross, R. Flack, Midnite Star, Graingers, R. Robbins, Four Tops, Roger, Isley Brothers, Pieces Of A Dream. ADDS: G. Benson, Chocolate Milk, C. Khan, Bar Kays, P. Bryson, G. McCrae, Sequence, E. Klugh, ZZ Hill, R. Cameron, Skyy. LP ADDS: Bob Marley, L. Home, Rufus & Chaka Khan, Isley Brothers, Joyce Faison.

**WGCI — CHICAGO — PAM WELLES, MD**  
HOTS: Prince, Earth, Wind & Fire, Kool & The Gang, Slave, Kraftwerk, The Time, Four Tops, C. Mayfield, Isley Brothers, L. Vandross. ADDS: B. White, G. Benson, M. Moore. LP ADDS: Booker T., R. Franklin, Pieces Of A Dream.

**WCIN — CINCINNATI — MIKE ROBERTS, PD**  
HOTS: Kool & The Gang, Whispers, Roger, R. Laws, A. Franklin/G. Benson, D. Byrd, Slave, The Time, T. Pendergrass, J. Carn, C. Mayfield, Four Tops, R. James. ADDS: S. Brown, E. King.

**KDKO — DENVER — BYRON PITTS, PD — #1 — L. VANDROSS**  
HOTS: C. Carlton, Kool & The Gang, Prince, Slave, Shock, L. White, Shalamar, Booker T., E. King. ADDS: Dazz Band, T. Marie, C. Khan, Rene & Angela, Manhattans, G. Knight, Lipps Inc, Central Line, Peabo Bryson, Spinners, Tierra. LP ADDS: E. Klugh, M. Moore, Rufus & Chaka, Isley Brothers, Tierra, Dells, Shalamar.

**WGRP-FM — DETROIT — JOE SPENCER, MD — #1 — FOUR TOPS**  
HOTS: R. Laws, L. Vandross, A. Franklin, Roger, Maze, T. Pendergrass, Slave, Brick, One Way, S. Brown, G. Knight, Brothers Johnson, Ebonee Webb, M. Moore, C. Mayfield, Prince, Kool & The Gang, West End Mob, T. Davis, G. McCrae, Earth, Wind & Fire, Whispers, B. Womack, Kwick. ADDS: Wax, Change, L. White, Starpoint. LP ADDS: Booker T., R. Robbins.

**WJBL — DETROIT — JOHN EDWARDS, MD — #1 — L. VANDROSS**  
JUMPS: Roger — 5 To 2, A. Franklin/G. Benson — 10 To 4, Four Tops — 12 To 5, R. Laws — 11 To 8, Brothers Johnson — 18 To 10, C. Mayfield — 16 To 12, P. Austin — 14 To 11, Bohannon — 21 To 14, Prince — 22 To 16, Whispers — 23 To 19, S. Brown — 25 To 20, Atlantic Starr — 27 To 21, B. Womack — 26 To 22, D. Laws — 28 To 23, R. Fields — 32 To 25, Rene & Angela — 31 To 26, Cameo — 30 To 27, Earth, Wind & Fire — 35 To 25, Rene & Angela — 31 To 26, Cameo — 30 To 27, Earth, Wind & Fire, 35 To 30, N. Cole — 33 To 29, Kool & The Gang — 34 To 31, T. Marie — 39 To 32, Isley Bros. — 40 To 33, E. Webb — LP To 37, Booker T. — LP To 38, P. Hyman — LP To 39, P. Bryson — LP To 40. ADDS: G. Benson, S. Clarke/G. Duke, G. Dunlap, Chocolate Milk, Central Line, Sam Butler, Tierra, Slave, Funn.

**KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — ROGER**  
JUMPS: Prince — 9 To 3, The Time — 12 To 4, L. Vandross — 10 To 7, Earth, Wind & Fire — Ex To 11, Four Tops — 19 To 12, Slave — 27 To 14, Shalamar — 22 To 15, Maze — 32 To 22, Commodores — 29

To 23, West End Mob — Ex To 25, T. Davis — Ex To 36, R. Fields — Ex To 38. ADDS: C. Mayfield, Kool & The Gang. LP ADDS: R. James.

**KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — THE TIME**  
HOTS: Kool & The Gang, D. Byrd, Roger, Prince, R. Laws, Whispers, B. Womack (B side), Earth, Wind & Fire, B. James. ADDS: Kwick, B. White, Ozone, Rene & Angela, Take Five, D. Laws, Central Line, Rufus & Chaka Khan. LP ADDS: Rufus & Chaka Khan, B. Womack, Kwick.

**KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — THE TIME**  
HOTS: L. Vandross, Slave, A. Jarreau, Brick, Four Tops, Roger, Earth, Wind & Fire, Prince, Evasions. ADDS: Raydio, R. Cameron, S.O.S. Band, Chocolate Milk, G. Benson, P. Hyman. LP ADDS: The Time, Atlantic Starr, Maze, Preston & Syreeta, R. Laws.

**WEDR — MIAMI — GEORGE JONES, MD — #1 — S. MILLS**  
HOTS: Four Tops, Jerry Carr, Roger, Teena Marie, L. Vandross, Maze, Graingers, Madagascar, Slave, D. Byrd, Hot Cuisine, Betty Wright, J. Carn, Ebonee Webb, P. Austin, One Way, L. Jordan, J. Graham, Kool & The Gang. ADDS: Secret Weapon, Booker T., Bar Kays, Jumbo, S. Brown, G. Benson, E. King, Rufus & Chaka Khan, Skyy. LP ADDS: Rufus & Chaka Khan, B. Womack.

**WAWA — MILWAUKEE — #1 — ROGER**  
HOTS: Four Tops, The Time, West End Mob, D. Morgan, T. Pendergrass, Slave, Brick, Evasions, Ebonee Webb, Kool & The Gang, Graingers, One Way, Temptations, Whispers, J. Carn, Earth, Wind & Fire, Commodores, Isley Brothers, Chi-Lites, B. Bland, C. Mayfield, Prince, T. Grant, Superlo Movement, Ashford & Simpson, G. Knight. ADDS: B. White, Dynasty, Bar Kays, 5-Special.

**WLUM — MILWAUKEE — BOB COLLINS, PD**  
HOTS: Four Tops, L. Vandross, T. Pendergrass, A. Franklin/G. Benson, S. Woods, Pieces Of A Dream, Kool & The Gang, Commodores, Earth, Wind & Fire. ADDS: G. Benson, Odyssey, H. Alpert, S. Clarke/G. Duke, R. Lewis, J. Jackson. LP ADDS: Booker T., B. White, R. Franklin, Dells.

**WYLD-FM — NEW ORLEANS — #1 — L. VANDROSS**  
HOTS: Four Tops, D. Ross/L. Richie, A. Jarreau, A. Franklin/G. Benson, Q. Jones, R. Laws, B.B. & Q. Band, T. Pendergrass, Pieces Of A Dream, P. Austin, C. Mayfield, D. Byrd, Brothers Johnson, Commodores, R. Robbins, Maze, Earth, Wind & Fire, M. Moore, D. Laws, S. Brown, Kool & The Gang, Ashford & Simpson, C. Lynn, Jose Feliciano, Raydio, R. Flack, Slave, Tierra, Isley Brothers. ADDS: Funk Fusion Band, G. Benson, D. Ross, S. Clarke/G. Duke, B. Marley. LP ADDS: Dells, Chi-Lites, B. Womack, A. Crouch, Isley Brothers, E. Klugh.

**WRKS — NEW YORK — BARRY MARY, ASST. PD — #1 — L. VANDROSS**  
HOTS: D. Williams, Central Line, G. McCrae, C. Carlton, D. Ross, D. Byrd, J. Ross, Kwick, A. Jarreau, Four Tops, Hot Cuisine, R. James, L. Graham, Kraftwerk, Pointer Sisters, Kool & The Gang, Vogue. ADDS: G. Benson, R. Laws, G. Adams, P. Hyman. LP ADDS: Kool & The Gang, M. Wells.

**WWRL — NEW YORK — WANDA RAMOS, MD**  
HOTS: Commodores, Kool & The Gang, D. Ross, Earth, Wind & Fire, Whispers, Isley Brothers, C. Khan, R. Fields, L. Graham, R. Ayers. ADDS: G. McCrae, Shalamar, Odyssey, R. Lewis, Ray Baretto, Manhattans, J. Jackson, G. Vannelli, Skool Boyz, Syreeta, EXP Express. LP ADDS: E. Klugh, M. Moore, Jose Feliciano.

**WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — FOUR TOPS/L. VANDROSS**  
HOTS: West Street Mob, Brick, Slave, D. Byrd, T. Pendergrass, R. Laws, Kool & The Gang, Earth, Wind & Fire, Isley Brothers, Maze, Q. Jones, Whispers, C. Mayfield, Quick, Commodores, Prince, The Time, Chocolate Milk, Pointer Sisters, B. Preston & Syreeta, Pieces Of A Dream, One Way, M. Moore, Rene & Angela, EXP Express, R. Robbins, E. King, Ashford & Simpson, Sequence, P. Hyman, Klique, G. McCrae, Tierra, Fine Quality, D. Ross, Central Line, N. Cole, H. Alpert, Skool Boyz. ADDS: Skyy, Zoom, Madagascar, G. Benson, P. Bryson, G. Dunlap, Bar Kays, Pulse, C. Staton, Johnny & Michael Hill, Invisible Man's Band, M. Henderson. LP ADDS: B. Womack, Highgloss.

**WLE — RALEIGH — CHARLES HARRISON, MD — #1 — L. VANDROSS**  
HOTS: Four Tops, R. James, D. Williams, D. Ross/L. Richie, Kool & The Gang, D. Byrd, C. Carlton, G. McCrae, Prince, Ashford & Simpson, Earth, Wind & Fire, Slave, Q. Jones, Pointer Sisters, Whispers, Roger, Central Line. ADDS: G. Benson, One Way, S. Lattisaw, Bar Kays, GQ. LP ADDS: R. Franklin, Isley Brothers, Chi-Lites, B. Womack.

**KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — ROGER**  
JUMPS: B. Womack — 8 To 6, Earth, Wind & Fire — 18 To 7, The Time — 19 To 8, Mean Machine — 16 To 12, Pieces Of A Dream — 23 To 18, D. Laws — 31 To 21, N. Cole — 32 To 19, Ebonee Webb — 29 To 24, Kool & The Gang — HB To 34, Prince — HB To 35, G. Knight — HB To 36, Slave — HB To 37, Madgascar — 40 To 38. ADDS: H. Alpert, P. Bryson, Rufus, Funn, Woods Empire, D. Ross, G. Benson, Skyy, Bohannon. LP ADDS: B. Womack, Isley Bros.

**KMJM — ST. LOUIS — #1 — D. ROSS/L. RICHIE**  
HOTS: Roger, Shalamar, D. Morgan, Pointer Sisters, A. Jarreau, R. James, Four Tops, Evasions, A. Franklin, The Time, L. Vandross, C. Carlton, T. Pendergrass, Commodores, Earth, Wind & Fire, Kool & The Gang, T. Marie, F. Smith. ADDS: Pieces Of A Dream, Maze.

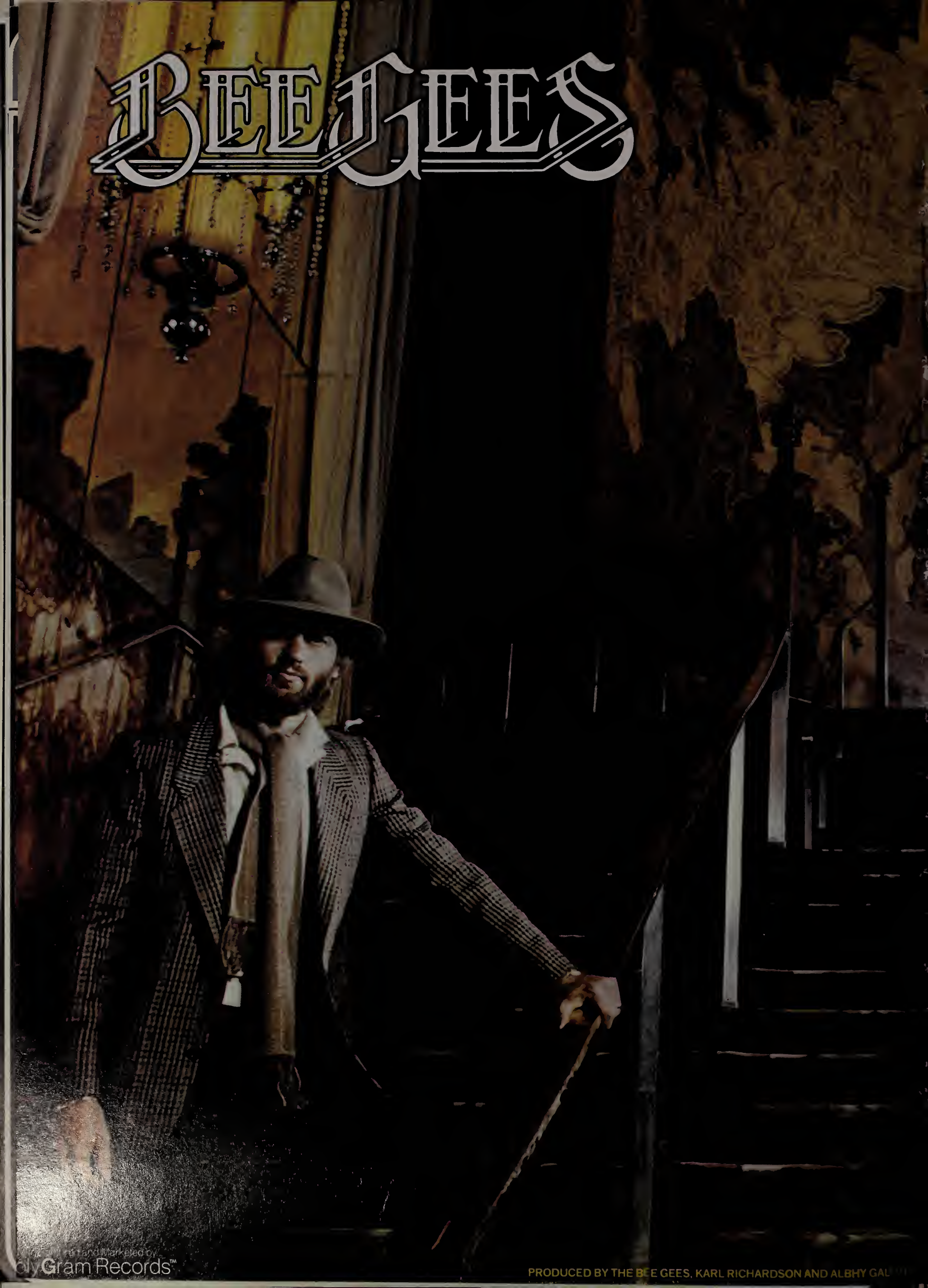
**KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — L. VANDROSS**  
HOTS: Kool & The Gang — 10 To 6, Earth, Wind & Fire — 18 To 10, Chocolate Milk — 30 To 11, R. Laws — 19 To 12, Prince — 21 To 16, Isley Brothers — 29 To 17, Rene & Angela — 23 To 19, Klique 28 To 20, R. Robbins, 31 To 24, E. King — 33 To 25, Shalamar — 34 To 26, Funn — 32 To 27, M. Moore — 35 To 28, Pointer Sisters — 36 To 29, Raydio — 37 To 30, G. Benson — 38 To 31, West End Mob — 39 To 32. ADDS: Tierra, D. Ross, M. Henderson, Spinners, Kwick, Skyy. LP ADDS: B. Marley, B. Womack.

**WSOK — SAVANNAH — JAY BRYANT, MD — #1 — ONE WAY**  
HOTS: Slave — 7 To 4, C. Lynn — 8 To 5, Kool & The Gang — 10 To 6, T. Davis — 12 To 7, C. Mayfield — 14 To 8, Earth, Wind & Fire — 16 To 9, Ebonee Webb — 19 To 10, Wild Sugar — 15 To 12, Isley Brothers — 20 To 14, I. Hayes — 21 To 17, L. Graham — 28 To 18, Shalamar — 29 To 19. ADDS: Zoom, Rufus & Chaka Khan, G. Benson, P. Bryson, B. White, S.O.S. Band, Tierra, D. Ross, Chocolate Milk, Funn. LP ADDS: Isley Brothers, S. Turrentine, Prince, B. Womack.

**KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — FOUR TOPS**  
HOTS: D. Ross, S. Mills, Brick, T. Pendergrass, The Time, C. Carlton, Kool & The Gang, A. Jarreau, L. Graham. ADDS: Slave, C. Mayfield, One Way, Prince, Isley Brothers, Whispers. LP ADDS: One Way.

**OK100 — WASHINGTON — HARRY BOOMER, MD**  
HOTS: D. Ross/L. Richie, C. Carlton, R. James, E. King, B.B. & Q. Band, N. Straker Band, L. Vandross, R. Robbins, Cameo, P. Hyman/M. Henderson. ADDS: Madagascar, G. McCrae, Skyy, G. Benson, Kwick.

# BEE GEES



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RSO 104



THE NEW ALBUM  
**LIVING EYES**  
ON RSO RECORDS



# INTERNATIONAL

## New Computerized Catalog System Adopted In Canada To Boost Industry

by Kirk La Pointe

TORONTO — Two recording industry organizations and the federal government have announced the establishment of a comprehensive catalog system for Canadian recording talent. Utilizing the sophisticated Telidon computerized information bank, the system was designed with an eye "to promoting and eventually selling the Canadian recording industry worldwide."

The catalog, to be available to subscribers in a printed form or as part of the Telidon system through a video linkup, is a major breakthrough aimed at making broadcasters and retailers better aware of Canadian recording talent.

Developed during the past year through matching funds from the federal communications department and the Canadian Radio-television and Telecommunications Commission (the regulatory body for broadcasting in Canada), and with the assistance of the Canadian Independent Record Production Assn. (CIRPA) and ADISQ (a Quebec organization established in 1976 to promote French-Canadian culture), the catalog is the first attempt by any government worldwide to establish a recording catalog with the assistance of affected industry.

In essence, the catalog will have four separate indices for cross-reference, and will include information on the label, distributor, chart position and release date of the particular recording.

Since it will be adapted to the pioneering technology of Telidon — considered by many communications experts to be the best information bank system in the world — subscribers will also be able to have up to 80 different items of information about the recording or the artists involved at their disposal. In the case of video linkup, subscribers will be able to have recreated for them on their television screens the actual album graphics.

### Better Understanding

"I think this instrument will support a more assertive role in the marketplace for Canadian productions and will encourage a better understanding between the broadcast industry and the record production industry of what Canadian creative talent can produce," said Francis Fox, communications minister.

One of the prime criticisms many record companies have privately leveled at broadcasters and retailers has been their seeming indifference to the release of many Canadian albums and singles. Anticipating the widespread implementation of the Telidon technology in the broadcast and retail industries, the record industry will be able to directly inform itself and the adjunct industries of radio, television and retail.

Already, hundreds of organizations and

industrial firms are linked to the Telidon system via its Videotex information bank. Under the system, specially adapted television sets are hooked up to computer banks via telephone lines. Through a video display terminal, the user is given access to the information stored in the bank. Video display terminals are TV screens with typewriter keyboards.

"I was impressed to see that this cooperative effort between these two organizations (CIRPA and ADISQ) has involved the production of a bilingual catalog covering both the French and English recording markets," Fox told a news gathering.

Fox initially announced the proposed information system at the Juno music awards early this year, when he was secretary of state responsible for culture.

His office has worked with Infomart, a large Toronto-based electronic "publisher" for the last two years in the development of the Telidon videotex system.

There is no doubt that the catalog now will exist. The problems, many say, is that the practical application of the technology is prohibitively priced for almost all firms within the recording industry. While Telidon has received substantial support from the federal government, its implementation in smaller industries is expected to be years away.

At the same time, the information system will be prepared for the consumer explosion expected within the next few years.

The first practical application of the music catalog will occur in January at the MIDEM International music industry trade fair at Cannes, France.

There has been no word yet as to whether international artists will have their recordings absorbed into the new system.

## WEA Bows Gospel Division In Africa

NEW YORK — WEA International Records has formed a new division to market and develop gospel music in Africa. Distribution deals for the Word catalog have been signed for South Africa, Zimbabwe, Zambia and Kenya.

The WEA gospel division will be headed by Graham Williams, who is based in Johannesburg and is presently coordinator for WEA Africa.

WEA has just launched a "Music for the Soul" campaign for Christmas that includes Mighty Clouds of Joy, Shirley Caesar, Billy Preston and Andrae Crouch, all of whom the company intends to break as crossover acts.

In addition, WEA is negotiating with several other premier gospel labels for license deals. There are also several local acts in the pipeline at the moment.

## INTERNATIONAL DATELINE

### Argentina

BUENOS AIRES — The opening of the new recording facilities by Sicomericana has been the news of the week in Buenos Aires. The equipment was provided by MCI, and Nestor Selasco, president of the record company, believes that the studios are now the best in Argentina and among the top three in Latin America. Selasco hosted a party, attended by industry execs, artists and journalists, to celebrate the event, which marks a huge investment in spite of the declining conditions of the market.

The Chamber of Record Producers has started issuing a bi-monthly chart with the list of records and tapes shipped most by the labels to retailers. Although the chart does not show actual sales (since returns and buyer delay are not considered) it provides a valuable tool to evaluate the trends in the market and is probably one of the first trade associations in the world to officially release such information.

Acute rumors about changes in the executive ranks of the record division of the state-owned ATC TV channel, have once again hit the industry. Although no official information has been issued, it is understood that no specific moves in this division have been made yet, and no changes will happen till December. miguel smirnoff

### Italy

MILAN — EMI Italiana this month started a new medium priced line called Talent, dedicated to the greatest recordings in the pop music history, compilations of hits by the major artists and live concerts. In the first release (100 numbers, LP's and cassettes) are recording by the Pink Floyd, the Deep Purple, John Lennon and, among the Italian artists, Francesco Guccini and Renato Carosone.

Gianni Togni, with the song "Vivi", will represent Italy at the next Tokyo Festival. The recording will be included in the next LP by the artist, which will appear in a few months on CGD label.

Vittorio Riva has been named international manager at EMI Italiana... A new label, Autostop, has been created by Giuseppe Genta... Singer/songwriter Vasco Rossi left Targa label to join Carosello.

The 32nd edition of the Sanremo festival will take place Jan. 28-30. The festival will be organized by Gianni Ravera.

The 1981 Record Critic Awards have been announced. Among the winners are Claudio Baglioni with "Strada Facendo" (CBS), Enzo Jannacci with "Ci Vuole Orecchio" (Ricordi), "Eduardo De Crescenzo" (Ricordi), the Talking Heads with "Remain in Light" (RCA), the Clash with "Sandinista!" (CBS) and Rickie Lee Jones with "Pirates" (WEA). The ceremony will probably take place in November in Milan. mario de luigi

### Japan

TOKYO — Total sales of records and tapes for the Victor Musical Industries Co. during the first half of 1981 reached 120 billion yen (\$345.4 million), a three percent increase over the same period last year. Records accounted for 72.0 billion yen (\$327.2 million) in sales, while pre-recorded tapes brought in 48 billion yen (\$218.2 million). The three percent growth rate, however, was a disappointment in light of the recent annual average growth rate of seven-to-10% for the music industry. Among the factors cited as having a detrimental effect on sales were the weakened condition of the general economy, lack of big smashes and the sales siphoned off by the record rental shops that currently plague this country.

In preparation for the year end sales season, Toshiba/EMI became the latest company to announce its sales campaigns. To run from Oct. 16, 1981-Jan. 14, 1982, the Toshiba/EMI campaign will concentrate on promotions backing its Japanese and American artists who will be touring during the season. Teichiku (Cash Box, Oct. 17) and Nippon Phonogram and Pony (Cash Box, Oct. 10) have already announced year end programs.

kozo otsuka

### United Kingdom

LONDON — The World Popular Song Festival, sponsored by the Yamaha Music Foundation gets under way in Tokyo at the end of the month. Chosen to represent the U.K. from a multitude of entries in Tokyo is Charlie Dore, whose latest album for Chrysalis is titled "Listen." As one of the 22 finalists in the contest, she will be singing "Rocking Horse Winner," which she composed especially for the contest.

Following the fire at its Saint George Street offices earlier in the year, PolyGram Leisure and PolyGram Classics have again been forced to temporarily de-camp until the original premises are rebuilt. These departments of the group will move from 17-19 Stratford Place where they have been housed since the fire, to the first floor of the Cortauld Building at 18 Hanover Square, London, W1. The postal address will remain 14 St George St., London W1, while the telephone number becomes 01-499-0422, telex 261583.

Following the sudden departure of Orin Cozler, Phonogram has appointed Jeff Young as its new disco promotion manager, reporting to Julian Spear, head of promotion. Young is a well-known and respected London DJ at Goldmine and Flicks and stands in for Robbie Vincent on BBC Radio London. He is also a guest reviewer for Blues and Soul Magazine. This will be Young's first appointment in promotion. Crozler has joined Arista as R&B promotion manager, reporting to Simon Potts. paul bridge

## INTERNATIONAL BESTSELLERS

### United Kingdom

#### TOP TEN 45s

- 1 It's My Party — Dave Stewart and Barbara Gaskin — Stiff
- 2 O Superman — Laurie Anderson — Warner Bros.
- 3 Under Your Thumb — Godley & Creme — Polydor
- 4 Thunder In The Mountains — Toyah — Safari
- 5 Open Your Heart — The Human League — Virgin
- 6 Birdie Song — Tweets — PRT
- 7 Just Can't Get Enough — Depeche Mode — Mute
- 8 Good Year For The Roses — Elvis Costello — F-Beat
- 9 Walkin' In The Sunshine — Bad Manners — Magnet
- 10 Happy Birthday — Altered Images — Epic

#### TOP TEN LPs

- 1 Ghost In The Machine — The Police — A&M
- 2 Abacab — Genesis — Charisma
- 3 7 — Madness — Stiff
- 4 If I Should Love Again — Barry Manilow — Arista
- 5 Tattoo You — The Rolling Stones — Rolling Stones
- 6 Dead Ringer — Meat Loaf — Epic
- 7 Wired For Sound — Cliff Richard — EMI
- 8 Rage In Eden — Ultravox — Chrysalis
- 9 Shaky — Shakin' Stevens — Epic
- 10 Hooked On Classics — Royal Philharmonic Orchestra — K-Tel — Melody Maker

### Italy

#### TOP TEN 45s

- 1 (Out Here) On My Own — Nikka Costa — CGD
- 2 Bette Davis Eyes — Kim Carnes — EMI
- 3 Hula Hoop — Plastic Bertrand — Durium
- 4 Malinconia — Riccardo Fogli — Paradiso
- 5 Rock 'N Roll Robot — Alberto Camerini — CBS
- 6 Galeotto Fu Il Canotto — Renato Zero — RCA/Zerolandia
- 7 In The Air Tonight — Phil Collins — Atlantic
- 8 Fade To Grey — Visage — Polydor
- 9 Canto Straniero — Marcella Bella — CBS
- 10 Donatella — Rettore — Ariston

#### TOP TEN LPs

- 1 Strada Facendo — Claudio Baglioni — CBS
- 2 Buona Fortuna — Pooh — CGD
- 3 Val Mo' — Pino Daniele — EMI
- 4 Tattoo You — Rolling Stones — Rolling Stones
- 5 Abacab — Genesis — Vertigo
- 6 Mistaken Identity — Kim Carnes — EMI
- 7 La Grande Grotta — Alberto Fortis — Philips
- 8 Lucio Dalla — Q-Disc/RCA
- 9 Metropolis — Francesco Guccini — EMI
- 10 Christopher Cross — Warner Bros.

—musica e dischi

### Japan

#### TOP TEN 45s

- 1 High School Lullabye — Imokin Trio — For Life
- 2 Kanashimi 2 Young — Toshihiko Tawara — Canyon
- 3 Furusato — Chiharu Matsuyama — News
- 4 Mamotte Ageta! — Yumi Matsuyama — Toshiba/EMI
- 5 Kiss Wa Menishite — Venus — Tokuma
- 6 Michinoku Hitoritabi — Joji Yamamoto — Canyon
- 7 Moshimo Piano Ga Hiketanara — Toshiyuki Nishida — CBS/Sony
- 8 Shojo Ningyo — Tsukasa Ito — Japan
- 9 Lonely Heart — Creation — Toshiba/EMI
- 10 Gingragin Ni Sarigenaku — Masahiko Kondo — RVC

#### TOP TEN LPs

- 1 Of Course — Selection 1978-1981 — Toshiba/EMI
- 2 Marlonett — Mayumi Itsuwa — CBS/Sony
- 3 Stereo Talyozoku — Southern All Stars — Victor
- 4 Billy's Berbeque — Arabesque — Victor
- 5 Shishu No Otoko — The Rolling Stones — Toshiba/EMI
- 6 A Long Vacation — Eiichi Otaki — CBS/Sony
- 7 Songs In The Attic — Billy Joel — CBS/Sony
- 8 Sunslow — Yasuko Agawa — Victor
- 9 Tsukasa — Tsukasa Ito — Japan
- 10 Blue Jeans Memory — soundtrack — RVC

—Cash Box of Japan

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# MIDEM 82

# CASH BOX TOP 100 ALBUMS

October 31, 1981

		Weeks On 10/24 Chart			Weeks On 10/24 Chart			Weeks On 10/24 Chart									
<b>1</b>	<b>TATTOO YOU</b>	8.98	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	1	8	<b>34</b>	<b>TIME</b>	—	ELO (Jet/CBS FZ 37371)	27	11	<b>68</b>	<b>SIGN OF THE TIMES</b>	—	BOB JAMES (Tappan Zee/Columbia FC 37495)	62	8
<b>2</b>	<b>4</b>	8.98	FOREIGNER (Atlantic SD 16999)	2	15	<b>35</b>	<b>CHRISTOPHER CROSS</b>	8.98	(Warner Bros. BSK 3383)	32	92	<b>69</b>	<b>CRIMES OF PASSION</b>	8.98	PAT BENATAR (Chrysalis CHE 1275)	73	63
<b>3</b>	<b>ESCAPE</b>	—	JOURNEY (Columbia TC 37408)	3	13	<b>36</b>	<b>ALLIED FORCES</b>	8.98	TRIUMPH (HCA AFL-13902)	43	7	<b>70</b>	<b>HANG ON FOR YOUR LIFE</b>	—	SHOOTING STAR (Virgin/Epic NFR 37407)	74	11
<b>4</b>	<b>NINE TONIGHT</b>	12.98	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	4	6	<b>37</b>	<b>TONIGHT!</b>	—	THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	46	9	<b>71</b>	<b>PARADISE THEATER</b>	8.98	STYX (A&M SP-3719)	63	40
<b>5</b>	<b>THE INNOCENT AGE</b>	—	DAN FOGELBERG (Full Moon/Epic KE2 37393)	5	7	<b>38</b>	<b>FEELS SO RIGHT</b>	8.98	ALABAMA (RCA AHL-1-3930)	39	34	<b>72</b>	<b>INSIDE YOU</b>	—	THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	—	1
<b>6</b>	<b>BELLA DONNA</b>	8.98	STEVIE NICKS (Modern/Atlantic MR 36-139)	6	12	<b>39</b>	<b>THE TIME</b>	8.98	(Warner Bros. BSK 3598)	45	10	<b>73</b>	<b>DEAD SET</b>	12.98	GRATEFUL DEAD (Arista A2L 8606)	60	7
<b>7</b>	<b>SONGS IN THE ATTIC</b>	—	BILLY JOEL (Columbia TC 37461)	7	5	<b>40</b>	<b>ARTHUR — THE ALBUM</b>	8.98	ORIGINAL SOUNDTRACK (Warner Bros. BSK 3582)	40	9	<b>74</b>	<b>MOVING PICTURES</b>	8.98	RUSH (Mercury/PolyGram SRM-1-4013)	72	36
<b>8</b>	<b>PRECIOUS TIME</b>	8.98	PAT BENATAR (Chrysalis CHR 1346)	6	15	<b>41</b>	<b>JUICE</b>	8.98	JUICE NEWTON (Capitol ST-12136)	36	35	<b>75</b>	<b>QUINELLA</b>	—	ATLANTA RHYTHM SECTION (Columbia FC 37550)	81	7
<b>9</b>	<b>GHOST IN THE MACHINE</b>	8.98	THE POLICE (A&M SP-3730)	31	2	<b>42</b>	<b>SHOW TIME</b>	8.98	SLAVE (Cotillion/Atlantic SD 5227)	54	4	<b>76</b>	<b>THE FRIENDS OF MR. CAIRO</b>	8.98	JON & VANGELIS (Polydor/PolyGram PD-1-6326)	84	14
<b>10</b>	<b>BREAKIN' AWAY</b>	8.98	AL JARREAU (Warner Bros. BSK 3576)	9	11	<b>43</b>	<b>GREATEST HITS</b>	8.98	KENNY ROGERS (Liberty LOO-1072)	44	55	<b>77</b>	<b>AEROBIC DANCING</b>	8.98	BARBARA ANN AUER (Gateway GSLP-7610)	77	15
<b>11</b>	<b>LONG DISTANCE VOYAGER</b>	8.98	THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	10	22	<b>44</b>	<b>EL LOCO</b>	8.98	ZZ TOP (Warner Bros. BSK 3593)	37	13	<b>78</b>	<b>HOOLIGANS</b>	15.98	THE WHO (MCA 2-12001)	93	2
<b>12</b>	<b>PRIVATE EYES</b>	8.98	DARYL HALL & JOHN OATES (RCA AFL-1-4028)	13	7	<b>45</b>	<b>STEP BY STEP</b>	8.98	EDDIE RABBITT (Elektra 5E-532)	33	11	<b>79</b>	<b>URBAN CHIPMUNK</b>	8.98	THE CHIPMUNKS (RCA AFL 1-4027)	82	23
<b>13</b>	<b>ABACAB</b>	8.98	GENESIS (Atlantic SD 19313)	17	3	<b>46</b>	<b>THE ONE THAT YOU LOVE</b>	8.98	AIR SUPPLY (Arista AL 9551)	47	21	<b>80</b>	<b>FANCY DANCER</b>	8.98	ONE WAY (MCA-5247)	86	6
<b>14</b>	<b>DON'T SAY NO</b>	8.98	BILLY SOUIER (Capitol ST 12146)	12	25	<b>47</b>	<b>PRETENDERS II</b>	8.98	PRETENDERS (Sire SRK 3572)	29	11	<b>81</b>	<b>SOME DAYS ARE DIAMONDS</b>	8.98	JOHN DENVER (RCA AFL 1-4055)	67	18
<b>15</b>	<b>STREET SONGS</b>	8.98	RICK JAMES (Gordy/Motown G8-1002M1)	11	28	<b>48</b>	<b>LIVE IN NEW ORLEANS</b>	9.98	MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	53	19	<b>82</b>	<b>HARD PROMISES</b>	8.98	TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	61	24
<b>16</b>	<b>IT'S TIME FOR LOVE</b>	—	TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	18	5	<b>49</b>	<b>FANCY FREE</b>	8.98	OAK RIDGE BOYS (MCA-5209)	51	22	<b>83</b>	<b>THE BEST OF BLONDIE</b>	8.98	(Chrysalis CHR 1337)	—	1
<b>17</b>	<b>IF I SHOULD LOVE AGAIN</b>	8.98	BARRY MANILOW (Arista AL 9573)	34	3	<b>50</b>	<b>HIGH 'N' DRY</b>	8.98	DEF LEPPARD (Mercury/PolyGram SRM-1-4021)	42	13	<b>84</b>	<b>LENA HORNE: THE LADY AND HER MUSIC LIVE ON BROADWAY</b>	13.98	LENA HORNE (Owest/Warner Bros. 2QW 3597)	87	7
<b>18</b>	<b>SOMETHING SPECIAL</b>	8.98	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	38	3	<b>51</b>	<b>FIRE OF UNKNOWN ORIGIN</b>	—	BLUE OYSTER CULT (Columbia FC 37389)	48	17	<b>85</b>	<b>LOVE BYRD</b>	8.98	DONALD BYRD AND 125TH ST., N.Y.C. (Elektra 5E-531)	88	6
<b>19</b>	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b>	—	WILLIE NELSON (Columbia KC2 37542)	20	7	<b>52</b>	<b>STANDING TALL</b>	8.98	CRUSADERS (MCA-5254)	64	4	<b>86</b>	<b>BLIZZARD OF OZZ</b>	—	OZZY OSBOURNE (Jet/CBS JZ 36812)	75	29
<b>20</b>	<b>HI INFIDELITY</b>	—	REO SPEEDWAGON (Epic FE 36844)	15	47	<b>53</b>	<b>CARL CARLTON</b>	8.98	(20th CenturyFox/RCA T-628)	49	15	<b>87</b>	<b>PHYSICAL</b>	8.98	OLIVIA NEWTON-JOHN (MCA-5229)	—	1
<b>21</b>	<b>HEAVY METAL</b>	15.98	ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	14	13	<b>54</b>	<b>LOVE ALL THE HURT AWAY</b>	8.98	ARETHA FRANKLIN (Arista AL 9552)	57	10	<b>88</b>	<b>I LIKE YOUR STYLE</b>	8.98	JERMAINE JACKSON (Motown M8-952M1)	91	7
<b>22</b>	<b>TIME EXPOSURE</b>	8.98	LITTLE RIVER BAND (Capitol ST-12163)	25	8	<b>55</b>	<b>FREETIME</b>	8.98	SPYRO GYRA (MCA-5238)	50	10	<b>89</b>	<b>YOU ARE WHAT YOU IS</b>	—	FRANK ZAPPA (Barking Pumpkin/CBS PW2 37537)	90	5
<b>23</b>	<b>IN THE POCKET</b>	8.98	COMMODORES (Motown M8-955M1)	23	17	<b>56</b>	<b>TORCH</b>	8.98	CARLY SIMON (Warner Bros. BSK 3592)	76	3	<b>90</b>	<b>AS FAR AS SIAM</b>	8.98	RED RIDER (Capitol ST-121145)	104	8
<b>24</b>	<b>NEVER TOO MUCH</b>	—	LUTHER VANDROSS (Epic FE 37451)	26	7	<b>57</b>	<b>THIS KIND OF LOVIN'</b>	8.98	THE WHISPERS (Solar/RCA BXL 1-3976)	59	7	<b>91</b>	<b>KING COOL</b>	8.98	DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237)	97	6
<b>25</b>	<b>PIRATES</b>	8.98	RICKIE LEE JONES (Warner Bros. BSK 3432)	21	13	<b>58</b>	<b>SOLID GROUND</b>	8.98	RONNIE LAWS (Liberty LO-51087)	69	5	<b>92</b>	<b>DIRTY DEEDS DONE DIRTY CHEAP</b>	8.98	AC/DC (Atlantic SD 16033)	78	29
<b>26</b>	<b>THE MANY FACETS OF ROGER</b>	8.98	ROGER (Warner Bros. BSK 3594)	28	7	<b>59</b>	<b>MISTAKEN IDENTITY</b>	8.98	KIM CARNES (EMI America SO-17052)	58	27	<b>93</b>	<b>IT MUST BE MAGIC</b>	8.98	TEENA MARIE (Gordy/Motown G8-1004M1)	80	21
<b>27</b>	<b>ENDLESS LOVE</b>	8.98	ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	16	15	<b>60</b>	<b>THE DUDE</b>	8.98	QUINCY JONES (A&M SP-3721)	66	31	<b>94</b>	<b>WALK UNDER LADDERS</b>	8.98	JOAN ARMATRADING (A&M SP-4876)	101	3
<b>28</b>	<b>WORKING CLASS DOG</b>	8.98	RICK SPRINGFIELD (RCA AFL 1-3697)	19	32	<b>61</b>	<b>THERE'S NO GETTIN' OVER ME</b>	8.98	RONNIE MILSAP (RCA AHL 1-4060)	52	10	<b>95</b>	<b>FIRE DOWN UNDER</b>	8.98	RIOT (Elektra 5E-546)	96	10
<b>29</b>	<b>NEW TRADITIONALISTS</b>	8.98	DEVO (Warner Bros. BSK 3595)	35	4	<b>62</b>	<b>DEAD RINGER</b>	—	MEAT LOAF (Cleveland Int'l./Epic FE 36007)	56	7	<b>96</b>	<b>HOLLYWOOD, TENNESSEE</b>	—	CRYSTAL GAYLE (Columbia FC 37438)	98	7
<b>30</b>	<b>BEAUTY AND THE BEAT</b>	8.98	THE GO-GO'S (I.R.S./A&M SP 70021)	30	14	<b>63</b>	<b>TOO LATE THE HERO</b>	8.98	JOHN ENTWISTLE (Atco SD 38-142)	65	4	<b>97</b>	<b>SLINGSHOT</b>	8.98	MICHAEL HENDERSON (Buddah/Arista BDS 6002)	71	8
<b>31</b>	<b>GIVE THE PEOPLE WHAT THEY WANT</b>	8.98	THE KINKS (Arista AL 9567)	22	8	<b>64</b>	<b>BLACK &amp; WHITE</b>	8.98	POINTER SISTERS (Planet/Elektra P-18)	55	18	<b>98</b>	<b>THE SPIRIT'S IN IT</b>	—	PATTI LABELLE (Phila. Int'l./CBS FZ 37380)	102	7
<b>32</b>	<b>SHARE YOUR LOVE</b>	8.98	KENNY ROGERS (Liberty LOO-1108)	24	17	<b>65</b>	<b>ALL THE GREAT HITS</b>	15.98	DIANA ROSS (Motown M13-960C2)	—	1	<b>99</b>	<b>I'M IN LOVE</b>	8.98	EVERLYN KING (RCA AFL 1-3692)	85	16
<b>33</b>	<b>THIS IS THE WAY</b>	8.98	ROSSINGTON COLLINS BAND (MCA-5207)	41	4	<b>66</b>	<b>BACK IN BLACK</b>	8.98	AC/DC (Atlantic SD 16108)	68	62	<b>100</b>	<b>"LIVE"</b>	8.98	BARBARA MANDRELL (MCA-5243)	83	10

# Cashbox Top Albums/101 to 200

October 31, 1981

		8.98	103	5
		8.98	110	3
		8.98	108	17
		7.98	121	9
		8.98	114	3
		8.98	116	4
		8.98	112	4
		8.98	108	22
		15.98	119	5
		8.98	94	23
		---	99	9
		---	118	5
		8.98	---	1
		8.98	100	21
		15.98	125	3
		---	105	31
		8.98	95	10
		8.98	133	2
		8.98	89	34
		8.98	120	23
		8.98	109	53
		8.98	126	6
		8.98	127	37
		8.98	79	10
		8.98	136	4
		---	129	5
		8.98	92	14
		8.98	---	1
		8.98	115	10
		8.98	140	3
		8.98	142	9
		15.98	113	11
		8.98	107	64

		8.98	145	6
		---	---	---
		8.98	143	6
		8.98	117	10
		---	---	---
		9.98	130	46
		8.98	123	29
		8.98	149	3
		---	---	---
		8.98	148	4
		8.98	148	3
		---	---	---
		8.98	171	2
		8.98	122	6
		8.98	162	5
		8.98	164	3
		8.98	153	88
		8.98	---	---
		8.98	163	2
		8.98	157	3
		4.98	161	3
		---	---	---
		8.98	168	3
		8.98	124	15
		8.98	169	3
		8.98	159	6
		8.98	---	---
		---	---	---
		8.98	137	15
		8.98	128	7
		8.98	135	17
		8.98	165	5
		8.98	134	9
		8.98	172	6
		---	---	---
		---	---	---

		8.98	168	4
		8.98	150	38
		8.98	138	13
		8.98	175	3
		5.98	---	---
		8.98	178	77
		---	---	---
		---	---	---
		12.98	183	3
		8.98	141	23
		8.98	---	---
		8.98	187	3
		8.98	---	---
		8.98	186	2
		8.98	154	6
		8.98	---	---
		8.98	167	20
		4.98	189	89
		---	---	---
		8.98	191	3
		8.98	---	---
		---	---	---
		8.98	196	2
		8.98	158	51
		8.98	---	---
		8.98	180	35
		---	---	---
		8.98	199	2
		8.98	147	6
		---	---	---
		8.98	151	31
		---	---	---
		---	---	---

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	66.92	Diamond, Neil	140	Hunter, Ian	129	Lofgren, Nils	148	Petty, Tom	82	Stanley, Michael	127
Aerobics (Auer)	77	Diesel	104	Idol, Billy	155	Loverboy	139	Pieces Of A Dream	149	Stars On Long Play II	128
Aerobics (Dammer)	107	Domingo, Placido	167	Iris, Donnie	91	Lulu	166	Pointer Sisters	64	Strand, Barbra	200
Air Supply	46, 173	Doors	121	Iron City Houserockers	183	Mandrell, Barbara	100	Police	9	Styx	71
Alabama	38	Dynasty	162	Iron Maiden	172	Manhattan Transfer	114	Pretenders	47	Survivor	134
Armatrading, Joan	94	Easton, Sheena	194	Isley Brothers	72	Manilow, Barry	17	Quarterflash	147	.38 Special	169
Ashford & Simpson	115	Ebonee Webb	137	Jackson, Jermaine	88	Mardones, Benny	176	Rabbitt, Eddie	39	Time	39
Atlanta Rhythm Section	75	ELO	34	James, Bob	68	Marie, Teena	93	Red Rider	90	Tommy Tutone	188
Austin, Patti	67	Entwistle, John	63	James, Rick	15	Marley, Bob	118	REO Speedwagon	20	Tom Tom Club	153
Babys	182	Faithful, Marianne	105	Jarreau, Ai	10	Mayday	181	Richard, Cliff	150	Triumph	36
Ballin, Merty	120	Fields, Richard "Dimples"	163	Jefferson Starship	141	Mayfield, Curtis	171	Riot	95	Tubes	110
Benatar, Pat	8, 69	Fogelberg, Dan	5	Jeffreys, Garland	175	Maze	48	Robbins, Rockie	165	Turrentine, Stanley	197
Blondie	83	Foreigner	2	King, Billy	7	McCrae, Gwen	180	Roger	26	Ultravox	125
Blue Oyster Cult	51	Four Tops	37	Jon & Vangelis	76	Meat Loaf	62	Rogers, Kenny	32, 43	Vandross, Luther	24
Bow Wow Wow	191	Franklin, Aretha	54	Jones, Quincy	60	Metheny/Mays	86	Rolling Stones	1, 178	Vertaine, Tom	184
Brick	111	Gatlin, Larry	112	Jones, Ricki Lee	25	Mickey Mouse Disco	187	Romantics	198	Whispers	57
Byrd, Donald	85	Gayle, Crystal	96	Journey	3, 190	Milsap, Ronnie	61	Ross, Diana	65	White, Barry	146
Carlton, Carl	53	Genesis	13	King, Greg	199	Mink DeVille	142	Rossington Collins Band	33	Who	78
Carnes, Kim	59	Gibbs, Terry	189	King Crimson	113	Moody Blues	11	Rufus	160	Williams, Deniece	116
Cheech & Chong	193	Go-Go's	30	King, Evelyn	99	Murray, Anne	151	Rush	74	Williams, Hank Jr.	117
Chilliwack	131	Graham, Larry	170	Kinks	31	Nazareth	109	Santana	195	Zappa, Frank	89
Chipmunks	79	Grand Funk Railroad	145	Kix	159	Neison, Willie	19	Schenker, Michael	106	ZZ Top	44
Collins, Phil	119	Grateful Dead	73	Klugh, Earl	138	Newton, John	41	Schon/Hammer	156		
Commodores	23	Green, Jock	196	Knack	152	Newton-John, Olivia	87	Scott-Heron, Gil	122		
Cross, Christopher	35	Grisman, David	130	Knight, Gladys	135	Nicks, Stevie	6	Seeger, Bob	4, 164		
Crowell, Rodney	101	Hackett, Steve	174	Kool & The Gang	18	Novo Combo	136	Shalamar	102		
Crusaders	52	Haggard, Merle	177	Kraftwerk	108	Numan, Gary	144	Shooting Star	70		
Cummings, Burton	185	Hail & Oates	12, 133	LaBelle, Patti	98	Oak Ridge Boys	49	Simon, Carly	56		
Davis, Mac	168	Hancock, Herbie	126	Lake, Greg	143	One Way	80	Slave	42		
Davis, Miles	161	Harry, Debbie	124	Lews, Ronnie	58	Osbourne, Ozzy	86	Springfield, Rick	28		
Def Leppard	50	Henderson, Michael	97	Lee, Johnny	154	Pablo Cruise	157	Spyro Gyra	55		
Denver, John	81	Hensel, Carol	123	Little Feat	132	Parsons, Alan	192	Squeeze	179		
Devo	29	Horne, Lena	84	Little River Band	22	Pendoggrass, Teddy	16	Squier, Billy	14		

# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is not enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$188 Classified Advertisers (Outside USA add \$76 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

### RECORDS-MUSIC

**EXPORT ONLY** All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-cut offers. 53 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only. **ALBERT SCHULTZ, INC., 116 West 14th St., New York, N.Y. 10011. Cable: ALBYREP Telex: 236569 Telephone (212) 924-1122.**

**FOR EXPORT:** All labels of phonograph records, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. **BARO EXPORTS, LTD., 1468 Coney Island Avenue, Brooklyn, NY 11236 Cable: EXPDARO, NEW YORK.**

**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11503.

**STUDIO-RECORD** of original unpublished BEATLES' song to sell. Send offer to Box 418.

### EMPLOYMENT SERVICE

**SCHOOL FOR GAMES AND MUSIC,** one to three week course. Phonics — video, electro-mech, and logic flipper. By schematic CAL'S COIN COLLEGE, P.O. Box 516, Nicoma Park, Oklahoma 73066. Telephone: (405) 769-5343.

**SONGWRITER:** Rock, Country, New/Old Wave, Ballads. I am seeking publisher and/or interested parties. CONTACT: Wayne Proseus, 7745 Lake Road, Sodus Point, New York 14555.

### SERVICES COIN MACHINE

**ACE LOCKS KEYS ALIKE:** Send locks and the key you want them mastered to: \$1.55 each, 10% D/C in lots of 100 or more. **RANDEL LOCK SERVICE, 61 Rockaway Ave., Valley Stream, N.Y. 11580 (516) 825-6216.** Our 49th year in vending.

### COIN MACHINES WANTED

**WE WANT TO BUY:** Seeburg Phonographs-201-161-AY-Q-DS-KD-R-J-G-LPC480-LPC1 - Electra Fleetwood SS 169-LS1-LS2-LS3-USC1-USC2 - Olympian - STD1 - SP31-SP52-STD2-STD3-STD4 - All Ami - Wurlit. 3600-3100-3200-3700-3500 We pay cash and pickup in our own truck. United States Amusements, Inc. 2 W. Northfield, Livingston, New Jersey 03079 - Telephone 201-992-7213 or 201-926-0700.

### COIN MACHINES FOR SALE

**SEEBURG LPC 150, AMI 200, N 150.** Johnson coin sorter & counter 295. Tennis Tourney 200. Electro Dart 100. BROWSER, 2039 Mott Ave., Far Rockaway, N.Y.

**FOR SALE:** Uprights and cocktail tables, new and used. Defender, Pacman, Scrambles, Husties, Centipedes, Warlords, Vanguard, Phoenix, Eagle, Pledes, Gorf, Rally X, Galaxian, Space Invader, Asteroids. Low price and immediate delivery. United States Amusements, New Jersey. Phone and ask for Sal or Alan at (201) 926-0700.

**MATA HARI-\$695:** Evel Knivel-\$495; Strikes & Spares-\$595; Airborne Avenger-\$235; Atarrians-\$229; Dolly Parton-\$345; Wheelie-\$395; Thunderbolt-\$395; Nugent-\$695; Hot Tip-\$495; Wheelie II-\$395; Sheets-\$295; Racer-\$295; M-4-\$495; Anti Aircraft-\$295. **MICKEY ANDERSON, INC. P.O. BOX 6369 ERIE, PA 16512 PHONE (814) 452-3207**

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

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

**CONVERSION CARTRIDGES** — Play stereo records on Seeburg monaural phones B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SEPVI, 1520 Missouri, Oceanside, Ca. 92054.

**3 MIDWAY BULL'S EYE** Bally Slots. 1 Jokers Wild. 2 Super 7. 1 Las Vegas — stand model. 2 ACE Luna and Zodiac with Bonus. 1 YATZY. 100,000 new brass tokens app dime size. 10,000 used brass tokens quarter size. Give us an offer in cash or barter deal. **HANSA MYN-TAUTOMATER AB, Box 36041, 460 43 Gothenburg, TEL: Sweden, 31/41 42 05.**

**FOR SALE:** Sircma Draw Pokers, Bally Lotta Fun, Bally Barrel O Fun, & Bally Shoot A Line. Frank Guerrini Vending, 1211 W. 4th St., Lewistown, Pa. 17044

**FOR SALE:** Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304 - 292-3791. Morgantown, W. Va. 26505.

**WASSICK DIST.** I am the operators solution to inflation. I can save you from \$300.00 to \$500.00 on all video screen games. We ship overseas. Call Wassick Distributing, area code 304 292-3791 Morgantown, W.VA. 26505.

**FOR SALE:** 50 Seeburg 160 selection wall boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10¢ each, over 1000, 9¢ each. Waiting 200 scale \$200; Rock-Ola Lowboy \$60. One-third down, balance C.O.D. **CENTRAL MUSIC CO., Box 264, Killeen, Texas 76541.**

**RECONDITIONED MACHINES/TRADE-INS ACCEPTED** Space Invaders, Space Wars, Lemans, Atari Football, Gremlin Head On, Ambush, Strikes & Spares, Paragon, Kiss, Super Sonic, Superman, Hot Hand Flash, Star Trek, Count Down, Playboy, Lost World, Mata Hari, Sinbad & 8-Ball. **TEL: (N.J.) (201) 729-6171.**

### PROFESSIONAL

**COUNTRY SONGWRITERS:** Now accepting original Country songs for publishing consideration. Send cassette and lead sheet to NASHVILLE WEST, 43334 Bryant Street, Suite #7, Fremont, California 94538.

**INCOME TAX SPECIALIST** to musicians... Paul Miller, 26 Court St., Brooklyn, N.Y. 11242. By mail or appointment. Tel (212) 339-0447.

### MISCELLANEOUS

**CAT STEVENS** Private Collector Wants: Records, Tapes (promotional or other), Magazine Articles, In-store Displays, Posters, Movies, Music Sheets, Books. Plus any memorabilia world wide. Genuine replies to: P. Alphors, 1107 Heaphy Terrace, Hamilton, New Zealand.

**MOVIE MATERIAL** (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO., 1706 N. Las Palmas Ave., Hollywood, CA 90028. (213) 465-8764.**

**"JUKEBOX THE GOLDEN AGE."** A pictorial guide to collectable jukeboxes. 65 pictures in color. 104 pages hardbound. It's pure cream! \$13.95/UPS. Jukebox Collector, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

**DYNAMD POOL TABLES** 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Col. Crownline Cig. Machines in good condition. Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76501.

### HUMOR

**ATTENTION ANNOUNCERS!** Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter, Dee Jay Handbooks, career-boosting Monologues, individualized, Custom Gags and much more. Send for FREE INFORMATION PACKAGE. **PETER PATER P.O. Box 402-C, Pinedale, Calif., 93650.**

## Job Training Program Underway In New York City

**NEW YORK** — The Institute of New Cinema Artists (INCA) here recently began the third cycle of its "Recording Industry Training Program."

Designed for economically disadvantaged young men and women, the program got started Oct. 5 when 20 students began a 20-week training course. Students study the non-performing aspects of the recording industry and are placed in jobs within the industry upon graduation. In-

## WCI Labels, Boardwalk Back NARM

(continued from page 19)

became big sellers.

In his keynote address, Mathews said new values were needed in the marketing philosophies of mass merchandisers. He said mass merchandisers should get more aggressive with creative displays and tie-in promotions with clothing and sports departments and then suggested the possibility of coupons, "cents off" sales, gift-with-purchase promotions and half-off sales on records instead of opting for returns.

"The Gift of Music slogan isn't enough anymore," said Mathews, "So why not come up with your own holidays?" Why not push for the week between Christmas and New Years to be called National Music Week? Or how about the idea of Rocktober?"

### Skepticism Expressed

Although the idea of the Gift of Music advertising campaign was met with an extremely positive response, there was still some skepticism about its particulars. One person skeptical of the 1/2 cent per LP contribution was Alan Rubens, president of WMOT Records. "I don't know if that's the right way to go," he said. "I don't like the idea of just throwing the 1/2 cent in and everyone joining in at once."

cluded in the program is a 12-week industry internship. Courses of study include management, sales, marketing, distribution, promotion, publicity, history of the industry, studio engineering, songwriting, publishing, record production and concert production.

The primary instructors in the program are Jim Tyrrell, president, T-Electric Records; Ken Reynolds, black music manager, press and artist relations,

WMOT vice president Marv Dorfman agreed. "I don't know if the funding should come from us. I've always thought that the funding should come from someone like the RIAA," he said.

At the one-on-one meetings between rack jobbers and manufacturers (a key element in the meet), jobbers expressed concern over several problems. Most often discussed were the questions of bar coding (when it would go industry-wide), lack of advertising support, limited point-of-purchase displays and slow service in general.

Dick Greenwald of Interstate Record Distributors also voiced concern over WEA's new 8-track policy (**Cash Box**, Oct. 24). "We have a lot of rural business and still sell a good amount of 8-tracks, and frankly, I'm worried."

WEA's Droz confirmed that there had been some confusion over the 8-track policy announced last week. "There is no universal 8-track method for the U.S.," he said. "In certain areas, the funeral is being conducted, and it is dead. We're willing to help people phase out 8-tracks if they desire, or if they want to be aggressive, we'll accept that too. It's an individual situation. I think there's a lot of confusion because there is no big national message."

PolyGram Records; Robert Ford, president, Street Level Records; and Robert Maxwell, independent songwriter.

Among the companies currently employing INCA graduates are PolyGram Records, RCA Records, Arista Records, ABC, Masterdisk Studio and Latin Sound Recording Studio. Firms hiring INCA graduates are eligible for a tax credit from the Federal Government. The program is funded by the U.S. Community Services Administration.

For more information contact the Recording Industry Training Program at (212) 695-0826/7.

## API, Foster Merge To Form Talent Company

**NASHVILLE** — Don M. Keirns, president of Arta Prods International (API), and Jerry Foster, of Jerry Foster Enterprises, recently revealed plans to merge the two Nashville-based companies. The resulting arrangement, known as Jerry Foster Enterprises, calls for API to become the in-house talent and management division of the company, handling bookings, publicity and management for songwriters and artists affiliated with Foster.

API will bring to the firm Philip Paul and Patrol, an act currently signed to Muscle Records and due for a Nov. 1 release titled "Bring Them Doggies Home." The producer and owner of Muscle, Mike Daniel, will do in-house projects for Foster Enterprises, as well as continue to pursue his current production activities with Cathy Rigby, the Hagers, Bandana and Philip Paul and Patrol.

In addition to the career development of new artists associated with the merger, Keirns will also be responsible for developing Foster's career as an international artist. Foster is the recipient of over 60 ASCAP Awards as a writer, including three new ones at this year's awards banquet.

## MCA To Release Ten New Albums During November

**LOS ANGELES** — Albums from Jimmy Cliff, Lenny Williams and the soundtrack to the film *Private Lessons* highlight album releases due in November from MCA Records.

Cliff's LP is "Give The People What They Want" and features production by the singer/songwriter and the group Oneness. Williams' album is titled "Taking Chances" and features the initial single "Freefall (Into Love)." The *Private Lessons* soundtrack features music by Rod Stewart ("Hot Legs"), Earth, Wind & Fire ("Fantasy"), Air Supply ("Lost In Love"), Earl Klugh ("Spanish Night") and Willie Nile ("That's The Reason").

Other product due includes: the Afternoon Delight's "General Hospitale" which is named after the Boston-based group's single lampooning the TV soap opera; Soupy Sales' "Still Soupy After All These Years," Bill Summers' second MCA LP, "Jam The Box," Brenda Lee singing the title track to Neil Simon's film *Only When I Laugh*, which is the title of her LP; "Jazzercise," a dance exercise album narrated by Judi Sheppard Missett; The Ring's sophomore MCA LP, "Rhythm Method," and "The Very Best Of Johnny 'Guitar' Watson."

## Virginia Bootleg Raid Results In Conviction

**NEW YORK** — Earl Combs of Combs Distributing in Winchester, Va., was recently fined \$1,000 and placed on one year's probation for possession and sale of pirate eight-track and cassette tapes.

Comb Distributing was raided on Aug. 20 by officers of the Winchester Police Department, at which time several hundred tapes were seized.

# CASH BOX

## AROUND THE ROUTE

by Camille Compasio

Effective this issue, the Cash Box Coin Machine section has a new look. But that's not all. Expanded coverage, new features and redesigned graphics are all part of our ongoing commitment to providing you with up to the minute news of the fast-paced coin machine industry as only a weekly trade publication can.

Under our new "book within a book" format, Coin Machine becomes a self-contained unit with its own cover and special position. While we will continue to stress the cross-fertilization of the music and coin machine industries, particularly in regard to jukebox operators, we also recognize the unique requirements of the amusement games/vending business and will tailor our coverage accordingly.

In this space we will combine the Chicago Chatter, Eastern Flashes and California Clippings columns into one column called AROUND THE ROUTE. If the name sounds familiar, it is because we have revived it from years past when coin machine was our main beat. The industry has changed dramatically since then; so has **Cash Box**, and we will continue to keep pace with the ever changing world of Coin Machine.

## How To Cope With Success Is Focus Of AMOA Expo '81

by Marc Cetner

LOS ANGELES — If 1980 was the year of the great amusement game boom, then 1981 will surely go down as the year that the outside world sat up and took notice. Indeed, this year the coin machine industry became the object of intense scrutiny as Wall Street analysts and the mass media, as well as local, state and national legislators, sought to interpret its explosive growth and the impact it is having on society. And it is the coming to terms with all the attention, rapid fire trends, big revenues and equally big headaches that will be foremost on the minds of participants at AMOA's Expo 81, which gets underway this week in Chicago.

As Stern Electronics vice president Stephen Kaufman put it recently, "We've grown up over the past few years; we're a very reputable industry. The network news services and *The Wall Street Journal* are following our developments. A lot of people are watching our every move nowadays."

Moreover, it is that act of becoming "grown up" that has wrought many of the changes and topics that will be discussed at the AMOA. While not on the official AMOA agenda, such far reaching problems as the imminent saturation of the video game market, appealing to a broader player base, copyright infringement and adverse legislation are bound to be the subjects of heated debate at the Conrad Hilton Oct. 29-31.

The formal agenda is as follows:

Thursday's highlights include a keynote speech by former Notre Dame University football coach Ara Parsegian, and an operator panel moderated by AMOA past president Don Van Brackel entitled "Profit Planning By Analysis". At the annual industry seminar, speakers Manley Lawson (Lawson Music Co., Winter Haven, Fla.) and James Trucano (Black Hills Novelty Co., Gillette, Wyo.) will review all types of equipment and focus their remarks on sources of income, including the profit potential of locations.

On Friday, Peter Mataya of IBM will host a session called "Applications of Computers to Business Management: The Computer Decision". The computer/data processing expert will tailor his session to include the reasons for using computers, the types and selection of systems, costs involved, installation maintenance and the latest information on applications and technology.

On Saturday, a comprehensive three-part session on "Arcades" will be held. During the segment, Fred Pollack (Araven Services, Philadelphia) will give an overview of local markets, offering advice on negotiating with smaller chain stores, setting up game areas, and problems that may occur; Russ Beiber (Brunswick Corp., Skokie, Ill.) will talk on what to look for in purchasing games and the methods to use in evaluating them; and Bob

(continued on page C-6)

### CONTENTS

AMOA Preview .....	3
Around The Route .....	1
Industry News .....	28
Jukebox Programmer .....	28
New Equipment .....	8

# COIN MACHINE



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

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

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

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

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# AMOA PREVIEW

## Welcome From AMOA President Norman Pink

On behalf of the officers and directors of AMOA, I want to take this opportunity to welcome all of you to our 31st annual Exposition. Without the devoted efforts of the AMOA board of directors, and the support of the manufacturers, distributors, suppliers and the trade press, there would be no convention as we know it today. I want to take this opportunity to publicly thank all of you. With continued support as we have seen this year, not only AMOA, but the entire industry, will grow and prosper in the years ahead.

The past year has seen many developments and changes in AMOA. We have continued our fight against the unfair copyright legislation. The year 1981 saw the removal of the CRT's unjust location list requirement. We have appeared before the House Judiciary Subcommittee stressing the inequities of the Danielson Bill. At the time of this writing, we are awaiting word on our appeal concerning the CRT's jukebox rate increase, which will be heard in the 7th Circuit Court in Chicago. In September, AMOA filed an amicus brief with the U.S. Supreme Court supporting the ruling

of the lower courts that any restriction concerning the age of an amusement player is illegal.

In 1972, the AMOA Exposition was moved from the Sherman House to the Hilton, due to the need for more space. At that time, we anticipated an overflow crowd of 250 at our industry seminar. Now, the single industry seminar has been expanded to five. We have now outgrown the Hilton, for every available space for exhibits is being used this year. Our pre-registration this year exceeds the entire attendance of those early years. Therefore, the 1982 International Exposition will be held at the Hyatt Regency Hotel in Chicago. The 1983 Exposition will be held at the Rivergate in New Orleans. In 1984 and for the following years, we will again come back to the Hyatt in Chicago.

As our Exposition has changed over the years, so has our industry. We are seeing new products emerging from the factories almost every month. We are now using products unimaginable to many of us just ten years ago. As our industry grows and matures, so must our methods of operating. We must upgrade our

operating procedures to keep pace with the expanding industry that we are all part of. The continued education experience of an AMOA sponsored Notre Dame Seminar is one manner that this may be accomplished. Information regarding these sessions is available near the Registration booth.

We have seen women taking an increasing role in the development, sales and operating phases of our industry. This past year, AMOA elected Leoma Ballard as its First Vice President. She is the first woman to have ever held this position, and we all wish her well in her future endeavors.

In my term as president of AMOA, I have traveled from Oregon to New Jersey, and from North Dakota to South Carolina visiting various state associations. Their impact on state and local government, their work on various community projects and their concern about the image of our industry are all obvious. "Grass Roots Politics", a theme of last year's seminar, is being put into practice with excellent results around the country. State

associations are growing in size, number and strength. With their support, AMOA will be able to do battle on the national scene.

I want to thank all of you who have directly and indirectly supported my year as president of AMOA. It has been a good year, and one that has seen AMOA grow and expand just as our industry has. Much of this growth is directly attributable to our executive vice president Leo Droste, and his entire staff. Without his ability and efforts, much of this would not have been possible. Without the help of all of you, we would not be where we are today.

I trust that you will find the 1981 AMOA Exposition the biggest and best that we have ever had. As you visit each booth, I hope that you will take time to carefully examine what each exhibitor has brought to this show. With the manufacturers, distributors and suppliers working with us, the operator, there will be continued growth, development and success in our industry.

Again, thank you all. It has been a privilege serving as your president.

## EDITORIAL Expo Has Everything!

The 1981 AMOA Exposition will mark the association's final engagement in the Conrad Hilton Hotel. In '82, the show moves to the Chicago Hyatt Regency Hotel, a newer, more modern facility with substantial exhibit space and hotel rooms to accommodate this growing convention.

This year's show will be the first under the supervision of Leo Droste, who took over the reins of executive vice president when Fred Granger retired from the post in 1980, and he will be implementing the various revisions approved by the board of directors at its mid-year meeting this past April — changes aimed at further improving the show and satisfying the suggestions of convention participants.

Over and above the multitude of advance preparations required for putting together a convention such as Expo '81, AMOA has been actively engaged, these past months, in expanding its sphere of membership services, strengthening communications with state organizations and representing operator interests in legislative matters. The elimination of the location list regulation from the copyright law is evidence of the effectiveness of a strong, national organization and the supportive actions from all levels of the industry it represents. The progressive growth and international significance of AMOA Expo is further evidence.

This American convention is noted worldwide as the place to go to see the very latest in coin-operated equipment and related products. All available exhibit space at the Conrad Hilton Hotel was sold out well in advance of the show's opening and there was a waiting list of interested exhibitors who wanted to participate.

AMOA Expo '81 will feature video games, which have remained consistent in popularity and emerged in various configurations including the smaller, compact cabinet, the cocktail table and the sit-down capsule models, in addition to the standard uprights; pinball machines, which are starting a dramatic comeback as the result of some revolutionary new concepts, after being overshadowed for a period by the video games explosion; and jukeboxes, both domestic and foreign produced; along with a wide assortment of related products and services.

This year's show will find the traditional makers of American jukeboxes — Rock-Ola, Rowe and Seeburg as well as the newest of the phonograph manufacturers, Centuri, Inc. of Florida — and the two major foreign producers, Loewen-NSM and Deutsche Wurlitzer, displaying their latest models.

Four exhibit halls at the Hilton will be utilized to accommodate show exhibitors — another first, and further proof of how much the convention has grown and how much the industry has grown.

While the main focus of Expo '81 will be on exhibits, displaying a splendid array of outstanding new coin-operated amusement products in very colorfully designed booths, this year's convention format will include an expanded seminar program aimed at helping operators to improve their business practices; and several of the major manufacturer exhibitors will be hosting service booths manned by factory technicians and service personnel as a further accommodation for visiting operators.

In new products and services, the three-day show offers a full range, plus the opportunity for one on one contact among all levels of the industry. As if this in itself isn't enough — there are hospitality suites and some lavish parties to attend after exhibit hours each evening, along with the annual AMOA banquet and floor show. What more could you possibly want — Expo has everything! See you at the show.

## EXPO '81 EXHIBIT HOURS AND EVENTS

### Wednesday, October 28

- 9:00 AM to 5:00 PM ..... Registration (Normandie Lounge, 2nd fl.)
- 3:00 PM to 5:00 PM ..... State Association Meeting (Private Dining Room #2, 3rd fl.)

### Thursday, October 29

- 8:00 AM to 5:30 PM ..... Registration (Normandie Lounge, 2nd fl.)
- 8:30 AM to 9:00 AM ..... Continental Breakfast (International Ballroom, 2nd fl.)
- 9:00 AM to Noon ..... Industry Seminars (International Ballroom, 2nd fl.)  
Keynote: Ara Parseghian  
Operator Panel
- Noon to 6:00 PM ..... Exhibits Open (North, East, West & Continental Rooms)
- 12:30 PM ..... Ladies Luncheon/Program (Waldorf Room, 3rd fl.)  
admission by badge only

### Friday, October 30

- 8:00 AM to 5:30 PM ..... Registration (Normandie Lounge, 2nd fl.)
- 8:00 AM to 10:00 AM ..... Industry Seminars (Waldorf Room, 3rd fl.)  
Introduction To Computers (Lake Michigan Room, 8th fl.)  
Memory Testing/Signature Analysis
- 10:00 AM to 6:00 PM ..... Exhibits Open (North, East, West & Continental Rooms)
- 11:30 AM to 1:00 PM ..... AMOA Luncheon/Annual Meeting (Boulevard Room, 2nd fl.)  
members only

### Saturday, October 31

- 8:00 AM to 4:00 PM ..... Registration (Normandie Lounge, 2nd fl.)
- 8:30 AM to 10:00 AM ..... Industry Seminars (Waldorf Room, 3rd fl. — Arcades) (Williford Room, 3rd fl. — Vehicle Costs & Cigarette Taxes)
- 10:00 AM to 4:00 PM ..... Exhibits Open (North, East, West & Continental Rooms)
- 6:00 PM to 7:00 PM ..... Reception — (Cash Bar) (Boulevard Room, 2nd fl.)
- 7:00 PM to Midnight ..... Banquet/Stage Show (Grand Ballroom, 2nd fl.)  
admission by ticket only

# AMOA PREVIEW

## Exhibitors

### EAST ROOM

**A & F ENGINEERING CO.** 193  
1940 W. Lake Street  
Chicago, Illinois 60612  
312-829-2399  
(Engineering service)

**AMERICAN SHUFFLEBOARD CO., INC.** 126, 127, 128 & 129  
210 Paterson Plank Road  
Union City, New Jersey 07087  
201-865-6633  
(Table shuffleboard, six pocket billiard table, Bumpa Pool Table)

**AMUSEMENT EMPORIUM, INC.** 116 & 117  
6800 S. Emporia Street  
Englewood, Colorado 80112  
303-771-0885  
(Coin machine parts & supplies, billiard supplies, electronic components, foosball parts, security devices, coin handling equipment & chemical products)

**AMUSEMENT SUPPLY, INC.** 101A  
10911 Dennis Road, Suite 401  
Dallas, Texas 75229  
214-241-1430  
(Pool, pinball & foosball parts & accessories, maintenance chemicals, coin handling equipment & acceptors, locks & security devices, music & games parts & accessories, Universal "B" Cue Ball)

**ARDAC, INC.** 114 & 115  
4860 E. 345th Street  
Willoughby, Ohio 44094  
216-951-3440  
(Dollar bill changers, dollar bill & coin changers, paper currency acceptors, amusement games equipped with paper currency acceptors)

**AUTOMATIC PRODUCTS CO.** 101 & 102  
75 W. Plato Boulevard  
St. Paul, Minnesota 55107  
612-224-4391

**BALLY GAMING EQUIPMENT DIVISION BALLY MANUFACTURING CORP.** 139, 140, 146, 147, 2640 W. Belmont Avenue 148, 149, 150 & P-3  
Chicago, Illinois 60618  
312-267-6060  
(Coin operated amusement & gaming equipment, pinball, slot machines, bingo & SDS)

**R. H. BELAM CO., INC.** 187, 188, 189 & 190  
1 Delaware Drive  
Lake Success, New York 11042  
516-488-5600  
(Coin-op amusement games)

**CENTURI, INC.** P-5  
245 W. 74th Place  
Hialeah, Florida 33014  
305-558-5200  
(Centuri "2001" phonograph and accessories)

**COIN MECHANISMS, INC.** 121  
817 Industrial Drive  
Elmhurst, Illinois 60126  
312-279-9150  
(Coin handling devices for the amusement & gaming machine industry)

**CORECO RESEARCH CORP.** 118  
370 Seventh Avenue, Suite 301  
New York, New York 10001  
212-279-3366  
(Com-Talk-Two Way FM automatic Intercom set, Therapeutic Vibrator)

**D & R INDUSTRIES** P-1 & P-2  
7111 N. Capitol Drive  
Lincolnwood, Illinois 60645  
312-677-3200  
(Coin machine parts & supplies, billiard cues & accessories, billiard table)

**DEUTSCHE WURLITZER GmbH** P-8  
Postfach 1160  
Hullhorst, West Germany 4971  
5744 1001  
(Coin operated phonographs)

**EMPIRE DISTRIBUTING, INC.** 154, 155, 156 & 157  
2828 N. Paulina Street  
Chicago, Illinois 60657  
312-871-7600  
(Coin operated video games)

**J. F. FRANTZ MANUFACTURING** 191 & 192  
Div. of Johnston Products  
627 Fifteenth Avenue  
East Moline, Illinois 61244  
309-755-5021

**GLOBAL BILLIARD MFG., INC.** 112 & 113  
13875 Artesia Boulevard  
Cerritos, California 90701  
213-926-0585  
(Coin operated pool tables and accessories)

**GREMLIN/SEGA** P-14, P-15, P-16 & P-17  
8401 Aero Drive  
San Diego, California 92123  
714-277-8700  
(Video games)

**IMPERIAL BILLIARD INDUSTRIES** 109 & 122  
550 Industrial Road  
Carlsbad, New Jersey 07072  
201-935-9330  
(Billiard accessories, pool table parts, coin-op foosball table)

**INSPORT, INC.** 130 & 131  
912 Industry Drive  
Seattle, Washington 98188  
206-575-1165

**INTERMARK INDUSTRIES, INC.** P-12  
4025 N. 19th Avenue  
Phoenix, Arizona 85021  
602-944-9515  
(Talking color video draw poker, red dog reflex, sound reflex games)

**IRVING KAYE CO.** 158, 159, 160, 161, 162, 163, 164 & 165  
48 Union Street  
Stamford, Connecticut 06906  
203-348-1800  
(Silver Shadow pool tables, Lion's Head pool tables, Silver Shadow Klub Pool, Hurricane Soccer)

**LOEWEN AMERICA, INC.** P-6  
9213 Park Lane  
Franklin Park, Illinois 60131  
(NSM phonographs)

**MIDWAY MANUFACTURING CO.** 151, 152 & 153  
10750 W. Grand Avenue  
Franklin Park, Illinois 60131  
312-452-5200, Ext. 470  
(Coin operated electronic video games)

**PENN-RAY INTERNATIONAL CORP.** 103, 104 & 105  
1705 Winchester Road  
P.O. Box 390  
Bensalem, Pennsylvania 19020  
215-638-4720  
(Coin machine parts and supplies)

**ROCK-OLA MANUFACTURING CORP.** P-7  
800 N. Kedzie Avenue  
Chicago, Illinois 60651  
312-638-7600  
(Coin operated phonographs)

**ROWE INTERNATIONAL, INC.** P-9  
75 Troy Hills Road  
Whippany, New Jersey 07981  
201-887-0400, Ext. 385  
(Coin operated phonographs)

**SCAN COIN, INC.** 110  
201 Elden Street  
Herndon, Virginia 22070  
703-471-6510  
(Coin counting and sorting machines and accessories)

**SEEBURG-DIV. OF STERN ELECTRONICS** P-10  
1725 W. Diversey Parkway  
Chicago, Illinois 60614  
312-935-4600  
(Coin operated phonographs and accessories)

**STANDARD CHANGE MAKERS, INC.** 119 & 120  
422 E. New York Street  
Indianapolis, Indiana 46202  
317-639-3423  
(Dollar bill changers)

**STERN ELECTRONICS, INC.** 141, 142, 143, 144 & 145  
1725 W. Diversey Parkway  
Chicago, Illinois 60614  
312-935-4600  
(Coin operated pinball end video machines)

**TOMMY LIFT GATE MFG. CO.** 111  
Bus Brown Drive  
P.O. Box 8  
Woodbine, Iowa 51579  
712-647-2050

**U.S. BILLIARDS, INC.** 169, 170, 171, 172, 179, 180, 181 & 182  
243 Dixon Avenue  
Amityville, New York 11701  
516-842-4242  
(Pool tables, air cushion game, video game, counter game arcade, allied coin machine products, coin chutes and doors for games)

**UNITED BILLIARDS, INC.** 173, 174, 175, 176, 177 & 178  
Union, New Jersey  
(Pool tables)

**WICO CORP.** 132, 133, 136, 137 & 138  
6400 Gross Point Road  
Niles, Illinois 60648  
312-647-7500  
(Parts and supplies for coin-operated amusement phonograph and gaming equipment)

**WILLIAMS ELECTRONICS** 166, 167, 168, 183, 184, 185, 186 & 187A  
3401 N. California Avenue  
Chicago, Illinois 60618  
312-267-2240  
(Pinball games, video games)

### WEST ROOM

**ARTIC INTERNATIONAL** 70C, 70D, 90B & 90C  
550 Route 22  
Bridgegewater, New Jersey 08807  
201-231-0800  
(P.C. boards, Universal cabinets with interchangeable parts; and component parts for video games.)

**ATARI, INC.** 1, 2, 3, 13-24 & 25-36  
1265 Borregas Avenue  
Sunnyvale, California 94086  
408-745-2500  
(Atari video games)

**CENTURI, INC.** 84, 85, 86 & 87  
245 W. 74th Place  
Hialeah, Florida 33014  
305-558-5200  
(Vanguard, Chaienger and Round-up coin-operated video games)

**CHICAGO LOCK COMPANY** 7  
4311 W. Belmont Avenue  
Chicago, Illinois 60664  
312-282-7177

**DATA EAST, INC.** 91-A, 92-A, 93-A, 94-A, 95-A & 96-A  
470 Gianni Street  
Santa Clara, California 95050  
408-727-4490  
(Coin operated amusement video games)

**ELCON INDUSTRIES** 90-A  
2715 Nakota  
Royal Oak, Michigan 48073  
313-549-1140  
(Video games)

**EXIDY, INC.** 44, 45, 46, 47, 48, 49, 50 & 51  
390 Jave Drive  
Sunnyvale, California 94086  
408-734-9410  
(Coin operated video games)

**GOODS MANUFACTURERS INTERNATIONAL** 97  
891 S. Raymond Avenue, #34  
Alhambra, California 91803  
213-283-0349  
(Billiard balls, cue stick and accessories, miniature pool tables)

**HAMILTON CHANGERS** 43  
(Hamilton Scale Corp.)  
3350 Secor Road  
Toledo, Ohio 43606  
419-535-7667  
(Currency & coin changers, token vendors)

**J-S SALES COMPANY, INC.** 40 & 41  
24 S. Third Avenue  
Mt. Vernon, New York 10550  
212-324-3830  
(Billiard supplies, video game supplies, sound supplies, table soccer supplies, new video game products)

**MIRACLE RECREATION EQUIPMENT CO.** 53  
P.O. Box 275  
Grinnel, Iowa 50112  
(Coin-operated carousel)

**NAMCO-AMERICA, INC.** 81, 82, 83, 98, 99 & 100  
343 Gibraltar Drive  
Sunnyvale, California 94086  
408-745-7600  
(Coin operated amusement games)

**O.B.A., INC.** 11 & 12  
2522 Irving Boulevard  
Dallas, Texas 75207  
214-630-8004  
(Billiard supplies, chemicals, coin-op game supplies and replacement parts)

**R. J. REYNOLDS TOBACCO CO.** 54, 55 & 56  
401 N. Main Street  
Winston-Salem, North Carolina 27102  
919-777-6101  
(Tobacco products)

**ROCK-OLA MANUFACTURING CORP.** 98A, 99A, 100A & 100B  
800 N. Kedzie Avenue  
Chicago, Illinois 60651  
312-638-7600  
(Coin operated video games and phonographs)

**SEGA/GREMLIN** 70, 71, 72, 88, 89 & 90  
8401 Aero Drive  
San Diego, California 92123  
714-277-8700  
(Video games)

**TAITO AMERICA CORP.** 63, 64, 65, 66, 73, 74, 75 & 76  
1256 Estes Avenue  
Elk Grove Village, Illinois 60007  
312-981-1000  
(Full line of coin operated video games in upright, Trimline and cocktail table)

**UNIVERSAL USA, INC.** 91, 92, 93, 94 & 95  
3250 Victor Street  
Santa Clara, California 95050  
408-727-4591  
(Coin operated video games and test equipment)

**THE VALLEY COMPANY** 106, 107, 108, 123, 124 & 125  
333 Morton Street  
P.O. Box 656  
Bay City, Michigan 48707  
517-892-4536  
(Cougar pool tables, Bumper pool tables, soccer tables, home pool tables, one and two-piece cues)

**WILDCAT CHEMICAL CO.** 42  
1349 E. Seminary Drive  
Fort Worth, Texas 76115  
817-924-8321  
(Maintenance chemicals for video games, pinball machines, pool tables, jukeboxes, parts and supplies for coin-operated amusement games)

**CONTINENTAL ROOM** C-42 & C-43  
**AMERCADE AMUSEMENT, INC.**  
2009 Old Cuthbert Road  
Cherry Hill, New Jersey 08034  
609-428-3869  
(Video games, wide screen TV, modification kits, draw poker)

**ROB'S SPACE RACERS** C-25 & C-26  
427 15th Street  
Holly Hill, Florida 32017  
904-677-0761  
(Whac-A-Mole game, Bowler Roller Game)

**BRUNSWICK CORP.** C-31, C-32, C-33, C-44, C-45 & C-46  
One Brunswick Plaza, G-6  
Skokie, Illinois 60077  
312-470-4915  
(Coin operated billiard tables, billiard supplies & accessories)

**BUSINESS BUILDERS** C-63 & C-78  
P.O. Box 209  
Cupertino, California 95015  
408-255-7789  
(Promotional materials & services imprinting equipment for promotion materials)

**COIN ACCEPTORS, INC.** C-15 & C-16  
4946 Daggatt Avenue  
St. Louis, Missouri 63110  
314-664-5550  
(Coin handling equipment featuring coin doors, front plates, acceptors, coin changers, timers, lighted push button switches & shower control devices)

**CINEMATRONICS, INC.** C-53, C-54, C-55 & C-56  
1841 Friendship Drive  
Ei Cajon, California 92020  
714-562-7000  
(Coin operated video games)

**CONCORDE MANUFACTURING CO.** C-2 & C-3  
3101 W. Spring Mountain Road  
Las Vegas, Nevada 89102  
702-871-2919  
(Slot machines)

**DOUGLAS PRESS, INC.** C-23  
2810 Madison Street  
Bellwood, Illinois 60104  
312-547-8400  
(Printed break open cards, vended through machines)

**ELECTROHOME LTD.** C-34 & C-35  
809 Wellington Street North  
Kitchener, Ontario, Canada  
519-744-7111  
(Full range of monochrome and color video displays for the coin operated games industry)

**FERNCREST DISTRIBUTORS** C-21 & C-22  
66 Illinois Avenue  
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(SIRCOMA)  
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Reno, Nevada 89502  
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First & Station  
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**NATIONAL MERCHANDISE CO.** C-92  
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804-788-4377  
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**PLAY METER MAGAZINE** C-75  
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**ROWE INTERNATIONAL, INC.** C-38 & C-39  
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The Netherlands  
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Fort Lauderdale, Florida 33334  
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**VENTURE LINE, INC.** C-75, C-76 & C-77  
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Tempe, Arizona 85282  
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**WILLIS INDUSTRIES, INC.** C-59 & C-60  
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**NINTENDO OF AMERICA** N-26, N-27, N-28, N-29, N-30, N-31, N-32 & N-33  
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Seattle, Washington 98188  
206-575-8191  
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**PACE INCORPORATED** N-13  
9893 Brewers Court  
Laurel, Maryland 20810  
301-490-9860  
(Electronic PCB repair systems)

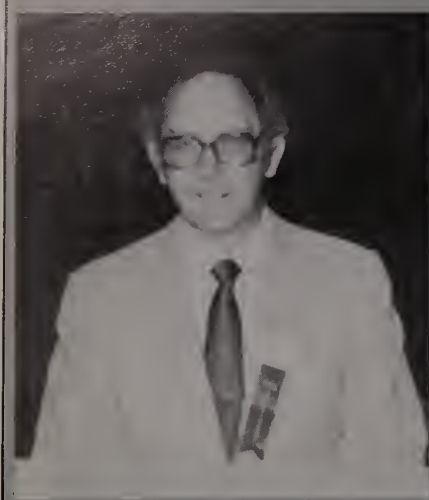
**PACIFIC NOVELTY MFG., INC.** N-19, N-20 & N-21  
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# AMOA PREVIEW



**"The fruits of our labor are being threatened by the actions of a few."**

*(Editor's Note: The following comments from AMOA president Norman Pink are reproduced from the October 1981 issue of The Location, the AMOA newsletter, with permission from AMOA)*

Over the past ten months, as your president, I have had the opportunity to visit many states and meet many operators from around the country, discussing many problems. One such problem that seems to be increasing has to do with the image of our industry.

A theme that I have stressed since last November is that our industry is changing, and with that change we must also change and voluntarily "police" ourselves. When industry figures are published in our trade journals, and these figures are further embellished upon by the free press, the glamour and profit of our industry becomes exaggerated. When this occurs, many people not fully knowledgeable of our industry eagerly enter into it. Entering a business without knowing its history may be beneficial at times. However, in the amusement industry it can be disastrous and destructive.

Those of us who have spent our business lifetime helping create a respectable image for our industry are seeing the fruits of our labor being threatened by the actions of a few.

It is not my intention to advocate that we restrict our industry to a few "insiders." Everyone of us has been a newcomer to this industry at one time or another. This article is intended to alert those who have not experienced adverse legislation to the fact that perhaps we might be to blame for the basis of these laws.

Hypothetically, we might observe the following scene: The police are called at 2:30 a.m. to break up a crowd of disturbing young people in front of a 24-hour convenience store. Previous to the installation of amusement games, the store never had a problem with young people "hanging around" especially at 2:30 in the morning. This situation now occurs several times a month. High school students normally come in after school, buy a soft drink, and have an on-going challenge with a space video game. Who, then, is to blame when a well meaning local councilman proposes an ordinance to remove games from all convenience stores because of the problems that occurred in one store? The games themselves are legal. They are the same type that one can play on a home TV set with proper adaptation. We know that they do not dispense alcohol or mind altering gases or drugs.

What they do provide is a means to challenge mind and eye coordination in a location that is convenient to others with the same intention and desire. We all must agree on these points. What you may disagree with is my suggestion that we voluntarily turn the machines off in this location at midnight and leave them off until morning simply because the store's personnel are unable for whatever reason "to control" their video game customers.

The amusement machine industry today must be compared to a child when the teenage years are reached. These are the years that they "come of age" — just as our industry has done, so with the advent of computer technology. Unless we as parents (operators) set limits for our children (the equipment that we operate) then the locations that we operate in are apt to have increasing problems.

We must propose and support legislation that puts "limits" on arcade game rooms; be it small store front locations with a few dozen machines, enclosed mall amusement centers with a \$100,000 plus investment, or large free standing amusement centers with a restaurant. Uniform standards and codes should be proposed. Unless we control our own child, others will do it for us with results that may be intolerable.

We have in our area a community that prohibits amusement games from any location that sells food. The purpose of this ordinance was to control a certain restaurant that became a problem to local authorities after the operator added five games to a location that previously had only one machine. The games per se didn't cause a problem, but the fact that bicycles around the front entrance prevented customers of adjoining stores from freely entering other establishments. We are all aware of similar instances. If they haven't occurred on your route yet, they eventually will, unless the operators start doing something to prevent it.

Where customers congestion may cause a problem, we must voluntarily reduce the number of machines in a location or arrange them so that this problem is minimized.

We must voluntarily regulate the hours of play on our machines, if potential problems exist, i.e. close them down after "curfew" and not turn them on during school hours, etc.

We must protect the "safety and well being" of our customers by seeing that proper supervision is maintained in our locations — be it operator or customer owned.

We must constantly be aware that many people today are being exposed to our equipment for the first time. Our amusement industry still recalls an era of years gone by to many who sit on our local legislative bodies. It is up to us as individuals and our state associations, as representative bodies, to educate the political leaders through good local public relations.

This article is difficult to write. It is difficult to turn down a location — or worse yet, to ask someone else to by-pass a location. It is difficult to "pull" a location because the location owner is not properly policing his establishment.

It is difficult to do these things until one realizes that unless we as parents (operators) put limits on our children (machines) then the local authorities will do it for us. When the latter is done, oftentimes the baby gets tossed out with the dirty bath water, i.e., we see restrictive ordinances placed on an entire community because of the problems caused by one location.

We must now take the initiative to control our own business, or it will be done for us by third parties. When this occurs, we as operators have lost control of our business. We have progressed too far in the last few years to let this happen now.

## How To Cope With Success Is Focus Of AMOA Expo '81

*(continued from page C-1)*

Rothman (Nine Limited Leasing, Columbus, Ohio) will discuss the various promotional aspects of large and small arcade operations, including community relations.

In addition, on Wednesday (the day before the AMOA Exposition's opening), the annual State Association Meeting will be held from 3:00 p.m. to 5:00 p.m.

And while the bulk of convention's seminar presentations will be devoted to instructional programs dealing with profit planning, the use of computers and the operation of arcades, the convention floor and hospitality suites should be abuzz with conversation about headier subjects like market saturation and appealing to a broader player base — topics that impact on the very fate of the industry.

### Market Saturation

"One thing that I'm sure that will be discussed at AMOA is when is the party over?" said Stern's Kaufman. "When do we really saturate the marketplace with video games? We've seen the markets in Japan and Europe erode over the past few years, and I think we all have to question our future."

Kaufman continued by saying that he didn't personally see a full saturation coming yet, but that when it did, the coin industry must be ready for the replacement demand.

Atari marketing vice president Frank Ballouz was also vocal about market saturation. "We should start thinking about what lies ahead now," said Ballouz. "Of course we don't have nine manufacturers making the same type games like England and Japan, and our funds and player base are much large, but we should be skeptical."

Some of the ways that Ballouz felt oversaturation could be put off included developing better overall consumer advertising campaigns, broadening the player base and pursuing new and different locations and game themes.

Although full thrust consumer ad campaigns are not quite the order of the day in the industry yet, the amusement game community is already capitalizing on a new player base and different more adult-oriented locations than the arcades of ten years ago.

### New Players

"There's no question that games like Pac-Man and the cute or comical character games have brought the novice player around," said Ballouz. "Right now we're concentrating a great deal of our effort into the ladies as they really seem to be a viable audience. I think the female market will be a key topic at AMOA."

Jack Gordon, director of video game sales

for Gremlin Sega, felt that women don't like the space games and shy away from the shoot'em ups. He suggested that "novel" games like Pac-Man and "Frogger" were definitely fulfilling a need in the video market.

Agreeing with Ballouz and Gordon, was Midway's vice president of marketing Stan Jarocki. "Space Invader's brought the players to the video game and I think our Pac-Man brought the ladies and, to a certain extent, the businessman to the game," he said.

Jarocki continued by saying that while there is a definite trend toward the cute game, he didn't feel that they would replace the space themed or shoot'em up game. He added that this year's AMOA was special because it will showcase the greatest variety of machines in video game history.

Both Ballouz and Jarocki pointed to the success of the family entertainment center establishments, such as Alladin's Castle and Pizza Time Theatre, as key examples of working off the expanded player-base and encouraged their proliferation.

"New locations are opening up and hitting the businessmen and women," said Jarocki. "It's not just happening in the convenience store and fast food restaurant, but in the lounges and cocktail bars of fine restaurants and supermarkets as well."

Jerry Marcus, president of Empire Distributing, Inc. in Chicago, supported Jarocki's comments by emphasizing the appeal to the businessman.

"There's an upsurge not only in the family-oriented location, but the arcade that caters to the white collar worker as well," maintained Marcus. "We work with a location downtown in the financial district that's only open from 9 a.m. - 6 p.m., but its always packed with the three-piece suit crowd. I think the games helps relieve work frustration for a lot of the older people."

With a larger player base, diverse new locations and exciting game themes, the video market continues to thrive. However, the same cannot be said for pinball. One of the reasons for flat pinball sales, according to Bally Pinball division vice president Tom Nieman, can be levelled at the distributor.

"Since the video boom, the amusement game industry has become a business of order takers," according to Nieman. "There just doesn't seem to be any salesman anymore. I'm for getting back to the days when a sales force would really direct its energies and sell 45 machines in a 30-day program. It's time operators balanced their video buying with pinball. The ops are going to get burned in the

*(continued on page C-7)*

## More Exhibits, Expanded Seminar Program

Welcome to the 1981 International Exposition of games and music. For many years this Exposition has been expanding both in attendance and exhibit space, and this year is no exception. Industry manufacturers and suppliers will occupy 370 booths in four exhibit areas, and we urge each of you to visit each company and see the vast array of products on display.

Educational seminars have been expanded, and everyone is invited to participate. Be sure to hear Ara Parseghian's motivational message at the opening seminar on Thursday, followed by a panel of operators discussing "Profit Planning Through Analysis." Those planning to use data processing will not want to miss the seminar on "Application of Computers to Business Management." A technical seminar on "Memory Testing/Signature Analysis" is a must.

Planning an arcade? Then don't miss that informative program on Saturday. A two-tier

program on vehicle costs and cigarette taxes will provide practical information to use in your business.

State association officers will want to attend the meeting on Wednesday afternoon to hear topics on how to organize a political action committee and member retention. In addition, a survey of associations will be distributed as a special report.

An outstanding stage show featuring Patti Page, Lacy J. Dalton, Janae and Billy Kelly will be held on Saturday evening. Be sure to reserve your tickets for this event.

On behalf of the officers and directors, we want to thank the operators, distributors and manufacturers for making the AMOA Exposition one of the greatest industry shows in the world today.

Ted Nichols  
Gabriel Orland  
Co-Chairmen, Expo '81



GET YOUR \*

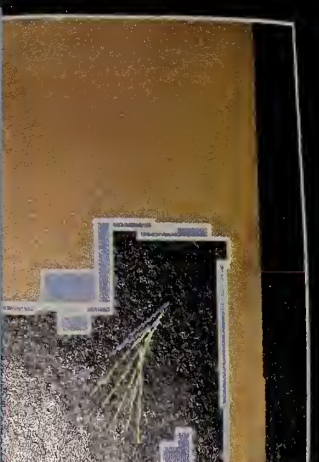
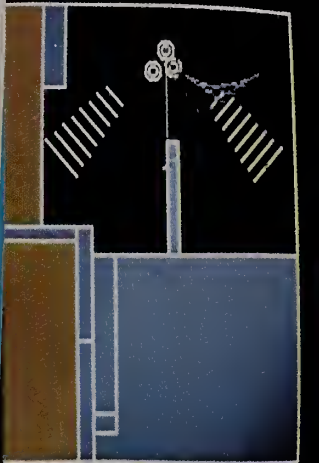
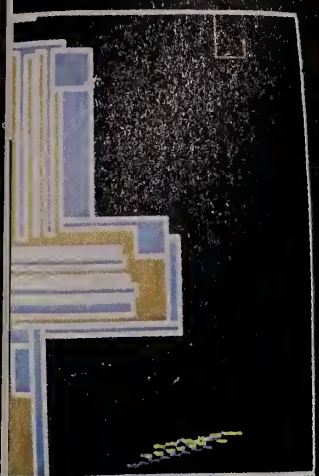
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# How your players can get their Qix™ ... before Qix™ gets them!

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

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

## QIX™

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

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

## SPARX™

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

## FUSE

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

## SPIRAL DEATH TRAP

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

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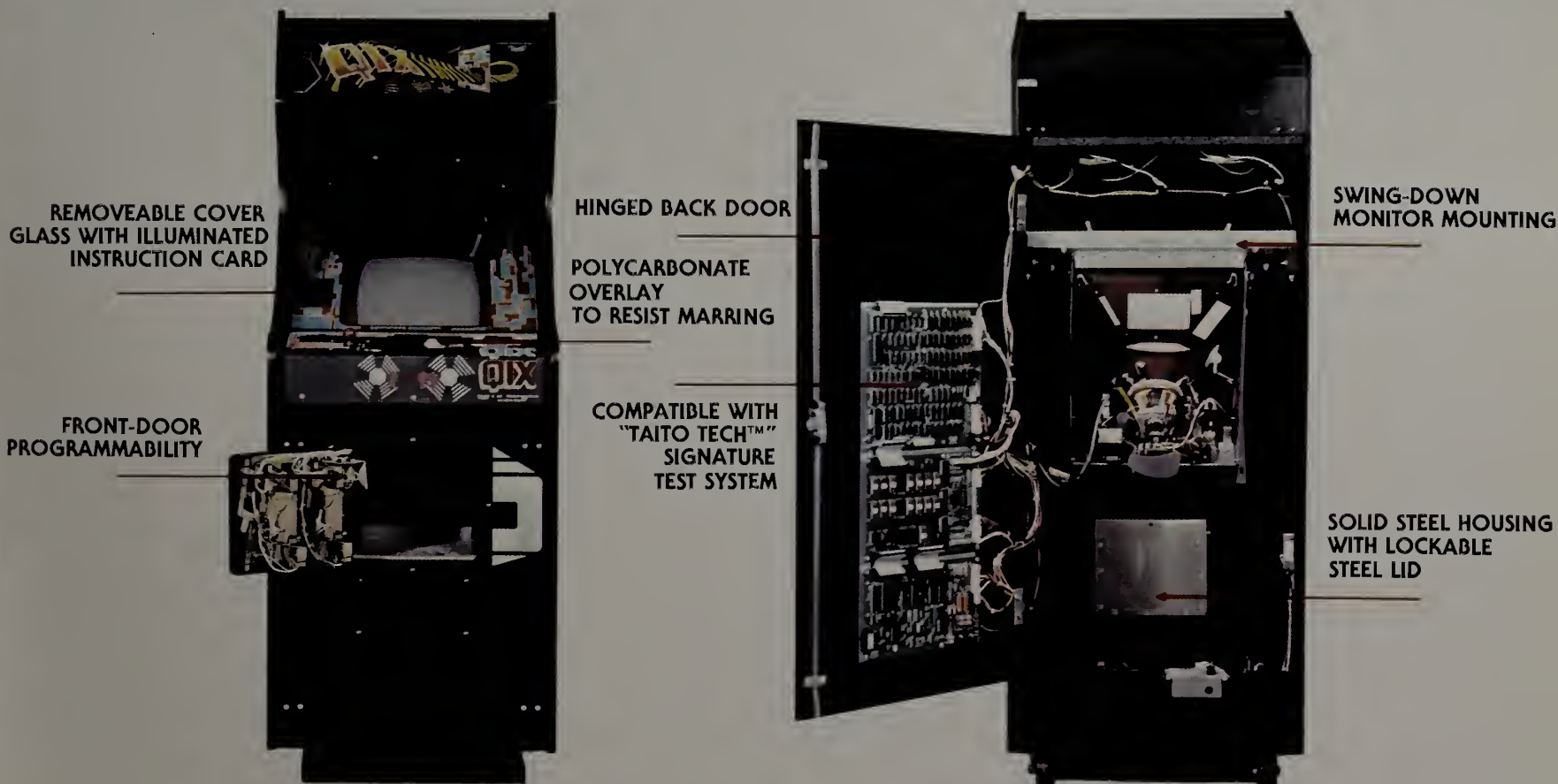
It's a special service-priority cabinet and it's just what the operator ordered!

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

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## How To Cope With Success Is Focus Of AMOA Expo '81

(continued from page 6)

long run if the market oversaturates with video."

### Bootleg Games

Another adverse affect that has resulted from the video boom and been a topic of debate at AMOA for the past few years, is the proliferation of bootleg games. The industry has waged war against video game copyright infringement, and due to the efforts of many of the manufacturers and a supportive legal system, the coin community may have turned the corner on this industry scourge.

"We seem to be winning the battle and it was evident at the recent JAA show in Japan where there seemed to be a lot less U.S. ops and distributors buying copies to ship back to the states," said Atari's Ballouz. "People have to realize that aside from the infringement it hurts the industry because it takes away the profits that can be put into R&D. It hurts everyone in the long run."

Midway's Jarocki said that his company has been fighting the problem for a year and a half and that its 12 to 15 cases in federal district court have ended favorably. He maintained that through Midway's efforts, the U.S. copyright law now applies to video games. He added that the big legal actions have pretty much dissipated over the past several months, and that the copyright problem was pretty much down to finding the random piece.

However, Ira Bettelman, vice president of C.A. Robinson distributors in Los Angeles, doesn't feel that the industry is quite over the bootleg hump yet.

"At the JAA show in Japan things did look a lot better from the copying standpoint," said Bettelman. "There weren't people handing out brochures on how to convert and copy a game as you went into the building like years past. But I still think there was a lot going down behind every day sessions. There still is a lot of copy stuff floating around these days."

## Gottlieb Goes Full Line Into AMOA

NORTHLAKE, Ill. — Gottlieb's 1981 AMOA exhibit will dramatize the amusement game company's giant leap into full-line games, according to marketing vice president Marshall Caras. On display will be several current and forthcoming pinball games and an innovative new game — "a revolutionary game concept," added Caras.

Going into the show, Bob Bloom, Gottlieb president, emphasized the company's determination to serve the industry with a complete line of pin, video and arcade pieces from this point on. "A Gottlieb full line is the order of the day," said Bloom in a pre-show statement, "with products for street locations, arcades, game rooms of all types and the international trade as well. And it should be obvious to the industry that Gottlieb in concert with its parent company, Columbia Pictures Industries, is in the middle of a major commitment of resources and personnel to build the industry's major game production center," he said.

Amplifying Bloom's comments, Howard Rubin, vice president and general manager of the Video Division said, "At this date we are in full swing in our separate facility in Bensenville, Ill., fully staffed with our own engineering, design and development specialists. The end result of this major effort, which has been building for many months, is not yet apparent because we will not be showing our first Gottlieb-developed video game at the AMOA show. However, beginning in early 1982 a steady flow of money-making new video games will flow from here into the field. We'll not begin, however, until we have a suitable

On the whole, most of the executives agreed that the infringement problem has improved. However in the area of beating down adverse legislation things haven't gone as well. Operators are still being plagued by restrictive city ordinances that threaten their livelihood.

Music Operators Of Michigan executive director Walt Maner feels that much of the problem stems from the industry's negative image in communities.

"It's good public relations for ops to donate machines to charity, to contribute to a local candidate's funds, to invite the city councilman down to the office, and to be visible among local politicians," insisted Maner. "Operators need that friend when ordinance problems creep up. And you'd be surprised how many councilmen have no idea about the nature of the coin business."

C.A. Robinson's Bettelman expanded on Maner's statement by linking the operator/community relationship with responsible, modern day business practices.

"If one were asked to describe the stereotypical operator five to ten years ago it would have been a guy in work clothes, weighted down with keys on his belt who had a list of games and parts on the back of a cigarette carton," explained Bettelman. "Nowadays that has drastically changed."

He described the modern day operator as a businessman in a suit and tie, carrying a briefcase complete with a financial statement and photograph layout or brochure devoted to his locations.

"We've progressed in our business sophistication," said Bettelman, "but operators still aren't going out and becoming involved in city government or meeting the council man like other people in the community. The industry has grown up," continued Bettelman, "and the operator should realize that his business obligations have increased as well."

backlog of new games to insure an uninterrupted product line," he added.

### Pinball Innovations

Commenting on the new Gottlieb pingames, Caras observed, "Black Hole, with its spectacular backglass and unique sub-playfield, is an authentic phenomenon. The second playfield with its 'reverse incline' adds an element of excitement that is simply overpowering. And the animated display graphics, which feature a rotating spiral disc, add a feeling of spacial motion. Black Hole appears to be the first contemporary pingame that is exceeding income from top video games all over the world," he enthused.

"Haunted House," Caras continued, "is the industry's most exciting new entry, a triple-level game, each level symbolizing a different floor of the house. An acrylic playfield window shows the interior 'cellar' and a mini-playfield on top is the 'second floor.' Running up and down the different floors makes for a zany chase through a spirit-ridden house. This game, too, features a reverse incline playfield.

"It may come as a surprise to our operator customers," he added, "to observe that we are also exploring the field of classic arcade games. Old timers, though, may recall that Gottlieb's experience in the manufacture of pure arcade-type games is a matter of recorded history and is a tradition with the company."

Caras also described a new Gottlieb "pin-video" game as a remarkable new concept which ties together and utilizes the best features of the world's two most visible and

(continued on page C-8)



**"Due to the video explosion, the industry now is spread out across the country."**

Paul Huebsch is executive director of the Amusement Device Manufacturers Assn. (ADMA).

### What prompted the formation of ADMA?

Chicago had traditionally been the center of the amusement game manufacturing business. But over the past few years, due to the video explosion, the industry has spread across the entire country, with a major concentration out in California.

In the old days it was possible for the president of Bally to pick up the phone and call the president of Gottlieb or Williams — and that was all it took to set up a meeting. With the way things are spread out today, it's much more difficult to get the heads of the various companies together. So it was two factors — geography and the need for better communication — that led to the formation of ADMA.

### What are the association's main goals?

The best way to answer that is to read from the article of incorporation of this non-profit organization, particularly Articles D and E. Article D states that one of the purposes of the corporation is "to search for ways for owners of coin-operated amusement devices to improve their profitability and to disseminate the corporation's findings to these owners in order for them to promote improvement of the economic well-being of the industry." And then Article E states "to provide joint representation of manufacturers of coin-operated amusement devices before legislative and administrative agencies and in court proceedings, and to promote the interests of the industry before government officials and legislative bodies provided, however, that the

corporation shall take no position with respect to the merits of the legalization of gambling."

**Copyright infringement and adverse legislation are two key problems facing the industry these days. What has ADMA done in these areas?**

We've done several things in regards to copyright infringement. One of the first things we as ADMA did was to sponsor a meeting of the attorneys representing member and non-member firms at the Standard Club in Chicago on May 29. There was an agreement at that time that the office of our counsel, David Maher, would serve as a clearinghouse for the dissemination of information regarding copyrights and infringement thereof. Subsequently, a great deal of information has been circulated, reflecting the efforts of these various attorneys working in concert to alleviate the problem.

As far as I can see, the problem seems to be waning because of the fact the manufacturers are vigorously pursuing their copyrights. In addition, many cases have been adjudicated regarding rip-off games, and in most cases the rulings have been very favorable as far as the legitimate manufacturers are concerned.

### How about the adverse publicity and restrictive legislation facing the industry?

We've launched a two-pronged attack on this. With the help of our Washington-based attorney, Rufus King, we're preparing a model ordinance that would help local and state associations in forming legislation, the sole purpose of which would not be to outlaw games completely.

We are also trying to get together with a PR firm to develop a public relations kit aimed at the local level. This is one of the things Ed Doris (AVMDA) and Leo Droste (AMOA) and I are working on. All of us want to have something together by the 27th or 28th of the month (October) to present to our individual boards of directors.

### Are you satisfied with the progress ADMA has made so far?

The association's founding meeting was held on Jan. 27, and the one coming up will be our eighth. So eight meetings in ten months is pretty active. I'm very impressed with the people who comprise this organization; they do not want this to be just a coffee clatch affair. They are really dedicated to spending the kind of money needed to accomplish the things this association was founded for.

Basically, we're dedicated to three main thrusts: To deal with the infringement problem as far as manufacturers are concerned; to stem the rising tide of adverse legislation; and to work in concert with the other associations through a public relations firm to combat all this adverse publicity.



# AMOA PREVIEW



**"The distributor has always acted as a liaison between manufacturers and operators."**

*Edward G. Doris is executive director of the Amusement and Vending Machine Distributors Assn.*

AVMDA was formed to band together key coin machine distributors and consolidate their efforts to promote and develop a sound and healthy coin machine industry.

The distributor has always played a most important function in the industry acting as a liaison between the operator and manufacturer. The distributor provides service parts and has dedicated his organization to prevent lengthy machine downtime. Today he particularly provides financing for the growth and success of an operator and has always guided the operator through his representation of manufacturers to bring him the most profitable and trouble-free equipment to promote the operators' growth and success.

The AVMDA has committed itself to improve and develop the image of the coin machine industry in the eyes of the public through a viable public relations program which has been so badly needed for the entire industry; to participate in protecting and guiding the action of distributors in the area of adverse legislation and conduct industry statistical studies for both the distributors and operators.

The coin machine industry today is a far cry from the old concept of equipment in a dark and dingy location housing a jukebox and a few pinball machines. Today, particularly, the advent of video games, arcades, shopping malls, hotels and motels, has given the coin in-

dustry a boost in its image, but there still remains a great deal of work to be done in this area and this can be accomplished through a positive public relations program. Unfortunately, there are still communities which associate coin machines with the concept of the past and consequently the public has to be educated in its new image — one which established the coin machine industry as a wholesome entertainment activity which it has become today.

Adverse legislation limiting the number of machines in locations or establishing a minimum age can unquestionably have an adverse effect on the industry. Young adults are certainly better off in an arcade under a controlled and supervised atmosphere pursuing an entertaining past time rather than standing on street corners.

The distributor has developed and grown in the past few years and no longer is a coin machine distributor a small operation — it is a sophisticated business requiring knowledge in marketing, finance, service, all of the functions found in any successful large concern.

The AVMDA intends to make its association a spokesman of the industry not only representing the distributor but also the operators who are the backbone of the industry. Distributors today represent big business and programs relative to data processing and group health plans must be developed to ensure further growth. Moreover, uniformity of financing documents to protect distributors and operators is an area which must be updated for most distributors. Positive action in handling both local and federal ordinances requires the combined efforts of all associations whether they represent the operators, manufacturers or distributors.

The distributor has always played a most important function in guiding and assisting the growth of a healthy operator; but today, one of the most pressing problems facing the industry is promoting the image of the coin machine industry in the eyes of the public. AVMDA is committed to a positive program in developing a public relations program which is long overdue.

The AVMDA will hold its first general membership meeting at the Hyatt Regency Hotel (downtown) Chicago from 10:30 a.m. to 12:30 p.m. on Wednesday, Oct. 28, at which time the board of directors will present to its membership its program for the 1981/82 association year which covers the period Oct. 1 to Sept. 30. All members are invited to attend.

The AVMDA will host a hospitality suite at the Conrad Hilton Hotel, Suite 1222-23A, on Oct. 29, 30 and 31 and extends an invitation to all interested distributors to visit.

## New Equipment

### Beyond 'Defender'

Williams Electronics' first entry into the video market offered players the excitement of piloting the ship Defender into cosmic alien territory. The game was introduced just about this time last year, and because it offered such interesting challenges and play opportunities, "Defender" totally captured the imagination of the video playing public and went on to become one of the industry's top ranking games in this category. Having experienced Defender, Williams now dares players

effects and racking up high points. If the worst happens, and all ten humanoids in a wave are abducted, the universe will explode into smithereens leaving deadly mutants on the attack. At this point, if the player survives to wave fire, the universe will be restored and the humanoids will be safe.

The player must constantly be on the alert, employing all of his defenses because the fifth wave brings its own special confrontation, an Yllabian Dog Fight. Although there are no landers to abduct humanoids, all the other menaces will have stronger and larger forces concentrated against the player for a fierce space battle.

As an added edge in an emergency situation, a player can utilize a secret weapon, the Inviso Anti-Matter Cloaking device. Activating this innovative feature renders the player's ship invisible and invulnerable. Inviso Time, plus a new ship and a Smart Bomb are earned with every 10,000 points scored.

Technically, Stargate establishes a new, higher plane of sophistication. Diagnostic testing not only includes Defender's comprehensive system of ROM, RAM, CMOS, RAM, sound, switch, color RAM and test patterns, but also is enhanced even further to give 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. Forty all-time high scorers and six daily high scorers can be registered as an extra play incentive.



to take a step beyond — to enter the world of "Stargate" and be transported to a whole new dimension in video game play, challenge and excitement.

The skills players learned with Defender will be tested anew in Stargate and, additionally, there will be a whole world of fresh strategy required to do battle against the totally original peridy of Yllabian Space Guppies, Dynamos, Space Hums, Firebombers and their accompanying Fireballs, Phreds, Big Reds and Munchies.

In playing the new game, one of the many strategies a player might utilize would be to immediately maneuver his ship into the Stargate; once in, he'll be instantly translocated to that part of the planet where the humanoids are being abducted. Rescuing four humanoids and re-entering Stargate will warp his ship three big waves ahead in space and time, setting off dazzling special

### Black & White Pin

Bally Pinball Division announced the release of "Centaur", the first black and white pinball machine. The machine is beautifully designed with the backglass and playfield illustrations in pen and ink art to attract attention on location for the uniqueness of this visual concept, although color does play a role when the game is activated.

"You can't help but notice the game," said Tom Nieman, vice president of marketing for Bally Pinball Division. "We've also loaded it with new and challenging features, including a 1-4 multi-ball, that will make this game a favorite with all players. "Actually," he added, "it's the first real equitable multi-ball game on the market."

Centaur has five main features that are

(continued on page C-10)

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## Gottlieb Goes Full Line Into AMOA

(continued from page C-6)

enduring game forms — pinball and video. "This revolutionary new game," he said, "creates an irresistible interaction between the basically manual manipulation of pinball and the challenge of solid state video. The interplay appeals strongly to devotees of both game forms."

Caras indicated that the Gottlieb technical services staff under Bruce Minus will be on hand at the booth to answer questions and demonstrate equipment. System 80 pinball electronic and mechanical components will be displayed for demonstrations of the techniques which provide fast and cost effective trouble shooting. Service manuals and the "On Target" technical newsletter will also be available, along with a new parts catalog.

In conclusion president Bloom stated, "Gottlieb distributors are highly pleased with

our direction towards full line production and will be the immediate benefactors of this product diversification, through these two major divisions in the company. They have also noted our build-up of in-house art and graphics under Richard Tracy, art director and the creation of a market research department under Dr. David Berte. Gil Pollock, vice president and general manager of our Northlake facility is in charge of the pinball and arcade game division and is doing an extraordinary job in developing new game concepts through his group."

Caras added, "The efforts of Jim Newlander, eastern regional sales manager and Jim Phillips, western regional sales manager, with in-house back-up from Jack Hubka, marketing assistant and Cliff Strain, assistant sales manager, help us to get closer to our players, our operators, and our distributors."

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# AMOA PREVIEW

(continued from page C-8)

all tied together through color-coded lights. Before the game begins, there is a unique instruction phase that is triggered by either flipper button on the game. Each feature's lights flash as a voice calls them out. The speech element is a major factor.

Centaur has two strategies, multi-ball and high scores. Multi-ball is achieved by a

set of 4 orb drop targets; hit in order, they add one ball to the under playfield multi-ball storage and release one on to the playfield. Hit in any order, they also add one ball to the storage. The stored multi balls are released at once through one of two release targets.

Pinball players will appreciate the sequence drop target feature that scores

from 10,000 to 80,000 points and from one to eight bonus advances if hit in order and can still score points if not hit in order. Another challenging feature is the Chamber in-line drop targets, guarding a release target, that light up with a boot-a-ball. An extra added skill shot is the "power lane" that doubles the scores if the boot-a-ball is hit by going through this lane first.

Guardian feature is an extra competitive touch. Balls are released one at a time if the Guardian feature lanes are lit and completed. Centaur offers players very exciting bonus features. Beginning with top lanes



that have lane change capability, the bonus begins to build. Further advances are achieved through any unit sequence drop target, any orb drop target, or any stand up target. These lanes also multiply the bonus 2X through 5X.

## Sleuths In Pursuit

Capitalizing on the recent detective craze in fiction, television and the movies, Taito America Corporation has released "Lock 'N Chase," a video game of pursuit and capture.

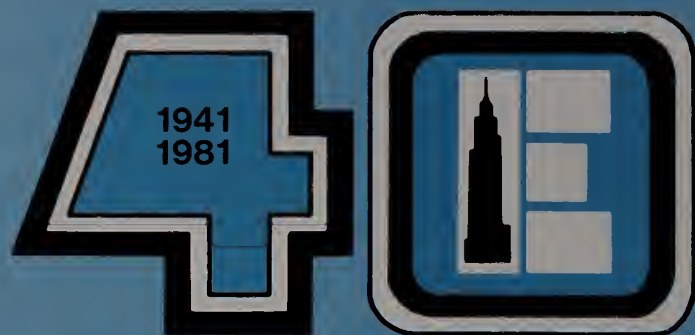
The play theme portrays a cops and robbers adventure, which begins as Lupin stealthily moves through a maze heisting gold coins and other assorted riches. Fearless super sleuths are in hot pursuit as Lupin attempts to outwit his pursuers, nab all of the riches and move on to a more devious maze offering additional riches.

Lupin is able to escape the detectives by clever manipulation of the game's joystick



and skillful use of the lock button which can temporarily bar the path of his pursuers or lock them behind bars. There are obstacles, however, and Lupin must beware of the gates that open and close at random, blocking his path. He may exit the maze and return on the opposite side, thereby skillfully eluding the super sleuths. Collecting the hat, crown, valise and

(continued on page C-14)



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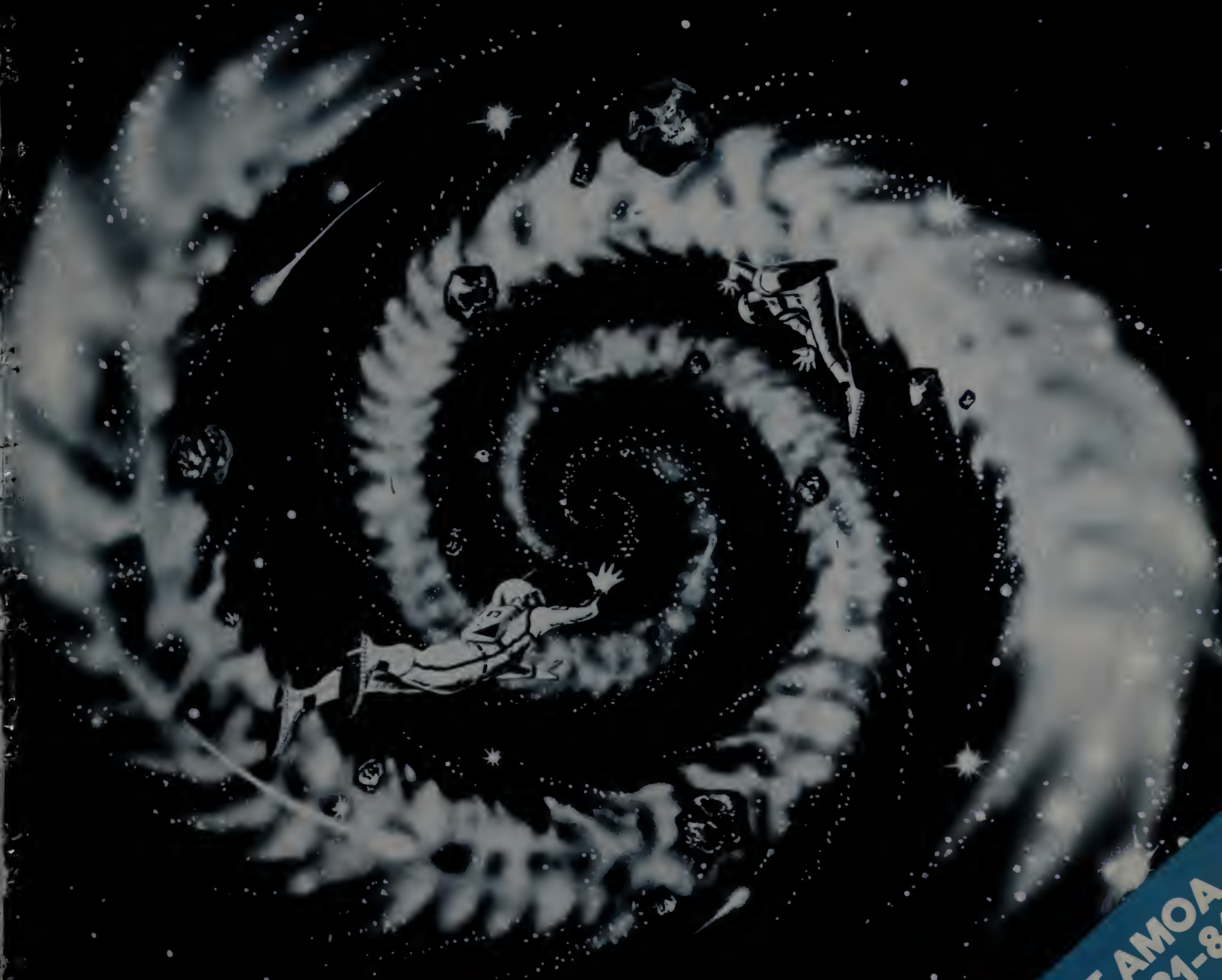
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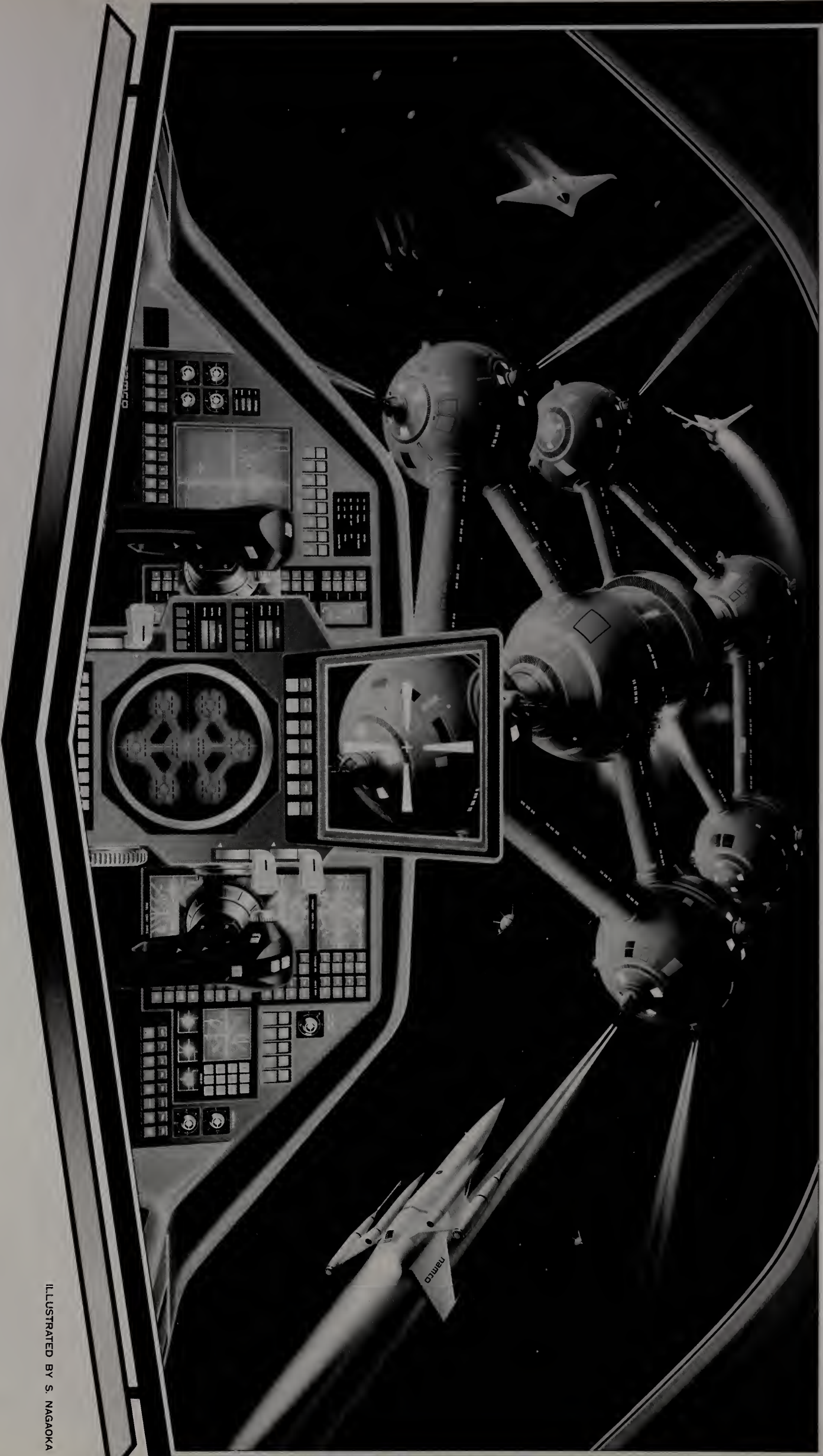


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## AMOA PREVIEW

(continued from page C-10)

telephone in each successive maze earns bonus points, with points doubling for each money bag snatched by Lupin. With each successive maze, however, the detectives become more devious and resourceful so Lupin must be on the alert.

"Lock 'N Chase will appeal to the player who enjoys maze strategies with the added cops and robbers type of pursuit," observed Jack Mittel, president and chief executive officer of Taito.

The game is available in one or two player upright models. Lock 'N Chase, originally designed by Data East of Japan for its cassette system, is being manufactured for North and South America by Taito America in Taito's standard video game format.

### Frogs And Fun

Players meet some unique challenges from a frog's-eye point of view in the latest video game from Sega/Gremlin called, appropriately enough, "Frogger".

It is a one or two player, MultiPhase video game geared to appeal to players of all ages and skill levels. The game has upbeat music, clever frog sounds and vivid, complex color imagery for entertaining as well as exciting play. Players race the clock as they attempt to guide, in succession, intrepid frogs safely across a busy, four-lane highway and treacherous river to their abodes. Along the way, frogs must dodge whizzing cars and hop aboard swimming turtles and floating logs.

The skill level of this MultiPhase game in-

creases with each successive round. The pace of highway traffic accelerates and deadly snakes, otters, crocodiles and div-



ing turtles appear to imperil Frogger's progress.

Players score points for each safe jump and each frog which reaches home within the time allowed. Bonus points are scored for escorting home a lady frog, consuming insects and returning all frogs safely home.

### Affordable Pinball

"Barracora," an affordable pingame that challenges today's inflationary economic climate, is being introduced by Williams

Electronics, Inc. As stressed by company officials, Barracora rolls back the cost of pingames to yesteryear's prices yet offers the best of today's innovative play features.

A fast-moving multi-player, Multi-Ball pingame, Barracora is equipped with several creative new features such as the Multi-Lane Change which allows players to control and rotate the double row of three lamps above the top three rollover lanes on the playfield. Players use the right flipper button to rotate the top row of lamps from right to left and the left flipper button to rotate the bottom row of lamps from left to right. By skillfully manipulating these lamps and propelling the ball through the rollover lanes, players can activate playfield features for possible extra ball and up to 90,000 points.

Another feature introduced on this model is the Super Bonus Multiplier. Zeroing in on two sets of resettable drop targets is how players can advance two sets of bonus multipliers for an unprecedented 25x cumulative bonus. Barracora's drop targets are also the key for Multi-Ball play. Making the three bank lights the lower eject hole for lock; making the five bank lights the top eject hold for lock. For three ball Multi-Ball, players must hit the top eject hole first and then the lower eject hole. Making the lower eject hole first will result in two ball Multi-Ball play.

This new model marks the introduction of a new philosophy in pinball game design from Williams. Commenting on this new philosophy, Ron Crouse, director of marketing, said, "Williams has prided itself on the innovations it has introduced; talking

pinball games, Multi-Ball and multi-level games are just a few of these innovations. "Barracora is a different kind of innova-



tion," he continued. "This game introduces exciting play features and ultra reliability at a price that should be very attractive in today's market. Barracora is not only a solid reliable game, but the play of the game is probably the finest of any single level game Williams has ever produced. These features mean dependable and consistent earnings for every location. Barracora clearly demonstrates Williams commitment to provide games with the high quality, reliability and play appeal operators need at a price they can afford."

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## Roll 'em over at the overpass!

The player takes up his paint brush,  (4-position joystick), to paint a blank pattern. On each pattern, 2 tail-swishing  goldfish  jump out of an aquarium and chase the brush, trying to get the player to paint himself  into a corner. As play progresses, the goldfish get smarter and trickier, anticipating every move! They give chase, turn and run away and even plot to close in on the brush from opposite ends of the path! The player must outmaneuver them or make it to 1 of the 2 overpasses, grab the roller  waiting there and roll over the goldfish, sending them wriggling back into the aquarium  and earning a score that doubles progressively for each fish.

## Take an exit for temporary relief!

To briefly escape the goldfish, the player can leave through 1 of 6 exits, only to reappear on the opposite side of the pattern. But, he must beware! The devilish fish can follow the brush out the exit and right back on to the paths again!

## Give 'em the brush off!

Other problems soon arise to test the patience of the painter. A different mischief-maker Makes Trax through the wet paint on each pattern: a playful kitten,

a nose-twitching mouse,



a dirty bird,



a runaway tire,

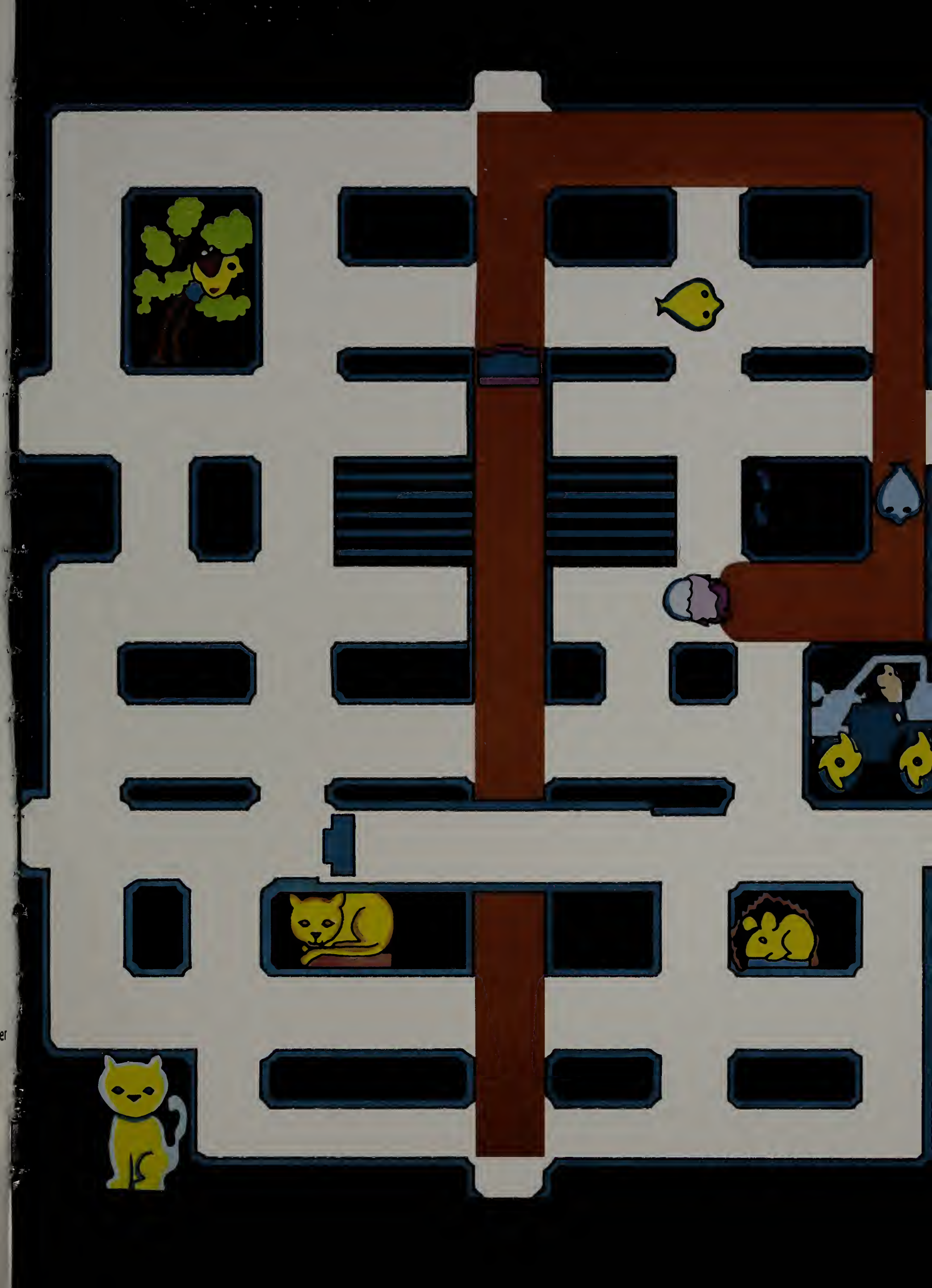
a dancing cat



and an invisible man



who leaves only his footprints! To stop them dead in their trax, the player must catch and paint over the characters, thereby earning 1,000 points. To complete the pattern, the player must now go back and repaint over all the crazy trax they made. To make the game fun and exciting for both the amateur and professional painter, 3-6 fresh brushes per game, (Operator adjustable), are supplied, with a much-needed extra brush awarded at 10,000 points.



# MAKE TRAX

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# AMOA PREVIEW

## Search & Destroy

Cinematronics Inc. of El Cajon Calif., recently announced the introduction of "Solar Quest", its latest one or two player video game.



The game begins with the player's spaceship appearing on the screen. Soon it is followed by enemy spaceships which try to ram it. The object of the game is to destroy the enemy spaceships and pick up the survivors. When the player picks up 25 or 40 survivors (operator selectable), he gets an extra ship.

"Solar Quest" contains five hundred different phases. Each time the player destroys a wave of attackers, the next wave contains more responsive and accurate enemy ships. On the fifth phase the attackers actually begin firing at the player's ship. The game can be adjusted by the operator to begin on any phase from one to eight.

"The initial reaction from the field has been excellent," stated Cinematronics Vice President of Marketing, David Stroud.

"Players are very excited about the challenge of Solar Quest. They can shoot the enemy's ships with regular shots, as well as use a nuke to destroy them in bunches, or hyperspace through the galaxy to a safe location. But the challenge increases as the players improve, which leads to more excitement and greater collections from your locations."

## Centipede Cocktail

Atari's popular "Centipede" video game currently ranks as a super seller in this product category and has been selected as the official game of the Atari \$50,000 World Championships video tournament, which will take place in Chicago from Oct. 29 to Nov. 1, in conjunction with the annual AMOA convention.

Centipede is available in the standard upright, Cabaret and cocktail table versions. The 14 inch cocktail model (pictured) includes such special Atari features as a 14 inch color raster monitor, Trak Ball control, continuous fire button, special coin door and separate locking cashbox, along with telescopic legs that allow the operator to

adjust the game from sit-down to stand-up height.

The Centipede upright model has been consistent in popularity and earnings since



its release. As pointed out by Frank Ballouz, vice president of marketing for the Coin Operated Games Division, the versatile cocktail cabinet version allows operators to adjust the height of the game for maximum benefit and player availability.

## Humorous Video

Williams Electronics, Inc. offers players a totally different concept in video games with the introduction of "Make Trax." There's challenge, humor and frustration as the player tries to finish painting each pattern around six life-like scenes of

trouble-making characters who patiently lie in wait for the opportunity to put their own individual and comical touch on the masterpiece.

The player's only defense is a paint brush, two rollers and an agile joy stick. As colorful paint flows off the fast moving brush in the rush to finish the painting job, two gold fish form quickly in the aquarium and chase madly after the brush. If they catch the brush, their tail-twitching playfulness destroys it and another brush must be utilized. The only way to delay the nuisance-causing activity is to push the rollers directly over them, collecting extra points and putting them out of commission. The respite, however, is only temporary as more little fish soon form in the aquarium to continue chasing the brush over the screen. As an escape, the painter can leave through one of six exits and reappear on the opposite side of the pattern. The fish can follow out the exit though and resume their activity.

As play continues, other problems arise to test the patience of the painter. A playful little kitten jumps out and cavorts around in the paint, leaving little kitty trax all over which means a re-paint job is in order. As the painter finishes one pattern after the other, more problems arise including a little nose-twitching mouse making trax all over the second pattern; a flying bird who leaves droppings over the fresh paint; and a passing automobile that loses a tire which trax up the canvas. There is also a big cat who dances on the fresh paint and the obvious trax of an invisible man to contend with.

Players must paint very fast in order to

(continued on page C-16)

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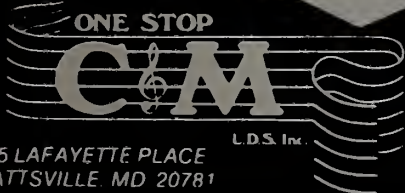
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# AMOA PREVIEW

(continued from page C-15)

undo the damage of the amusing characters. By maneuvering the brush quickly, the playful adversaries can each be caught before they do too much damage. Catching them is fun and collects 1,000 points for



each; and a score of 10,000 points awards an extra paint brush.

Make Trax combines simple controls and easy initial patterns to attract the novice player but offers sophisticated and faster patterns later on to challenge the pro.

## Space Age Theme

A realistic, three-dimensional, multicolored galaxy in deep space filled with enemy aliens, lurking pulsars, deadly spikes and pure energy spheres which destroy on contact, are among the attractions of Tempest, a new coin-operated video game introduced today by Atari, Inc.

"Tempest is a new dimension in video games," said Frank Ballouz, vice president of marketing. "Its sophisticated and futuristic game play creates one of the most high energy challenges in video history."

Tempest utilizes Atari's "QuadraScan Color" video display system, which produces a three-dimensional realism and dazzling full-color video graphics which catapult the player into a new dimension of game play.

The game begins with the player perched high atop the opening of a three-



dimensional space platform in a multicolored galaxy. Like an astral tightrope walker, the player must carefully travel around the rim of the platform, dodging and destroying enemy aliens which speed towards their prey with alarming momen-

tum. Flippers dance nimbly along the rails like robot spiders, firing volleys of laser bolts as they approach.

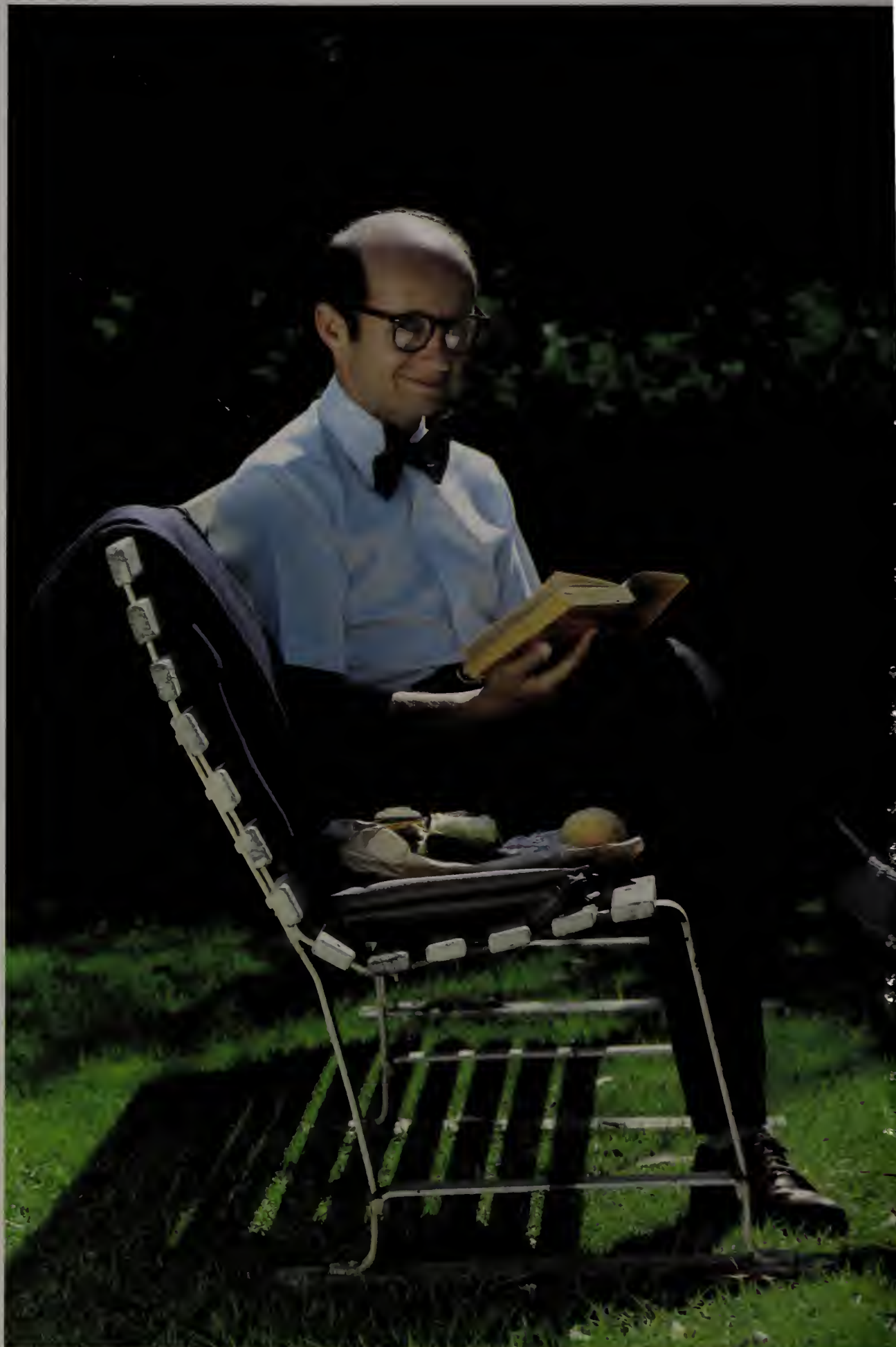
Spikers work their way up the corridors, building pointed spikes which stand ready to impale the player. Then there are the fuseballs, crackling spheres of pure energy which slide up and down the corridors. Let one touch the player and he will be blown to

bits. Lurking at the far end of the platform are pulsars, which clamp onto adjoining rails and send a high voltage electrical charge coursing up the corridor. The player must maneuver instantly, racing around the rim of the platform, blasting the enemy aliens with a continuous-fire laser gun to earn points.

If things really get tough, the player has a

secret weapon: Super Zapper. The press of a button activates the Super Zapper, which blasts all the aliens that have landed on the platform leaving only a giant flash. The Super Zapper must only be used as a last resort as it is limited to only one use per platform.

There are 16 different space platforms with a total of 99 progressively harder levels of play.



# 1981 Jukebox/Games Route Survey

(This survey was compiled from questionnaires sent to operating companies coast to coast. It is indicative of operating trends throughout the country but is in no way an absolute method of measuring these

trends. This feature cannot be reproduced in any way without the expressed permission of the editors of **Cash Box**)

Coin-operated Phonographs Purchased Annually By Individual Operating Com-

panies ..... 18  
(Compared to last year this figure reflects a slight increase. 50% of the responding operators said they bought less new machines this year than last year while 30%

reported buying more than last year.)

Average Weekly Music Gross ..... \$51  
(This figure represents an increase of \$5 over last year's report. Our survey also revealed taverns to be the most profitable locations for jukeboxes with lounges rated in second place, restaurants in third and only a very small percentage reporting fast food spots.)

When asked how long a phonograph is kept on the route, 60% of the operators said seven years, 20% said ten years and 20% reported keeping their phonographs for only five years. These figure represent a departure from last year's survey results when the percentages were 85%, 15% and zero percent, respectively. They still reveal, however, that operators for the most part are keeping their machines on the route for longer periods of time.

This year's survey also revealed a noticeable change in the pricing structure on phonographs. In 1980, the majority of operators reported utilizing 2/25¢ as the predominant pricing on jukeboxes. Our 1981 survey shows that while 55% of the operators are still using 2/25¢, a good 45% have their jukeboxes priced at straight quarter play. A small percentage of the responding operators also said they are employing such other alternatives as 3/50¢ and 1-3-5-7 (25¢, 50¢, 75¢, \$1).

Our survey revealed that 80% of the operators secure locations by contract with the predominant term length being three to five years. "Do you lease jukeboxes to locations" was another question asked. 60% said no and 40% responded yes, which is the exact opposite of last year's results when the figures were 60% yes and 40% no. Those who do lease reported that the weekly charge varied, depending on the age of the machine. The figure ranged from a low of \$25 to a high of \$45 per week.

#### Weekly Record Purchases

Our poll revealed that operators purchase new records at the rate of two to three per machine per week. Depending upon the number of machines on the route this figure could range from total of 100 to 900 or more on a weekly basis, which serves to emphasize the operator's significance in the singles market.

#### Programming Singles

In programming their jukeboxes, 45% of the operators rely on a routeman to select the singles for their machines; 30% rely on one-stops, 15% said they make the selections themselves and 10% reported that the responsibility is handled by an employee-programmer.

We asked operators to list in order of importance the most useful sources as guidelines in selecting new records. Here are the findings:

1. Trade Magazines/Location Requests (tie)
2. Personal selection by route personnel
3. One-stops
4. Local radio station charts

The lineup varies from last year's survey in that location requests rose to tie for the number one position and personal selection by route personnel went up from fourth place to number two.

Operators were asked if phonograph collections this past year were more than last year, the same, or less. 65% reported collections to be the same as last year; 25% reported an increase and 10% reported collections to be lower than last year. For the sake of comparison, the percentages in last year's survey were 50%, 30% and 20% respectively.

(continued on page C-18)

## HOW T. CUTHBERT BLODGETT, CPA OF THROCKMORTON, ASHWORTH, SMYTHE AND BLODGETT

## ELIMINATED THROCKMORTON, ASHWORTH AND SMYTHE.

Blodgett had been playing office politics for years. All he had to show for it was his name placed fourth on the door and a key to the executive washroom.

Finally he came up with a new game plan. ELIMINATOR. He invited all three of his senior partners to join him in playing Sega/Gremlin's exciting new game. ELIMINATOR lets one or two people play and gives you a number of ways to play. One by one, Blodgett eliminated Throckmorton, Ashworth and Smythe, using a different game strategy against each opponent.

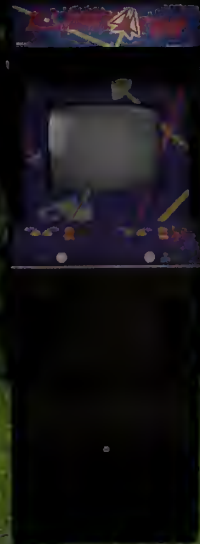
ELIMINATOR is unlike any other video game. It consists of a large circular moving ELIMINATOR Base, an ELIMINATOR ship, player ships and fighters. The ultimate object of the game is to destroy the ELIMINATOR Base in a spectacular explosion. There are also many secondary objectives. You can destroy the ELIMINATOR or the opponent's ship by forcing them into the Base, using energy bolts fired from your ship. You can trick the ELIMINATOR into going after the other player, or you can co-operate with the other player and both go after the ELIMINATOR.

When is the last time you saw a game that plays just as strong with two players as with one? ELIMINATOR does, plus there's an added bonus. When the first player is out of a two player game, the remaining player continues to fight it out with the ELIMINATOR and fighter ships for added points. That's some real

"come-from-behind" potential.

ELIMINATOR has a lot going for it because it has so much action. One or two players can play so many different ways with no end of challenges. The more ways people play, the more ways operators profit. That's the bottom line. Profit. Just ask T. Cuthbert Blodgett, recently appointed senior partner in the accounting firm of Throckmorton, Ashworth, Blodgett and Whatsizname.

**ELIMINATOR™**



SEGA/Gremlin

GREMLIN INDUSTRIES, INC., 8401 Aero Drive, San Diego, CA 92123, TLX: 910-355-1621 • SEGA ENTERPRISES, LTD., 45 Old Bond Street, Mayfair, London, England, W1X 30B, TLX: 847777 • SEGA ENTERPRISES, INC., One Century Plaza, 2029 Century Park East, Ste. 2920, Los Angeles, CA 90067, TLX: 688433 • SEGA ENTERPRISES LTD., #2-12 Chiyome-Haneda, Ota-Ku, Tokyo, Japan.

# 1981 Jukebox/Games Route Survey

(continued from page C-17)

## Location Commissions

50/50 continues to be the most widely used commission split, with the majority of operators reporting it, and a small number employing 60/40 (operator's favor). Some operators reported using 50/50 with a minimum; in one case the minimum was accessed at \$25 on used and \$45 on new machines.

## Games

Estimated weekly gross on the following games was reported as:

Pool Tables	.....\$63
Pinball Games	.....50
Video Games	.....100
Cocktail Tables	.....88
Shuffle Aileys	.....35
Shuffleboard	.....15
Soccer Tables	.....15

In comparison to last year's figures, video games and cocktail tables reflect the most significant increases.

## Popularity Chart

According to operators surveyed, the most popular games in taverns are video games, pool tables, pinballs and shuffle alleys (the models most frequently mentioned by name were Pac-Man, Defender, Asteroids and Centipede); the most popular games in arcades or other off street locations are videos and pins. Of special significance in this year's survey was the noticeable number of operators who included cocktail tables in their popularity lineup.

## Play Pricing

Straight quarter play seems to be the predominant pricing on flippers with 75% of operators reporting it in use exclusively or on portions of their routes, and 25% reporting 2/25¢. On shuffle alleys straight quarter was reported by 65%; with 35% reporting 2/25¢.

## 50 Cent Play

While last year's survey revealed that the majority of operators favor 50¢ play pricing as a necessary move under current economic conditions, most were dubious as to its acceptance by the players, so it was being utilized on an experimental basis by a small number of operators. This year

25% of the responding operators said they are using 50¢ play "in arcades" and "select locations" but only on certain "select games" that seem to warrant it. 50% of the operators do not employ 50¢ pricing at all. The question was asked "How do you feel about 50¢ play pricing on games?" Here are some of the responses: "it's okay but the time is not right yet"; "it would be great if only the public would accept it and all operators would go along with it"; "tried it but the only two games it worked on were Gorf and Omega Race"; "it's too early on videos and pins but great on pool tables"; "we need it and it's up to all of us to get it going"; "it will work, but only in arcade type locations."

## Compact cabinet games

An addition to this year's survey was the subject of the new smaller game cabinets, like the Cabaret, Min-Myte, Trimline, etc. and 75% of the operators polled said they are using them at straight quarter play exclusively. The number of units owned by the individual operating companies range from a low of three to a high of 50 models on the route. They are being installed predominantly in convenience stores but also in "class cocktail lounges," "pizza houses", "upstairs locations" and small restaurants, according to our survey. The consensus among responding operators is that they are effective in locations with limited space and have generated some additional business; however, a few operators reported that they received some complaints from players that the smaller games are "not as much fun to play." Only 20% of the operators said they are not using this configuration at all.

## The Machine Purchase Graph

When asked about new game purchases this year, 90% of the responding operators said they bought more new equipment this year than last year (which corresponds exactly with our 1980 survey), 10% said they bought the same amount and none reported buying less. The new games purchased were largely videos, according to 98% of the operator buyers who gave such reasons as "demand from locations", "higher earning power" and "R.O.I." for purchasing more videos than pins this year.

A reduction in used equipment purchases was evident in this year's survey (as it was last year), with 35% reporting their purchases of used equipment to be less than last year, 30% reporting they purchased the same amount, 30% reporting they made no purchases at all and only 5% reporting an increase in their purchases.

Queried as to how long various machines are kept on the route, responses averaged out to 2-3 years for pins, 2-3 years for videos, 5-10 years for pool tables, 2-3 years for cocktail tables and 5-7 years for shuffle alleys.

## General Trade Information

When asked to report on new locations added to the route this year, 75% of the ops responded that new additions were "good", 20% reported they were "satisfactory" and 5% said they lost more than they gained. For the sake of comparison, last year's figures were 80%, 10% and 10%, respectively.

"How do you manage to keep pace with inflation and operate profitably in today's economic environment" was another question we asked and operators seemed to agree almost unanimously that increased play pricing is the most effective formula. Here are some of the comments we received: "increase minimums, increase commission split and shorten service hours", "get 60/40 on video games with minimum", "change commission split and drop low end accounts", "buy conservatively and cut costs where possible", "require minimum based on equipment installed", "operate as efficiently as possible and be very selective in purchasing equipment."

When asked the hypothetical question "if you could operate only one machine, which would it be," video game was the answer given by the majority of operators with pool table as the second choice and jukebox as the third. This question usually draws a near unanimous choice but not so this year.

The year's top three "highest earning pieces", according to our survey are:

1. Pac-Man
2. Defender
3. Asteroids

Operators were asked to name the top three amusement game manufacturers, based on quality and earning power of the products they produce, and following are the results:

1. Midway
2. Atari
3. Williams

Operators were asked their choice as the "top game of the year"—and the winner is Pac-Man!

Here are some of the comments to the question "What are the most irritating things about the operating business": "equipment abuse", "slow supply of parts and equipment", "low entrance levels for small investors who give higher commissions than they can afford", "stupid competitors", "the ease with which rip-off artists and unscrupulous businessmen can enter the business", "the lack of concern manufacturers have for long-range profitability in the industry", "unreasonable location demands", "everyone, including our customers, think we're making a mint but they don't realize what outrageous expenses we have" "the marginal location that does minimum business but wants the very latest in equipment and threatens to

get it from your competition if you don't provide it", "having to work 24 hours a day"

Following are some of the comments made in response to the question, "What can factories do to improve equipment and service to operators": "ship parts directly to operators", "hold more service schools", "better quality control and longer test periods on new equipment", "do something to stop pirating", "stop coming out with so many new games so often", "standardize and improve documentation and improve final testing of products", "provide a good warranty program through authorized distributors", "put a halt to skyrocketing prices", "control their costs since operators are starting to rebel against unconscionably priced equipment and are being tempted to buy pirated machines", "more service seminars on new games as they come out".

"What can distributors do to improve service to operators" was another question we asked. Many of the comments were similar to those mentioned in the preceding question which related to manufacturers. Operators want more service schools and faster service on parts and they are very interested in receiving test reports on new games.

When asked if they had observed any changes in the industry over the past year, most of the responding operators focused their remarks on the "higher cost of doing business" and the "shrinking profit margin". The popularity of video games has generated a great deal of national publicity, which has attracted some questionable people, earnest to "get rich quick" into the industry and this concerns operators. Others said operators are becoming "more professional" in their business practices and today's players are more skillful and sophisticated which means operators must buy their equipment accordingly to satisfy players' demands. "There are more locations available for our equipment", one operator said; and to quote another "there's better acceptance of our machines, and more people playing them." Yet another operator cautioned about "rip-off artists" and the "market saturation of videos".

The final question in our survey asked about the future of the industry and if there were any improvements ops might want to suggest. This drew quite a bit of response. Here are some of the comments: "In a few more years I fear that small operators will be out of the business or running routes for distributors or factories", "To date the video game business has been great for distributors and manufacturers but only a high volume headache for operators who are putting gross game dollars into new equipment without realizing the profits needed to build the route in general", "As long as the factories keep coming up with excellent innovations we will somehow survive, that is if distributor costs permit us", "We, the operators, are being deceived by our own collections and finding it difficult to keep up with our expenses. Many of us owe our 'right lung' to one or more distributors", "More than one operator expressed concern about some of the new people that are entering the coin machine business, as a result of the current boom; the consensus being that new blood is healthy for any industry but ops question the element of some of these newcomers referring to them as "fly by night salesmen" and "rip-off artists", who prey on unsuspecting individuals and locations to the detriment of the industry's image.

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## MIDWAY'S COPYRIGHT INFRINGEMENT POLICY

# FAIR WARNING!

**WILLFUL COPYRIGHT INFRINGEMENT IS A FEDERAL CRIME!**

*Title 17 of the United States Code contains the following provisions:*

**“Section 506. Criminal Offenses**

(a) **CRIMINAL INFRINGEMENT.** -- Any person who infringes a copyright willfully and for purposes of commercial advantage or private financial gain shall be fined not more than \$10,000 or imprisoned for not more than one year, or both: Provided, however, that any person who infringes willfully and for purposes of commercial advantage or private financial gain...the copyright in a motion picture...shall be fined not more than \$25,000 or imprisoned for not more than one year, or both, for the first such offense and shall be fined not more than \$50,000 or imprisoned for not more than two years, or both, for any subsequent offense.

(b) **FORFEITURE AND DESTRUCTION.** -- When any person is convicted of any violation of subsection (a), the court in its judgement of conviction shall, in addition to the penalty therein prescribed, order the forfeiture and destruction or other disposition of all infringing copies or phonorecords and all implements, devices, or equipment used in the manufacture of such infringing copies or phonorecords.”

Although the United States Customs Service has for some time enforced copyrights in original audio-visual works embodied in video games such as **GALAXIAN™**, **PAC-MAN™**, and **RALLY-X™**, and the Federal Courts have recognized the validity of such copyrights, there are some manufacturers, distributors and operators who continue to flaunt the law by dealing in infringing games. These companies undermine the creativity which is essential to the life of this industry.

Because of the serious nature of this problem, Midway now gives notice that it intends to seek criminal prosecutions against such companies in cases of willful infringement of its copyrights in **GALAXIAN™**, **PAC-MAN™**, **RALLY-X™**, **GORF™**, **WIZARD OF WOR™**, **OMEGA RACE™**, **GALAGA™**, **BOSCONIAN™** and all other video games manufactured and released. Midway will also continue its activity to obtain enforcement of its copyrights by the U.S. Customs Service and the International Trade Commission, and by civil actions against infringers for injunctions, damages and profits. At present, Midway is actively engaged in such civil actions in the U.S. District Courts against numerous defendants. In some of these actions the defendants' games and circuit boards have actually been seized by the U.S. Marshal pursuant to the impoundment provisions of the Copyright Act. Every available legal action is being taken to protect Midway's proprietary rights in its original and highly successful video games.



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A 2	 <p><b>WAYLON</b> "Shine" PB 12367</p>	 <p><b>JERRY REED</b> "Patches" PB 12318</p>	B 2
A 3	 <p><b>STEVE WARINER</b> "All Roads Lead To You" PB 12307</p>	 <p><b>LEON EVERETTE</b> "Midnight Rodeo" PB 12355</p>	B 3
A 4	 <p><b>RC BANNON &amp; LOUISE MANDRELL</b> "Where There's Smoke There's Fire" PB 12359</p>	 <p><b>EARL THOMAS CONLEY</b> "Tell Me Why" PB 12344</p>	B 4



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DIANA ROSS

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RICK SPRINGFIELD

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CHILLIWACK • MILLENNIUM

"COWBOY & THE LADY"

JOHN DENVER

"LOVE IN THE FIRST DEGREE"

ALABAMA

"CASTLES IN THE AIR"

DON McLEAN • MILLENNIUM

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When Lupin has picked up all the coins, he must exit the moze to go on to another and again try to outwit the detectives who are now hot on his trail and even more devious in the chase! Collecting the hot, crown, volise and telephone in successive mozes earns bonus points, with points doubling for each money bog Lupin snatches!

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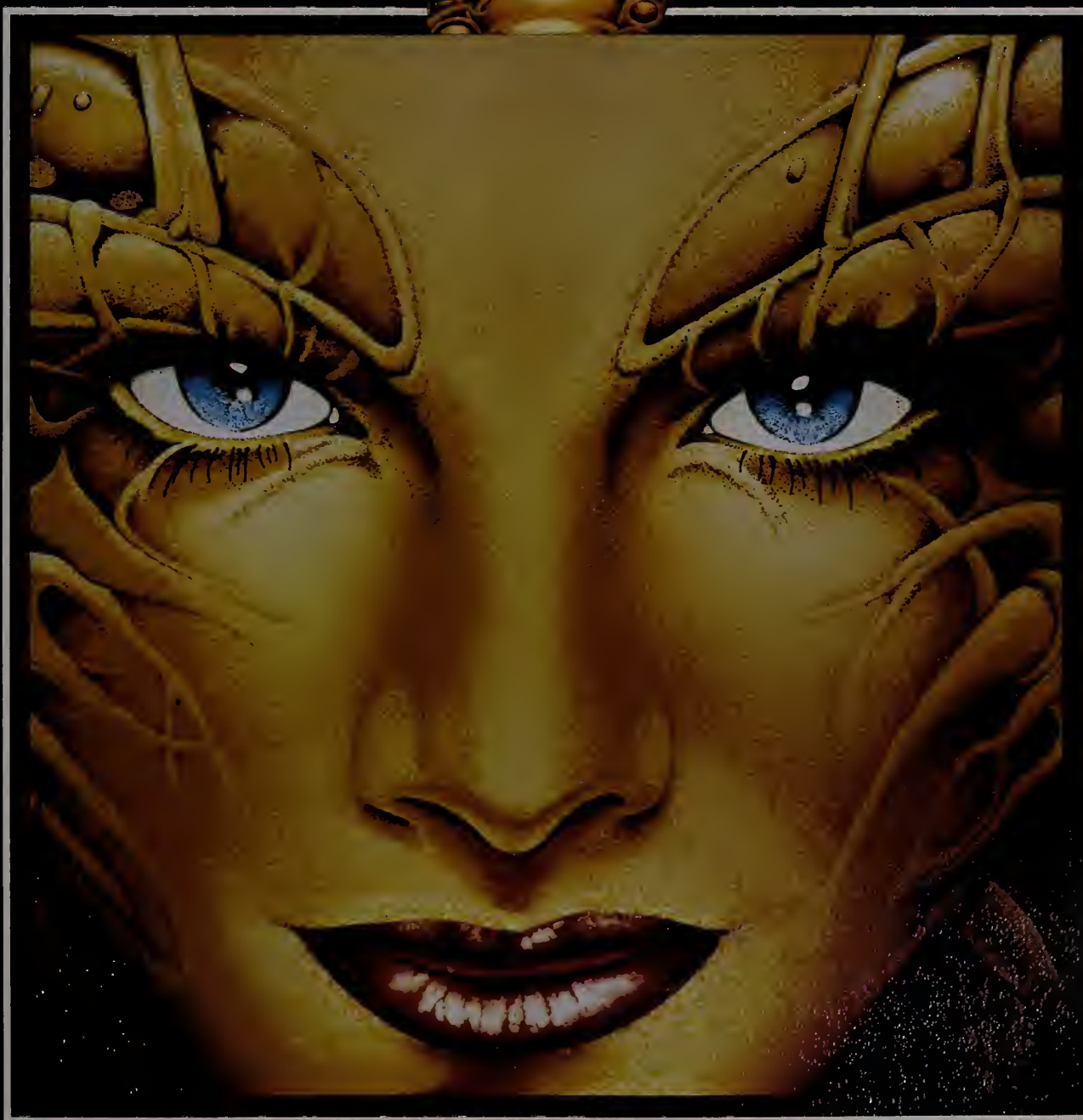
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The right button moves the 1, 2, 3 lights to the right and the left button rotates the 4, 5, 6 lights to the left, with the top number being lit before the bottom number! Lighting 1, 2, 3 advances the value of the eject hole 30,000, 60,000, 90,000! Lighting 4, 5, 6 advances the value of the bulls-eye target 20,000, 40,000, extra ball, with 4, 5, 6 carrying over from ball to ball until extra ball is made! Making 1, 2, 3, 4, 5, 6 lights top eject hole arrow! Eject collects cumulative bonus and bonus multiplier!

**Multi-Ball™**

Making B-A-RR drop target bank lights lower eject hole; making A-C-O-R-A bank lights top eject hole! Light both, enter top and then lower eject for 3-ball Multi-Ball™! Enter lower eject hole first for 2-ball Multi-Ball™!

Height: 69½", Depth: 52"  
Width (cabinet): 22½"  
Width (backbox): 30¼"  
Weight: 260 lbs.  
Instruction manual in game.

**Drop Targets**

Making either B-A-RR or A-C-O-R-A bank in sequence earns bonus multiplier! Making both banks earns multiplier and a "super" multiplier that carries over, from ball to ball! 5X "super" multiplier lights both outlanes for special!

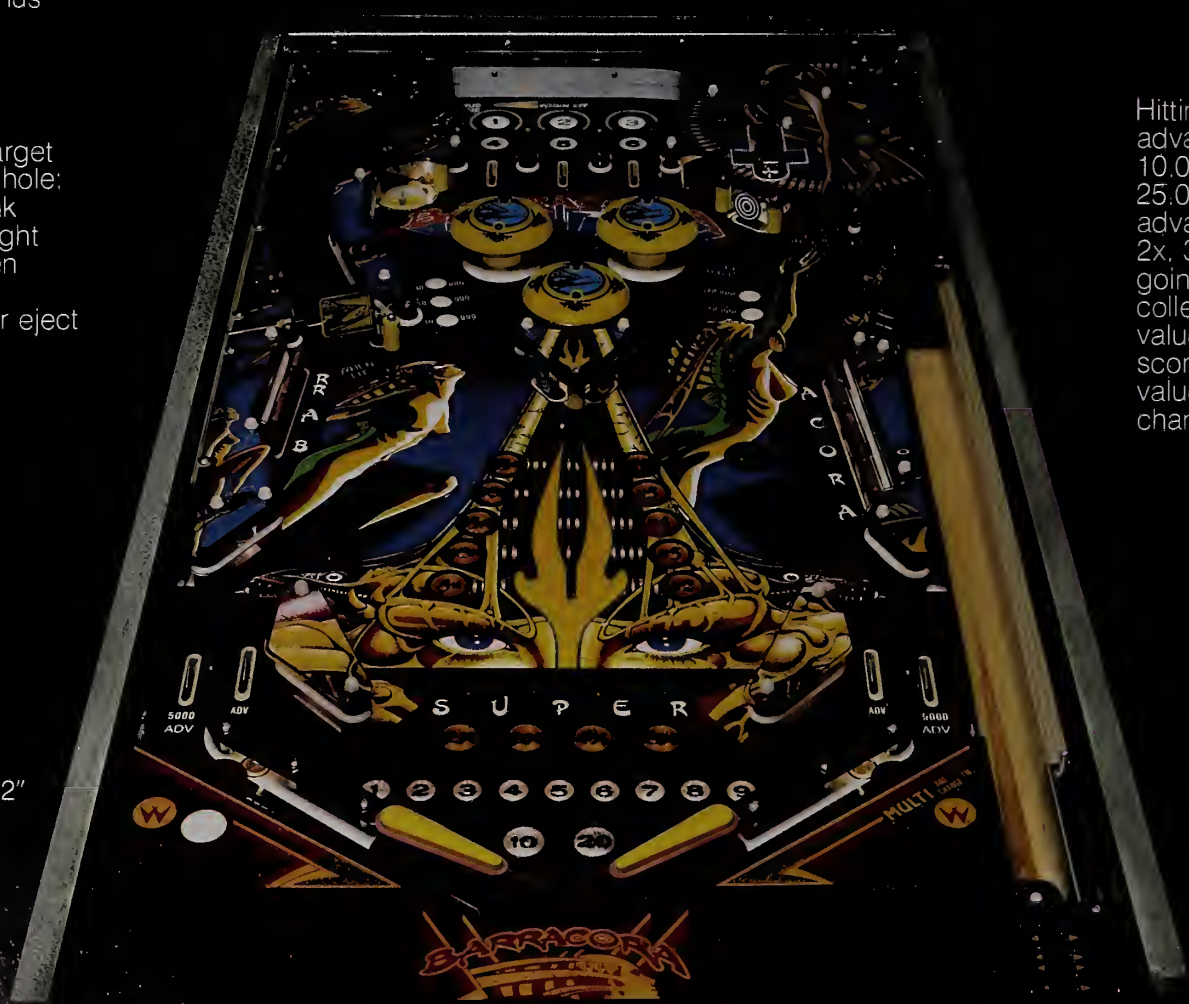
Each drop target corresponds to 1 of 8 lights in the tunnel, each light earning a bonus advance! Making either bank in sequence lights the spinner for up to 10 seconds of extra high scoring!

**Target Bonus**

Hitting the left bulls-eye advances the score 5,000, 10,000, 15,000, 20,000, 25,000! The right bulls-eye advances the target multiplier 2x, 3x, 4x, 5x, 10x! If, when going thru the horseshoe to collect, the left and right values are aligned, the scores are tallied and the values are held for another chance to collect!

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TWEEDLEE DEE-MAKE LOVE TO ME BABY - SERENADE IN BLUE-CRAZY HE CALLS ME**

Produced by **RICHARD PERRY**



For more information contact Beau Eurell of Music Programming Guide at the Conrad Hilton during AMOA

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# INDUSTRY NEWS



**NEW HEADQUARTERS** — Taito America's new corporate headquarters and factory in Elk Grove Village, Ill. reflects the company's growing impact in the highly competitive coin-op games industry. The 60,000 square foot facility houses a modern factory and full administrative office space. Pictured in the **top row** are (l-r): Mark Pugh, vice president-accounting; Rene Lopez, director of customer service; president Jack Mittell; David Poole,

vice president-engineering; Mike Von Kennel, sales manager; a factory employee at the circuitry testing cycle; and a view of the facility's spacious work area. Shown in the **bottom row** are (l-r): Taito's current "Qix" video games rolling off the assembly line; an employee checking cabinet security locks; and Mittell visiting a factory foreman performing one of the testing procedures for "Qix."

## FACTORY FOCUS

### Taito America Expands Its Elk Grove Village Facility

CHICAGO — Taito America Corporation's beautiful new factory and office complex in suburban Elk Grove Village, Ill., is literally a facility "built by Space Invaders". Royalties from the revolutionary video game created in 1978 by Taito Corporation (Japan), Taito America's parent company, have paved the way for the construction of the American subsidiary's northwest suburban location.

The Elk Grove Village site consists of a 60,000 square foot modern factory facility and administrative office space. In addition to the building, loading docks and parking lot, is some 140,000 square feet of land which can be utilized for future expansion.

Taito America moved to the site from a Michigan Avenue location in Chicago to enable the company to manufacture its own video games here in the U.S. "Qix", Taito's newest game, is the company's first all-American made video game.

#### Freedom From Uncertainties

"Our goal was to have our own U.S. manufacturing operation to free us from the uncertainties that exist when relying upon manufacturers outside the United States," stated Jack H. Mittell, president and chief executive officer of Taito America.

Qix began rolling off the assembly lines in September of this year, to rave reviews from the trade and record-breaking initial orders. Currently, Taito's number one assembly team is working a full seven-day-week to meet orders for the popular game. "Qix is an innovative, unique video game featuring a service-oriented cabinet," Mittell noted.

Mittell, who in a very short 15 months has maneuvered Taito America into a remarkably competitive industry position, is looking forward to some bigger coups over the next few months. "I see our company working to position itself as one of the major amusement corporations operating in the United States," he said. "You can be sure we have some surprises up our sleeve."

A large part of the quick turnaround at Taito can be attributed to Mittell and the foresight corporate Taito had by allowing him to bring in his own staff. "They knew what to expect from me and I knew I could count on each and every one of them," commented Mittell. In just 15 months, Mittell has taken a company with sales of less than \$1.5 million and negligible profitability and turned it completely around.

During the last six months of 1980 (Mittell took over July 1, 1980) sales leaped to \$10 million and profits increased in excess of \$1.5 million.

#### Optimistic Forecast

Mittell forecasts 1981 figures for Taito America at close to \$50 million in sales with a corresponding increase in profitability, and projects a 1982 sales increase of 25% over 1981.

Just as Space Invaders captured the imaginations of the public, Mittell captures the imaginations of his staff, and to a large extent those in the industry as well. He is a man who has risen through the ranks, learning every phase of the business on the way to the top. Sojourns with Automatic Canteen, Williams Electronics and D. Gottlieb & Co. have only helped build his stamina and character in an industry where much stamina is required and solid character is highly respected.

"I've really been blessed with the privilege of working in all phases of the business," Mittell said. "I've met a lot of class people along the way. I have always tried to treat everyone with respect, no matter what his or her earnings or position. That's the way I operate."

Mittell's philosophy has worked well at Taito. "I expect 110% from my people, but then I will give them 130% in return," he added.

Mittell has unleashed a sleeping giant during the last 15 months. "This is an exciting business and we intend to create a lot of our own excitement," he concluded.

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. PHYSICAL OLIVIA NEWTON-JOHN (MCA-51181)
2. WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)
3. LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)
4. YOUNG TURKS ROD STEWART (Warner Bros. WBS 49843)
5. MY GIRL (GONE, GONE, GONE) CHILLIWACK (Millennium/RCA YB-11813)
6. HARDEN MY HEART QUARTERFLASH (Geffen GEF 49824)
7. TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)
8. I WANT YOU, I NEED YOU CHRIS CHRISTIAN (Boardwalk NB7-11-126)
9. HOOKED ON CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)
10. THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)

### TOP NEW COUNTRY SINGLES

1. BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum E-47215)
2. CHEATIN' IS STILL ON MY MIND CRISTY LANE (Liberty P-A-1432)
3. YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner/Curb WBS 49815)
4. ALL ROADS LEAD TO YOU STEVE WARINER (RCA PB-12307)
5. THE WOMAN IN ME CRYSTAL GAYLE (Columbia 18-02523)
6. MOUNTAIN DEW WILLIE NELSON (RCA PB-12320-A)
7. WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN (Elektra E-47216)
8. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)
9. RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCA-5119)
10. SLIP AWAY MEL STREET & SANDY POWELL (Sunbird SBR-7568)

### TOP NEW B/C SINGLES

1. LET'S GROOVE EARTH, WIND & FIRE (ARC/Columbia 18-02536)
2. INSIDE YOU (PART 1) THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)
3. WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA PB-12349)
4. BLUE JEANS CHOCOLATE MILK (RCA PB-12335)
5. TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)
6. HANG ON IN THERE HAROLD MELVIN AND THE BLUE NOTES (MCA 51190)
7. SHARING THE LOVE RUFUS With CHAKA KHAN (MCA 51203)
8. LET THE FEELING FLOW PEABO BRYSON (Capitol P-A-5065)
9. DON'T HIDE OUR LOVE EVELYN KING (RCA PB-12322)
10. I WANT YOU BOOKER T. (A&M 2374)

### TOP NEW A/C SINGLES

1. THE OLD SONGS BARRY MANILOW (Arista AS 0633)
2. WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)
3. YOU SAVED MY SOUL BURTON CUMMINGS (Alfa ALF-7008)
4. CASTLES IN THE AIR DON McLEAN (Millennium/RCA YB-11819)
5. I SURRENDER ARLAN DAY (Pasha/CBS ZS5-02480)



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Kenny Rogers

**"BLAZE OF GLORY"**

(Shipping Nov. 2)

Ronnie Laws

**"STAY AWAKE"**

Sheena Easton

**"YOU COULD HAVE  
BEEN WITH ME"**

(Shipping Nov. 9)

The J. Geils Band

**"CENTER FOLD"**

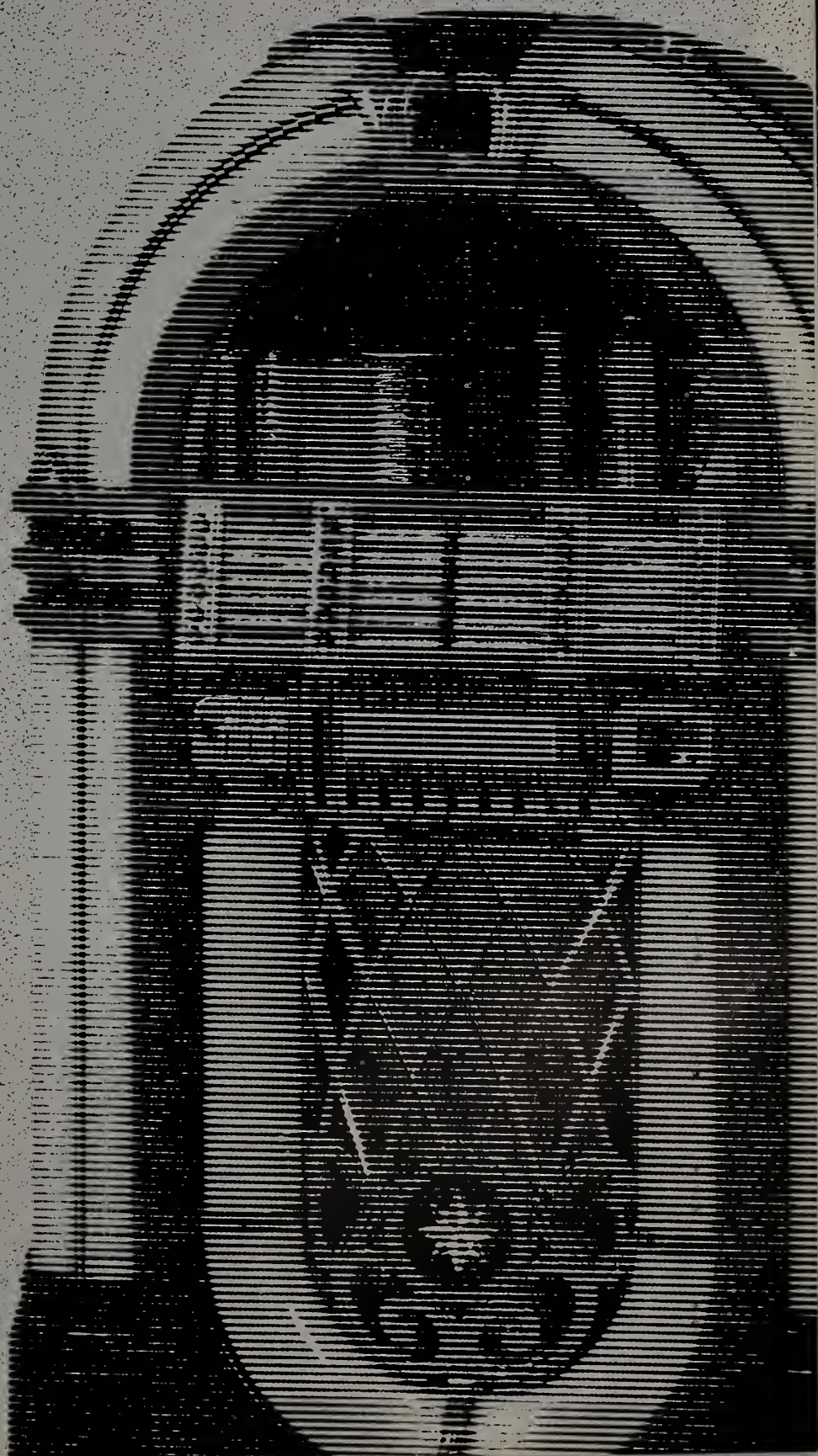
Kim Carnes

**"MISTAKEN IDENTITY"**

Marty Balin

**"ATLANTA LADY"**

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# INDUSTRY NEWS

## FACTORY FOCUS

### 'New' Gottlieb Forges Ahead

CHICAGO — D. Gottlieb & Co. recently announced a sweeping series of organizational changes to meet and effectively deal with the challenges of the '80s. Robert W. Bloom, president, recently commented, "A little over

a year ago when I assumed my present position as president, my staff and I began to formulate long term strategies which we knew would be needed to effectively deal with this rapidly changing market. Obviously, first and

foremost on our minds was the exploding demand for video games. There are many ways to approach this explosion of opportunities, but we felt that in order to be a major force in the market in the long run, we would have to begin to develop our own games."

Bloom brought Howie Rubin, an industry veteran, into the organization as vice president and general manager of the Video Divi-

sion at Gottlieb. The engineering staff at Gottlieb's video facility has grown many-fold since then, and work is going on at a rapid pace. Bill Jacobs joined Gottlieb in June of 1981 as staff principle engineer and will be guiding the development of Gottlieb's video software. Rubin said, "The addition of Bill to our video design staff gives it the kind of experience, depth and originality which is so essential for success. We are well on our way to a working prototype of our first in-house game."

#### Product Development

Ron Waxman, Gottlieb's new vice president-engineering, has also completely devoted his efforts to helping develop Gottlieb's own computer hardware system.

In addition to these changes, a score of new engineers, programmers and technicians have been added to the engineering staff, and an enormous amount of programming and development equipment has been installed. Bloom said, "The time necessary to originate, develop, engineer and market an original video game can easily stretch out to well over a year. However, with the massive infusion of new professionals, support personnel, and equipment we have made, we're confident we can accelerate our entry into the video market."

Commenting further, Bloom said, "While a major part of Gottlieb's strategy has focused on the video game market, we have also kept our eye on the ball (pinball, that is; pun intended). We felt that the drop in the popularity of pinball was due to several factors, one of the most significant being that pinball had fallen behind video in providing the player the most excitement for his dollar and, therefore, R.O.I. (return on investment) for the operator. Consequently, we took steps to correct that situation."

Gil Pollock, nine-year veteran, was promoted to vice president and general manager of the Pinball & Arcades Division. The move certainly seems to have paid off. Gottlieb's last three pinballs, "Mars", "Volcano" and "Black Hole" are top earners and ranked high in the market.

A number of changes have also taken place in Gottlieb's pinball engineering department. Al Gabrius recently joined Gottlieb as director of pinball product design; and longtime Gottlieb regular Bob Malvasio was recently promoted to manager of pinball engineering. Additionally, several new playfield designers have been added to the design team.

Bloom also gave credit to the contributions of the newly created Art Department. "Richard Tracy, as art director, and his staff have given us some of the best artwork in the history of the industry. Take a look at 'Mars, god of war,' and I think you'll agree."

#### Operational Changes

Along with the series of changes and additions made to both of Gottlieb's engineering departments, Bloom pointed out that changes have also been made in the operations area. The promotion of Art Strassenberg to vice president of manufacturing was a prime move. Assisting Art in his new position will be Ray Kranz as materials manager, Tony Marino as process control manager, Dennis Marrano as operations manager, Al Mewes as quality assurance manager, John Curcio as purchasing manager and Mike Vrettos as production and inventory control manager.

Marshall Caras, vice president-marketing, also announced several changes in his department. "Buce Minus has been promoted to director of technical marketing services, and since we felt that technical assistance for operators and distributors was more of a marketing service than an engineering function, Eruce will now be reporting to me directly," Caras said. Several new research positions have also been created, with Dr. Dave Berte assuming the position of director of market research and Rich Klupchak working for Bob Bloom as business analyst.

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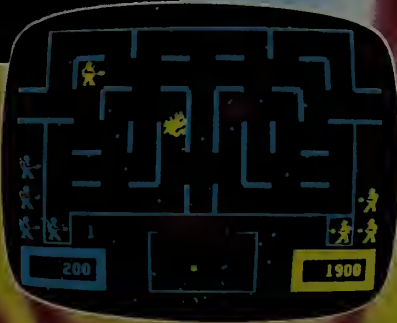


1 UP HIGH SCORE 2 UP



GALAXIAN

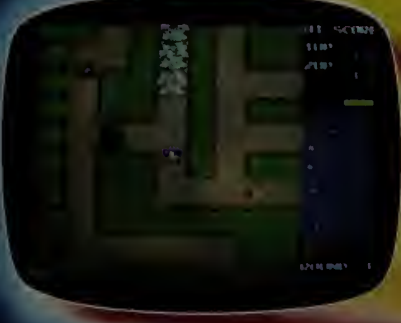
WIZARD OF WOR



SPACE

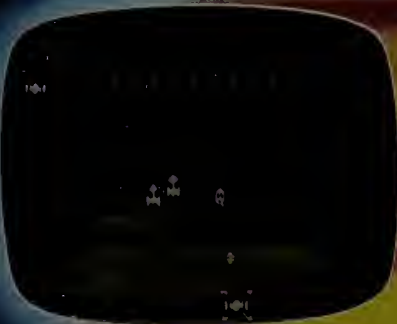


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