

CASHBOX

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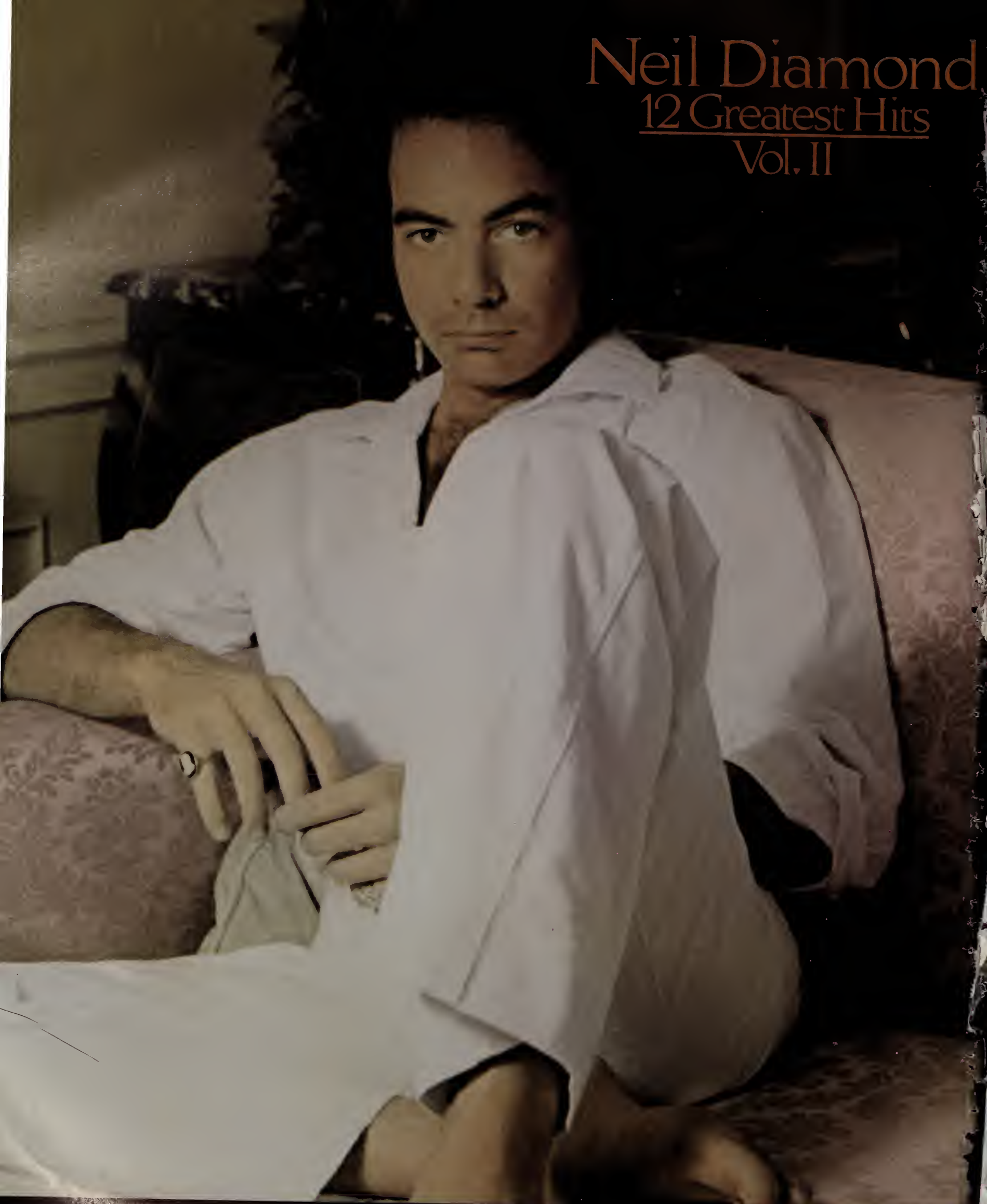


Cameo

Neil Diamond

12 Greatest Hits

Vol. II



A legendary story in 12 chapters. "Beautiful Noise," "Hello Again," "Forever In Blue Jeans," "You Don't Bring Me Flowers (Duet with Barbra Streisand)," "America," "Be," "Desiree," "September Morn," "Yesterday's Songs," "If You Know What I Mean," "Longfellow Serenade" and "Love On The Rocks." On Columbia Records and Tapes.

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5/15 Lexington, KY

5/17 Ames, IA
5/18-19 Minneapolis/St. Paul, MN

5/25-26 Indianapolis, IN
5/27 St. Louis, MO

5/28-31 Chicago, IL

CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIII — NUMBER 51 — May 15, 1982

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EDITORIAL

Let's Get Serious

In the final weeks before Black Music Month, it is imperative that the industry realize exactly what's happening. With so much turmoil today — from congressional solutions of the home taping problem to the debilitating effect of inflation and recession on profit margins to the seeming indifference of the public — the opportunities presented by black music shine brightly.

Some current history helps here. Over the past few years, black music (and country as well) has not only weathered the storm, it has prospered! While primarily oriented towards the blue collar working class that has been hit so hard by the current economic crisis, the music has shown the moxie and creativity to continue to make it work — Take a look at this week's top national breakouts; seven of the 15, or 46.7%, are by black-oriented acts!

It is also becoming increasingly clear that black radio has a much greater national influence than previously imagined. The debut of Arbitron's con-

troversial new measurement methodology for urban neighborhoods in the recently announced Winter Book showed black and urban contemporary stations rising by as much as two points and even dominating such major markets as New York and Philadelphia.

But now we come to the hard part. Black radio is the first to admit that it gets much of its direction from the ma & pa retailers on the street. While everyone else seems to get his share, those retailers at the source are fighting what appears to be a losing battle against inflation and rising costs. As we enter Black Music Month, let's not blow it. We can see that the music comes to us through the direct pipeline to the ma & pa dealers on the street. If we are to truly respect and honor the music during its month, let's be serious about it and give the help where it's needed before that pipeline gets shut down. We'll all be better for it.

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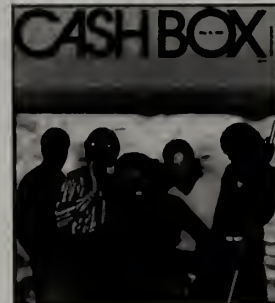
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ON THE COVER

Cameo has stepped into bold new directions with each successive album. And on the group's current Chocolate City/PolyGram LP, "Alligator Woman," which is #4 bullet on the **Cash Box** Black Contemporary Albums chart, it is evident that Cameo is taking its most challenging and demanding step yet.

Led by percussionist/producer Larry Blackmon, the engaging funk aggregation has slimmed down from the 11-piece madcap band to a tight adventurous five-man group. While the band has been reduced in numbers, the energy and distinctive direction established when it released its debut LP on Chocolate City, "Cardiac Arrest," has not diminished.

But the new band has a far more diverse sound than the uncut funk that quickly became its trademark through LPs such as "Secret Omen," "Cameosis" and "Knights Of The Sound Table." The current "Alligator Woman" is where funk meets new rock and elements of pop-rock, all of which should propel this band into new heights and market successes.



TOP POP DEBUTS

SINGLES

82

THIS MAN IS MINE — Heart — Epic

ALBUMS

5

TUG OF WAR — Paul McCartney — Columbia

POP SINGLE

EBONY AND IVORY

Paul McCartney
Columbia

B/C SINGLE

IT'S GONNA TAKE A MIRACLE

Deniece Williams
ARC/Columbia

COUNTRY SINGLE

ALWAYS ON MY MIND

Willie Nelson
Columbia

JAZZ

BREAKIN' AWAY

Al Jarreau
Warner Bros.

NUMBER ONES



Paul McCartney

POP ALBUM

CHARIOTS OF FIRE
Original Soundtrack By Vangelis
Polydor/PolyGram

B/C ALBUM

BRILLIANCE
Atlantic Starr
A&M

COUNTRY ALBUM

MOUNTAIN MUSIC
Alabama
RCA

GOSPEL

CLOUDBURST
Mighty Clouds Of Joy
Myrrh



SPECIAL SERVICE AWARD — Entertainment industry manager Jerry Weintraub was recently honored with the Bar-Ilan University of Israel's Menachim Begin Award for his "outstanding service work to the Jewish people and the state of Israel." A number of political and entertainment figures attended the presentation. Pictured are (l-r): Columbia recording artist Neil Diamond; Abe Spiegel, president, Bar-Ilan University; RCA recording artist John Denver; Weintraub; and TV personality John Davidson.

Retailers Stressing Creativity, Cost-Effectiveness In Ad Mix

by Michael Glynn

LOS ANGELES — With most of the heavy summer releases still on the way and label ad co-op money for frontline goods in shorter supply than usual, record retailers are stressing a combination of creativity and cost-effectiveness in advertising. A sampling of major chains across the country reveals print ads more frequently featuring a diverse product mix from multi-label releases to midlines to home videocassettes and game cartridges — while, in a number of cases, local and regional television is beginning to be used with increasing regularity as an alternative to the more traditional vehicles of newspapers, magazines and radio.

While the head of one midwestern chain noted that late Spring was admittedly "just a void time of the year," he hastened to add that because "it's hard to put together enough dollars from one vendor to make a label ad," retailers must promote what they do have "more aggressively" to remain competitive.

Many other retailers agreed that late

spring was simply a slack time of year for new releases and chain advertising as well, the majority point out that it has become the exception rather than the rule to get enough ad money from one vendor to place single label ads. As a result, the retailer has had to re-direct advertising, primarily to multi-label product ads featuring frontline goods and midlines or a mix of the two.

One industry observer offered that a reason retailers were more aggressively promoting midlines was that, in addition to the fact that there are fewer hot new albums right now, chains are clearing out \$5.98 and \$6.98 product before price raises are instituted by such companies as RCA and WEA Corp. With regards to video game cartridges, retailers are pushing them because Pac-Man is still bringing people in the stores and many dealers feel its popularity will taper off somewhat when summer arrives and people spend more time outside.

Stark/Camelot vice president of marketing Joe Bressl concurred that co-op

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Strength Of 12-Inch Singles Is Boon To Indie Distributors

by Fred Goodman

NEW YORK — Buoyed by a sizeable batch of hot releases and the willingness of independent labels to support them with a more sophisticated marketing approach, independent distributors are aggressively pursuing the 12-inch singles market as a viable profit center.

Characterizing the predominantly black dance-oriented records as a very major part of their business, in some cases accounting for upwards of 25 percent of total sales, the indies are viewing the current chart success of numerous, small independent labels with unabashed joy, and looking forward to a strong summer. "It just sells a ton for us," said Mike Paikos, president of Oakland, Calif.-based Pacific Records and Tapes. "It's become more and more important for us every day, and I don't

see anywhere to go but up."

Hot titles for the independent distributors presently include "Murphy's Law," by Cheri on Venture; "Must Be the Music," by Secret Weapon on Prelude; "Sing A Simple Song" by West Street Mob and "Hey Fellas" by Trouble Funk on Sugar Hill; "Don't Make Me Wait," by The Peech Boys on West End; "I Specialize In Love," by Sharon Brown on Profile; "It Takes Heart" by Greg Perry on Alfa; and "Money's Too Tight (To Mention)" by The Valentine Brothers on Bridge Records. "There are really about 14 different 12-inch records that are very significant for us at the moment," said Clayton Pasternak, president of the Cleveland-based Action Music Sales. "And most of it continues to be on the small labels that specialize in dance product."

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EASTON IN L.A. — EMI America recording artist Sheena Easton was the guest of honor at a special reception following her recent concert at the Santa Monica (Calif.) Civic Auditorium. The Santa Monica show completed the Grammy winner's first U.S. tour. Pictured in the crowd at the reception are Easton (c) and Jim Mazza (r), president, EMI America/Liberty.

Arbitron's DST Method Meets Mixed Reaction At Black Radio

by Larry Riggs

NEW YORK — Arbitron's shift to a method known as Differential Survey Treatment (DST) for the Winter 1982 book to more accurately measure black listenership may be both a blessing and a curse to black radio. While many black contemporary and urban contemporary stations seemingly benefited from the switch to DST with higher numbers in the Winter book, a **Cash Box** survey has revealed that many executives at black radio are not quite ready to jump on the bandwagon.

Under the DST method, measurement in urban High Density Black Areas (HDBAs) has been shifted to emphasis upon diaries instead of the previously utilized telephone survey method. To encourage listeners in HDBAs to fill out diaries, Arbitron pays black males, 18-34, a five dollar premium to fill out the diary.

More Refinement

While expressing appreciation that Arbitron is attempting to more accurately measure the black audience, the black radio executives felt it needs more refinement. Some felt that telephone surveys are more accurate, and two even felt that the now-defunct Pulse system was better. Others, particularly urban contemporary station executives, felt that the switch to

DST had less effect on the ratings than the increasing popularity of their format.

"I don't know whether DST is a more accurate measure of minority listenership than telephone retrieval, but I do feel Arbitron made a step in the right direction," said Charles Warfield, vice president and general manager at U/C outlet WBLS/New

York. "I'm still very dissatisfied with the service because I don't feel it adequately measures minority audiences in this market. We have a disparity in the ratings with month to month fluctuations, which is alarming."

Still Doesn't Work?

Echoing Warfield's sentiments, William

Shearer, vice president and general manager at B/C outlet KACE/Los Angeles, recommended that Arbitron again alter its method for determining black listenerships. "Probably the best system would be some sort of personal contact because when Arbitron uses telephone retrieval, teenagers have greater impact," he said. "Under the DST, more mature adults physically respond."

In the same vein, Ernest L. James, vice president and general manager at B/C-formatted KDIA/Oakland, said that "No, I don't think Arbitron accurately reflects black listenership, but I can't really say if there's a better service for resolving black people around now." James added that the former Pulse system was better than Arbitron's at reaching black listeners.

That viewpoint was shared by Rick Rogers, vice president and general manager at U/C outlet V103/Atlanta. "The only rating methodology that was any good was the personally placed diary with some added recall, such as what Pulse used to use," he said. "They gave the diary recipient some sort of updated material to aid their recall. It makes the service more costly, but it improves the statistics and makes them fairer."

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Country Programmers Skeptical Of Changes In Arbitron Diary Retrieval

by Tom Roland

NASHVILLE — While the ratings for country stations in Arbitron's Fall and Winter surveys have begun to show signs of tailing off, radio programmers are quick to maintain that the decline is not a result of the format losing its popularity, but rather that it is the product of changes in Arbitron statistical methods. In 1981, Arbitron incorporated new weighting levels for measurement in accordance with shifts in minority populations according to the 1980 census, and, effective with the Winter book the ratings service began to use differential survey treatment (DST).

According to Arbitron director of communications Connie Anthes, DST is an attempt on Arbitron's part to avoid "mixing

methodologies" via the "apples and oranges technique." Whereas the company has, since 1966, used telephone retrieval in high density black populations, Anthes says that Arbitron is now "using the basic (mailed diary) methodology and applying different premiums and callbacks in order to achieve the kind of response needed."

Though programmers in white-oriented formats — particularly country — feel to an extent that the practice is discriminatory, claiming that it may give the minority stations an edge in the all-important ratings survey, Anthes insists that the new procedure was investigated very carefully before it was ever enacted. "We know that the technique is a good one," she commen-

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BUSINESS NOTES

CEO Wins First Vote Over Sales Tax

LOS ANGELES — The California Entertainment Organization (CEO), working with State Assemblywoman Gwen Moore, recently won its first in a series of legislative votes to rectify what it termed the misapplication of the State Board of Equalization's tax law. Under the board's ruling, all production costs incurred by independent producers, engineers, production houses and recording studios from 1976 to the present are subject to a six percent sales tax, 10% penalty for failure to file and 20% per month interest, retroactive to 1976. The board determined that these taxes would apply to any monies spent in conjunction with the "fabricating" of a tape and would encompass such charges as hotel expenses, rental cars, AFTRA scale and even pizza that may have been eaten in a recording studio.

Assemblywoman Moore, aided by the CEO, drafted a bill, AB 2871, which clarified the content and intent of the law in question, and introduced it on April 14 to the California State Assembly's Revenue and Tax Committee. The committee members present voted unanimously to pass the bill and allowed it to go before the Assembly Ways and Means Committee, the second of the steps required for passage. If the bill is passed by the Ways and Means Committee, it would go to the Senate, then to the Governor's office for final approval.

To help successful passage of the bill, the CEO has hired the law firm of Nossaman, Krueger and Knox for legal representation. In addition to the passage of AB 2871, the law firm is presently devoting time to negotiations with the State Board of Equalization to halt assessment of individuals' cases while the bill is pending in the Ways and Means Committee. If AB 2871 is successfully put into law, of course, all assessments against specific individuals would be dropped by the state.

"The prospects look good," said Bill Bagley, a long-standing member of the California Assembly now handling CEO's legal affairs for Nossaman, Krueger and Knox. "Our argument here is that these monies aren't really a loss of revenue for the state because the bill is declaratory of current law. It's now awaiting a calendar date in the Ways and Means Committee, and there are at least 300 other bills that are in one fashion or another waiting for action. I anticipate a hearing on AB 2871 sometime in May, perhaps in two or three weeks."

ABC-TV Music Fee Set At \$5 Million

LOS ANGELES — The ABC-TV network recently raised its interim performance fee paid to the American Society of Composers, Authors and Publishers (ASCAP) to \$5 million annually from \$3.8 million. The interim fee was agreed upon to avoid having the U.S. District Court set a higher rate, according to an ASCAP spokesman. ABC-TV and ASCAP are currently locked in a legal battle before the court over the permanent annual performance fee to be set for playing copyrighted music over the air.

ASCAP is also preparing to petition the court for higher annual performance fees from NBC-TV, which is currently paying the licensing group \$4.48 million annually. ASCAP recently settled with CBS-TV for \$8.5 million annually, and, according to the ASCAP spokesman, the group wants the interim fees from the other networks to at least match the CBS fee. CBS acquiesced to the \$8.5 million fee after failing to advance an anti-trust action brought against ASCAP in 1970. The CBS suit was concluded more than a year ago, which led to CBS agreeing on new rates and paying retroactive claims. CBS will pay \$9 million in 1983, \$9.5 million in 1984 and \$9.8 million in 1985 under the settlement.

Despite the CBS action, ASCAP could enter another lengthy court wrangle with ABC and NBC over the performance rate. Court-assisted rate setting is mandated under a consent decree with government when ASCAP cannot reach agreement with a music user. U.S. District Court Judge Edmund L. Palmieri last week received papers from both ASCAP and ABC so he could determine an equitable interim rate. The ASCAP spokesman said there are hopes that a formal performance fee schedule will be set by the end of the year.

Capitol/EMI/Liberty Sweep CLIO Bids

LOS ANGELES — Capitol/EMI America/Liberty took all three finalist's spots in the record commercial category (radio competition) of the 1982 CLIO Advertising Awards. The winners of the CLIOs, which are the advertising industry's equivalent to the Oscars or Grammys, will be announced at the annual ceremony set for June 9 at New York's Sheraton Center Hotel.

The first finalist is a 60-second spot for the J. Geils Band's "Freeze Frame" LP written by Gillies "Frenchy" Gauthier, EMI/Liberty director, advertising and merchandising, and producer Joe Klein. The second finalist spot, also written by Gauthier and Klein, was a radio ad for Kenny Rogers catalog and the "Share Your Love" LP.

The third finalist was a commercial, entitled "The Playboy," that featured product by Juice Newton and Sheena Easton. Under the supervision of EMI/Liberty vice president, marketing, Joe Petrone and Dan Davis, vice president, creative services, Capitol, "The Playboy" was developed by Gauthier and Klein in conjunction with Randall Davis, Capitol director, merchandising and advertising, and creative director Mick Kleber. All three spots were produced by Klein, who is president of L.A.-based production firm L.A. Trax, Inc.

1964 Beach Boys LP Among Gold Certifications

NEW YORK — Four platinum albums and six gold LPs — including the 1964 release "The Beach Boys Christmas Album" — were officially certified in April by the Recording Industry Assn. of America (RIAA). Two gold singles were also certified.

Albums certified platinum included the *Chariots Of Fire* soundtrack by Polydor recording artist Vangelis; "I Love Rock 'N Roll" by Boardwalk recording artist Joan Jett; "The Oak Ridge Boys Greatest Hits" on MCA; and "Mountain Music" by RCA recording group Alabama. Gold albums included "Bobbie Sue," also by the Oak Ridge Boys; "The Beach Boys Christmas Album"; "I Love Rock 'N Roll"; "Pac-Man Fever" by Columbia recording duo Buckner & Garcia; "Mountain Music"; and "Always On My Mind" by Columbia recording artist Willie Nelson.

Singles certified gold were "I Love Rock 'N Roll" and "I Get Around" by Capitol recording group the Beach Boys.

RIAA Holds Second Transport Workshop

NEW YORK — The second of three regional traffic and transportation workshops for the recording industry will be held June 29 at the RCA Records branch in Indianapolis. The workshop is sponsored by the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM).

Registration for the workshop is \$75, which includes text materials, continental breakfast and luncheon. For more information, contact Stephen Traiman, RIAA executive director at 888 Seventh Ave., New York, N.Y. 10106.

Mom And Pops Vital To Black Radio's Research Methods

by Michael Martinez

Last week *Cash Box* examined how the recession and certain industry trade practices are seriously affecting the economic well-being of independent black retailers. The following article focuses on the relationship between black retailers and black formatted radio stations.

LOS ANGELES — The demise of small, black-owned record stores — many of which are currently threatened by the combined effects of a stagnant U.S. economy, increased wholesale costs and label credit policies — would not only have a profound impact on record sales, but also hamper the research methods of black radio, according to a *Cash Box* survey.

The nationwide poll of black radio programmers revealed a consensus of opinion that black retailers provide valuable programming information in the form of consumer profiles of the station's core audience and the true extent of a record's market penetration.

While it was also acknowledged that the major chains and mall-located stores, because of their generally lower prices, sell more product over the long haul, a majority of the programmers contacted felt that the small black dealers and one-stops serve as early warning systems on the popularity of

(continued on page 12)

Columbia Singles Top Three Cash Box Charts

LOS ANGELES — Columbia Records holds the #1 spots on all of the *Cash Box* singles sales charts this week. Releases by Paul McCartney, Deniece Williams and Willie Nelson broke through this week to take over the top spots on the pop, black contemporary and country singles charts, respectively.

McCartney's single, "Ebony And Ivory," which also features Stevie Wonder, moves to #1 bullet in its sixth week on the charts. In addition, McCartney's "Tug Of War" LP, which includes the "Ebony And Ivory" single, entered at #5 bullet this week on the *Cash Box* Top 200 Albums chart — the highest debut of the year.

Williams' single, "It's Gonna Take A Miracle," takes over at #1 bullet this week on the black contemporary chart after nine weeks. The single is also at #29 bullet this week on the pop chart. Williams' current album, "Niecey," moved to #2 bullet on the black contemporary album chart and #32 bullet on the pop chart.

On the country singles chart, Nelson's "Always On My Mind" moves into the #1 bullet spot, edging out Alabama's "Mountain Music," and #15 bullet on the pop chart. In addition, Nelson's "Always On My Mind" LP remains at #2 on the country album chart, just a shade behind Alabama's "Mountain Music."

Citro Named Capitol Sales Vice President

LOS ANGELES — Sam Citro has been named to the post of vice president, sales, for Capitol Records. Citro fills the spot vacated two weeks ago by Walter Lee, who moved to the position of vice president, marketing.

Citro joined Capitol in 1972 as a salesman in its Los Angeles branch. He later moved to the position of district manager out of the Chicago office, where he served for three years. In 1977, he returned to the Los Angeles branch in the capacity of district manager.

In 1980, he moved to the post of vice president, promotion and sales, for Capitol-distributed Sunbird Records. Last year, he returned to Capitol as national field marketing manager.

REVIEWS

ALBUMS

OUT OF THE BOX



Neil Diamond
12 Greatest Hits
Vol. II

12 GREATEST HITS VOL. II — Neil Diamond — Columbia TC 38068 — Producers: Robbe Robertson, Bob Gaudio, Tom Catalano and others — List: None — Bar Coded

A Diamond dozen, this LP features songs from eight different albums, including the soundtracks of *Jonathan Livingston Seagull* and *The Jazz Singer*, as well as the artist's famed duet with Barbra Streisand, "You Don't Bring Me Flowers." Exuding MOR charisma and pop strength, each cut on the album has already proven itself on the racks and on the airwaves, and so the well-rounded package should have no problem attracting long time fans and new admirers alike.

FEATURE PICKS

POP

ONE ON ONE — Cheap Trick — Epic FE 38021 — Producer: Roy Thomas — List: None — Bar Coded

Even though the group's last album, "Dream Police," was hardly a resounding hit, the Tricksters bounce back with a LP full of sexual double entendres, new wave/techno-rock touches and that patented brand of hard-driving AOR energy that initially made the band a top international act. New bassist Jon Brant provides plenty of action on the low notes here, but, as always, Huntz Hall lookalike Rick Nielsen, deserves credit for his major contribution to the team.

ANNIE — Original Motion Picture Soundtrack — Columbia JS 38000 — Producer: Ralph Burns — List: None — Bar Coded

The songs that comprise the original soundtrack to John Huston's musical motion picture are the epitome of cuteness, mostly uplifting ditties squealed by prepubescent moppets. A bevy of such Hollywood performers as Albert Finney, Carol Burnett and Bernadette Peters are given a chance to belt out a few numbers, but the spotlight is primarily granted to Aileen Quinn, who portrays the carrot-topped orphan.

ARABESQUE — Melanie — Blanche BL 6177 — Producer: Peter Schekeryk — List: 8.98

The petite folk-rocker who scored several chart successes in the mid-'70s returns in fine form with this collection of mostly self-penned compositions that should evoke a warm response from pop, MOR, A/C and rock outlets. Able acoustic guitar work, fine production values and the singer's distinctively emotional vocals all contribute to the success of this effort. Particularly enticing is Melanie's rendition of Barbara Keith's plaintive ballad, "Detroit Or Buffalo."

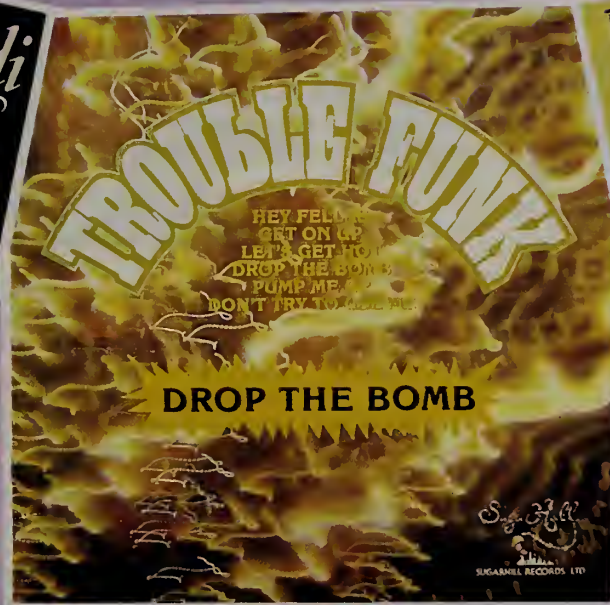
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WHAT'S THE DEAL?

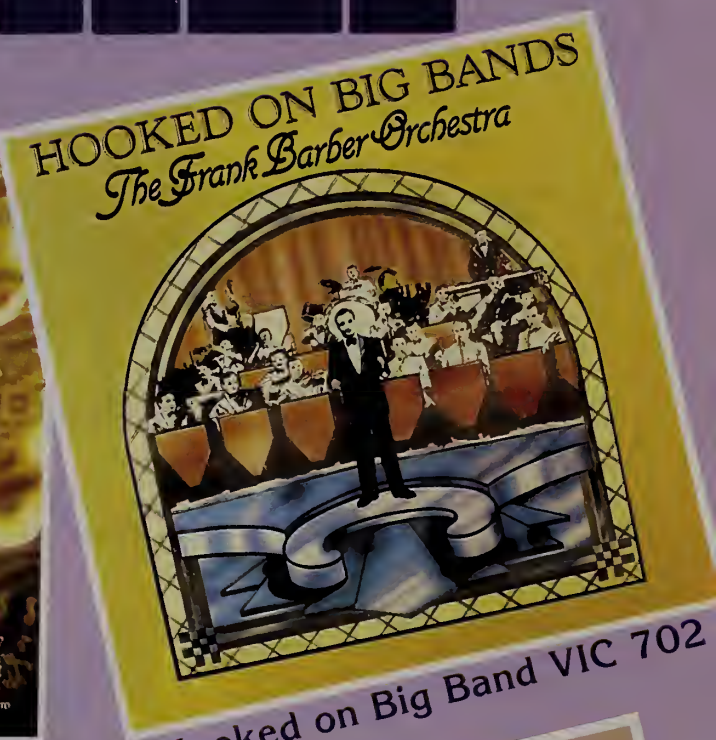
SUGARHILL



Candi Staton - SH 265



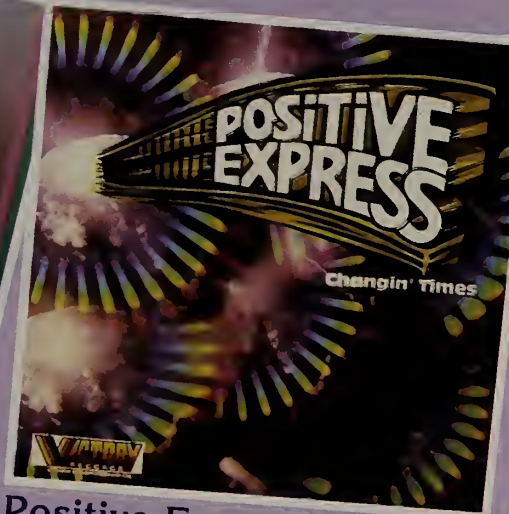
Trouble Funk SH 266



Hooked on Big Band VIC 702



Reggie Griffin
SM-300



Positive Express VIC-700



Jack McDuff - SH-264



The Moments
Collector's Addition Vol. 1
VIC 701



IT'S NASTY (GENIUS OF LOVE)
GRAND MASTER FLASH & FURIOUS FIVE - SH 569



FLASH TO THE BEAT
GRAND MASTER FLASH - SH 574



HEY FELLS
TROUBLE FUNK - SH 575



SING A SIMPLE SONG
WEST STREET MOB - SH 576



IT'S GOOD TO BE THE QUEEN
SYLVIA - SH 577

REVIEWS

(continued from page 6)

GRAND CANYON — Tomita — RCA ARL1-4317 — Producer: Tomita — List: 5.98 — Bar Coded

Years before George Lucas zapped the world's consciousness with *Star Wars*, synth composer Tomita helped his audience whiz around the universe via elaborate electronic musical programs that lifted listeners to uncharted astral planes. On his latest album, the master of mechanically-induced music employs the aid of the "Plasma Symphony Orchestra" — actually massive banks of moogs, synthesizers, prophets and other computerized instruments — to produce weird sounds in a classical mode. A definite headphone experience.

COUNTRY

SOME DAYS IT RAINS ALL NIGHT LONG — Terri Gibbs — MCA MCA-5315 — Producer: Ed Penney — List: 8.98 — Bar Coded

Terri Gibbs' dark, cloudy vocal textures provide near-perfect shadings to the blues, and the allusion to rain in this album's title complements the songstress well. Ed Penney's production relies heavily on keyboards in providing a slight tinge of gospel influence and Gibbs is especially well-suited to a set of rather earthy ballads. A number of cuts are also suitable for A/C formats.

BROTHERLY LOVE — Gary Stewart & Dean Dillon — RCA AHL1-4310 — Producer: Eddie Kilroy — List: 8.98 — Bar Coded

The unpredictable duo's long-awaited debut album is specially crafted for honky-tonkers and rabble rousers, using straight and simple backbeats and melodies. Stewart, of course, is a perennial honky tonk figure, and Dillon, who penned "Unwound" and "By Now" among many others, is one of Nashville's premier songwriters, giving the pair a strong set of credentials.

IN BLACK & WHITE — Barbara Mandrell — MCA MCA-5295 — Producer: Tom Collins — List: 8.98 — Bar Coded

The blonde television star recently nixed a return to the world of the technicolor screen to concentrate on her musical career, represented extremely well in black and white. While Mandrell's past outings have developed quite a reputation for her among country fans, her audience has certainly been widened through the encapsulated magic of the TV screen, and she and producer Tom Collins have justly expanded the scope of the material on her latest offering, reaching deep into the blues and pure pop.

BLACK CONTEMPORARY

SO RIGHT — High Inergy — Gordy 6006GL — Producers: Benjamin F. Wright, Jr., Hal Davis, Ollie E. Brown and others — List: 8.98

The trio of beautiful funkstressesses known as High Inergy couldn't have picked a better moniker to describe the kind of music they sing. Bouncy, dance-oriented tunes with plenty of sharp drum snaps and relentless bass lines, B/C and urban contemporary stations will find these three ladies a welcome add to their playlists. While all songs have that "get down" aura about them, dance enthusiasts should move easily to "Don't Cha Love It".

CONFIDENCE — Narada Michael Walden — Atlantic SD 19351 — Producer: Narada Michael Walden — List 8.98

"We're gonna jam you all!" exclaims Narada Michael Walden at the commencement of his new LP, and the man keeps his word in this expertly crafted effort that shakes, shimmies and shouts with primarily danceable tunes. The singer/songwriter/percussionist who's

worked with the Mahavishnu Orchestra, Jeff Beck and Weather Report includes a hearty helping of romantic ballads here, in addition to the infectious dance-floor numbers.

JAZZ

GOLDEN LOTUS — Kenny Barron — Muse MR 5220 — Producer: Michael Cuscuna — List: 7.98

A true mainstay of the scene, pianist Barron leads a fine quintet here featuring several seasoned pros and a bright newcomer. The music is rich and full, although never crowded, with the contributions of saxophonist John Stubblefield, bassist Buster Williams, drummer Ben Riley and vibraphonist and former Barron student Steve Nelson right on target.

NEW AND DEVELOPING

J1 — Junlor — Mercury SRM-1-4043 — Producer: Bob Carter — List: 8.98

Junior Giscombe, known to his fans as the "Crown Prince of BritFunk," is an intelligent and dynamic performer whose fascinating fusion of foot-stompin' soul, tribal rhythms and gritty harmonies combine to make this outing one that transcends typical DOR fare. A lively brass background of saxes, trumpet and flugelhorn contributes a catchy R&B feel to the platter.



"J1"

SINGLES

OUT OF THE BOX



HEART (Epic 14-02925)

This Man Is Mine (3:05) (Strange Euphoria Music — BMI/Sheer Music & Know Music — ASCAP) (A. Wilson, S. Ennis, N. Wilson) (Connie & Howie)

The first single from the upcoming "Private Auditions" LP, this latest offering from the Wilson sisters & crew showcases the group in a vein akin to "Tell It Like It Is." Forsaking the hard rock of "Barracuda" and "Magic Man," this single offers the group in a smoky groove that will be a pleasant revelation to many.

FEATURE PICKS

POP

NEIL DIAMOND (Columbia 18-02928)
Be Mine Tonight (2:39) (Stonebridge Music — ASCAP) (N. Diamond) (N. Diamond, Dennis St. John)

Lively, uptempo Diamond fare, "Be Mine

NEW FACES TO WATCH



Kim Wilde

With the charts continuing to indicate a most propitious period for female rockers, the American debut LP by England's Kim Wilde arrives at just the right moment. The 21-year-old singer, who has already sold more than seven million records in the international market, brings to these shores the youthful freshness of her contemporaries. And while she neither swaggers like Joan Jett nor bounces about like The Go-Go's, her self-aware, self-assured vocal qualities are equally distinctive.

Wilde's musical gifts run in the family, and her career is just as much a family affair. Her father is Marty Wilde, a pre-Beatles British pop contemporary of Cliff Richard who never enjoyed the hearthrob status in the U.S. that he held in England. A casualty of the Beatles explosion, he gave up recording to concentrate on his songwriting skills, a product of which was the title track to Robert Gordon's 1980 LP "Bad Boy." He and son Rick Wilde wrote all of the songs on Kim's self-titled EMI America debut album.

Despite her musical heritage, Wilde's start as a recording artist came about inadvertently. Her father wanted to try his luck in the studio again, but other obligations prevented him from using the studio time he had booked earlier,

so he offered the time to his son. Ricky, who is a year younger than Kim, had just begun writing songs and since she had sung back-up on demo tapes made by friends, Ricky asked her to do the same for him.

Then Ricky took his demo around to various record companies, eventually getting favorable response from RAK Records and its head Mickie Most. RAK wanted Ricky to re-record the songs at its own studio, and again Kim came to sing back-up.

"Mickie walked in and got a good look," recalls Kim, who has been called a young Brigitte Bardot by the British press. "He knew I loved to sing, and asked me to do 'Kids In America.'"

Only the third song Ricky had written, "Kids In America" was not on the recording agenda that day. But the astute Most sensed a hit from the first notes. "Out it came, pronto, and up it went, pronto!" exclaims Wilde, who cut the track in two nights and a day, then watched it shoot to the top of the British singles charts a year ago.

"Kids In America" leads off the American LP with a forceful British rocker along the lines of "We Got The Beat." The album then moves seamlessly from track to track, mixing modern '80s rock styles upon varying synthesizer foundations. The emphasis on synthesizers derives from Ricky's keyboard stint in his dad's touring band.

"He left school at 16 to join up," explains Kim. "He played an Omni synth and learned all about synths in a couple years. His roots are rock 'n' roll, which is a direct influence from my dad. So his synth playing has a rock 'n' roll feel that is different from other synth players, not like the computerized synths you hear so much."

Thus, the LP doesn't sound at all like the colder, stylized dance music currently being produced by so many British synthesizer based bands. Rather, the music is warm and alive, as is Kim Wilde herself.

Tonight" is right in that groove that has made the New Yorker one of the most popular artists in the world. Diamond's slightly raspy voice propels this positive play for another's affections. From the full production to the singer's unique charisma and delivery, everything works here.

STEVIE NICKS (Modern MR 7405)
After The Glitter Fades (3:27) (Welsh With Music — BMI) (S. Nicks) (Producer: J. Iovine)

The latest from Nicks' phenomenally successful "Bella Donna" LP, this cut comes on with just enough difference from the previous singles to sound fresh and new. A plaintive rock lament, "After The Glitter Fades" captures that unique Nicks magic that has served Fleetwood Mac so well in what some have called the best cut off the album.

COUNTRY

ALABAMA (RCA PB-13210)
Take Me Down (3:49) (Chinnichap Publ., Inc. — BMI/Admin. in USA & Canada by Careers Music, Inc. / Irving Music, Inc. / Down 'N Dixie Music — BMI) (J.P. Pennington, M. Gray) (Producers: H. Shedd, Alabama)

Sparse rhythm guitar and chordal keyboards back this spacious melody, the second culled from the band's "Mountain Music" LP. The patented harmonies of Randy Owen, Teddy Gentry and Jeff Cook kick in on the chorus to craft an engaging contrast to the simple verses. The band should find itself with its third single to crossover into the pop and A/C charts.

ROSANNE CASH (Columbia ZSS 168991)
Ain't No Money (3:28) (Coolwell Music/Granite Music Corp. — ASCAP) (R. Crowell) (Producer: R. Crowell)

Rosanne Cash and husband/producer Rodney Crowell are masters at placing flowing country harmonies on top of a rocking rhythm section to achieve a tasty blending of the two genres. Once again, the lyrics of this Crowell-generated piece depict rambling, untied characters, and Cash, who took country playlists by storm with her last album, should have no trouble repeating her previous achievements.

MEL TILLIS (Elektra E-47453-A)
The One That Got Away (3:52) (Sawgrass Music Publ., Inc. — BMI) (S. Nobles) (Producer: B. Strange)

A Steve Nobles-penned tune, "The One That Got Away" provides strong imagery of a desperate soul trying to recoup the feeling of a lost love. A key change in midstream adds further kick to a building undercurrent, and emotion swims through the entire pool of Tillis' vocal resources.

CHARLIE ROSS (Town House B-1057)
The High Cost Of Loving (3:26) (Rick Hall Music — ASCAP) (W. Aldridge, T. Brasfield) (Producers: W. Aldridge, T. Brasfield, E. Phillips)

Through a debit and credit approach to the give-and-take involved in relationships, "The High Cost Of Loving" accounts for its statement with a gradual build-up of tinkly keyboards and lush strings. Fine sax work pushes the record to a close, and the debut from Ross should find strong acceptance among female demographics.

NEW AND DEVELOPING

BUCKNER & GARCIA (Columbia 18-02867)

Do The Donkey Kong (3:16) (BGO Music — ASCAP) (J. Buckner, G. Garcia) (Producers: J. Buckner, G. Garcia)

Ominous electronic strains prepare the listener for the latest video game song, "Do The Donkey Kong." Hot on the heels of "Pac-Man Fever," Buckner & Garcia once again tap the video game motherlode.



Columbia Records Number 1 For Everyone

Top 100 Singles

- 1** **“EBONY AND IVORY”** Paul McCartney
18-02860
with additional vocals by Stevie Wonder[†]

Top 100 Country Singles

- 1** **“ALWAYS ON MY MIND”** Willie Nelson
18-02741

Top 100 Black Contemporary Singles

- 1** **“IT’S GONNA TAKE A MIRACLE”** Deniece Williams*
18-02812



Gilreath Named VP, Marketing, At Island Records

NEW YORK — Eddie Gilreath has been named executive vice president, marketing for Island Records. In his new position, Gilreath will be responsible for all aspects of marketing including sales, advertising and merchandising.

Gilreath comes to Island from Warner Bros. Records, where he was vice president of black music sales. He joined Warner Bros. as national sales manager, black music. Prior to his positions at Warner Bros., he was national promotion manager for Motown Records.

Ron Goldstein, American president of Island Records, said that the appointment of Gilreath, together with the recent additions of Michael Abramson (vice president, promotion) and Ellen Darst (director, artistic development), gives Island one of the best marketing teams in the industry. "Eddie was very instrumental in helping Warner Bros. become a top LP and singles R&B company, and he is looked upon as a leader in the area of sales and merchandising," said Goldstein.

BMI's Korall Elected To Songwriter's Board

NEW YORK — Burt Korall, a member of the public relations department of Broadcast Music, Inc. (BMI) and senior editor of that organization's magazine, *The Many Worlds Of Music*, has been elected to the board of directors of the National Academy of Popular Music, Songwriter's Hall of Fame. The board is made up of authors and composers of popular music and others working in businesses related to songwriting and music publishing.

Nimiroski Named CBS Records Manufacturing VP

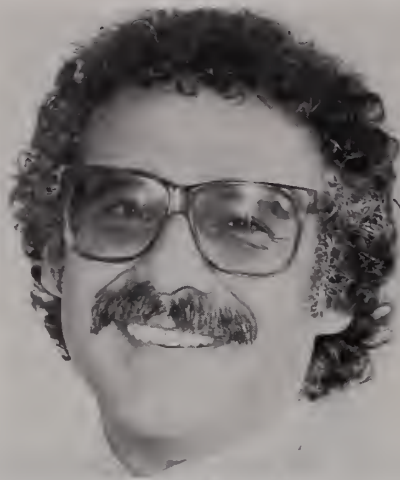
NEW YORK — Stanson Nimiroski has been named vice president, quality management, CBS Records Manufacturing. Nimiroski will be responsible for maintaining quality standards set for all records and tapes manufactured by CBS Records in the U.S. His focus will be the improvement of raw materials and manufacturing processes.

In Nimiroski's new position, he will report to Samuel Burger, senior vice president/general manager, operations manufacturing, CBS Records.

Nimiroski had been director, quality control, CBS Records Manufacturing. He has also served in various quality control positions at CBS Records research and manufacturing plants in Milford, Conn., Pitman, N.J., and Terre Haute, Ind. He joined CBS Records as a trainee in 1968.



Stanson Nimiroski



Emiel Petrone

Petrone Named As Sony/Philips CD Coordinator

LOS ANGELES — Emiel Petrone has been named to the position of United States coordinator, Sony/Philips Compact Disc. Petrone will also retain his current position as vice president, marketing, West Coast, PolyGram Records.

In his new position, Petrone will act as liaison between PolyGram in the U.S. and the various companies marketing the new Compact Disc — including Philips and PolyGram in the U.S., Europe and Japan. The Sony/Philips Compact Disc will be introduced to the market in Japan in the fall of '82 in Japan and the spring of '83 or sooner in the U.S. Sony/Philips project that by 1990, market penetration will reach 12 million units in the U.S. and 29 million worldwide.

On all matters relating to the Compact Disc, Petrone will report directly to PolyGram Records president/chief operating officer Guenter Hensler.

Petrone started in the music industry as a salesman for United Distributing Corp. in 1971. In 1974, he became the regional director for Phonodisc, Inc. He rose to the position of regional director, West Coast distribution, Phonodisc, and in 1977, became the Western regional director for PolyGram Distribution, Inc., (PDI).

He moved on to become vice president, West Coast region, PDI, and then was appointed to his current position as vice president, marketing, West Coast, PolyGram Records in July of last year (*Cash Box*, July 11, 1981).

Commenting on Petrone's new appointment Hensler said: "Emiel Petrone's experience and remarkable savvy in the marketing and sales of records, along with his contacts and business talent, make him the right man for introducing the Compact Disc, a project whose success is vital to the industry and to PolyGram Records."

Gielbert Named Radio President

NEW YORK — Jimmy Gielbert has been named president at Radio Records, the Atlantic Records-distributed label. He will report to Ed McGlynn, Radio Records chairman.

Gielbert joined Radio as comptroller three years ago when the label was formed and served most recently as vice president, sales and merchandising.

Before joining Radio, Gielbert worked for the George Alexander Display Co. for 15 years. He began his music industry career seven years before that, working for the Cosnat Distributing Corp. and several other manufacturers.

"It gives me great pleasure to make this much-deserved promotion," said McGlynn. "Jimmy has been with Radio since its founding three years ago and has had an instrumental role in the growth and success of the company."

EXECUTIVES ON THE MOVE

Stephens Appointed at Atlantic — Scott Stephens, WEA field merchandiser for the D.C./Baltimore market, has been promoted to promotion representative for Atlantic product in the D.C./Baltimore/Va. sales district. Prior to joining WEA, he managed several retail record stores in "For The Record" chain.

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

Hill Appointed — Howard Hill has been appointed chief executive officer of Keysor Century Corporation. He was formerly president of Keysor Corporation and will now serve as president and chief executive officer of Keysor-Century Corporation, the parent company. He has been with Keysor for nineteen years.

Brodey To EMI — EMI America/Liberty Records has named Mavis Mackoff Brodey to manager, talent acquisition for the labels. She had previously served the company as northeast regional album promotion manager, operating in Boston.

Lee Joins House of Gold — Pam Lee has joined the staff of House of Gold Music, Inc., as publishing administrative assistant to Elizabeth Chapin. She was formerly with Record World.

MCA Names Peterson — Recently appointed public relations director for MCA Videocassette Inc., MCA Videodisc Inc. and Universal Pay Television is Susan Peterson. She was a staff editor and writer for *Billboard* for five years.

Bagdadi Joins MCA — MCA VIDEODISC Inc. has announced the appointment of Phyllis Bagdadi to program executive. She was previously story editor and director of development for Melvin Simon Productions, Features and Television.

Mayo Stuntz Appointed at WASEC — Mayo Stuntz Jr. has been appointed director, program development for Warner Amex Satellite Entertainment Company. Before joining WASEC, he was director, operational planning, NBC.

Videovision Elects Finke — Videovision, Inc. has announced the election of H.E.J. Finke to the company's board of directors. He has had over twenty years experience in the electronics industry with such companies as Motorola, General Electric and Data General. He is currently president of Commodore International Ltd. He holds a BS degree in physics from Williams College, an MBA degree in International Economics from Oxford University, and an LLB degree from Harvard University.

Landau Joins Screen Gems — David Landau has joined the staff of Screen Gems/Colgems/EMI Music, Inc. as professional manager. He comes to Screen Gems from JEN Productions where he was production coordinator and he has worked as an independent songwriter representative and record producer.

Langsam Leaves — Ida S. Langsam is leaving her position as director of publicity at Aucoin Management, Inc. For the past year, she has been responsible for the international publicity campaign of KISS. She can be reached at (212) 580-2800.

Strahl Named At RIAA — Audrey Strahl has been named public relations director for the Recording Industry Assn. of America and its RIAA/VIDEO division. Since January, she has done press and marketing consulting under the banner Strahl, Ink!, and was press officer for Sire Records.

Changes At Electrosound — Bob Barone has been promoted to division vice-president in charge of operations and will have responsibilities for all duplicating and record pressing. Neil Vance has been named division vice-president in charge of all engineering. Mark Chayet is appointed west coast divisional sales manager. He is transferred from the east coast Allison operation.

WASEC Names Six — The Warner Amex Satellite Entertainment Company has named directors for its six regional offices. Richard P. Clark, Jr. has been promoted to director, southeastern region, Atlanta; John D. Reardon has been promoted to director, central region, Chicago; E.A. "Buzz" Hasset has been promoted to director, southwestern region, Dallas; and Carolyn McCrory has been promoted to director, Rocky Mountain region, Denver. Gil Faccio joins the company as director, eastern, New York City, and Bruce A. Braun comes to WASEC as director, western region, Los Angeles. Clark was formerly director, marketing, southwestern region. Reardon was formerly director, marketing, central region. Hasset was formerly director, sales, southwestern region, and in the southeastern region before that. McCrory was formerly director, sales, Rocky Mountain region, and director, affiliate relations, eastern region. Faccio comes to WASEC from Nabisco, where he was executive vice president of the fabric division. Braun comes to WASEC from WCAU-AM, CBS Radio, Philadelphia, where he was general sales manager.

Garellick Joins WMA — Randy Garellick has joined the William Morris Agency music department in New York. He is a former employee of ATI.

Schacht Names Rockmaker — Janis Schacht Public Relations has announced the appointment of Dierdre Rockmaker as publicity coordinator. She is a graduate of Brooklyn College.

Schwartz Bros. Posts Large Gains In Sales

NEW YORK — Schwartz Bros., Inc. last week reported sales of \$45.4 million for the year ended Jan. 31, a 27% increase over the previous year's figure of \$35.6 million. Net income of \$197,248, or 25 cents per share, was also reported for the period ended Jan. 31, compared with net income of \$2,205 for the comparable period one year earlier.

The company attributed the sales increase to improved results in its retail and wholesale divisions and particularly to sustained increase in the sale of pre-recorded videocassettes, video games and video accessories.

Schwartz Bros. further attributed its growth to the opening of two new retail outlets in Baltimore and Columbia Md. and to expansion of its wholesale operations in the Carolinas.

MCA Posts Hike In First Quarter Revenues

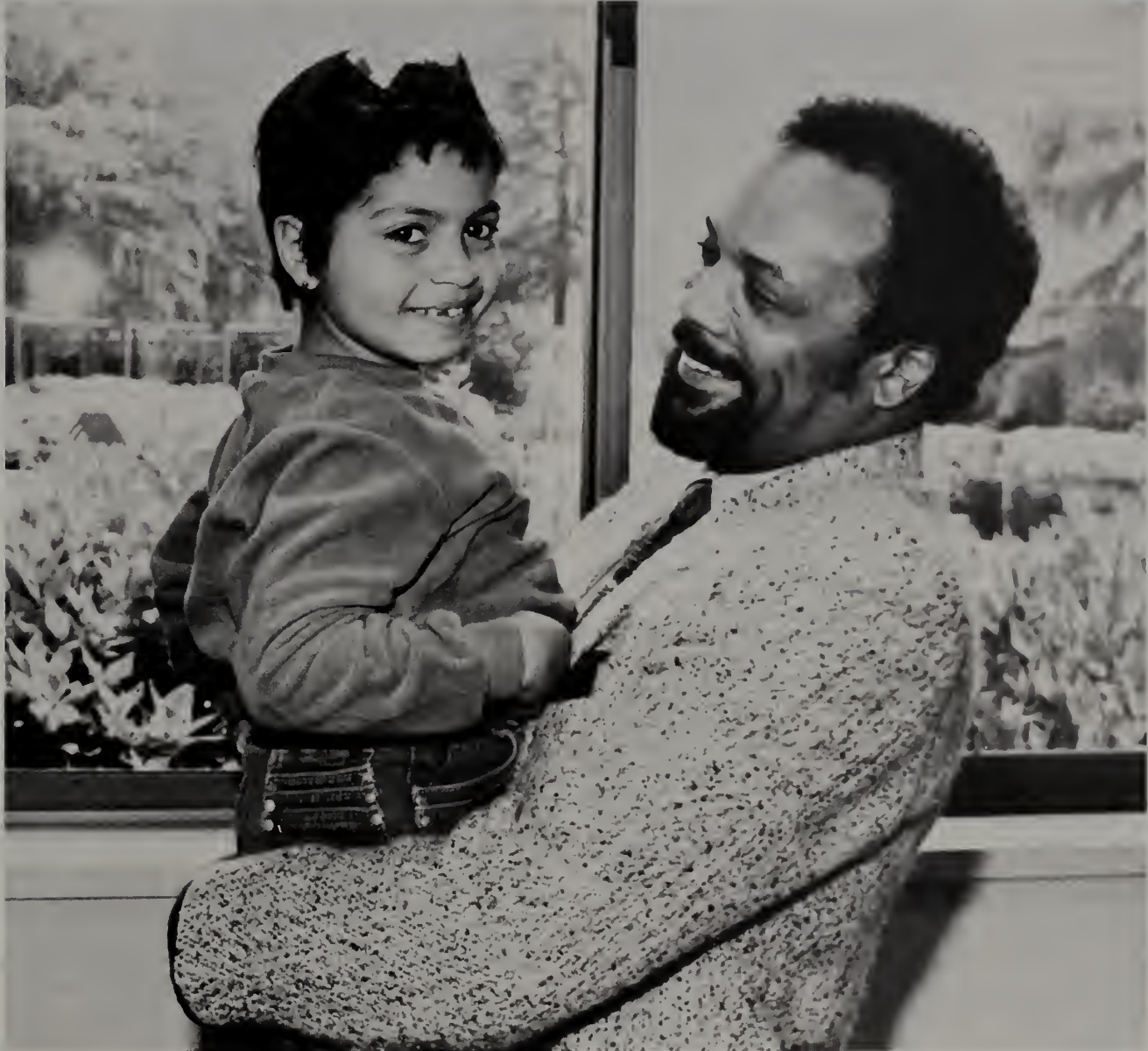
LOS ANGELES — Revenues for the MCA, Inc. records and music publishing division for the three months ended March 31 were up 6.3% to \$45.5 million from \$42.8 million for the same period in 1981. Operating income for the division was up 22.6% to \$8.3 million from \$6.8 million in 1981.

Overall, total MCA, Inc. revenues during the period were \$325.4 million down 4.3% from \$339.9 million for the same period in 1981. Net income was \$24.3 million for the three-month period ended March 31, or \$1.02 per share, compared to \$24.2 million, or \$1.01 per share for 1981. A 12% improvement in the company's operating income was almost entirely offset by an estimated higher annual income tax rate.

Other divisions contributing to MCA's improved net income include the filmed entertainment, retail and mail order and book publishing.

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COAST TO COAST



RCA PACTS HARTMAN — Lisa Hartman, who starred in the television mini-series *Valley Of The Dolls* and the series *Tabitha*, has signed with RCA Records. Her debut LP, "Let-terrock," produced by Dennis Pregnaletto, is scheduled for May release. Pictured on the roof of RCA's Hollywood offices are (l-r): Marty Olinick, division vice president, business affairs, West Coast, RCA Records; attorney Evanne Lyn Levan; Pregnaletto; Hartman; Barry Oslander, division vice president, A&R, contemporary music, West Coast, RCA; Barry Gross, director, merchandising, West Coast, RCA; and Don Wardell, product manager, West Coast, RCA.

Black Radio's Research Methods Rely Heavily On Ma And Pa Input

(continued from page 6)

product. Most said that such outlets are usually more cooperative by taking time out to talk with radio stations doing research on black music.

'Vital Tool'

"Black retailers are a vital tool to our research here," said Steve Harris, program director at KRLY/Houston. "We can find out when product we're playing is moving, when it's really popping or if it's just stacking up on the floor."

Harris added, "Retailers would rather tell the truth about the record, whether it's good or bad, because they would rather see me play something that they can move out of their stores."

Describing black retail as a "meaningful source of market information," Scotty Andrews, program director at Atlanta's WVEE, said that small black stores like Music Scene stay on top of the music, but that chain stores which do a large volume business in black product, such as the Record Bar and Turtle's, are also reliable information sources.

"But one thing is important to know," Andrews added. "We don't wait for retail to tell us a record is happening in our market. If the record has a sound we think fits our playlist and image, we add it."

Nevertheless, some programmers feel that even if they go early on a record, black retail will provide the first indication of whether the move is justified or not.

"Even if a retailer does not have a record in stock that we've already started playing on our station, they know if it's happening by how many people call or come in and ask for it," said Joe Spencer, program director at Detroit's WGPR. "We find out from our survey of the stores that people are listening to our station and which people we're reaching."

Concrete Information

In a market like Chicago, where there are at least four stations in serious competition for the Windy City's black audience, extensive research is a must. According to WBMX program director Lee Michaels, "We call 60 stores each week — most of them black stores, some big, some small — and they provide concrete and factual information about what's happening sales-wise in the marketplace."

He said most of the major chain stores move on black product so late that they can not provide adequate research for black stations. Michaels added that early sales information on a record, requests and the kind of rotation the record is in will determine each week whether it moves up or down on the BMX playlist.

Extensive research is also the practice at KSOL/San Francisco, where operations manager Bernie Moody said the station calls between 25-50 retail accounts in the

area each week. Moody said while it's obvious that once the major chains stock a title, it will move, an LP selling well in a particular area through black accounts can serve as a barometer for what music is appealing to the station's core audience.

Both Michaels and Moody agreed that sales through black ma and pa's and out of major chains or mall locations must be weighed differently, that a chain selling 2,500 pieces of a particular title will not always reflect the same information provided by the smaller store selling only 25 pieces of the same record.

As Moody explained, the accounts surveyed in his market are broken down by zip codes that encompass ethnic and age groups in various geographic segments of the market. The zip code demographic information is provided by the Arbitron market survey, which also supplies information that helps the station to determine in which zip codes it is strongest. Moody said knowing this information and combining it with account surveys provides a greater understanding of what the station's core audience is listening to.

Different Approach

But in a diverse market like New York, where listening habits overlap, a different research approach is required. "Of course black retail and black radio work hand-in-hand," explained Maye James, music director at New York's top-rated WBLS. "We've got to use those stores to research what's happening in the community."

James continued, however, that in a market like New York, no station could rely entirely on reports from black retail outlets. She noted further that most of the black retail outlets are located in Harlem and Brooklyn and that the remaining retail outlets around the Metropolitan New York area were mixed — like the population.

Most of the programmers surveyed agreed that losing black retail outlets in their marketplace would remove them a little further from what is happening in the market when a record first hits the streets. That black consumers would then shop at major chains for their records would only cause some stations to change the emphasis on their retail research.

As Harris at KRLY put it, "I need that grassroots store to give some dimension to my research because the chain stores couldn't give me the type of information I need."

Calling the black neighborhood ma and pa stores a valuable information resource, Joe Tamburro, program director at Philadelphia's WDAS, said he wished that there were more small black dealers that could give information reflecting the listening habits of his market, but noted that many have had to close their doors because of the current economic crunch.

EAST COASTINGS — Dannie Heaps has departed Rockpool to undertake A&R duties for Geffen Records. . . Laura Branigan has ankleed Sid Bernstein & Assoc. in favor of Susan Josephs at Twin Trumpets Prods. . . Norby Walters Assoc. has acquired the Starliff Agency, whose client roster includes Gato Barbieri, the James Cotton Blues Band, Gil Scott-Heron and Freddie Hubbard. . . James Montgomery will cut a live album for M.S.I. Records next week at Trax. The show is free to the public and will feature Joey Kramer of Aerosmith, Wayne Kramer, Bobby Chounaird of the Billy Squier band and the Uptown Horns. . . David Hirschkavitz, late of the *Soho Weekly News*, has put together a prototype of a *Soho*-type weekly for an unidentified backer interested in replacing the mag. Numerous ex-*Soho News* staffers are reportedly involved. . . Ida



PARTY ON THE SOUTHSIDE — Mercury recording artist Southside Johnny Lyons sans Jukes recently performed at New York's Ritz. The Jersey Warbler performed as part of a special band assembled by guitarist Rick Derringer, who is shown in the background. Cash Box photo by Hank Guild

Langsam has departed her position as director of publicity at Aucoin Management. She can be reached at (212) 580-2800. . . Sotheby's, the New York art auction house, will hold a movie and rock 'n' roll memorabilia auction on June 9. Among the items going on the block are a gold 7" for "Hey Jude," platinum albums for John Lennon's "Walls and Bridges" and "Rock And Roll," and the first Moog synthesizer. Also up for grabs is Dan Aykroyd's latex conehead and the "Rosebud" sled from *Citizen Kane*. . . Family Affair Dept.: Job Brien, vice president of Champion Entertainment Organization, recently married Meg Mazursky, daughter of film director Paul Mazursky. . . Triumph guitarist Rik Emmett and his wife Janet are the proud new parents of daughter Shannon, born April 25 in Toronto. . . Annie Golden, lead singer with The Shirts, has the female lead in the New York production of *Space Cadets* opposite John Heard. The comedy, for movie buffs and trivia fanatics, was written by former Cash Box staffer Ed Kelleher. . . Landslide recording act The Late Bronze Age visits New York and Boston next week to support its new LP, "Isles Of Langerhan". . . Mark Beaven has departed his post as retail manager of Bonaparte Records to form Advanced Alternative Media (AAM), a promotion and booking agency for progressive artists and labels. . . Blondie celebrated the release of its book, *Making Tracks: The Rise of Blondie* — which features photos by Chris Stein and text by Debbie Harry and Victor Bockris — with a reception at the Daniel Wolf Gallery in Manhattan, where Stein's pictures are on exhibit. Among the partygoers we ran into was Jeffrey Lee Pierce of The Gun Club, who informs us that the band's next LP will be produced by Stein for his new Animal Cuts label. . . A surprise choice for this year's Cannes International Film Festival is *Smithereens*, a post-punk production produced and directed by Susan Seidelman. Set in New York, the film features the music of The Feelies and stars Richard Hell.

fred goodman

POINTS WEST — Although we didn't catch any tunes by The Human League or The Alley Cats blasting out of the P.A. system, there was new wave and reggae music aplenty at last weekend's opening party for The Bowling Club, a trendy new nitery located at Hollywood's Legion Lanes every Friday and Saturday evening. A host of celebs including Lorraine Newman, Devotee Mark Mothersbaugh, Buck Henry, Richard Gere and pin-up photog Suze Randall showed up to soak up the atmosphere of the club, which originated on the East Coast as a hipper-than-thou after-hours spot where musicians could relax and perhaps kegg a few frames. Will the lotusland lanes do as well as the Manhattan location? Only time will tell for sure, but judging from the opening night bash it should draw a diverse and bizarre crowd. . . Joan Jett sold out her Santa Monica Civic Auditorium gig in two hours flat. . . I.R.S. Records is releasing the soundtrack to the cult film *Eraserhead* on June 15. . . Talking Heads engineer Dave Jerdan is helping Paul Korda put together his "Armusic" LP. . . The Motels are gearing up for a major tour this summer. . . Director Tobe Hooper of *Texas Chain Saw Massacre* fame is eyeing *Liberace* for the starring role in his upcoming biopic based on the life of psychokiller John Wayne Gacy. . . Tina Turner signed with Capitol Records and should start work on a new album by fall. . . The Clash will unleash "Combat Rock" during the third week of May, and one song is about Sean Flynn, the son of swashbuckling celluloid hero Errol Flynn, who was reported missing in action during the Vietnam war. . . The Boxboys, a local band who were pivotal pioneers in L.A.'s ska scene, have adopted a pop rock sound and will soon have a 4-song EP out, featuring their uptempo classic, "I Never Dance With The Same Boy Twice". . . A new Go-Go's single should be out around the middle of June, with the album to follow a month later just in time to hit the radios on the beaches. . . A gala benefit concert in support of the Equal Rights Amendment will take place at Pasadena's Rose Bowl on May 30. Christine McVie, Mick Fleetwood, Lindsay Buckingham, Stephanie Mills and others are slated to perform at the fund-raiser. . . Chris Stein of Blondie is producing Iggy Pop's next LP for Animal Records. . . The City of Angels' top rockabilly group The Blasters are touring Europe with Nick (the Knife) Lowe. . . Warren Zevon recently joined T-Bone Burnett on stage for a version of the excitable boy's "Werewolves of London". . . Graham Parker made a guest shot on David Letterman's late night show, where he discussed some of the jobs he held prior to his musical career, among them breeding animals and making rubber gloves. . . Paramount Studios have begun seeking and squeezing out Sparks member Ron Mael (the one with the Chaplinesque moustache), whom they screen-tested this week for a role as a mad bomber in the upcoming flick *Airplane II*. . . Joni Mitchell is working on tracks for her new album in Los Angeles with co-producer Henry Lewy. Lionel Richie will make a guest appearance on the record. . . Anne Murray received an Honorary Doctorate of Letters from St. Mary's University in Halifax, Nova Scotia on May 10 at a special awards ceremony in her home province of Canada. . . Pax Productions of San Diego, California put together the first rock 'n roll/baseball extravaganza on May 2, when the Beach Boys performed a 90 minute set following a game pitting the Padres against the Phillies. The concert, enjoyed at no extra charge by the uncommonly large crowd of over 50,000 patrons at San Diego Stadium, was expertly handled by crack stage manager Chip Monck who performed similar chores at Woodstock and other large festival events over the last two decades.

jeffrey resner

TOP 30 VIDEOCASSETTES

	Weeks On 5/8 Charts	Weeks On 5/8 Chart
1 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	1 5	
2 SUPERMAN II Warner Home Video WB-61120	2 6	
3 FOR YOUR EYES ONLY 20th Century-Fox Video 4568	4 7	
4 BODY HEAT Warner Home Video LD-70005	6 6	
5 ONLY WHEN I LAUGH Columbia Pictures Home Entertainment 10462	3 7	
6 HALLOWEEN II MCA Distributing Corporation 77005	9 3	
7 STRIPES Columbia Pictures Home Entertainment 10600	23 2	
8 AN AMERICAN WEREWOLF IN LONDON Universal City Studios, Inc., MCA Distributing Corporation 77004	5 7	
9 ATLANTIC CITY Paramount Pictures, Paramount Home Video 1460	7 7	
10 CLASH OF THE TITANS MGM/CBS Home Video 700074	8 7	
11 ARTHUR Warner Home Video 72020	25 2	
12 THE HOWLING 20th Century-Fox Video 4075	11 7	
13 EXCALIBUR Warner Home Video OR-72018	13 6	
14 RICH AND FAMOUS MGM/CBS Home Video MVR/MBR 00111	10 5	
15 PRINCE OF THE CITY Warner Home Video OR-72021	15 6	
16 RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000	12 7	
17 OUTLAND Warner Home Video 70002	18 5	
18 FORT APACHE, THE BRONX Vestron VA-6000	16 7	
19 TIME BANDITS Paramount Home Video 2310	— 1	
20 S.O.B. MGM/CBS CR 00110	14 7	
21 EYE OF THE NEEDLE 20th Century-Fox Video 4581	17 7	
22 CONTINENTAL DIVIDE Universal City Studios, Inc., MCA Distributing Corporation 71001	20 7	
23 MOMMIE DEAREST Paramount Pictures, Paramount Home Video 1263	19 7	
24 STIR CRAZY Columbia Pictures Home Entertainment 10248E	22 7	
25 TARZAN, THE APAMAN MGM/CBS MR00 109	27 7	
26 PATERNITY Paramount Pictures, Paramount Home Video 1401	21 7	
27 GALLIPOLI Paramount Home Video 1504	28 3	
28 FROM RUSSIA WITH LOVE 20th Century-Fox Video 4566	26 4	
29 SCANNERS 20th Century-Fox Video 4073	29 7	
30 ZORRO, THE GAY BLADE 20th Century-Fox Video 1124	24 3	

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

SOUNDVIEWS

STAR WARS, THOSE NEAR AND FAR WARS — As indicated in a feature story on rentals in these pages last week, *Star Wars* will indeed be on a three-month rental plan when it is released by 20th Century-Fox in June (**Cash Box**, May 8). However, word on the dealer front is that the company won't be policing stores to make sure that rentals are strictly enforced. Said the manager of one prominent video dealership, "I don't care what they call it, all I want to know is that I can sell it." Twentieth executives and staffers huddled all day in L.A. May 5 to mull over this and other details with regards to the *Star Wars* release.

WARNER'S 'NIGHT AT THE MOVIES' — Remember the days before the triplex movie houses and five dollar ticket prices, when ornate art deco theatres were the rule rather than the exception? Remember when movie-going was an experience that included more than a seemingly endless series of trailers before the feature film? Well, Warner Home Video is hoping to bring a little bit of the magic of that era into the home beginning in June, when it releases the initial five titles in its "Night At The Movies" series. Each package will come complete with cartoon, newsreel, "coming attractions" and, of course, a vintage Warner Bros. studio motion picture, all from the same year.



CHEAP GUITAR TRICK — Cheap Trick guitarist Rick Nielsen wields a five-neck axe during *SoundStage* concert special.

SOUNDSTAGE'S CHEAP TRICK — We don't normally mention free TV programming, but PBS' WTTW in Chicago has been putting on, in our opinion, the finest in-concert programming now for eight seasons and it's time for *SoundStage* to stand up and take a bow. Originally created by Ken Ehrlich (who still books the shows), it's now handled by Ray Solley, who recently visited *SoundViews*' West Coast office. Solley informed us that *SoundStage*, which is seen nationwide on 270 public TV stations, will soon be celebrating its 100th show later this summer (that must be some sort of record for shows of this kind), and it's still keeping its lively, unique and varied format intact. From a recent show pairing *The Blasters* and *Carl Perkins* to more upper-demographic stuff such as an art deco styled *Swing* revue to forthcoming tapings of country's *Ronnie Milsap* and *Roger Miller*, *SoundStage* remains the most consistently category-resisting program on TV, period. Solley brought our attention to an upcoming hour-long *Cheap Trick* concert from last year's ChicagoFest (on Chicago's Navy Pier), which is a stellar example of *SoundStage*'s excellent production values and exciting directing style . . . and the band rocks out pretty good, too. For those in the L.A. area, it will air on KCET (channel 28) at 10 p.m. May 12 and will be simulcast on radio station KCRW, 89.9 FM.

CHI-TOWN 'RIGHT TO TAPE' RALLY READY — Vid dealers, particularly those in the Chicago area (or those who plan to be in the Chicago area in late May), mark off May 20 on your calendars. That's the date of the first consumer meeting and rally to defend the "Right To Tape." The meeting, which will be held at Columbia Video Systems' Highland Park, Ill. headquarters, will address itself to legislation pending in Congress (the Mathias and Edwards Amendments, to be specific) concerning proposed levies on VCRs and blank audio and video tape. VSDA board member and Columbia Video Systems marketing manager **Gene Kahn** says the "public hearings" will be the first to be directed at consumers, noting that his company has already sent invitations to its 648 Rentertainment club members (other VSDA members have apparently done likewise). Sparks should fly during a "formal discussion" opening the rally, which is expected to see the likes of **Walt Disney's Jim Jimirro**, the MPA's **Jack Valent** and RIAA's **Stephen Tralman** debating the pros and cons of the legislation with **Barry Locke** of VSDA, the VRA's **Jules Steinberg**, **Chris Wada** of Sony and **Jack Wayman** of EIA/CEG before the meeting will be opened to questions and comments from the crowd. For further info and directions call Kahn at (312) 433-6010.

UCLA SITE OF JUNE VISUAL MUSIC FEST — Student and independent visual music tapes from around the world will be showcased June 4-6 at the University of California at Los Angeles' Melnitz Theater during the International Visual Music Festival, 1982. The event also promises a film/video retrospective featuring the best illustrations of fine art, experimental and animated motion pictures from the period spanning 1930-1980, in addition to a variety of computer animated pieces, label promo videos, "digital scene simulation" and music film shorts. Among the other highlights of this ambitious affair: a history of broadcast music on television that will include performances by the **Beatles**, **Rolling Stones**, **Duke Ellington** and **Elvis Presley**; a display of visual music works featuring compositions from **Franz Liszt** to **John Williams**; and directors, musicians, producers and execs representing the music, television and motion picture industries speaking on such subjects as "Music Television," "Video and Computer Motion Graphics" and "The Future of Motion Picture Art." The event will culminate in the selection of best student or independent submission by a jury of such distinguished video artists, directors and academicians as UCLA motion picture/TV prof **Shirley Clarke**, Cal Institute of the Arts dean of film and video **Ed Emshwiller**, visual music pioneer **Ron Hays**, computer graphics innovator (and UCLA Art prof) **John Whitney** and, last but not least, UCLA alumnus and current studio salesman **Francis Ford Coppola**. For further info, call (213) 206-6176.

VIDEO BRIEFS — Precious Metals Dept.: MCA's *The Blues Brothers* achieved platinum certification from RIAA/VIDEO in April, signifying more than 50,000 unit sales with a retail value of more than \$2 million, while the company's *Slap Shot* qualified for gold, along with Warner Home Video's *The Bugs Bunny/Road Runner Movie*, representing more than 25,000 unit sales with a retail value above \$1 million. Columbia Pictures gets gold from the ITA for *The Deep* and . . . *And Justice For All* . . . Dance/Rock Dept.: Whether you favor dancing cheek to cheek or to **Chuck Berry**, The Nostalgia Merchant has something for you. Current May releases from the company include *Rock! Rock! Rock!*, with **Tuesday Weld**, pioneering rock DJ **Alan Freed** and **Frankie Lyman** and *The Teenagers*, and *Shall We Dance*, with **Fred Astaire** and **Ginger Rogers**.

michael glynn

NEW VIDEO SOFTWARE RELEASES

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

PRIVATE LESSONS	
Cassette — MCA 71008	\$85.50
THE SEVEN-PERCENT SOLUTION	
Cassette — MCA 55064	\$60.50
FAMILY PLOT	
Cassette — MCA 66054	\$60.50
DEATH VALLEY	
Cassette — MCA 71006	\$74.10
COOGAN'S BLUFF	
Cassette — MCA 66042	\$70.20
ARTHUR	
Cassette — Warner Home Video 72020	Rental
SO FINE	
Cassette — Warner Home Video 11143	\$70.00
LOONEY LOONEY BUGS BUNNY MOVIE	
Cassette — Warner Home Video 11142	\$70.00
SPLENDOR IN THE GRASS	
Cassette — Warner Home Video 11164	\$65.00
MCCABE AND MRS. MILLER	
Cassette — Warner Home Video 11055	\$65.00
AGATHA	
Cassette — Warner Home Video 11167	\$65.00
THE LATE SHOW	
Cassette — Warner Home Video 11163	\$65.00
THE LAST OF SHEILA	
Cassette — Warner Home Video 11168	\$65.00
NIGHT MOVES	
Cassette — Warner Home Video 11102	\$65.00

ODE TO BILLIE JOE	
Cassette — Warner Home Video 11165	\$65.00
PORTNOY'S COMPLAINT	
Cassette — Warner Home Video 11166	\$65.00
THX 1138	
Cassette — Warner Home Video 11162	\$65.00
SPYRO GYRA	
Cassette — Warner Home Video 34052	\$40.00
LOOK BACK IN ANGER	
Cassette — Warner Home Video 34053	\$60.00
TUT: THE BOY KING	
Cassette — Warner Home Video 29005	\$40.00
DIVING FOR ROMAN PLUNDER	
Cassette — Warner Home Video 34045	\$50.00
ROCKY II	
Cassette — 20th Century-Fox 4565	\$69.95
RIDE IN THE WHIRLWIND	
Cassette — Media M 170	\$39.95
THE SHOOTING	
Cassette — Media M 169	\$39.95
SEXTETTE	
Cassette — Media M 188	\$54.95
DON'T GO IN THE HOUSE	
Cassette — Media M 191	\$54.95
SUDDEN DEATH	
Cassette — Media M 152	\$49.95
SWAN LAKE	
Cassette — Media M318	\$49.95

MERCHANDISING

TOP 200 ALBUMS

McCartney Album Cracks Top 5 In First Week Of Release

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is Paul McCartney. His much anticipated new album, "Tug Of War," became the highest debut of the year, bulleting onto the **Cash Box** Top 200 Album chart at #5. The LP was reported #1 out of the box by 42% of **Cash Box** accounts. Sales were very strong everywhere. The single "Ebony And Ivory," featuring a duet with Stevie Wonder, went to #1 bullet on the **Cash Box** Top 100 Singles chart and jumped into the Top 25 on the Black Contemporary Top 100 Singles chart.

TOP TEN HIGHLIGHTS — The soundtrack to *Chariots Of Fire* remains in the top position for its fifth consecutive week . . . Asia jumps up two slots to #3 bullet. Strong retail out of all regions, led by the Midwest and East . . . Van Halen's "Diver Down," which had the distinction of being the highest debut last week at #14, jumps to #8 bullet with strong sales activity everywhere, led by the West and Midwest. Watch for the "Dancing In The Streets" single, just released last week, to help push this album even further.

TOP 100 HIGHLIGHTS — Willie Nelson continues to close in on the Top Ten, moving to #11 bullet, up from #13. Retail is good everywhere, with Top Ten rack action kicking in. His "Always On My Mind" single went to #1 on the Top 100 Country Singles chart . . . The Human League at #17 bullet, up from #20, is still huge on the East and West Coasts, progressing nicely in the Midwest and South. The band's "Don't You Want Me" single jumped to #12 bullet, up from #16 . . . Ray Parker, Jr. jumps to #21 bullet, up from #26, behind good retail in all regions, led by the South and East. His single, "The Other Woman," has been the main drawing card here thus far, and is at #3 bullet on the B/C Singles chart and #9 bullet on the Pop Singles chart . . . Elton John takes one of the biggest jumps of the week to #26, up from #50. Good second week retail in all regions, led by the West and South . . . Toto at #30 bullet is strong in the Midwest, West and South. Action is beginning to pick up in the East as well . . . Patrice Rushen takes a nice jump to #31 bullet, up from #39 on the Top 200 Album chart, and moves to #7 bullet from #15 on the B/C Albums chart. Retail action is strongest on the coasts and in the South. Her "Forget Me Nots" single is also red hot, going to #4 bullet on the B/C Top 100 and to #69 bullet from #85 on the Pop Singles chart . . . The Temptations at #35 bullet, up from #48, continue to be a huge item in the East and South.

The "Standing On The Top" single exploded on the B/C Top 100 Singles chart, jumping to #11 bullet from #24 . . . Dazz Band takes a good jump to #48 bullet, up from #67. The album is doing quite well in the Midwest and West . . . John Cougar jumps to #62 bullet, up from #84, and is selling well in the Midwest, West and South . . . The Motels at #65 bullet, is showing retail strength on the coasts . . . Cracking the Top 100 is Joanie Greggains' "Aerobic Shape Up," currently the hottest exercise album out there. Based almost exclusively on huge rack sales, the LP moves to #86 bullet, up from #102 .

101 TO 200 HIGHLIGHTS — Pavarotti closes in on the Top 100 at #102 bullet with continued strong sales in the East and at the racks . . . Change takes a big second week jump to #103 bullet, up from #136. The LP is very big in the East and South . . . Junior at #105 bullet, up from #114, is selling very well in the West and South. His second single, "Too Late," debuts this week at #57 bullet on the B/C Singles chart . . . Split Enz moves to #110 bullet on the strength of good sales on the coasts . . . Hank Williams, Jr., #111 bullet is big in the South and at the racks . . . Dionne Warwick, #132 bullet, is selling nicely in the East and West . . . Robert Palmer, #137 bullet, up from #155, is receiving good response in the East and West . . . Laurie Anderson, #146 bullet, is selling best on the West Coast .

DEBUTS — After McCartney's LP comes Blue Oyster Cult at #71 bullet. This live double album is starting off strong in the Midwest and on both coasts . . . The *Dreamgirls* Broadway cast album debuts at #83 bullet, showing good action everywhere with particular emphasis in the East Coast . . . The O'Jays, #91 bullet, showed best initial response in the South, East and Midwest . . . The Jim Carroll Band comes in at #140 bullet, with action reported primarily on the coasts . . . Miles Davis debuts at #152 bullet. Another live double-LP package, this one is showing up well in Boston, New York, Chicago, Milwaukee, Cincinnati, Atlanta, San Francisco and Los Angeles . . . Jane Oliver, #157 bullet, had best initial reaction out of San Francisco, Los Angeles and New York . . . The Chipmunks, #163 bullet, is starting to make some noise at the rack level . . . The Ritchie Family, #171 bullet, is beginning to sell in the East and South .

RECORDS TO WATCH — Albums most likely to be charting soon include Stevie Wonder's "Original Musiquarium" on Tamla/Motown; "Road Island" by Ambrosia on Warner Bros.; the soundtrack to the film *Annie* on Columbia; and Herb Alpert's "Fandango" on A&M.



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

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

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

NORTHEAST 1.

- 1 TOMMY TUTONE
- 2 DREAMGIRLS
- 3 ELTON JOHN
- 4 CHARLIE DANIELS BAND
- 5 PATRICE RUSHEN
- 6 ATLANTIC STARR
- 7 TOTO
- 8 BLUE OYSTER CULT
- 9 RAY PARKER, JR.
- 10 DENIECE WILLIAMS

SOUTHEAST 2.

- 1 RAY PARKER, JR.
- 2 CAMEO
- 3 TOTO
- 4 ELTON JOHN
- 5 ONE WAY
- 6 THE O'JAYS
- 7 DAZZ BAND
- 8 TOMMY TUTONE
- 9 JOHN COUGAR
- 10 RICHARD PRYOR

BALTIMORE/WASHINGTON 3.

- 1 RAY PARKER, JR.
- 2 TEMPTATIONS
- 3 ATLANTIC STARR
- 4 PATRICE RUSHEN
- 5 THE O'JAYS
- 6 JETHRO TULL
- 7 THIRD WORLD
- 8 RICHARD "DIMPLES" FIELDS
- 9 RICHARD PRYOR
- 10 IRON MAIDEN

WEST 4.

- 1 ELTON JOHN
- 2 PATRICE RUSHEN
- 3 MOTELS
- 4 TOTO
- 5 DENIECE WILLIAMS
- 6 HUEY LEWIS
- 7 RAY PARKER, JR.
- 8 RAINBOW
- 9 LAURIE ANDERSON
- 10 SPLIT ENZ

MIDWEST 5.

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

NORTH CENTRAL 6.

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

DENVER/PHOENIX 7.

- 1 TOTO
- 2 ELTON JOHN
- 3 TOMMY TUTONE
- 4 JETHRO TULL
- 5 JOHN COUGAR
- 6 CAT PEOPLE
- 7 KROKUS
- 8 IRON MAIDEN
- 9 HUEY LEWIS
- 10 RAY PARKER, JR.

SOUTH CENTRAL 8.

- 1 ELTON JOHN
- 2 RAY PARKER, JR.
- 3 CAMEO
- 4 TEMPTATIONS
- 5 ATLANTIC STARR
- 6 RAINBOW
- 7 DENIECE WILLIAMS
- 8 PATRICE RUSHEN
- 9 JETHRO TULL
- 10 BLUE OYSTER CULT

WHAT'S IN-STORE

MUSIC ART — dbx, Inc., the Boston-based manufacturer of high-end audio software and hardware, has commissioned special artwork for its new dbx-encoded cassette program (**Cash Box**, May 8). Each of the six music categories represented in the initial release — classical, film/show, popular/folk, rock, easy listening, jazz/big band — has its own corresponding illustration created, titled and signed by **Mark Bellerose**, an award-winning advertising illustrator for Gunn Assoc., also of Boston. Bellerose combined watercolor and oil in designing what **Jerome E. Ruzicka**, dbx vice president, marketing and sales, and director of its records and tapes program, calls "music art"; art that depicts the essence of the associated music category. Each illustration takes up the top third of the front panel of the cassette J-card inserted in the plastic case; the central portion is a neutral tone background to allow overprinting of specific album copy. The bottom third of all the cassettes contains a diagonal banner identifying the product. These banners are color-coded by category and overflow onto the card's spine. Other sections of the J-card contain album credits and contents, also dbx information. The card's reverse side offers extensive liner notes. Ruzicka feels that the packaging gives the product a more "sophisticated, classy" look than the typical "squared-down" reduced record jacket approach. He also sees more extensive use of the artwork in in-store posters, displays, and point-of-purchase materials. "These pictures will become known," says Ruzicka of Bellerose's music art. "Their recall factor is such that we won't even have to label them. Any time you can have a visual image that conjures up a positive product association like these illustrations have, you have a winner."

A CLASSIC SALE — PolyGram Classics, Inc. has begun a "High On Classics . . . Low On Prices" promotion covering 79 titles from the London Treasury \$5.98 list series. The Treasury line is comprised of older, classic performances of well-known pieces and artists, including **Sir Georg Solti**, **Herbert von Karajan**, **Jean-Pierre Rampal**, and **Leopold Stokowski**. The open-ended "buy two, get one free" sale is emphasizing cassettes but also involves the corresponding LPs. PolyGram Classics has created a bin for floor or counter that holds 150 cassettes and will be available shortly. Other merchandising aids include bin cards, streamers and tear-off slips listing all the sale titles that are chained to the bins. Ten additional titles will be added to the current 79 in June.

AEROBIC-ED ON CLASSICS — Later this month London Records will bring out the first dance/exercise album geared to the highbrow as well as high-kicking listener. "The Classic Aerobic Woman" is produced by the same team that brought us Casablanca Records' "Aerobic Dance Hits Volume 1" and is narrated and choreographed by that album's **Carla Capuano**. It contains 16 well-known classical melodies, including "The Toreador Song," "Waltz Of The Flowers" and "William Tell Overture," with each side having the same music totaling over 30 minutes, but only side one with narration. Both album and cassette are packaged in regular LP jackets together with a 24-page instruction booklet. Besides complete dance/exercise instructions, the booklet includes skin care tips by beauty specialist **Christine Valmy**, hair care and nutritional guidance from hair stylist **Connie Sullivan** and a diet program by **Laurence Abelow**. Retail aids will include posters, bin cards and trim fronts, and cross-promotions with beauty shops, health and dance/exercise clubs are expected on the local level. The record will also be available for premium sales.

STILL MORE CLASSICS — The third phase of RCA's projected 10-phase marketing campaign in support of "Hooked On Classics" is a summer tour by the album's conductor, **Louis Clark**, who will guest-conduct major symphony orchestras in performances of music from the LP. The first two phases involved heavy TV time buys. . . . The **Camelot Music Classical Club's** "Spring Fever" promotion has just concluded at all **Camelot** and **Grapevine Records & Tapes** outlets. Eight RCA Red Seal titles were specially marked down to Classical Club card holders, and a Best Buy Series selection of Red Seal albums and Gold Seal cassettes were sale priced at \$4.99. Club members regularly receive a 10% discount for all purchases over \$10.00, though these discounts were not in effect with the "Spring Fever" sale prices.

jim bessman

Retailers Stressing Creativity, Cost-Effectiveness In Ad Mix

(continued from page 5)

money was tight. "I think everyone has but-toned down the co-op funds. We've had to work harder for the dollars than ever before. The result is that the majority of our ads now highlight product from several dif-ferent labels."

Lance Jones, director of advertising for the Pittsburgh-based National Record Mart chain, said that it was "fairly common" to run ads featuring "anywhere from 20 to 30 albums from as many as eight to 10 dis-tributors" now, attributing this trend to the "dearth of super-star product" at present.

In light of this, at least one retailer is tak-ing a more creative route in promoting releases "which don't necessarily appeal to the normal record buyer," but are showing encouraging sales at present. Michael Vassen, director of advertising for the Durham, N.C.-based Record Bar, pointed out that he has been running ads grouping product from the Royal Philharmonic Orchestra ("Hooked On Classics"), Vangelis (*Chariots Of Fire*), Mike Post ("Television Theme Songs"), "The Kids from Fame" and *The Dukes Of Hazzard* in ads running regularly in regional editions of the *TV Guide*.

"There are people buying those records that haven't purchased an album in a long time," said Record Bar's Vassen. "We've been experimenting with *TV Guide* for more than a year now in hopes of bringing in that audience and I believe it's been pay-ing off."

New Opportunities

Vassen also pointed to sales of such ex-ercise/aerobics records as Carol Hensel's and to the potential of forthcoming releases as Richard Simmons and Jane Fonda's sets as presenting additional advertising and promotional opportunities outside the ac-cepted channels of radio and daily newspapers.

"We have had the luxury of radio selling product for so long, but now we're getting out of that," indicated Vassen. "A lot of this product just isn't made for airplay, so we've had to look elsewhere to promote it."

Adding that while "co-op (ad money) is down," Vassen said that the Record Bar "usually isn't turned down for support when we come up with an idea that makes

sense." As far as print media is concerned, he noted that the Record Bar is "doing ads in entertainment sections and green sheets" as opposed to daily newspapers.

"I've never been an advocate of the dailies," stated Vassen. "Although televi-sion is very efficient, we feel it's still new for our market and still expensive."

Much of Vassen's reasoning in regards to television is that the Record Bar chain is spread out over too large an area to make TV time buying cost efficient. On the other, chains like the Northwest's Everybody's, whose stores are grouped in a more con-fined area, have found more success with the medium.

"For a couple of years now, we've con-centrated our advertising on television and during each quarter, we run a sale in which we'll key our co-op money towards TV, which has met with pretty good success," said Everybody's vice president Michael Reff.

Reff added that although the chain has "never been big on print," advertising in college newspapers, local music magazines and through direct mail "has in-creased lately, largely due to our commit-ment to home video." As for radio, he said that "it's gotten so expensive here that TV, in many cases, is a more economical buy."

More TV Ads

"You have to play with your product, though," Reff noted, "to determine the most effective medium. TV is a good vehicle for midlines, while we've been running one ad every two weeks on radio for blank tapes. When we run our next large scale sale, 'Fireworks' on June 15, it'll be advertised largely through TV."

Two chains that feel that the rise in cost of daily newspaper advertising in their areas has made print prohibitive are Florida's Spec's Music and Washington, D.C.'s Waxie Maxie.

"Paper advertising is on the slide in Florida as opposed to radio, where there is plenty of money available," said Spec's vice president and general manager Joe An-drules. "The *Miami Herald* is very expen-sive, perhaps even more than the *New York Times*. TV is not that expensive if you know how to buy it."

(continued on page 19)

BREAKOUTS/PLUS PROFIT

ALBUM BREAKOUT

TUG OF WAR • PAUL McCARTNEY • COLUMBIA TC 37462

Breaking out of: Handleman — National, Musicland — National, Camelot — National, Sound Unlimited — National, Harmony Hut — East Coast, Soundtown/Hastings Book — Southwest, Lieberman — Denver/Portland/Kansas City, Strawberries — New England, Everybody's — Northwest, Spec's — South Florida, National Record Mart — Midwest Tower — San Diego/Los Angeles/Campbell/San Francisco/Sacramento/Seattle, Licorice Pizza — Los Angeles, Charts — Phoenix, Dan Jay — Denver, Mile Hi — Denver, Alta — Phoenix, Record Factory — San Francisco, All Record Service — Oakland, Wilcox — Oklahoma City, Cactus — Houston, Sound Warehouse — San Antonio, Leisure Landing — New Orleans, Tape City — New Orleans, Poplar Tunes — Memphis, Port o' Call — Nashville, Turtles — Atlanta, Vibrations — Miami.

MERCHANDISING AIDS: Album Flats, Large and Small Artist Poster, Die Cut Logo, Rack Header Cards

SINGLE BREAKOUT

BODY LANGUAGE • QUEEN • ELEKTRA E-47452

Breaking out of: Pickwick — Midwest, Turtles — Atlanta, P.B. One Stop — St. Louis, Charts — Phoenix, National Record Mart — Pittsburgh, Waxie Maxie — Washington, D.C., Tower — San Francisco, Peaches — Cincinnati, Show Industries — Los Angeles, Tower — San Diego, Tower — Sacramento.

TOP SELLING ACCESSORIES *

- Allsop Cassette Head Cleaner 77000
- Atari Video Game 2646 — "Pac-Man"
- Audio Technica Sonic Broom AT 6012
- Audio Technica Stylus Cleaner (#607)
- Bowers Anti-Static Inner LP Sleeves
- Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher VRP Inner LP Sleeves
- Duracell "AA" Batteries (4/PACK)
- G/C 50-Foot Speaker Wire (#6561)
- Le-Bo Outer LP Sleeves
- Maxell UDXL I C-90
- Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/BAG)
- TDK Cassette Head Cleaner
- TDK DC-90
- TDK SAC-90
- TDK T-120 (Videocassette)

COMPILED FROM: Radio Doctors — Milwaukee • Sound Video, Unltd. — Chicago • Lieberman — Denver, Kansas City • Sound Warehouse — San Antonio • Dan Jay — Denver • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Gary's — Virginia • Cutler's — New Haven • Peaches — Cincinnati, Columbus • Karma — Indianapolis • Tower — Sacramento.

TOP SELLING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- B-52's • Mesopotamia • Warner Bros. MINI 3641
- Tom Bolln • Teaser • Nempor/CBS PZ 37534
- Bow Wow Wow • Last of the Mohicans • RCA CPL1-4314
- Doors • The Doors • Elektra EKS 74007
- Bob Dylan • Planet Waves • Asylum 7E-1003—A
- Crystal Gayle • Classic Crystal • United Artists L00-982
- Halcut 100 • Pelican West • Arista AL 6600
- Joe Jackson • Look Sharp! • A&M SP-4743
- Janis Joplin • Farewell Song • Columbia PC 37569
- Missng Persons • Capitol DLP-15001
- Ted Nugent • Epic 33692
- Tom Petty and the Heartbreakers • MCA SR 52006
- Romeo Vold • Never Say Never • 415 Records/415A-0007
- The Sherbs • Defying Gravity • Atco SD 38-146
- Shooting Star • Hang On For Your Life • Virgin/CBS NFR 37407

COMPILED FROM: Radio Doctors — Milwaukee • Sound Video, Unltd. — Chicago • Lieberman — Denver • Sound Warehouse — San Antonio • Peaches — Cincinnati • Tower — Sacramento, San Diego, Seattle • Dan Jay — Denver • Licorice Pizza — Los Angeles • Gary's — Virginia • Cutler's — New Haven • Karma — Indianapolis • Charts — Phoenix.

* Excludes T-Shirts & Paraphernalia

Heavy Sales

TOP 30 ALBUMS

	Weeks On 5/8 Chart	Weeks On 5/8 Chart
1 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	1	39
2 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	2	14
3 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	4	26
4 THE DUDE QUINCY JONES (A&M SP-3721)	3	58
5 IT'S A FACT JEFF LORBER (Arista 9583)	5	8
6 WYNTON MARSALIS (Columbia FC 37574)	7	15
7 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	8	23
8 WE WANT MILES MILES DAVIS (Columbia C2 38005)	—	1
9 DREAM ON GEORGE DUKE (Epic FE 37532)	6	11
10 TELECOMMUNICATION AZYMUTH (Milestone/Fantasy M-9101)	12	6
11 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3600)	9	16
12 RIO LEE RITENOUR (Musician/Elektra E1-60024)	10	10
13 HOLLYWOOD MAYNARD FERGUSON (Columbia FC 37713)	16	4
14 CRAZY FOR YOU EARL KLUGH (Liberty LT-51113)	14	28
15 ELECTRIC RENDEZVOUS AL DI MEOLA (Columbia FC 37654)	11	15
16 SILK FUSE ONE (CTI 9006)	17	18
17 THE LADY AND HER MUSIC — LIVE ON BROADWAY LENA HORNE (Qwest/Warner Bros. 2QW 3597)	19	9
18 WEATHER REPORT (ARC/Columbia FC 37616)	20	13
19 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	13	16
20 LIVE AT THE SAVOY RAMSEY LEWIS (Columbia FC 37687)	15	11
21 SLEEPWALK LARRY CARLTON (Warner Bros. BSK 3635)	22	16
22 EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	18	7
23 RIDE LIKE THE WIND FREDDIE HUBBARD (Musician/Elektra E1-60029)	24	9
24 FATHERS AND SONS (Columbia FC 37972)	30	2
25 CHARIOTS OF FIRE ERNIE WATTS (Qwest/Warner Bros. QWS 3637)	25	16
26 DESTINY'S DANCE CHICO FREEMAN (Contemporary 14008)	26	3
27 BLUE HORIZON ERIC GALE (Musician/Elektra E1-60022)	28	9
28 DAN SIEGEL (Elektra E1-60037)	21	8
29 FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	23	10
30 THE GRIFFITH PARK COLLECTION VARIOUS ARTISTS (Musician/Elektra E1-60025)	27	7

ON JAZZ

STILL HIP — Recently in New York for a three-week engagement at Michael's Pub, **Dave Frishberg** managed to find a few minutes to drop by and fill us in on some of the changes his career has been undergoing. Initially making his mark on the scene as a pianist with the likes of **Ben Webster**, **Jimmy Rushing**, **Al Cohn/Zoot Sims**, **Carmen McRae** and **Anita O'Day**, Frishberg also forged a reputation as a songwriter, penning such popular jazz and cabaret tunes as "I'm Hip," "Peel Me A Grape" and "Van Lingle Mungo." Moving to California during the '70s to write original words and music for the weekly television show *The Funny Side*, Frishberg managed to continue pursuing his



career as a pianist, working with **Joe Pass**, **Bill Berry's Big Band** and tenorman **Richie Kamuca**. But with the release of his most recent album, "The Dave Frishberg Song Book" on OmniSound Jazz, the pianist has really cemented his identity as a tunesmith and vocalist. "It's like a second career," he said. "I devoted about 20 years to being a jazz pianist and discovered I enjoyed performing. But I never used to have the nerve to sing in front of people, and now I love it." The decision to work as a more mainstream solo act came about four years ago, and since that time, Frishberg's name has been linked with that of another pianist/songwriter. "I've been identified with **Hoagy Carmichael**," he said, "and I think my new record will be a tribute to Hoagy.

That will really be something of a departure for me, since I've always done my own stuff. But I feel comfortable with it." The identification with Carmichael goes back to 1979, when Frishberg participated in a tribute to the songwriter at the Newport Jazz Festival in New York. Since then, he has performed a concert of Carmichael's music at The Corcoran Gallery in Washington, D.C., and appeared in the play *Hoagy, Bix and Bunkhouse* at the Mark Taper Forum in Los Angeles. Although his career as a songwriter is keeping him active with both club and concert dates, as well as recording sessions (he recently contributed the title track to the film *Paternity* and had his song "I'm Home" recorded by **Al Jarreau**), Frishberg has managed to keep one foot in the L.A. studio scene, noticeably with the **Manhattan Transfer**. But clearly, it's his career as singer/songwriter that now has him most excited. "I'm always surprised by the audience I get," he said. "It really cuts across all boundaries. There's a song audience out there, and they're really hungry. I find I'm getting good play on WNEW-AM and similar stations, and a lot of DJs are raving. Unfortunately, that doesn't necessarily translate into sales. But I do feel I'm getting personal attention from OmniSound though, and they really gave me carte blanche to do what I wanted. And I'm thankful for that because I've come to the conclusion that the only way to succeed is to do what you want."

fred goodman



HANCOCK FETED — Columbia recording artist Herbie Hancock was recently feted by Columbia Records to celebrate the release of his LP, "Lite Me Up." Pictured at the reception are (l-r): Dr. George Butler, vice president jazz/progressive A&R, Columbia Records; LeBaron Taylor, vice president/general manager, deputy group affairs, CBS Records; Hancock; Al Teller, senior vice president/general manager, Columbia; and Vernon Slaughter, vice president, black music/jazz promotion, Columbia.

Strength Of 12-Inch Singles Boon To Indie Distributors

(continued from page 5)

One reason suggested for the surge in 12-inch product is a settling within the market. "There are less 12-inch records coming out," said Steve Schwartz, buyer for the Lanham, Maryland-based Schwartz Bros., Inc. "And most of them are of a better quality and not cheaply made. I look forward to a good summer because I see good stuff coming out."

In addition to the selectivity and strength of the titles, Schwartz sees labels becoming more sophisticated in their approach to marketing 12-inch records. "The companies have been making some very smart moves," he said. "For example, Prelude gets the 12-inch by a group out first, and then deletes it when the album comes out. They just did it with D Train, and it gave them the best of both worlds in terms of sales on both the album and the 12-inch without detracting from either. So the 12-inch can work as a profit item and still be a very heavy sales tool for an album."

While distributors see the 12-inch as having promotional value, they feel its strength is as a profit item, and that the configuration differs greatly from its seven-inch counterpart. "The cost of seven-inch singles is probably one of the reasons why the 12-inches are doing so well," said Pacific Records and Tapes' Paikos. "The industry has just about killed the seven-inch."

"The labels might have thought of it as promotional before," says Schwartz of the 12-inches, "but now they should be seeing it as a profit maker. If sold properly, the returns are nothing like 45s. Customers buy them as they would albums; they're more cautious because they're more money. But when you sell 50,000 12-inch records, that's a lot of money."

Although many of the branch distributed majors have been investing heavily in dance-oriented-rock by groups like Soft Cell, Depeche Mode, Tom Tom Club, Orchestral Manoeuvres in the Dark and others, the independent distributors say that the rock-oriented groups on independent labels have yet to make any serious inroads in the 12-inch market.

"We've just recently picked up lines that have that type of product," said Joyce Heider, manager of the Baltimore-based Zamoiski Company. "Our market is still predominantly black and gay, and it's too soon to tell how the DOR lines will do."

"Most of the market is still black," echoes Action's Pasternak. "The dance-rock records really haven't made an inroad yet and we continue to sell the majority of our 12-inch records in urban markets where there are stations and clubs that mean something, or where there are strong record pools like Cleveland, Buffalo, Pittsburg, Detroit or Cincinnati."

Despite the success of the independent 12-inch singles, the distributors were split on whether the renewed showing in the configuration would cause a reinvestment by the major labels. "I can't see them

bothering," said Pasternak. "We can sell enough records to make it worthwhile for an independent, but not significant enough for a major." Zamoiski's Heider agrees that "the indie lines can survive on less volume," but adds "we've survived with the 12-inch and anytime they see anybody making money, they look back into it."

Schwartz is more concerned with keeping the price of the configuration down. "Right now you can buy two 12-inches for the price of an album," he said. "If the prices do go up, it would hurt sales very badly — \$5.98 would be a very stupid move." But for the most part, the distributors agreed that the outlook for 12-inch singles is bright. "People just like to get out and dance," said Heider.

ABC-TV To Bow HVN Subscription Service

NEW YORK — ABC unveiled a new pay TV concept here April 29 that would see the videocassette recorder, Hollywood's prime target of late in its battle for copyright compensation, functioning as an integral element.

Under the proposed delivery system, known as Home View Network (HVN), a scrambled signal would be transmitted over the ABC network's owned and operated stations and affiliates between the hours of 2 a.m. and 5 a.m. The signal would then be picked up overnight by a specially designed decoder unit.

The cost of the system is expected to be in line with that of present cable and subscription services. HVN subscribers will pay a monthly charge of \$19.95, on top of a one-time installation charge for the decoding unit, to be manufactured by Sony Corp. For this, viewers get three hours of programming per night, and ABC says it will offer about eight feature length movies over the course of each month, in addition to cultural, educational, children's and other special interest programming.

However, costs would increase substantially for those wishing to subscribe but who do not presently own a VCR. ABC says it will provide the machines at an additional lease fee of \$29.95 per month.

The service, which is to be field tested this summer and put into operation by early 1983, is expected to have little trouble obtaining Federal Communication Commission (FCC) approval, since the authorization of such new services as HVN has been deemed a top priority.

ABC Video Enterprises president Herbert A. Granath also felt that such a service would allay the fears of producers because it would allow for accurate records of subscribers to be kept and their participation in the profits would be greater. Granath also felt that the service would be very competitive with other delivery systems, such as pay cable, STV and MDS, because it could reach those areas not presently served by any of those systems.

AIRPLAY

TEN YEARS AFTER — In June, Mary Turner will celebrate her 10th year as an air talent at AOR outlet **KMET/Los Angeles**. Known as "The Burner," she became involved with FM rock radio in its heyday in San Francisco in the late-'60s and has endured until now, even though the nature of the beast has changed. Turner took a few minutes last week to share some of her accumulated wisdom with *Airplay*. "There are points about FM radio that make it better now than it was in 1969," said Turner. "For one thing, you can now make a decent living at it, and it is no longer the bastard child of the broadcasting industry but has become big time business." Concurrent with that success, Turner feels that FM has lost some of its original freedom. "Because it is now a big business and is reaching more people, you have to act professional and can't forget to say the call letters over the air or other things that seemed perfectly logical in 1969." Even though FM is tighter now than in the late 1960s, Turner still abhors strict formats. "I started out in San Francisco, and between the time I left **KSAN** and joined **KMET**, I worked at **ABC station KSF** and what they did there takes a lot away from what originally attracted me to jockdom," she recalled. Turner was attracted to jockdom when she was a radio and television major at the University of Indiana. "When I graduated, I quickly split for the coast since I didn't want to be stuck there," she said. "So I went to San Francisco and just started calling up every radio station in town looking for a job." She finally landed one at **KNEW-TV**, the Metromedia outlet, and moved quickly to then-progressively-formatted **KNEW-FM**, becoming a jock and then its promotion director. She then moved to **KSAN** where she apprenticed under the late **Tom Donahue**, the acknowledged pioneer of FM rock. "I spend two years there, and those were two of the most valuable years of my life," she said. In 1972, she moved to **KMET**, where she has been ever since. In 1979, she began doing *Off the Record* spots for program syndicator **Westwood One**, for which she is best known. Looking over the comings and goings of



DO THE CHICKEN — Neophyte AOR outlet **KRQR/San Francisco** recently brought the *San Diego Chickens* to *Candlestick Park* for a *Giants-Dodgers* game. Pictured with the clucker are (l-r): *Fee Waybill* of the *Tubes* (who sang the *National Anthem*) and **KRQR** air talents **Jon Russell** and **Eileen Duhne**.

should send self-addressed stamped envelopes to **KLOS**, Lennon Petition, P.O. Box 95, Los Angeles, Calif. 90016. The idea for the petition was the brainchild of **Oedipus**, PD at Boston Rocker **WBGN** who last fall decided to round up as many radio stations and record stores as possible to distribute the petitions. He plans to deliver them to the United Nations in New York Oct. 9 . . . Down the Coast in San Diego, **Mike Brady** has joined country outlet **KSON** as music director and afternoon drive air personality. Brady's experience includes stints at **KBBC/Phoenix**, **KUZZ/Bakersfield, Calif.**, **KSRR/Houston** and **KNIX/Phoenix**. Brady's job comes as the station modifies its format back to classic country . . . Back in Texas, meanwhile, urban contemporary outlet **KNOW** recently sent a large batch of get-well cards to Philadelphia International recording artist **Teddy Pendergrass** written by its listeners after air personality **Reed Walker** informed the audience of his condition and solicited the responses. Pendergrass is currently recovering in a Philadelphia hospital . . . In Washington D.C., black-formatted talk outlet **WOL** is sponsoring three free music festivals this summer to support local talent. Dubbed, "Contemporary Music Festival '82," the showcase takes place July 9, 23 and Aug. 6 at the 4,000-seat **Carter Barron Amphitheater**. The station will provide all the technical back-up equipment, call (202) 338-5600 . . . Switching back to AOR for a minute, we find **WNEW-FM/New York** giving away 100 albums and T-shirts and concert tickets in anticipation of **Arista recording group Haircut 100's** May 13 concert at **New York's Ritz**. The grand prize winner gets a free trip to London to see the group perform June 11 at the **Hammersmith Odeon**. The winners will be drawn May 12.

SYNDICATION INDICATIONS — United Stations is launching three special editions of **Dick Clark's "Rock, Roll & Remember."** Over the Memorial Day Weekend, **Geffen** recording artist **Elton John** will be profiled. Included with his music will be Clark's recent London interview with him. On July 4, the **Beach Boys** will be the featured group, while **Labor Day** sees **Elvis Presley** retrospected. The last show will include many interviews with the King, as well as Clark's personal recollections . . . The **Warren/Van Pelt Assn.** of Milwaukee has developed a music syndication service aimed at poorly stocked small market A/C, Top 40 and country stations. The service costs \$25 per week. For more information, call (414) 681-1866 . . . **Westwood One** recently added new wave-formatted **KROQ/Los Angeles** to its roster of affiliates receiving the *Playboy Adviser*. This may spark some local protest from the moral majority, which recently staged a demonstration outside the station's Pasadena studios protesting its playing of **Bomp/Elektra** artist **Josle Cotton's** tune, "Johnny, Are You Queer?"

IN MEMORIAM — **George Gray**, National Assn. of Broadcasters (NAB) director of special projects for governmental affairs, died Friday, April 23. He was 65. A 35-year broadcasting veteran, Gray had formerly been **Avco Broadcasting's** vice president, Washington affairs, and had been associated with several radio and television stations in Ohio and West Virginia.

NETWORK NEWS — **Carol Mason** has become an air talent at **ABC's Superadio** web. She leaves her post at A/C outlet **WYNY/New York**. Mason's previous experience was garnered at such stations as **WJEZ/Chicago**, **WFMS/Indianapolis** and **WFBS/Syracuse, N.Y.** Superadio is the 24-hour web and marketing service that bows over the July 4 weekend.

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

rock musicians, Turner observes that the ones with staying power are the ones who recognize that they are business entities and can resist the various corruptions of the music business. "A rock 'n' roll band is a huge corporation and has a lot of people depending on it," she said. "The artists who have survived have recognized their role and have not allowed themselves to be raped by the record companies or the publicity." One band falling into this vein is **EMI** act the **J. Geils Band**, whose leader **Peter Wolf** gave Turner her moniker "The Burner."

STATION-TO-STATION — AOR outlet **KLOS/Los Angeles** has joined the roster of stations supporting the establishment of Oct. 9, **John Lennon's** birthday, as an international day of peace. To receive petitions, listeners

Arbitron DST Method Draws Mixed Reaction At Black Radio

(continued from page 5)

On the other hand, some broadcasters expressed opposing views. "I tend of believe from all the appearances that DST does result in a fairer appraisal of black audiences," said **Kernie L. Anderson**, general manager at B/C-formatted **WBMX/Chicago**, whose shares jumped to 4.6 from 2.1 between the Fall 1982 and Winter 1982 Arbitron books. "I'm still not really sure if Arbitron's system is the best because they generally have such a long way to go in accurately reflecting listenership in the black community."

Anderson attributed his station's higher numbers to programming. "Our numbers skyrocketed because we had the proper programming," he asserted. "We put a greater emphasis on music although we continued to be a full service radio station."

William Becker, vice president and general manager at U/C station **WDMT/Cleveland**, whose shares jumped to 7.2 from 4.9 over the same period, also attributed his strengthened position to his format. "Across the country, you can see the trend that urban contemporary is showing increases," he said. "Differential survey treatment is only one small factor because it is not only the black community that is listening to **WDMT**."

Urban On The Rise

"If you look at **New York, Chicago, V103 in Atlanta** and **WAIL in New Orleans**, you can see that all the stations that are doing urban are coming up," he continued. "If you look at all the elements of black music: funk, jazz, R&B and soul and combine them with crossover artists like **Rod Stewart, the Stones** and **Elton John**, that is what is the urban format."

At B/C outlet **WKYS/Washington D.C.**, vice president and general manager **Bart Walsh** also foresees greater use of black music on radio. "I see more contemporary stations playing more black product," Walsh said. "Since Washington is 70% distinctly ethnic, you have to play black product to have a good grounding."

Despite the generally positive station executive attitude towards DST, the method has been attacked by the **Radio Advertising Bureau (RAB) Goals Committee** because of several bugs in its methodology. In an

organization statement, the bureau expressed reservations about launching DST in the Winter 1982 Arbitron book because it felt Arbitron did not sufficiently account for black functional illiteracy in using the DSTs, could not account for contradictory evidence garnered from test markets, could not explain the effect of the five dollar premium offered to male black listeners, could not account for black listening habit data that contradicted an earlier Arbitron study and could not suitably assess black listenership outside **HDBAs**.

Roll-out Suggested

"We recommended that Arbitron establish a roll-out of markets and the introduction of expanded sample frame and quarterly measurement," said **Dick Montesano**, **RAB** vice president of research. "We also recommended that they do additional testing coincidental with the roll-out markets."

Citing the four years of research and test marketing that went into DST, **Connie Anthes**, Arbitron director of communications, discounted the **RAB** findings. "Not only did we put four years of research into it, we also had been explaining it to the marketplace step by step," she said. "We don't change anything until we've made a test, and we did that and found out that telephone retrieval did understate the black listenership. We now think that DST is a more accurate reflection of it."

None of the broadcasters surveyed thought the Winter 1982 Arbitron book was too early to institute DST. "The **RAB** might be trying to build a case against Arbitron so their findings might be biased," said **KACE's Shear**.

The issue of DST is on the agenda for the May 17 meeting of the Arbitron advisory council, an industry watchdog group. "We always question Arbitron on its findings," said council member **George Green**, vice president and general manager at **KABC/Los Angeles**. "I've heard some complaints about how DST would affect listening levels. Arbitron said there would be only minor changes but I've seen at least one major market where there have been significant differences in listenership. But I want to see more documentation of that before I make any recommendations."

Country PDs Skeptical Of DST

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ted. "We don't implement anything until it's probably (been researched) to the point of boredom. We've been talking about differential survey treatment in the marketplace for four years."

"From Arbitron's standpoint, we're not hurting anyone; all we're doing is coming up with what we feel is a more accurate representation of what people are listening to out there. A couple of years ago when we put expanded sample frame into our audiences — finally putting in the unlisted telephone homes — everybody said, 'Oh, that's going to hurt beautiful music stations.' You shouldn't look at it as hurting station; it should be looked at more as being a methodological improvement, more accurately representing (the marketplace)."

Asked if the new DST implementation was a signal that Arb reports were inaccurate under its old methods of retrieval, **Anthes** said, "It just means that they weren't as accurate as they are now."

One Way For All?

One station manager, who did not wish to be identified, remains skeptical of the technique, though he is quick to add that he does not wish to prejudge its validity. "DST is certainly going to be advantageous to the minority stations," he said, "because of the

differential survey treatment in which they personally place the diaries. We understand they're going to make two callbacks a week during the survey and increase the revenue to about \$5 for filling out the diary, which is more than they pay other people. That in itself certainly should have some influence. I would like for them to be calling everybody back to have them be sure to fill out their diary accurately. If they're going to do it for anyone, I think they ought to do it for everyone."

John Marks, of **WSAI/Cincinnati**, adds that although DST will definitely not produce the demise of country radio, it could put a crimp in the country station's pocketbook. Marks, who expects local black outlet **WBLZ** to "double, maybe even triple their share," said, "When the ratings are down, depending on the market size, a point could mean as much as \$150,000 or \$200,000. It affects us a lot in terms of our advertising revenue; you can't point the finger and say that because of that survey treatment, all country stations are going to suffer, but that is liable to be a contributing factor."

While no one can actually explain how DST will affect country in view of the fact that Arbitron says the number of respondents will not have any bearing on the

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CASH BOX ROCK ALBUM RADIO REPORT



— **AMBROSIA • ROAD ISLAND • WARNER BROS.**
ADDS: KSHE, KBPI, KNX, KEZY, WNEW, WMMS, KNCN, WLIR.
HOTS: None. **MEDIUMS:** KEZY.
PREFERRED TRACKS: Open.
SALES: Just shipped.



3 ASIA • GEFGEN
ADDS: None. **HOTS:** KSHE, KBPI, WCCC, KEZY, WNEW, WYFE, WPLR, KLLO, WMMS, WSHE, WBLM, KMG, KSJO, WCOZ, WABX, WGRQ, WLIR, KNCN, WYSP, KMET, WOUR, WKLS. **MEDIUMS:** KZAM, WKDF, KROQ. **PREFERRED TRACKS:** Heat, Sole, Dreams, Time.
SALES: Good in all regions.

1 MOST ADDED

LP Chart Position

- 71 BLUE OYSTER CULT • EXTRATERRESTRIALS LIVE • COLUMBIA**
ADDS: KSJO. **HOTS:** WGRQ, WLIR. **MEDIUMS:** KSHE, WSHE, KNCN, WYSP, KMET, WOUR, WKLS, WMMS, WPLR, WYFE, KEZY, WCCC, KBPI. **PREFERRED TRACKS:** Roadhouse, Reaper.
SALES: Good to moderate initial response in all regions.
- 162 BOW WOW WOW • THE LAST OF THE MOHICANS • RCA**
ADDS: WPLR, WMMS, WYSP. **HOTS:** KNAC, KROQ, WLIR. **MEDIUMS:** WHFS, KMET, WNEW. **PREFERRED TRACKS:** Candy.
SALES: Fair in East and West; weak in others.
- 42 THE CARS • SHAKE IT UP • ELEKTRA**
ADDS: None. **HOTS:** KNAC, WCOZ, KROQ, KBPI. **MEDIUMS:** KMG, KSJO, WABX, WMMS, KLLO. **PREFERRED TRACKS:** Since, Victim, Title.
SALES: Moderate in West; fair in others.
- 62 JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM**
ADDS: KZAM. **HOTS:** WGRQ, KROQ, WLIR, WYSP, WOUR, WKLS, WMMS, WYFE. **MEDIUMS:** KBPI, KEZY, WNEW, WSHE, WBLM, KSJO, KNCN, KMET, KLLO, WPLR. **PREFERRED TRACKS:** Hurts.
SALES: Moderate in all regions.

2 MOST ADDED

— **MARSHALL CRENSHAW • WARNER BROS.**
ADDS: WNEW, WPLR, WYSP, KNCN, WLIR, WHFS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

27 THE CHARLIE DANIELS BAND • WINDOWS • EPIC
ADDS: None. **HOTS:** WGRQ, KNCN, WMMS, WPLR, WNEW, KEZY. **MEDIUMS:** KSHE, WBLM, KMG, KZAM, WCOZ, WABX, WLIR, WOUR, KBPI. **PREFERRED TRACKS:** Saigon, Moon.
SALES: Good to moderate in all regions; weakest in West.

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

89 FRANKE & THE KNOCKOUTS • BELOW THE BELT • MILLENNIUM/RCA
ADDS: WABX. **HOTS:** WBLM, KSJO, KZAM, WYSP, WMMS, KEZY, KNX. **MEDIUMS:** WGRQ, KNCN, KMET, KLLO, WYFE, KBPI, KSHE. **PREFERRED TRACKS:** Without, Better, Fighting.
SALES: Fair in all regions.

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

17 THE HUMAN LEAGUE • DARE • VIRGIN/A&M
ADDS: None. **HOTS:** KBPI, WNEW, WPLR, KMG, WHFS, KNAC, WGRQ, KROQ, WLIR, KNCN, WKLS, WMMS. **MEDIUMS:** KSHE, KLLO, WSHE, WCOZ, WABX, KMET, WOUR. **PREFERRED TRACKS:** Don't You, Seconds, Open.
SALES: Good to moderate in all regions; weakest in South.

97 THE JAM • THE GIFT • POLYDOR/POLYGRAM
ADDS: KBPI, KMET, WYSP. **HOTS:** WHFS, KNAC, KROQ. **MEDIUMS:** WLIR, WKLS, WPLR. **PREFERRED TRACKS:** Malice.
SALES: Fair in East and Midwest; weak in others.

LP Chart Position

- 36 JETHRO TULL • THE BROADSWORD AND THE BEAST • CHRYSALIS**
ADDS: KMG. **HOTS:** KSHE, KNX, KEZY, WGRQ, WLIR, KNCN, WMMS. **MEDIUMS:** KBPI, WSHE, WBLM, WHFS, WKDF, WYSP, WOUR, KLLO, WPLR, WYFE, WNEW. **PREFERRED TRACKS:** Broadsword.
SALES: Good to moderate in all regions.
- 6 JOHN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK**
ADDS: None. **HOTS:** WNEW, WYFE, WSHE, WBLM, KMG, KNAC, WKDF, KROQ, WLIR, KNCN, KMET, WMMS. **MEDIUMS:** KSHE, KBPI, KSJO, WCOZ, WOUR, WKLS, WPLR. **PREFERRED TRACKS:** Crimson, Title, Victim.
SALES: Good in all regions.
- 26 ELTON JOHN • JUMP UP! • GEFGEN**
ADDS: WSHE. **HOTS:** WKDF, WNEW, KEZY, KNX. **MEDIUMS:** WBLM, KZAM, WCOZ, WLIR, KNCN, WPLR, KBPI. **PREFERRED TRACKS:** Garden.
SALES: Good to moderate in all regions.
- 69 GREG KIHN BAND • KIHNTINUED • BESERKLEY/ELEKTRA**
ADDS: WSHE. **HOTS:** KBPI, WNEW, KSJO, WLIR, KNCN, WMMS. **MEDIUMS:** WPLR, WBLM, KMG, KNAC, WCOZ, WKDF, WGRQ, KROQ, WYSP, WOUR, WKLS, KLLO. **PREFERRED TRACKS:** Testify, Every, Happy.
SALES: Fair in West and Midwest; weak in others.

107 KROKUS • ONE VICE AT A TIME • ARISTA
ADDS: None. **HOTS:** WLIR, KMET. **MEDIUMS:** WBLM, WKDF, WGRQ, WYSP, WMMS, KLLO, WPLR, WCCC. **PREFERRED TRACKS:** Stick, American.
SALES: Fair in all regions.

33 HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS
ADDS: None. **HOTS:** KMG, WABX, KROQ, WOUR, WMMS, WNEW. **MEDIUMS:** KSHE, KBPI, KEZY, WBLM, KSJO, KNAC, WCOZ, WLIR, WYSP, KMET, KLLO, WPLR. **PREFERRED TRACKS:** Believe, Working.
SALES: Moderate to fair in all regions.

9 LOVERBOY • GET LUCKY • COLUMBIA
ADDS: None. **HOTS:** WCCC, WSHE, KMG, WGRQ, KNCN, WYSP, KMET, WKLS, WMMS, WNEW, KBPI. **MEDIUMS:** WBLM, WCOZ, WABX, KLLO, WYFE. **PREFERRED TRACKS:** When, Workin'.
SALES: Good to moderate in all regions.

5 PAUL McCARTNEY • TUG OF WAR • COLUMBIA
ADDS: WYFE, KMG, HOTS: KSHE, KBPI, KNX, KEZY, WYFE, KZAM, WKDF, WGRQ, WLIR, KNCN, WPLR, WNEW. **MEDIUMS:** WBLM, WCOZ, WABX, KROQ, WKLS, WMMS. **PREFERRED TRACKS:** Ebony, Title.
SALES: Major breakouts in all regions.

5 MOST ADDED

— **FRANKIE MILLER • STANDING ON THE EDGE • MUSCLE SHOALS/CAPITOL**
ADDS: WHFS, WKDF, WMMS, WNEW. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Danger, Title, Firin' Line.
SALES: Just shipped.

65 THE MOTELS • ALL FOUR ONE • CAPITOL
ADDS: WOUR, KMG, WSHE. **HOTS:** KNAC, KROQ, WYSP, WMMS, WPLR, KEZY. **MEDIUMS:** WBLM, KSJO, WHFS, KZAM, WLIR, KNCN, WYFE, KBPI. **PREFERRED TRACKS:** Lonely.
SALES: Moderate in East and West; fair in others.

13 ALDO NOVA • PORTRAIT/CBS
ADDS: WKDF. **HOTS:** KBPI, KEZY, WNEW, WYFE, WSHE, WBLM, KMG, WGRQ, KNCN, KMET, WKLS, WMMS. **MEDIUMS:** WCCC, KSJO, WCOZ, WABX, WLIR, WOUR, KLLO, WPLR. **PREFERRED TRACKS:** Fantasy, Foolin', Gun.
SALES: Good to moderate in all regions.

1 MOST ACTIVE

LP Chart Position

- 119 POINT BLANK • ON A ROLL • MCA**
ADDS: None. **HOTS:** WMMS, KLLO, KSHE. **MEDIUMS:** WSHE, WBLM, WCOZ, WABX, WGRQ, KNCN, WYSP, WOUR, WPLR, KBPI. **PREFERRED TRACKS:** Open.
SALES: Weak in East; fair in others.
- 14 THE POLICE • GHOST IN THE MACHINE • A&M**
ADDS: None. **HOTS:** KNAC, WGRQ, KMET. **MEDIUMS:** KMG, KSJO, WCOZ, WKDF, WOUR, WKLS, WMMS, KLLO, KEZY, KSHE. **PREFERRED TRACKS:** Secret, Sun, Spirits.
SALES: Good to moderate in all regions.
- 43 RAINBOW • STRAIGHT BETWEEN THE EYES • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** KSHE, KBPI, KEZY, WNEW, WPLR, KLLO, WSHE, WBLM, KSJO, WGRQ, WLIR, WYSP, KMET, WOUR, WMMS. **MEDIUMS:** WYFE, KMG, KZAM, WCOZ, WABX, KNCN, WKLS. **PREFERRED TRACKS:** Stone, Driver, Night.
SALES: Moderate in all regions.
- 16 SCORPIONS • BLACKOUT • MERCURY/POLYGRAM**
ADDS: WKDF. **HOTS:** KSHE, KBPI, WNEW, WSHE, WBLM, KSJO, WCOZ, WGRQ, WLIR, KNCN, WYSP, KMET, WMMS, KLLO, WPLR. **MEDIUMS:** WCCC, WOUR, WKLS, WYFE. **PREFERRED TRACKS:** Title, No One.
SALES: Good to moderate in all regions; weakest in South.

4 MOST ADDED

— **PHIL SEYMOUR • PHIL SEYMOUR 2 • BOARDWALK**
ADDS: WLIR, KROQ, KNAC, WHFS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

110 SPLIT ENZ • TIME AND TIDE • A&M
ADDS: KSHE, KNX. **HOTS:** KNAC. **MEDIUMS:** WHFS, WABX, KROQ, WLIR, KEZY, KBPI. **PREFERRED TRACKS:** Sandy, Leaky Boat, Sense.
SALES: Moderate in West and East; fair in others.

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

24 TOMMY TUTONE • TUTONE 2 • COLUMBIA
ADDS: None. **HOTS:** WSHE, WBLM, KMG, KNAC, WABX, KROQ, WLIR, WYSP, WOUR, WKLS, WMMS, WNEW. **MEDIUMS:** WKDF, KMET. **PREFERRED TRACKS:** Jenny, Man.
SALES: Good to moderate in all regions; strongest in East.

30 TOTO • IV • COLUMBIA
ADDS: WYSP, WABX. **HOTS:** WLIR, KNCN, WOUR, WMMS, WPLR, WYFE, KEZY, KNX, KBPI. **MEDIUMS:** WBLM, KMG, KZAM, WKDF, WKLS, WNEW, KSHE. **PREFERRED TRACKS:** Rosanna, Afraid, Believe, Africa.
SALES: Good to moderate in all regions.

8 VAN HALEN • DIVER DOWN • WARNER BROS.
ADDS: None. **HOTS:** KSHE, KBPI, WCCC, WYFE, WPLR, WSHE, KMG, WABX, WKDF, WGRQ, WLIR, KNCN, WYSP, KMET, WOUR, WKLS, WMMS, KLLO. **MEDIUMS:** WBLM, WCOZ. **PREFERRED TRACKS:** Pretty, Where.
SALES: Good in all regions.

3 MOST ADDED

— **STEVIE WONDER • STEVIE WONDER'S ORIGINAL MUSIQUARIUM • TAMLA/MOTOWN**
ADDS: WHFS, WLIR, KNCN, WPLR, WNEW, WCCC. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

Retailers Stressing Creativity, Cost-Effectiveness In Ad Mix

(continued from page 15)

Andrules noted that while Spec's normally uses co-op funds for print and radio, TV always comes out of the chain's own pocket so efficient buying "is a must." However, he also points out that Florida regional and local stations "sell on demand" so the company can often get a good price through bargaining.

With regard to label ads, Andrules said that Spec's has been running flights featuring such product as Van Halen's "Diver Down," Paul McCartney's "Tug of War" and The Beatles' "Reel Music" and has "had radio and print on \$5.98's for quite a while now."

"We always try to match the product with the media," said Andrules, summing up the Spec's approach to advertising. "For example there are two, maybe three, albums coming up which lend themselves to paper, such as *Annie* and two exercise LPs, Richard Simmons' 'Reach' and Jane Fonda's 'Workout.' In most cases, though, print has just gotten too expensive to use on a regular basis."

Waxie Maxie advertising manager Marcy Penner noted that the same was true for her market.

"It costs \$4,182 to take out a full-page ad in the weekend section of the newspaper

here, which is about the same cost as a flight of 12 spots on a good R&B station here," said Penner. "Besides, a large part of our market is in R&B, and it just hasn't met with tremendous success in print advertising."

Midlines Different

"In the case of midlines, it's a little bit different because you have a broader range of product and because co-op is based on accrual, you can usually put something together in print."

Penner added that Waxie Maxie recently ended a multi-label sale for pre-recorded cassettes that she termed "very successful."

"In that case, we went with print, and we could put together enough money from each label to make it worthwhile," Penner pointed out. "We'll probably do it again. But unless an R&B record crosses to pop or is really flying, there is not enough of a recognition factor for newspaper."

She also said that although Waxie Maxie "wasn't on TV last year," the chain has now taken out contracts with local D.C. stations. "Although the frequency is the same for TV as radio, the reach has gotten much higher. And we're looking for that 25+ market which TV attracts."

Cal Tjader, Jazz/Latin Fusion Pioneer, Dies

NEW YORK — Cal Tjader, 56, the Grammy-winning vibraphonist and drummer who gained commercial success by fusing jazz and Latin music, died May 5 in Manila of a heart attack.

The heart attack occurred while Tjader was attending a jazz festival in the Philippines. He had been having heart trouble for some time, and friends of Tjader report that he had recently been advised by his doctor not to perform more than twice a month.

Although ill, Tjader continued to be active, and his most recent album, "A Fuego Vivo," was released in March by Concord Records. He had also been scheduled to headline a "Concord In New York" concert at this summer's Kool Festival.

Tjader won a Grammy in 1980 for "Best Latin Jazz Album," for his LP "La Onda Va Bien." He was also nominated for a Grammy in the same category in 1981 for his LP "Gozame! Pero Ja."

Born Callen Radcliffe Tjader in St. Louis in 1925, Tjader came from a vaudeville family and had been a drummer originally. He took up the vibraphones several years later and was one of the original members of the Dave Brubeck Trio in the 1950s.

Tjader is survived by his wife of 33 years, Patricia, a daughter, Liz, and a son, Rob.



PLATINUM MADMAN — After a recent performance at New York's Madison Square Garden, Epic/Jet recording artist *Ozzy Osbourne* was presented with a double platinum plaque for his LPs "Diary Of A Madman" and "Blizzard Of Ozz." Pictured backstage at the Garden are (l-r): Don Dempsey, senior vice president/general manager, Epic/Portrait/CBS Associated Labels; Osbourne; and Tony Martell, vice president/general manager, CBS Associated Labels.

Mistakes Found In L.A. Winter Arb Book

NEW YORK — The L.A. Winter 1982 Arbitron report was compiled without 22 diaries placed in High Density Hispanic Areas (HDHAs), skewing the results for the sweep, according to a finding by California-based research company Hiber & Hart Ltd.

The 22 diaries were reportedly placed in the HDHAs through the expanded sample frame technique. According to an Arbitron spokesman, the diaries were supposed to have been collected by Arbitron field operations workers but apparently were not.

If the book is recompiled, such stations as KFVB, KIQQ, KLOS, KMET and KZLA-FM would slip in 12+ shares.

Now that the rating services has implemented Differential Survey Treatment (DST) for High Density Black Areas (see related story), Arbitron plans to next approach the problem of more accurate counting of Hispanic listenership, according to Connie Anthes, Arbitron director of communications.

No further information was available at presstime.

Malvinas March #1 Single In Argentina

LOS ANGELES — In the wake of the initial hostilities between the United Kingdom and Argentina in the South Atlantic over the ownership of the Falkland/Malvinas Islands, "Marcha De Las Malvinas" has gone to the top of the Argentinian singles chart. The song, culled from a 1978 CBS LP entitled "Banda Originals By Columbia," was first released as a single in August of 1980.

For The Record

In the May 1 issue of *Cash Box*, a story on home taping hearings indicated that royalty costs were estimated at 50 cents to one dollar for blank tape and \$50-\$100 for recording hardware for both audio and video equipment. Audio interests, however, have not reached any conclusions for recommendations regarding royalty specifics, and there is no indication that audio and video royalties would be the same.

TOP 15 ALBUMS

Spiritual

	Weeks On Charts	
1 CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663) "Everybody Ought To Praise His Name"	3	66
2 GO SHIRLEY CAESAR (Myrrh MSB 6665) "I'm Determined"	2	28
3 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	1	22
4 IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056) "Expect Your Miracle"	4	54
5 HIGHER PLANE AL GREEN (Myrrh MSB 6674) "His Name Is Jesus"	5	25
6 EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691) "Call Him, He'll Be There"	7	32
7 WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7086) Title Cut	6	34
8 UNCLOUDY DAY MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	8	8
9 I LOVE JESUS MORE TODAY TRINITY ALL-NATIONS CHOIR (Savoy SL 14599) Unavailable At Press Time	9	5
10 LET HIM HAVE HIS WAY AL HOBBS & THE INDIANAPOLIS MASS CHOIR (Savoy SL 14640) Unavailable At Press Time	10	4
11 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MXSB 6696) "It's Gonna Rain"	—	1
12 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	12	2
13 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Unavailable At Press Time	14	2
14 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy SL-14654) Unavailable At Press Time	—	1
15 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6694) Title Cut	—	1

Inspirational

	Weeks On Chart	
1 AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675) Title Cut	1	38
2 UNFAILING LOVE EVIE TORNOQUIST (Word WSB 8867) "How I Love You Lord"	2	22
3 I SAW THE LORD DALLAS HOLM (Greentree R 3723) Title Cut	3	22
4 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashion Way"	5	18
5 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	4	18
6 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler Joy"	6	30
7 HOLM, SHEPPARD, JOHNSON (Greentree R 3583) "Drawin' From The Well"	7	12
8 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	8	64
9 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	9	4
10 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 8870) "A Perfect Heart"	13	8
11 COLLECTIONS KEITH GREEN (Sparrow SPR 1055) "Rushing Wind"	11	5
12 JONI'S SONG JONI EARECKSON (Word WSB 8856) "Joni's Waltz"	10	22
13 TOWN TO TOWN PHIL KEAGGY (Sparrow SPR 1053) "Wished You Were There"	12	4
14 AMY GRANT IN CONCERT (Myrrh MSB 6668) "Singing A Love Song"	14	48
15 HEARTS ON FIRE SWEET COMFORT BAND (Light 5794) "Isabel"	15	7

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.

Newpax Enters Exercise Album Market

by Susan Coker

NASHVILLE — In an effort to keep up with the physical fitness boom across the nation as it relates to the Christian record-buying public, Newpax Records has just released the first contemporary Christian aerobics album entitled "Aerobic Celebration" (NP33133).

Written, choreographed and co-produced by Donice, the album features songs by such acts as Farrell & Farrell, Brown Bannister and Nancy Grandquist, among others. It provides the listener with 10 minutes of warm-up activity, 21 minutes of continuous exercise and 6½ minutes of cool-down time. It also includes an instructional booklet with pictures to explain the various exercises.

According to Donice, the album is aimed at those members of the Christian-record buying public who want to exercise to music more advantageous to their spiritual lives. "This album was not done to exploit Christians but to aid them," she said.

The difference between secular and Christian aerobics albums lies in the market appeal, said Donice. "One appeals to the secular market while the other ap-

peals to Christians and uses that type of music.

"The Christian wants music that will appeal to his moral and ethical and religious beliefs."

Donice and Michael Suttle, executive producer of the album, listened to over 100 albums to find the right material. From a technical standpoint, they were looking for songs with the right melody, rhythmic beats and timing to dance to, said Donice.

"We were also listening for songs that would speak to the Christian," she said. "We wanted songs that praised the Lord and would reach the spiritual part of a Christian. That was very important."

According to Donice, the album has pre-sold approximately 37,000 units and seems to be doing relatively well, although it was just released two weeks ago. Marketing aids include in-store, point-of-purchase displays for Christian and secular stores. Specific plans include marketing the album to large churches with an exercise program, as well as health clubs. Announcements will also be placed in major Christian women's magazines.

Country Cassettes Overtake 8-Tracks

by Michael Kirk

NASHVILLE — Cassette sales have seen a dramatic increase in the country music market in the last few years, according to some key record industry executives, overtaking sales of eight-tracks, which once dominated the tape sales.

Tape sales overall are nearly equal to record sales in the country field and have been a sizable portion of total sales the past five years. According to Dave Wheeler, head of sales of RCA, tapes sales accounted for about 40% of total sales in 1978, but cassettes were only about 10% of that.

"Cassette sales have been gaining since then," he said. "In 1981, the cassette sales surpassed the sales of the eight-tracks." Wheeler noted that cassette sales in 1981 were about 22-23%, while eight-tracks were 16-18% of their total sales. He added that, so far in 1982, "cassettes are running about two-to-one over eight-tracks."

Chic Doherty of MCA noted: "Sales of eight-tracks used to account for about 45% of our total sales. Now they're about 25% with cassettes accounting for 23-24%." At Warner Bros., Stan Byrd stated that "cassette sales are way up — they account for about 25-30 percent of our sales now." Byrd also noted that the more "country" an artist, the higher the ratio of tape sales to record sales. "Some of our artists are almost 50-50 tape and record sales," he said. The eight-track sales at Warner Bros. have dropped to about 15-20% of the label's total sales, according to Byrd.

All of the executives noted that country, unlike pop, still generates enough sales of eight-tracks to continue to release them. However, Byrd noted, "We're cutting out the availability of eight-tracks. In our \$5.98 program, eight-tracks are generally not available."

Wheeler, Doherty and Byrd all cited the decision by car manufacturers to install cassette players in cars instead of eight-tracks as a major reason for the increase in the popularity of cassettes. "The quality problems have been ironed out of cassettes, too," said Wheeler, "and there's a lot more hardware. The Walkman and a whole range of portables have increased the demand for cassettes over eight-tracks."

Adds Byrd: "The major problem with eight-tracks is the lack of hardware. Eight-track players simply aren't available like cassette players are. It's hurt us in the Southwest, where there's still a pretty strong demand for eight-tracks."

The three executives noted that their companies — RCA, MCA and Warner Bros. — have all made dramatic cutbacks in the production of eight-tracks in the pop and rock fields, although with black music and country music the demand for eight-tracks remains sufficient enough to continue production.

(continued on page 26)



CHAMPAGNE OUT OVER YOU — Ricky Skaggs was toasted recently for first #1 single, "Crying My Heart Out Over You," which topped the *Cash Box* country singles chart the week ending April 24. Pictured at the reception, cork-popping affair, hosted by Epic Records, are (l-r): Rick Schwan, director, national Epic promotion, CBS; Chip Peay, Skaggs' personal manager; Skaggs; Roy Wunsch, vice president, marketing, CBS; Jim Kemp, product manager, Epic, CBS; and Joe Casey, vice president, promotion, CBS.

Country Radio Programmers Fearful Of Changes In Arbitron Diary Retrieval

(continued from page 17)

weighting of the ethnic populations, the actual weighting itself, which was changed during 1981 on the basis of 1980 census findings, had a profound affect in altering country numbers. A case in point is Memphis, where an increase in the black population of approximately 2½% was accompanied by an increase in black listening from 20.9 to 31.8 in the fall book.

"Maybe this is the way it's going to be from now on," lamented Les Acree, program director at WMC/Memphis, which lost nearly four shares in that book. "Maybe they did underestimate the black population before, and maybe that's caught up now. Maybe these are the kinds of books we're going to see in Memphis for a long time. It's quite a change, and quite a thing for us to try to get used to, but with DST coming, some of the people who are in the know with these things tell us that the black share could even go higher."

No Financial Effect

Though Acree insists that his station's revenue has not been affected by the alteration, he is puzzled by Arbitron's overall approach. "Were they undermeasuring the blacks before, and are they right on target of where it should be, or are they overmeasuring them?" he asked. "Was it correct before? Who knows? It's a merry-go-round. Arbitron is something we live and die with. Like it or not, it's there, and you have to do the best you can with it, but we haven't had a drop in results for advertisers or anything else we're doing here. We don't feel like our audience has changed one bit."

Likewise, Jay Phillips, music director at WMAQ/Chicago, is concerned that Arbitron treatments will create a misleading perception of country's health within the Chicago market, where both WMAQ and WJEZ-FM lost shares in the winter book. "You see these articles that country is off," he said. "It's off, but that's because of the methodology of Arb. If you look outside of the metro in Chicago, our cume is gigantic. We've gone up in virtually every market out-

side of Chicago that we show up in — in Kankakee we went up two points, Lafayette, Ind., Bloomington, Ill. We show up in about five different markets outside of Chicago and we were up in every one of them and there's no ethnic weighting problem in those markets."

Craig Scott, who manages both country WMPS and black-formatted WHRK in Memphis, is able to look at both sides of the issue, and he commented that thinking about the book strictly in terms of share points is a misdirected point of view. "Any time you're dealing with percentages or shares," he noted, "you're always going to have a balloon effect — you blow it out one side, it'll pull in on the other. If you're dealing in ratings vs. share, ratings is an expression of your audience against the population or the universe, and then you're looking at the actual number of people who listen, not the percentage of people who listen. If people will look carefully at ratings vs. shares, we'll have a better reading of the format. We might find smaller shares, but that's not the only way to read an Arbitron report."

Turning to the station's bottom line, he continued, "I think from a sales standpoint, you need to think formatically. Radio advertising expenditures are generally targeted toward a qualitative market, which means, if I'm coming into Nashville and I'm going to buy radio time for Colt 45 malt liquor, which happens to be an ethnic brand, then I will obviously look at the ethnic radio stations. If I come in with Budweiser Light, which might be marketed to the entire market, in order to meet my objectives, I'm going to buy the #1 black station, the #1 country station, the #1 contemporary station, the #1 easy listening station. Then I'll back off and see what kind of objectives I achieved, and, if they're adequate, then I think I've done a good job from a qualitative standpoint. Most radio is bought by format, which is to say that even if your share is a 40, that doesn't mean you're going to get 40% of the radio budget. That just doesn't happen."

RCA Starts Push For Dillon & Stewart

NASHVILLE — In support of the release of the duo's first album, RCA Records has launched a massive campaign behind Gary Stewart and Dean Dillon's "Brotherly Love" encompassing consumer and trade magazines, radio, television and retail merchandising.

Both artists were originally signed to the labels as solo acts. Stewart has a history of honky tonk singles, such as "Drinkin' Thing," "Out Of Hand," "She's Actin' Single (I'm Drinkin' Doubles)" and "She's Got A Drinkin' Problem (And It's Me)."

Dillon has achieved notoriety as a songwriter since arriving in Nashville in 1976. He experienced a banner year in 1981, placing a number of singles with other artists, including George Strait's "Unwound" and "Down And Out," and, since joining RCA in 1979, Dillon has released five self-penned singles.

The unexpected pairing was the result of a brainstorm by RCA's division vice president, Jerry Bradley, who commented on the "brothers." Said Bradley: "Dean and Gary go together like scotch and water or bread and butter. It can't miss. They both write and sing like they were cut from the same mold."

In an effort to enhance the album's potential, RCA began its campaign three weeks prior to the "Brotherly Love" single's March 8 shipping date, mailing more than 5,000 postcards to national trade and consumer publications, radio and television stations, and record buyers and retail outlets. The card bore a black and white photo of the two, which was also displayed on a specially designed single sleeve. The back side of the jacket carries the lyrics to "Brotherly Love."

Before the album's release, Stewart and Dillon attended a regional sales meeting at Lieberman's Dallas office, where the two were invited by Lieberman vice president Jim Sinclair to perform a few of the songs. Following the presentation, the duo autographed black and white prints of the album cover for Lieberman personnel.

The same week, the label's Nashville office coordinated a press day for the pair in Music City, garnering interviews with country publications, wire services and newspapers. An album listening party was scheduled the next day at the Bullpen Lounge.

In promotion of their live abilities, Stewart and Dillon were showcased in three cities — at Nick's Uptown Club in Dallas, April 27; The Palomino in Los Angeles, May 4; and The Sundown in New York, May 6 — to gain radio, retail and press exposure. Stewart and Dillon's booking agencies are currently gearing up for a summer tour that will pair them with several other artists, including some dates with Hank Williams, Jr.

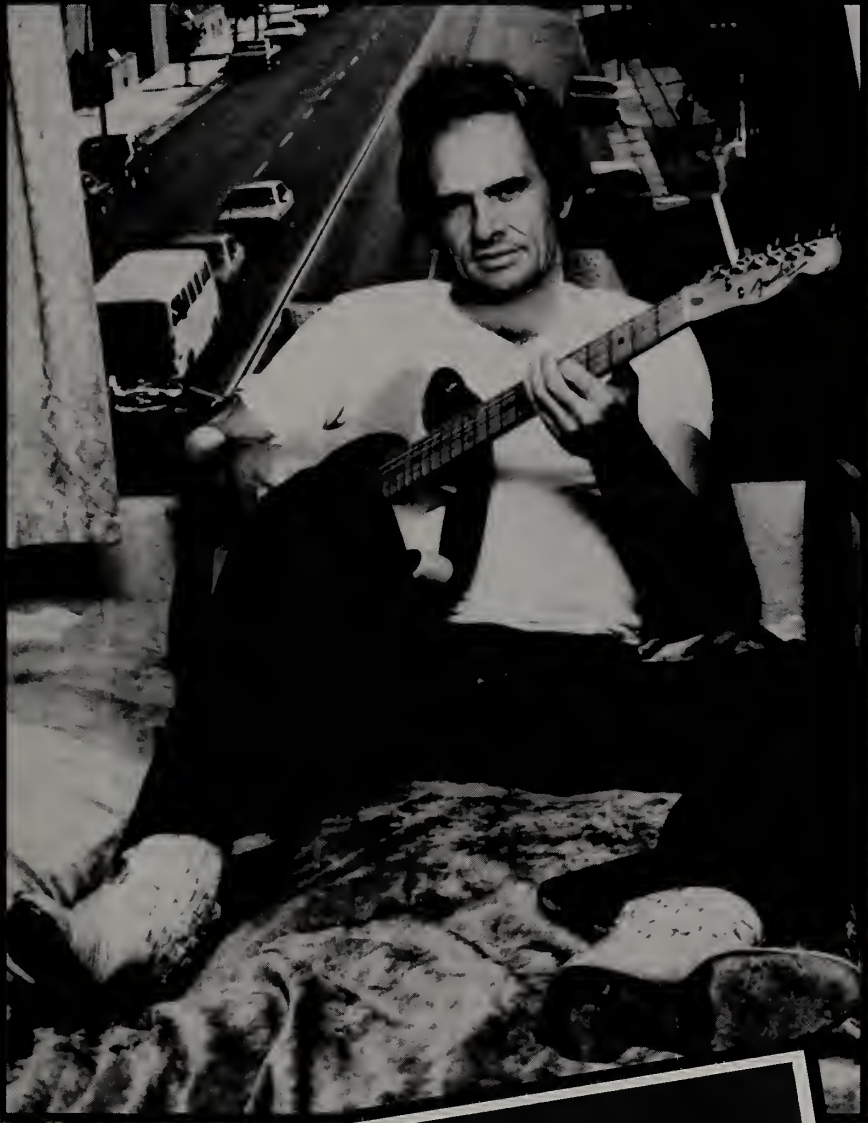
RCA has also developed several point-of-purchase aids for in-store use.



TOP HATS AT KNOTT'S — A night of celebration for the winners followed the 17th annual Academy of Country Music "Hat" awards at Knott's Berry Farm in Buena Park, Calif., April 29. The nationally televised event featured many of the top names in country music as nominees, presenters and performers. Pictured are (l-r): Roger Miller presenting Al Gallico the Jim Reeves Memorial Award for "outstanding contributions to the acceptance of country music throughout the world during the past year"; Randy Owen of RCA

recording group Alabama, presenter Dyan Cannon, and Mark Herndon, Teddy Gentry and Jeff Cook of the group with the Entertainer of the Year Hat; presenter Doug Kershaw, Epic recording artist Ricky Skaggs and presenter Barbi Benton during the presentation of Skaggs' Top New Male Vocalist Hat; and MCA recording artist Barbara Mandrell with her Top Female Vocalist Hat. The awards program was broadcast nationwide on the ABC-TV Network.

MERLE HAGGARD



RICKY SKAGGS



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MALE VOCALIST
OF THE YEAR

— TOP NEW —
MALE VOCALIST
OF THE YEAR

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Cristy LANE

Fragile—Handle With Care



**The New Hit Single From
the Album
Fragile—Handle With Care**

*Produced by Lee Stoller.
Direction: Lee Stoller*



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COUNTRY COLUMN

COUNTRY ARTISTS HIT THE BOTTLE — Country acts **Louise Mandrell & R.C. Bannon** and **Bobby Mackey** are making full use of their monikers and song titles by utilizing soft drinks, specifically RC Cola and Pepsi Cola, to promote their latest product. The former act is being pushed through the use of bottleneckers and carton stuffers placed within packages of RC Cola in the Southeast, Southwest and West. The stuffers offer purchasers a discount on the duo's RCA album, "Me And My RC," through the company's Indianapolis-based mailing service. Likewise, the purchase of the album entitles the buyer to a discount on his next purchase of the carbonated beverage. Mandrell is also being featured in 30-second television spots supporting White Rain hair spray in addition to lending her name to Gillette's "White Rain Music Sweepstakes," a contest that boasts a grand prize of \$10,000 in cash and a trip for two to Hollywood where the winning couple will meet Mandrell. Mackey's latest single, "Pepsi Man," likewise lends itself to soft drink exploitation. The tune is being used by the bottlers as the theme song for the 1982 Pepsi Challenge Rallies, and cases of the sugary stuff were sent to radio stations in key markets as a part of Moon Shine Records' overall promotion efforts, along with Pepsi caps, T-shirts and jackets.

ATLANTA COMPANY TACKLES ARTIST DEVELOPMENT THROUGH CABLE — The Total Entertainment Management/Media Production Organization (TEMMPO) in Atlanta has diversified its interests in an effort to support the costly artist development process needed to break artists on the company's roster, including **Mike Greene**, **Sammy Johns**, **Mary Welch** and **Samoy**. By diversifying into cable through the establishment of The Cable Marketing Group, co-founders Greene and **Rob Senn** have gained a second cash flow source to underwrite promotional costs with in-house financing. Greene feels that diversification is the key to success for management agencies in the '80s and that the secondary income source can give an artist just enough security to



STEWART, DILLON AT THE BULLPEN — A listening party in honor of **Gary Stewart** and **Dean Dillon**'s initial album release, "Brotherly Love," was held recently at the Bullpen Lounge in Nashville. Pictured at "Honky Tonk Heaven" are (l-r): **Dillon**; **Buddy Killen**, president, Tree International; and **Stewart**.

"hang in until he or she matures." Green himself has a Kat Family album set for release, while Johns, who will showcase in late May at **Buddy Killen's Bullpen Lounge** in Nashville, has been in the studio with producer **James Stroud**.

FORMER CCR DRUMMER FINDS HOPE IN NEW MECCA — Former **Creedence Clearwater Revival** drummer **Doug Clifford** was in Nashville recently, where he shopped demos of some recent writings and solo vocal work, with an eye toward a singer and/or songwriter signing. Clifford, who recorded the tracks at his own in-house 16-track studio, has incorporated much of the CCR sound with lyrics that he says are "more country," and he hopes that through the material he can "plug into the energy" present in "music's new mecca," Nashville. The "Creedence Country" LP, a re-package of previously released CCR cuts, sold 80,000 units for tiny Fantasy Records, and reportedly, the artist, coming out of retirement for the eighth time, received a very favorable response in Music City.

CONGRATULATIONS — are in order for a number of Music Row figures, not the least of whom are **Shelley West** and husband **Allen Frizzell**, who added a seven pound, two ounce baby girl to the family April 27. Named **Tess Marie**, the baby will be carryin' on the family names of both her parents. Besides her parents, the little one has quite a few entertainer relatives, including grandmother **Dottie West** and uncles **David Frizzell** and **Lefty Frizzell** . . . Kudos also to former Nashville editor for **Cash Box Jennifer Bohler**, who has joined the staff at Network Ink, in addition to her duties as writer and associate producer of the Nashville segment of *Entertainment Tonight*.

WELK HONCHO TAKES HOT SEAT IN SONGWRITERS FORUM — **Dean Kay**, executive vice president of the Welk Music Group, visited Nashville recently to participate in a songwriters' forum, where he focused on the importance of foreign sub-publishing, noting that almost half of all royalties are obtained from foreign markets. Kay's comments were addressed to an audience that included such songwriters as **Kye Fleming**, **Dennis Morgan**, **John Schweers**, **Charles Quillen**, **Don Pfrimmer**, **Jerry Gillespie**, **Tommy Rocco**, **David Erwin**, **Kent Robbins**, and **John Jarrard**. Also present were three members of **Shylo** — **Jerry Hayes**, **Ronny Scaife** and **Don Singleton** — and three members of the **Piggys** — **Tom DeLuca**, **Ronny Brooks** and **Howie Tipton**.

LANE PLAYS FOR ALL-FEMALE AUDIENCE — **Cristy Lane** had a unique experience in April when she played for an all-female audience in Oklahoma City. Lane performed at a Future Homemakers of America function for a group of high school girls, who, according to Lane's manager, **Lee Stoller**, lapped up her gospel tunes. On May 11, Lane will be the recipient of an Ampex Golden Reel award signifying the sale of more than one million units of her "One Day At A Time" album. It will be the first gospel album recognized in this manner.

CBS-TV TO SPORT GATLIN THEME SONG — **Larry Gatlin's** "We're Number One" has been selected as the promo theme for all sports programming set to air on CBS television. "The song falls within the image that CBS is trying to convey," suggests **Jay Rosenstein**, director, sports information, for the national network. "We feel it perfectly fits the caliber of our sports programming, current and upcoming."

tom roland

SINGLES TO WATCH

JACK GRAYSON — Tonight I'm Feeling You (All Over Again) (Joe-Wes JW-81000)

GENE COTTON — If I Could Get You (Into My Life) (Knoll KS 5002)

SHYLO — Crime In The Sheets (Mercury 76151)

HOYT AXTON — There Stands The Glass (Jeremiah 1015)

MONTANA SKYLINE — The Circle Of Love (Snow SNW2022)

DIANNE SHERRILL — Easy Come, Easy Go (Liberty P-B-1465)

TOP 75 ALBUMS

	Weeks On 5/8 Chart		Weeks On 5/8 Chart
1 MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	1	38 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	38
2 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	2	39 SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	43
3 BLACK ON BLACK WAYLON JENNINGS (RCA AHL 1-4247)	4	40 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751)	44
4 BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	3	41 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	48
5 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	5	42 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	39
6 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	6	43 NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 37464)	40
7 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	10	44 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	21
8 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	8	45 ME AND MY R.C. LOUISE MANDRELL and R.C. BANNON (RCA AHL 1-4059)	45
9 STILL THE SAME OLE ME GEORGE JONES (Epic FE-37106)	15	46 AIN'T GOT NOTHING TO LOSE BOBBY BARE (Columbia FC 37719)	47
10 BIG CITY MERLE HAGGARD (Epic FE 37593)	12	47 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL1-4127)	42
11 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	16	48 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	50
12 LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	23	49 YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	49
13 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	13	50 I LIE LORETTA LYNN (MCA 5293)	56
14 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	9	51 FIRE & SMOKE EARL THOMAS CONLEY (RCA AHL 1-4135)	63
15 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	11	52 GREATEST HITS ANNE MURRAY (Capitol SO-12110)	64
16 HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL1-4289)	27	53 GARY MORRIS (Warner Bros. BSK 3658)	51
17 FEELIN' RIGHT RAZZY BAILEY (RCA AHL1-4228)	17	54 LIVE BARBARA MANDRELL (MCA 5243)	54
18 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	18	55 ENCORE MICKEY GILLEY (Epic JE-36851)	55
19 CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL1-4287)	26	56 GIVIN' HERSELF AWAY GAIL DAVIES (Warner Bros. BSK 3636)	52
20 SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256)	20	57 TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208)	57
21 GREATEST HITS OAK RIDGE BOYS (MCA 5150)	19	58 GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	53
22 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	22	59 KEEP ON DANCIN' (COUNTRY STYLE SWING) VOL 1 NASHVILLE RHYTHM SECTION (Koala KOA 15001)	62
23 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb 5E-535)	7	60 HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	59
24 THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712)	25	61 STARDUST WILLIE NELSON (Columbia JC 35305)	70
25 FANCY FREE OAK RIDGE BOYS (MCA 5209)	14	62 I'M GOIN' HURTIN' JOE STAMPLEY (Epic FE 37927)	46
26 JUICE JUICE NEWTON (Capitol ST 12136)	29	63 WITH LOVE JOHN CONLEE (MCA 5213)	58
27 YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	30	64 ESPECIALLY FOR YOU DON WILLIAMS (MCA 5210)	59
28 BUSTED JOHN CONLEE (MCA 5310)	32	65 LOVERS & LOSERS JOHNNY PAYCHECK (Epic FE 37933)	60
29 THE SURVIVORS JOHNNY CASH/JERRY LEE LEWIS/CARL PERKINS (Columbia FC 37961)	36	66 GREATEST HITS CHARLEY PRIDE (RCA AHL 1-4151)	61
30 LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST73001)	34	67 MR. T CONWAY TWITTY (MCA 5204)	65
31 STRAIT COUNTRY GEORGE STRAIT (MCA 5248)	31	68 FRAGILE — HANDLE WITH CARE CRISTY LANE (Liberty LT-51112)	68
32 MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	28	69 SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	67
33 HOLLYWOOD, TENNESSEE CRYSTAL GAYLE (Columbia FC 37438)	33	70 LIVE TANYA TUCKER (MCA 5299)	66
34 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	41	71 THERE'S NO GETTIN' OVER ME RONNIE MILSAP (RCA AHL 1-4060)	71
35 IT'S A LONG WAY TO DAYTONA MEL TILLIS (Elektra E1-60016)	35	72 TOWN & COUNTRY RAY PRICE (Dimension DL 5003)	72
36 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	24	73 I AIN'T HONKY TONKIN' NO MORE JOE SUN (Elektra E1-10010)	73
37 WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	37	74 SLEEPING WITH YOUR MEMORY JANIE FRICKE (Columbia FC 37535)	74
		75 AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117)	75

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MOST ADDED COUNTRY SINGLES

1. **WHEN YOU FALL IN LOVE** — JOHNNY LEE — FULL MOON/ASYLUM — 46 ADDS
2. **ARE THE GOOD TIMES REALLY OVER (I WISH A BUCK WAS STILL SILVER)** — MERLE HAGGARD — EPIC — 37 ADDS
3. **DON'T WORRY 'BOUT ME BABY** — JANIE FRICKE — COLUMBIA — 19 ADDS
4. **LOVE'S BEEN A LITTLE BIT HARD ON ME** — JUICE NEWTON — CAPITOL — 17 ADDS
5. **I JUST CUT MYSELF** — RONNIE McDOWELL — EPIC — 15 ADDS
6. **WHERE THE SUN DON'T SHINE** — RAY STEVENS — RCA — 15 ADDS
7. **SOME MEMORIES JUST WON'T DIE** — MARTY ROBBINS — COLUMBIA — 15 ADDS
8. **DREAMIN'** — JOHN SCHNEIDER — SCOTTI BROS. — 14 ADDS
9. **HAND OVER YOUR HEART** — SHIRLEY GRAFF — STARGEM — 14 ADDS
10. **SLOW DOWN** — LACY J. DALTON — COLUMBIA — 13 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **I DON'T THINK SHE'S IN LOVE ANYMORE** — CHARLEY PRIDE — RCA — 60 REPORTS
2. **LISTEN TO THE RADIO** — DON WILLIAMS — MCA — 56 REPORTS
3. **SLOW HAND** — CONWAY TWITTY — ELEKTRA — 53 REPORTS
4. **LOVE'S FOUND YOU AND ME** — ED BRUCE — MCA — 48 REPORTS
5. **WOULD YOU CATCH A FALLING STAR** — JOHN ANDERSON — WARNER BROS. — 46 REPORTS
6. **ANY DAY NOW** — RONNIE MILSAP — MCA — 46 REPORTS
7. **'TIL YOU'RE GONE** — BARBARA MANDRELL — MCA — 46 REPORTS
8. **EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)** — RAZZY BAILEY — RCA — 41 REPORTS
9. **RING ON HER FINGER, TIME ON HER HANDS** — LEE GREENWOOD — MCA — 40 REPORTS
10. **THE GENERAL LEE** — JOHNNY CASH — SCOTTI BROS. — CBS — 37 REPORTS

WFWL/Camden's Denise Price Wins Wrangler Country Starsearch

by Tom Roland

NASHVILLE — After Wrangler Country Starsearch officials flew 49 contestants from across the nation to Music City for the finals of the initial contest, Nashville resident Denise Price claimed top honors, April 28 at The Grand Ole Opry, winning \$50,000 cash, a recording contract with Dimension Records and a one-year booking agreement with the Shorty Lavender talent agency.

Price was chosen from among some 30,000 contestants from the local level who vied for positions in the various state finals. The ensuing 49 state finalists were then flown to the national finals, where the field was narrowed to 10 finalists and, eventually, Price. The Knight Brothers, representing WWCS/Hagerstown, Md., received \$15,000 as first runners-up, and Dany Byrd, representing KFKF/Kansas City, won \$10,000 as second runner-up.

The taping, which is schedule to air on television in August, featured performances by host Dennis Weaver, Jerry Reed, Mel Tillis, T.G. Sheppard and Connie Cato. The product telecast will also include appearances by Tammy Wynette, Conway Twitty, Merle Haggard, Roy Acuff, Tom T. Hall and Del Reeves.

Price, who represented WFWL/Camden, Tenn., had originally been defeated in the Nashville competition, hosted by WJRB, by Helen Hudson; but, after entering in the Camden contest, she was named a Tennessee state finalist, where she took first

Country Cassettes

(continued from page 20)

None of the companies queried had any plans to drop their line of eight-tracks or just released cassettes. However, all admitted that it was hard to actually judge the total demand for cassettes in the market. "A lot of people will buy a record, tape it, then listen to the tape," said Byrd. Wheeler echoed that sentiment, saying, "There's a lot more cassettes being played than are reflected on our sales sheet."

While records are not consigned to oblivion yet, and eight-track sales are still strong enough to continue to justify continued release, it is obvious that in the country field, cassette tape sales are gaining rapidly. If this trend continues, it is easy to imagine that in the next few years, cassette sales will dominate album purchases.

place over 10 other finalists, including Hudson.

Novelist Janet Dailey introduced the judges for the competition, which included Glen Sutton, producer; Gene Ferguson, manager for John Anderson, Charly McClain and Gary Gentry; Bob Neal, talent agent; Mary Reeves Davis, president, Jim Reeves Enterprises; Ray Pennington, vice president/producer, Dimension; Del Reeves; and Al Cuniff, public relations director, Elektra/Asylum Records, Nashville.

Other finalists included Jessie Daniels, WKQS/Ft. Lauderdale; Harold Dean, WAZA/Bainbridge, Ga.; Younger Brothers, WRKZ/Harrisburg, Pa.; the Drew Brothers, WJLM/Roanoke; Tolia Summy, KTFX/Tulsa; the Country Sunshine Band, KLEB/Golden Meadow, La.; and Tamara Comstock, KJIM/Ft. Worth.

Country artist Ray Price had lent his name to the Wrangler Country Starsearch but disassociated himself from the event just weeks prior to the finals because he felt the original goals had all been met (*Cash Box*, April 24).

Big Money

The Wrangler Group financed more than \$600,000 of expenses involved in the national contest, including over \$200,000 in prize monies. Bill and Janet Dailey served as executive directors for the taping, with Bill Turner acting as director and script writer Jack Thompson maintaining production responsibilities.

In the wake of the Starsearch competition, Ted Danz, president, American Song Festival, revealed that his company has developed a "Recording Artist Search," with the winner receiving a recording contract with Columbia Records. The song festival, which has held eight similar songwriting contests, has already placed ads within magazines and newspapers across the country.

Entrants to the artist search are required to submit a tape with a minimum of five songs or fifteen minutes of music prior to June 4. Each entry will then be heard by a panel of professionals who will judge the final victor, with another 125 competitors dividing an additional \$42,000 in cash awards. Said Danz: "Our dream is that the Recording Artist Search will be the conduit for discovering the next superstar in the recording industry."

THE COUNTRY MIKE

MACK ROAST SET IN MAY — Country radio personality **Bill Mack** will be the subject of a roast May 23 at Billy Bob's nightclub in Dallas, where Mack is well-known for his all-night show on powerful **WBAP**. The gathering, produced by Texas Showcase, marks a milestone for Mack, who has been in the country music industry for three decades. Roasters who have consented to provide bite and humor to the occasion include **Mae Boren Axton**, **Kenny Seratt**, former CMA disc jockey of the year **Larry Scott**, **Stoney Edwards**, **Ernest Tubb**, **Boxcar Willie**, **Rose Maddox** and Dallas entertainer **Don Edwards**.

PERSONALITY PROFILE — After graduating from Georgia State University in Atlanta in 1972, **Scott Jeffries** took his radio career to WGRI/Griffin Ga., a town he says was so small that he "did the afternoon walk shift." Though he had started at the college's progressive rock station, **WRAS-FM**, he stepped into country when he landed at WGRI and has remained in the field ever since. His next stop was a three-year stint at **WQQT/Savannah**, where he handled the morning show and acted as news director for the station. From there, he progressed to the home of the Masters golf tournament, spending eight months with **WGUS/Augusta**, before departing for **WCOS-FM/Columbia**. At the South Carolina station, he handled the night shift and served as music director for approximately 18 months, then returned to WQQT, taking on both the PD and MD jobs. In September 1980, he was hired by program director **Charlie Marcus** to perform as music director and producer of the morning show, two duties he still performs today at **WVOJ/Jacksonville**. According to Jeffries, the battle for the country listening audience is tightening up in the market — while WVOJ has faced FM competition from **WQIK** for some time, new "three-in-a-row" station **WCRJ-FM** is threatening to pull in listeners with its music-oriented approach.



Scott Jeffries

OKLAHOMA CITY STATION ADOPTS COUNTRY FORMAT — **KXXY-FM/Oklahoma City** plans to adopt a country format June 1, combatting country heavyweights **KEBC-FM** and **KOMA**. **Charlie Marcus**, who worked previously for **WVOJ/Jacksonville** and **WNOE/New Orleans**, has been assigned the program director task, while **Sandy Taylor**, who is currently the outlet's promotion director, will take on interim music director chores until a replacement can be named.

WDXE COPS THREE UPI AWARDS — Country-formatted **WDXE/Lawrenceburg** won three UPI/BAT radio awards in the Tennessee state competition for Class B news departments. According to music director **Dan Hollander**, the station received top honors for best public service/investigative report for its *Accent* program, which also garnered first place notoriety for outstanding use of sound. Additionally, news director **Jack Cheatwood** was cited as first runner-up in news reporting for the midday program. **WKDF-FM/Nashville** received the first place nod for most outstanding newscast. Stations which have six or fewer reporters in the newsroom are considered Class B.

PETTA TAKES ON MD CHORES AT WSDS — **Tony Petta** assumed the music director role at **WSDS/Ypsilanti** May 3. Petta, who has been holding down the 10 a.m.-2 p.m. airshift in the Lansing suburb, replaces **Michael Day** who is assuming the 2-6 p.m. mike job.

GOWDY TAPS BLACKMON AT WEST PALM BEACH STATION — Well-known sportscaster **Curt Gowdy**, owner of **WEAT-AM & FM/West Palm Beach, Fla.**, has tabbed **Wayne Blackmon** as the station's general manager. The new GM comes to the Florida market from **WIBM-WXCM/Jackson, Mich.**, where he has held a similar position since 1975. Blackmon originally joined that facility as sales manager in 1971. He moves now to a staff that includes station manager **Eleanor Larsen**, sales managers **George Jaspert** and **Mark Wolfmueller**, administrative assistant **Linda Almy** and AM program director **Steve Cody**. While the FM signal programs beautiful music, the Gowdy Florida Broadcasting firm has maintained a country format on the AM dial since 1970.

BRADY NEWEST ADDITION AT KSON — **Mike Brady** has joined the operation at **KSON/San Diego**, where he assumed the music director hat, as well as sitting behind the mike for the afternoon drive shift. Brady's roots include work with **KBBC/Phoenix**, **KSRR/Houston**, **KNIX/Phoenix** and **KUZZ/Bakersfield**, where he was the program director. As Brady begins in his new post, the AM station is reverting to what it terms a "classic country" format, emphasizing a more basic and traditional sound on the airwaves.

WHK ADDS TWO TO CLEVELAND STAFF — **WHK/Cleveland** has added two staffers to its AM facility, including **Kris Taylor**, who takes on the 7 p.m.-midnight air shift, and **Pat Ryan**, who has been named account executive for the station. Taylor is a Miami University grad who was feature producer and news anchor at **WHLO/Akron**.

country mike

PROGRAMMERS PICKS

Debble Fradin	WMZQ/Washington, D.C.	Love's Been A Little Bit Hard On Me — Juice Newton — Capitol
Reggle Neal	WXBQ/Bristol	'Til You're Gone — Barbara Mandrell — MCA
Cathy Hahn	KLAC/Los Angeles	Are The Good Times Really Over (I Wish A Buck Was Still Silver) — Merle Haggard — Epic
Country Joe Flint	KSOP/Salt Lake City	Where The Sun Don't Shine — Ray Stevens — RCA
Bob Sherwood	KIXZ/Amarillo	I Think I'm Losing You Again — Kenny Dale — Funderberg
Gary Hightower	KFDI/Wichita	When You Fall In Love — Johnny Lee — Full Moon/Asylum
Dan Hollander	WDXE/Lawrenceburg	Love's Been A Little Bit Hard On Me — Juice Newton — Capitol
Dave Wolfe	WHOO/Orlando	Ashes To Ashes — Terri Gibbs — MCA

LACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	1	8	
2 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	4	5	
3 FRIENDS SHALAMAR (Solar/Elektra S-28)	2	13	
4 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	5	6	
5 MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	3	13	
6 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	8	3	
7 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	15	4	
8 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	10	4	
9 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	6	18	
10 YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	11	9	
11 DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	12	8	
12 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	18	9	
13 YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 6001 TL)	7	13	
14 LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warner Bros. BSK 3660)	17	5	
15 SKYYLINE SKYY (Salsoul/RCA SA-8548)	13	28	
16 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	19	9	
17 THE DUDE QUINCY JONES (A&M SP-3721)	14	59	
18 YOUR WISH IS MY COMMAND LAKESIDE (Solar/Elektra S-26)	16	21	
19 SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	9	31	
20 OUTLAW WAR (RCA AFL-14208)	20	10	
21 LIVE & OUTRAGEOUS MILLIE JACKSON (Spring/PolyGram SP-1-6735)	21	12	
22 LADIES OF THE EIGHTIES A TASTE OF HONEY (Capitol ST-12173)	25	3	
23 SHARING YOUR LOVE CHANGE (RFC/Atlantic SD 19342)	41	2	
24 THE POET BOBBY WOMACK (Beverly Glen GB 1000)	22	27	
25 JJ JUNIOR (Mercury/PolyGram SRM-1-4043)	29	3	
26 DOWN HOME ZZ HILL (Malaco MAL 7406)	26	14	
27 TOM TOM CLUB (Sire SRK 3628)	24	18	
28 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	—	1	
29 POINT OF PLEASURE XAVIER (Liberty LT-51116)	23	8	
30 "D" TRAIN (Prelude PRL 14105)	38	4	
31 GIVE IT UP PLEASURE (RCA AFL-14209)	32	4	
32 PURE & NATURAL T-CONNECTION (Capitol ST-12191)	33	12	
33 WHY DO FOOLS FALL IN LOVE DIANA ROSS (RCA AFL-14153)	27	28	
34 ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	45	3	
35 DREAM ON GEORGE DUKE (Epic FE 37532)	30	11	
36 NIGHT CRUISING BAR-KAYS (Mercury/PolyGram SRM-1-4028)	28	27	
37 CONTROVERSY PRINCE (Warner Bros. BSK 3601)	34	28	
38 I AM LOVE PEABO BRYSON (Capitol ST-12179)	31	25	
39 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	53	2	
40 CARRY ON BOBBY CALDWELL (Polydor/PolyGram PD-1-6347)	46	7	
41 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	39	39	
42 THE GEORGE BENSON COLLECTION (Warner Bros. 2HW 3577)	37	26	
43 EARLAND'S JAM CHARLES EARLAND (Columbia FC 37573)	43	8	
44 DROP THE BOMB TROUBLE FUNK (Sugar Hill SH 266)	57	3	
45 LOVE ME TENDER B.B. KING (MCA-5307)	48	5	
46 NEVER TOO MUCH LUTHER VANDROSS (Epic FE 37451)	42	35	
47 A LITTLE LOVE AURRA (Salsoul/RCA SA 8551)	35	13	
48 SATURDAY SATURDAY NIGHT ZOOM (Polydor/PolyGram PD-1-6434)	44	15	
49 SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	40	26	
50 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	47	23	
51 IT'S TIME FOF LOVE TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	51	33	
52 ANYONE CAN SEE IRENE CARA (Network/Elektra E1-60003)	54	14	
53 IN A CITY GROOVE MASS PRODUCTION (Cotillion/Atco SD 5233)	36	7	
54 ME AND YOU THE CHI-LITES (20th Century-Fox/RCA T-635)	50	13	
55 PHASE TWO RONNIE DYSON (Cotillion/Atco SD 5234)	56	5	
56 LOVE MAGIC L.T.D. (A&M SP-4881)	67	25	
57 BODY TALK IMAGINATION (MCA 5271)	61	12	
58 LOVE CONQUERS ALL MICHAEL WYCOFF (RCA NFL1-8004)	59	7	
59 THE SISTERS SISTER SLEDGE (Cotillion/Atco SD 5231)	49	14	
60 I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323)	—	1	
61 NOW! FRANCE JOLI (Prelude PRL-14103)	65	6	
62 OBJECTS OF DESIRE MICHAEL FRANKS (Warner Bros. BSK 3648)	64	15	
63 TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	60	37	
64 THE TIME (Warner Bros. BSK 3598)	52	38	
65 7 CON FUNK SHUN (Mercury/PolyGram SRM-14030)	62	22	
66 LOVE HAS FOUND ITS WAY DENNIS BROWN (A&M SP-4886)	—	1	
67 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	63	55	
68 8TH WONDER THE SUGAR HILL GANG (Sugar Hill SH-249)	55	18	
69 HOT AND NASTY ST. TROPEZ (Destiny DLA-10004)	72	2	
70 TASTE THE MUSIC KLEEEER (Atlantic SD 19334)	70	14	
71 STAY RAY, GOODMAN & BROWN (Polydor/PolyGram PD-1-6341)	68	18	
72 QUESTIONNAIRE CHAS JANKEL (A&M SP-64885)	58	8	
73 JAM THE BOX BILL SUMMERS & SUMMERS HEAT (MCA-5266)	69	22	
74 INSIDE YOU THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	74	27	
75 FEELING GOOD ROY AYERS (Polydor/PolyGram PD-1-6348)	66	12	



LETTING IT WHIP AT KDIA — Motown recording group The Dazz Band recently visited the West Coast on a promotional tour in support of its current LP, "Keep It Live," and single, "Let It Whip." While in San Francisco, the group stopped by radio station KDIA. Pictured are (l-r): Kenny Pettus, Pierre DeMudde, Eric Fearman and Skip Martin of the group; Bob Jones, KDIA; Bobby Harris of the group; Lars Rydall, Pacific Records and Tapes promotion; Steve Cox, Mike Wiley and Issac Wiley, Jr. of the group; Jeff Harrison, KDIA PD; and Jesus Garber, Motown West Coast regional promotion.

THE RHYTHM SECTION

LIGHTS! CAMERA! 'RAISE' — The colorful, exuberant and thoroughly engaging stage show served up by ARC/Columbia group **Earth, Wind and Fire** has been deftly captured on video tape, not only showing an entertaining performance but also illuminating the stage persona of the individual EWF members. During a recent screening at his Crystalite Prods. offices, reknowned film director **Michael Schultz** (*Cooley High*, *Car Wash*, *Bustin' Loose* etc.) unveiled an hour-long in-concert EWF video that seemed to combine the immediate live feel of video with some of the finer points of film. After the screening, Schultz talked to **Cash Box** about the transition from film to video directing, marketing of the EWF video and future prospects for other music oriented projects. "We set out to capture the feeling you would get by going to a Earth, Wind and Fire concert," Schultz said, adding, "Shooting them was like doing the ballet in a sense because the band was all over the stage." Schultz said he thought the project would be a nice thing to do between films, but found out that it took more time and required him to develop different technical acumen. Six cameramen — three with film background three with video expertise — used separate recorders and taped several hours of rehearsals in addition to two nights of performance in Oakland Dec. 30-31 before the project was edited. The director said he would be seeking independent distribution for the product and was now exploring several markets for release of the video. "I'm looking at cable, Pay-TV, per-view Pay-TV and even network distribution if I can find a sponsor that is willing to buy time at the beginning and end of the presentation," Schultz said. He is additionally making a trip to Switzerland for the Montreux Festival where he will explore international licensing possibilities. Regarding his future in video, Schultz said that a project on La Costa focusing on physical fitness was in the works. He also said that he was open to working on more music oriented videos. "I try to learn from everything I do in this business and I've definitely learned from this experience," Schultz added.

ON THE ROAD — Radio City Music Hall will be the site of a program jointly presented by the venue and Michelob Beer as part of the Michelob Concert series, set to hit five other cities around the country. In addition, the third annual Budweiser Super Fests will kick off in Houston June 12 with a show featuring **Stevie Wonder**, **Quincy Jones & Friends** starring **Patti Austin** and **James Ingram**, **Maze** featuring **Frankie Beverly**, **Stephanie Mills**, **Luther Vandross** and **Millie Jackson**. The Super Fest national tour has expanded from five shows the past two years to a total of 13 shows in 11 cities.

DANCE BEAT — There are a pair of unmitigated 12" dance singles making the New York disco circuit. Beckett Records has a 12" out by a group named **Sinnamon**, titled, "Thanks To You," which has not only captured the street scene there but also become an instant happening at the Apple's WBLS, WRKS and WKTU radio stations. Quirky synth textures break a rock solid groove with a heaping helping of soulful female vocals on top. Subtle embellishments take this beyond the realm of faceless dance music. Another dance offering of some distinction is from a new group on a new label. Released on Sunnyview Records is a 12" and seven inch 45 rpm by **The Managers**, titled "Shake It Up, Shake It Up." While the lyrical content on this vinyl is less than provocative, the music is unqualified dance music, complete with a rolling thunder bass line, swirling guitar textures and a hand-clap/kick-drum groove accentuated by an off-tempo counterpoint. Both singles are dark horses romping toward additional airplay and retail action.

AMPLIFIED — "State Of Independence," the song recorded by **Donna Summer** for her upcoming LP, was written by **Vangells** in conjunction with former **Yes** front man **Jon Anderson**.

SHORT CUTS — "Genuine Houserocker Music," an album of previously unissued ditties from legendary Chicago-based bluesmeisters **Hound Dog Taylor and the Houserockers**, was just released by Alligator Records. The late Hound Dog was the first artist for the small Chicago-based label, which began releasing his product in 1971. . . **Black Uhuru** has been making the rounds with **The Police**, who invited the reggae trio to open for them on five dates. Black Uhuru, who earned critical raves last year with their "Red" Mango/Island album and who are currently out in support of their live LP, "Tear It Up," opened Police dates in Portland, MN.; Syracuse, N.Y.; and three dates in Rutherford, N.J. at the Byrne Meadowland Arena. Black Uhuru's "Chill Out" LP is due in June.

SMART LIKE A FOX — Motown funkster **Rick James** will have a host of guest artists on his upcoming LP, titled "Throwin' Down." On the cover he will have **Playboy Magazine's** February Playmate, the scrumptious **Anne-Marie Fox**. On vinyl, among his most illustrious guests are **Grace Slick**, the **Temptations**, former **Doobie Brother John McFee**, **Roy Ayers**, actor **Lawrence Hilton-Jacobs**, **Michael Walden**, **Jean Carne** and **Jullan** and **Maxine Waters**.

IN MEMORY — Memorial services were held last week for **Margaret Nash** at Los Angeles' First AME Church following Nash's death in an automobile accident. Funeral services were also held in New York where much of her family reside. Nash most recently was vice president of creative services for Solar Records and was a respected veteran in music publishing and other record industry positions. **michael martinez**

O'Sullivan Wins Court Release From Former Manager's 'Unfair' Contracts

by Paul Bridge

LONDON — After three-and-a-half years preparation and three weeks in the London High Court, singer/songwriter Gilbert O'Sullivan won complete success in an action to regain his copyrights and a "fair share" of the profits from his recordings from his former manager and other assorted companies. The court backed O'Sullivan's claims that he had been manipulated by his former manager, Gordon Mills, and others into signing away his

Mail, Phone Hikes Trouble Canadians

by Kirk LaPointe

OTTAWA — The music industry, forced to reduce written correspondence when postal rates skyrocketed Jan. 1, faces a double-whammy with other businesses later this year when both telephone rates and postal services are again expected to increase in cost.

Just five months ago, first-class letter rates increased a whopping 85%, to 30 cents from 17 cents for a domestic letter. But the Canada Post Corp. said last week its deficit (estimated at more than \$300 million this year) shows little sign of abatement.

Some sources in the Post Offices has told journalists the new rates may go up 40 cents or even 50 cents for a first-class letter. Other services, such as parcel post and the Priority Post courier service, are expected to be heavily taxed.

But as if that isn't enough, Bell Canada has applied to the federal telecommunications authority for varying increases of up to 25% for both local and long-distance services. At the same time, U.S. costs for calls to Canada increased about five percent last week.

"We are already stretching ourselves thin," says Jane Hodgson, national press and artist relations director for Capitol Records/EMI of Canada Ltd. in Toronto. "We are always re-examining our mail lists. I guess we'll have to do it again."

Since the postal rates increased at the beginning of the year, most record companies have been using — even relying — on courier services in major centers to deliver such items as records, important mail and press information.

While some firms chose to absorb the increased costs, some companies dramatically reduced their mailing lists to keep their mailing budget in line with what it had been before the rates were hiked.

Record companies, for their part, have all but given up complaining about the delayed mail. Many charge that promotional records are the most frequently misplaced item, particularly around the holiday season.

copyrights, as it voided all such agreements and ordered the defendants to pay the singer a "fair share" of the profits from his records for the period between 1970 and 1978.

During the course of the trial, O'Sullivan had testified that he had "hero worshipped" Mills in the early years of his career, and as a result, he unquestioningly signed any document placed before him. It later turned out, O'Sullivan testified, that the agreements he had "unquestioningly" signed tied him "hand and foot" to Mills.

O'Sullivan had sold his London home to cover the costs of the court battle against Mills, his assistant Bill Smith and the MAM Group of Companies. O'Sullivan contended, and evidence in court firmly suggested, that of the 14.5 million pounds (\$26.1 million) his compositions and recordings earned in the eight-year period, he received only 500,000 pounds (\$901,000) — before taxes.

In voiding the agreements that created such a situation, Justice Mars-Jones said they were "oppressive, had an inequality of bargaining power and were a restraint of trade."

O'Sullivan himself was most glad to get back control of his songs. After the hearing, he was moved to say, "I am delighted. The result is marvelous. It is tremendous to get my copyrights back. That is a songwriter's most valuable asset, like a pension."

Besides having to sell his London home to support the court case, O'Sullivan also spent much of the money he had earned from over the years. However, Justice Mars-Jones also ruled that the defendants will have to reimburse O'Sullivan for costs incurred in the trial — estimated to be in the region of 100,000 pounds (\$180,200).

Following the court's judgment, that O'Sullivan is entitled to a "fair share" of the profits from his songs and recordings, his current manager, Charles Neamus-Fancy, told **Cash Box** that a thorough examination of MAM accounts pertaining to the singer/songwriter will be conducted in order to determine an appropriate figure.

However, Neamus-Fancy went on to say, "Our real concern was that Ray (O'Sullivan's given name) should get control of the copyright of the songs and the master recordings. We are not very keen to talk about the money side of it, except that it was on the basis of trying to get the copyrights that Ray sold his house in order to persist with the case. He has said to me that he is quite aware how lucky he has been to be able to pursue this case. Everyone knows how expensive it is to bring such an action."

Following the trial, O'Sullivan, who said he will continue to live in Ireland, reported that he has just finished an album for CBS and is still doing plenty of work.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — After many years of association with CBS and reaching the top post at that company, **Hecio Cuomo** is at the commercial leadership of indie diskery Interdisc, which represents K-tel, Tamla-Motown, Fania and several other labels in Argentina, besides having its own production. **Ruben Ciro Aprile**, president of the company, defined that he himself will confine his duties to the A&R field, leaving all the administrative tasks to Cuomo. Aprile is a sort of wonder boy of the industry, having started not so long ago as a nitery DJ and record dealer. He afterwards produced some records for the Parnaso label and opened his own company, Interdisc, which has developed into one of the strongest diskeries. Cuomo will add his experience and drive and probably help Interdisc to further increase its market share.

Larry Palmacci, general manager of RCA, returned from the financial convention held at Mexico City. The company has recently released an album by stage humorist and impersonator **Carlos Perclavalle**, who has been for years a big theatre name.

Beatriz Lupo has been appointed to the A&R post at CBS, by **Roberto Lopez**, president of the company. She replaces **Francisco Marafioti**, who resigned some weeks ago. Lupo comes from Melograf, CBS's associated pubbery, which will be now headed by **Maria del Carmen Hajdenwurcel**, who, until the end of March, was responsible for MAI, EMI's publishing house.

Alberto Caldeiro of EMI reports strong support for the first Buenos Aires dates of new rock star **Juan Carlos Baglietto**, who comes from Rosario and has already recorded an album for the company. Besides rush-releasing the LP, EMI is giving away stickers and leaflets and offering a 10% discount on the price of the album if bought through participating dealers.

miguel smirnof

Canada

OTTAWA — Capitol-EMI will bow an adventurous two-sided, four-song single release called "The New British Invasion," with tracks from **Duran Duran**, **Classix Nouveaux**, **Talk Talk** and **Thomas Dolby**. A 7" single with good four-color graphics, the release will wholesale for just 37 cents. We dare, we just dare, retailers to try to price it for less than 80 cents. How many companies have complained that retailers take advantage of 99 cent 12" singles and sell them for three dollars? Surely the time has come for a bit of cooperation... At presstime, a most contentious trial was afoot in Toronto, concerning **Hagood Hardy's** award-winning song from a few years back, "The Homecoming." A now-deceased jazz pianist at a Toronto club had

claimed Hardy scoffed the song. The lengthy testimony rivals the **George Harrison** case concerning "My Sweet Lord" several years ago. The pianist's widow, **Carole Anne Gondos**, is seeking \$100,000 from Hardy and from **Rudy** and **Jerry Toth**, who she says stole music from her late husband. Lawyers believe it is the first such plagiarism trial in Canada. Hardy, meanwhile, is in the hospital with a blood clot... **Toronto** is at work on its third disc with **Steve Smith** producing, at Eastern Sound in Toronto. An international deal with **Al Coury's** Newtwork Records was signed for the band outside Canada recently. **Solid God**, distributed by A&M in Canada, releases the album in Canada.

kirk lapointe

United Kingdom

LONDON — The Snooze is over... Much delight is buzzing through London offices of the Music Business as **Human League** and **Soft Cell** break through into the **Cash Box** charts. Throughout the last two years, many good new bands have emerged in the U.K. that have seemingly been ignored by the American radio industry. As a result, many companies have become so disillusioned with the response of the U.S. market that they have stopped releasing material at all in the belief that to do so could be money down the drain.

Amongst the bands deemed perfect fits for both radio and chart success have been **Ultravox**, **Duran Duran**, **Classix Nouveaux**, **The Jam** and **Depeche Mode**. These, then, are the mainstream rock bands that conceivably would overcome the radio programmers reluctance to play risky material. Ironically, U.S. club DJs have picked up on the same material that has been doing so well in the overall U.K. charts — **Chas Jankel**, **Human League**, **The Jam**, **Haircut 100**, **Depeche Mode** and other U.K. bands have dance floor hits in the U.S., while here at home they have made much of the pop scene on their own. A comparison of the U.K. and the U.S. charts show that, with rare exception, those artists crossing the Atlantic in either direction tend to be long established names and much fewer in number than a few years ago.

One or two exceptions dodge through the pattern, of course. **Junior** has scored greater success with his single "Mama Used To Say" in the U.S. than here at home; however, the single was first released here last September and is now poised to enter the charts re-released with the American mix.

Anyone wishing to check out the cutting edge of current British pop could do themselves a favor by checking out the K-tel album "Modern Dance," which contains many of the bands mentioned above, and one or two who aren't, including the excellent **Japan**, which I refuse to attempt to categorize.

paul bridge

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

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

TOP TEN LPs

- 1 **En La Argentinna** — Mercedes Sosa — PolyGram
- 2 **All Stars** — various artists — Interdisc/ATC
- 3 **Esencla Romantica** — Maria M. Serra Lima/Los Panchos — CBS
- 4 **Entre Una Espada** — Dyango — EMI
- 5 **Estilo** — Maria M. Serra Lima — CBS
- 6 **Superdisco '82** — various artists — RCA
- 7 **Cash Box En Espanol** — various artists — Interdisc
- 8 **Chariots Of Fire** — soundtrack — PolyGram
- 9 **20 Anos** — Palito Ortega — RCA
- 10 **Roberto Carlos** — CBS

—Prensario

Germany

TOP TEN 45s

- 1 **Der Kommissar** — Falco — Gig
- 2 **Da Da Da Ich lieb dich nicht**... — Trio — Mercury
- 3 **Ein bisschen Frieden** — Nicole — Jupiter
- 4 **Rosemarie** — Hubert Kah — Polydor
- 5 **The Lion Sleeps Tonight** — Tight Fit — Jive
- 6 **Maid Of Orleans** — OMD — Dindisc
- 7 **I Love Rock 'N Roll** — Joan Jett & The Blackhearts — Boardwalk
- 8 **Albany** — Roger Whittaker — Aves
- 9 **View From A Bridge** — Kim Wilde — RAK
- 10 **Skandal Im Sperrbezirk** — Spider Murphy Gang — Electrola

TOP TEN LPs

- 1 **Dolce Vita** — Spider Murphy Gang — Electrola
- 2 **Ole Espana** — Michael Schanze... — Ariola
- 3 **85555** — Spliff — CBS
- 4 **Ich will leben** — Peter Maffay — Metronome
- 5 **4 — Foreigner** — Atlantic
- 6 **Best Moves** — Chris de Burgh — A&M
- 7 **Ihre grossten Erfolge** — Extrabreit — Reflektor
- 8 **Nicht zu bremsen** — Truck Stop — Polystar
- 9 **Trio** — Mercury
- 10 **Der blaue Planet** — Karat — Pool

—der Musikmarkt

United Kingdom

TOP TEN 45s

- 1 **Ebony & Ivory** — Paul McCartney/Stevie Wonder — Parlophone
- 2 **Papa's Got A Brand New Pig Bag** — Pig Bag — Y
- 3 **Really Saying Something** — Bananarama & Fun Boy Three — Deram
- 4 **This Time We'll Get It Right** — England World Cup Squad — England
- 5 **Shirley** — Shakin' Stevens — Epic
- 6 **One Step Further** — Bardo — Epic
- 7 **I Won't Let You Down** — Ph.D. — WEA
- 8 **I Can Make You Feel Good** — Shalamar — Solar
- 9 **I Love Rock 'N Roll** — Joan Jett & The Blackhearts — Epic
- 10 **Ever So Lonely** — Monsoon — Mobile Suit Corp.

TON TEN LPs

- 1 **1982** — Status Quo — Vertigo
- 2 **Pelican West** — Haircut 100 — Arista
- 3 **Stralght Between The Eyes** — Rainbow — Mercury
- 4 **Love Songs** — Barbra Streisand — CBS
- 5 **The Number Of The Beast** — Iron Maiden — EMI
- 6 **Charlots Of Fire** — Original Soundtrack — Polydor
- 7 **Asla** — Geffen
- 8 **Live In Britain** — Barry Manilow — Arista
- 9 **Jump Up!** — Elton John — Rocket
- 10 **Tug Of War** — Paul McCartney — Parlophone

—Melody Maker

CASH BOX TOP 100 ALBUMS

May 15, 1982

	8.98	Weeks On 5/8 Chart		8.98	Weeks On 5/8 Chart		8.98	Weeks On 5/8 Chart			
1	CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	1	31	36	THE BROADSWORD AND THE BEAST JETHRO TULL (Chrysalis CHR 1380)	44	4	70	YES IT'S YOU LADY SMOKEY ROBINSON (Tamla/Motown 6001TL)	65	13
2	FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062)	2	27	37	DIARY OF A MADMAN OZZY OSBOURNE (Jet/CBS FZ 37492)	32	26	71	EXTRATERRESTRIAL LIVE BLUE OYSTER CULT (Columbia KG 37946)	—	1
3	ASIA (Geffen SHS 2008)	5	7	38	LIVE ON THE SUNSET STRIP RICHARD PRYOR (Warner Bros. BSK 3660)	42	5	72	LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	64	18
4	SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL1-4125)	4	8	39	FRIENDS SHALAMAR (Solar/Elektra S-28)	34	13	73	20 AEROBIC DANCE HITS MARCY MUIR (Parade/Peter Pan 101)	68	18
5	TUG OF WAR PAUL McCARTNEY (Columbia TC 37462)	—	1	40	SOMETHING SPECIAL KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	24	31	74	JUST ANOTHER DAY IN PARADISE BERTIE HIGGINS (Kat Family/CBS FZ 37901)	85	13
6	I LOVE ROCK 'N ROLL JOAN JETT AND THE BLACKHEARTS (Boardwalk NB1-33243)	6	23	41	THE NUMBER OF THE BEAST IRON MAIDEN (Harvest/Capitol ST-12202)	41	6	75	DOIN' ALRIGHT O'BRYAN (Capitol ST-12192)	81	8
7	BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021)	3	42	42	SHAKE IT UP THE CARS (Elektra 5E-567)	37	25	76	GREEN LIGHT BONNIE RAITT (Warner Bros. BSK 3630)	62	11
8	DIVER DOWN VAN HALEN (Warner Bros. BSK 3677)	14	2	43	STRAIGHT BETWEEN THE EYES RAINBOW (Mercury/PolyGram SRM-1-4041)	52	3	77	POP GOES THE MOVIES MECO (Arista AL 9598)	80	8
9	GET LUCKY LOVERBOY (Columbia FC 37638)	9	27	44	THE INNOCENT AGE DAN FOGELBERG (Full Moon/Epic KE2 37393)	38	35	78	CAT PEOPLE ORIGINAL SOUNDTRACK (Backstreet/MCA BSR-6107)	90	5
10	MOUNTAIN MUSIC ALABAMA (RCA AHL1-4229)	10	10	45	QUARTERFLASH (Geffen GHS 2003)	27	30	79	WALT DISNEY PRODUCTIONS' MOUSERCISE (Disneyland 62516)	88	9
11	ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	13	9	46	STANDING HAMPTON SAMMY HAGAR (Geffen GHS 2006)	46	17	80	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC (Atlantic SD11111)	72	23
12	ESCAPE JOURNEY (Columbia TC 37408)	7	41	47	PRIVATE EYES DARYL HALL & JOHN OATES (RCA AFL1-4028)	30	35	81	WILD HEART OF THE YOUNG KARLA BONOFF (Columbia FC 37444)	83	7
13	ALDO NOVA (Portrait/CBS ARR 37498)	15	13	48	KEEP IT LIVE DAZZ BAND (Motown 600ML)	67	9	82	WASN'T TOMORROW WONDERFUL? THE WAITRESSES (Polydor/PolyGram PD-1-6346)	78	16
14	GHOST IN THE MACHINE THE POLICE (A&M SP-3730)	8	30	49	ABACAB GENESIS (Atlantic SD 19313)	49	31	83	DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	—	1
15	THE CONCERT IN CENTRAL PARK SIMON AND GARFUNKEL (Warner Bros. 2BSK 3654)	14.98	11	50	NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647)	40	17	84	I'VE NEVER BEEN TO ME CHARLENE (Motown 6009ML)	94	6
16	BLACKOUT SCORPIONS (Mercury/PolyGram SRM-1-4039)	8.98	17	51	WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	43	59	85	GREAT WHITE NORTH BOB & DOUG MCKENZIE (Mercury/PolyGram SRM-1-4034)	58	21
17	DARE THE HUMAN LEAGUE (Virgin/A&M SP-6-4892)	6.98	20	52	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS (Boardwalk NB1-33249)	57	13	86	AEROBIC SHAPE UP JOANIE GREGGAINS (Parade/Peter Pan 104)	102	5
18	REEL MUSIC THE BEATLES (Capitol SV-12199)	9.98	18	53	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	47	62	87	OUTLAW WAR (RCA AFL1-4208)	76	10
19	PHYSICAL OLIVIA NEWTON-JOHN (MCA-5229)	8.98	12	54	THE NAME OF THIS BAND IS TALKING HEADS TALKING HEADS (Sire 2SR 3590)	55	5	88	INDUSTRY STANDARD THE DREGS (Arista AL 9588)	74	8
20	PAC-MAN FEVER BUCKNER & GARCIA (Columbia XRC 37941)	—	23	55	YOU'VE GOT THE POWER THIRD WORLD (Columbia FC 37744)	59	9	89	BELOW THE BELT FRANKE & THE KNOCKOUTS (Millennium/RCA BXL1-7763)	95	6
21	THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	8.98	26	56	WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	70	8	90	THE BLASTERS (Slash SR-109)	92	18
22	BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139)	8.98	19	57	SEASONS OF THE HEART JOHN DENVER (RCA AFL1-4256)	63	10	91	MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	—	1
23	HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	16	58	BOBBIE SUE OAK RIDGE BOYS (MCA-5294)	51	13	92	WHY DO FOOLS FALL IN LOVE? DIANA ROSS (RCA AFL1-4153)	79	28
24	TUTONE 2 TOMMY TUTONE (Columbia ARC 37401)	—	28	59	THE SECRET POLICEMAN'S OTHER BALL — THE MUSIC VARIOUS ARTISTS (Island ILPS 9698)	45	9	93	THE KIDS FROM "FAME" VARIOUS ARTISTS (RCA AFL1-4259)	104	6
25	ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	8.98	25	60	TATTOO YOU ROLLING STONES (Rolling Stone/Atco COC 16052)	56	36	94	KATHY SMITH'S AEROBIC FITNESS (Muscle Tone MT 72151)	75	11
26	JUMP UP! ELTON JOHN (Geffen GHS 2013)	8.98	50	61	MEMORIES BARBRA STREISAND (Columbia TC 37678)	60	23	95	YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061)	82	25
27	WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	—	29	62	AMERICAN FOOL JOHN COUGAR (Riva/PolyGram RVL 7501)	84	3	96	D.E. 7th DAVE EDMUNDS (Columbia FC 37930)	107	3
28	4 FOREIGNER (Atlantic SD 16999)	8.98	22	63	ENGLISH SETTLEMENT XTC (Virgin/Epic ARE 37943)	66	9	97	THE GIFT THE JAM (Polydor/PolyGram PD-1-6349)	100	8
29	BRILLIANCE ATLANTIC STARR (A&M SP-4883)	8.98	31	64	TOM TOM CLUB (Sire SRK 3628)	54	30	98	IT'S A FACT JEFF LORBER (Arista AL 9583)	87	8
30	IV TOTO (Columbia FC 37728)	—	36	65	ALL FOUR ONE THE MOTELS (Capitol ST-12177)	77	3	99	ADULT PHYSICAL FITNESS (Gateway GSLP 7611)	108	7
31	STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	8.98	39	66	SKYYLINE SKYY (Salsoul/RCA SA-8548)	61	28	100	CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOLUME 2 (Vintage/Mirus VNI 7733)	86	22
32	NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	—	35	67	ANOTHER GREY AREA GRAHAM PARKER (Arista AL 9589)	69	6				
33	PICTURE THIS HUEY LEWIS AND THE NEWS (Chrysalis CHR 1340)	8.98	33	68	BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	53	39				
34	THE DUDE QUINCY JONES (A&M SP-3721)	8.98	21	69	KIHNTINUED GREG KIHN BAND (Beserkley/Elektra E1-60101)	73	6				

CASH BOX

May 15, 1982

AROUND THE ROUTE

by Camille Compasio

Sega/Gremlin is hosting an open house/grand opening celebration on May 15 to show off the firm's new facility in Rancho Bernardo, Calif. The modern, 125,000 sq. ft. complex houses corporate headquarters and manufacturing facility. Open house day will begin at 10:30 a.m. and will include a tour of the plant, topped by lunch in the company cafeteria.

The recent decision by the 7th Circuit Court of Illinois to uphold the CRT royalty rate increase (which became effective Jan. 1, 1982), was not exactly the best news of the day for jukebox operators. There's some consolation, however, in the fact that AMOA has not given up the fight and is currently studying the decision before mapping out any further strategy. . . Also on the subject of jukeboxes, **Walter Sampson**, chief of the license division of the copyright office, passed along some astonishing data on the declining number of jukeboxes in this country. According to Sampson's figures, the copyright office licensed 134,615 jukeboxes in 1981 compared to 136,742 in 1980. So far this year, only 107,629 have been licensed. That's quite a drop.

New Direction: The AMOA Education Program is currently in the midst of

(continued on page 35)

Atari Community Awareness Program Off To A Good Start

SUNNYVALE — A 17-minute video tape presentation and position paper are the key features of a new public relations program launched by Atari Inc. to combat the nationwide flurry of restrictive video game legislation.

The campaign, dubbed the Community Awareness Program, was designed to present the public with a positive perspective on the coin-operated amusement industry. The program is being implemented through the factory's domestic distribution network.

To give the materials a national perspective, Atari sent a professional video crew to a select group of major metropolitan areas across the country. Parents, teachers, PTA groups, psychologists, sociologists, city council members and others were interviewed in an attempt to compile and document the role of the video game industry in various U.S. communities.

'Educational Issue'

"Based on our experience attending city council meetings and getting involved with local politics, we feel this is strictly an educational issue," said Don Osborne, Atari vice president of sales and marketing. "In other words, as responsible business people it is our obligation to educate our communities about our industry. The video tape and position paper will afford our communities a look at the positive attributes of our industry in addition to offering solutions that we can all live with."

Atari distributors are taking an active role in disseminating the materials included in the

program. An implementation manual has also been prepared, explaining appropriate viewing audiences and locations along with other pertinent information.

(continued on page 38)

AMOA To Petition High Court For Jukebox Hearing

CHICAGO — In the wake of the recent ruling by a Federal Appeals Court here that upheld the Copyright Royalty Tribunal's plan to increase the jukebox royalty fee to \$50, AMOA has decided to take the case to the U.S. Supreme Court.

AMOA, through its legal counsel, last week issued the following statement on the jukebox royalty issue:

"AMOA has authorized its attorneys, Jenner & Block, to appeal the decision to the U.S. Supreme Court by filing a petition for *certiorari*.

"Although Supreme Court review of a case such as this is not assured, the vital nature of the issue to the industry requires that this effort be made.

"AMOA will continue its efforts in both the legislature and judicial areas to the fullest extent possible on behalf of the jukebox industry, which has suffered yet another setback in its quest for economic survival."

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COIN MACHINE

Malloy Named To Head Renamed Bally Domestic Distribution Branch Network



Chuck Farmer, Paul Malloy

Taito America Raises Money For Easter Seal Drive

CHICAGO — Taito America Corp. of Elk Grove Village, Ill. sponsored a special benefit "Qix" tournament at the company's Games America retail store in suburban Palatine, Ill., to raise money for the Easter Seal Society of Metropolitan Chicago.

The championship playoffs of the month-long tournament were held during the Easter Seal Telethon, March 28, at the Westin Hotel here. Four tournament competitors had previously reached Qix scores of over 100,000 and played a round robin elimination against each other at the Telethon. The winner, with an average score of 141,528 from three Qix games, was John Stanton, 16, of Palatine, Ill. Runner-up was Ross Quinn, 31, of Park Ridge; in third place was Allen Hultin, 14, of Palatine; and in fourth place was Ron Feldberg, 17, of Buffalo Grove.

All proceeds from the Qix tournament went to aid the thousands of physically disabled people who benefit from the Easter Seal Society. Paul Moriarity, vice president of Taito America, presented the check on television and handed the Qix winners their trophies. Winners also received Games America jackets.

Three Qix machines were open for play during the 20-hour Telethon and the additional money collected from the Telethon audience was also given to the Easter Seal Society.

Taito America is a wholly-owned subsidiary of Taito Corp. of Japan. Qix was the first game designed and produced in Taito America's Elk Grove Village facility.

CHICAGO — Charles H. (Chuck) Farmer, president of Bally Pinball Division and Bally's domestic distribution organization, recently appointed Paul Malloy as vice president of domestic distribution. At the same time, Farmer announced that the firm's various distribution offices throughout the United States have undergone a number of changes including a new name as well as expansion and relocation in some instances. The executive personnel at each of the offices, however, remains the same, he said.

The distribution lineup will now be known as Bally Advance, Inc. (formerly Advance Automatic Sales); Bally Midwest, Inc. (formerly Empire Distributing, Inc.) and Bally Northeast Distributing, Inc.

Bally Advance, Inc., under the direction of Chet McMurdie, is based in San Francisco and also has an office in Honolulu with Henry Okimoto in charge.

Bally Midwest, Inc., headed by Jerry Marcus, is based in Chicago with branches in Detroit, Michigan; Green Bay, Wisc.; Grand Rapids, Mich.; and Indianapolis, Ind. The respective branch managers are Hank Heiser, Bob Rondeau, Harold LaRoux and John Ard.

New Facility

Bally Northeast Distributing, Inc. encompasses offices in Syracuse, N.Y., under the direction of Jack Shawcross; Buffalo, N.Y., where James McKnight is in charge; and Norwood, Mass., which is headed by Chuck Arnold. The Norwood branch recently relocated from Dedham, Mass. to a spacious, new 55,000 sq. ft. facility.

Farmer told *Cash Box* that Bally Midwest is expanding into the St. Louis area and will be opening a new office around June 1 of this year. Joe McCarthy will be manager of the St. Louis operation. Bally Advance will be moving into a new 50,000 sq. ft. facility in south San Francisco on or about July 1 of this year.

Kaufman Resigns From Stern Electronics Post

CHICAGO — Gary Stern, president of Stern Electronics, Inc., announced the resignation of Stephen Kaufman, president of the company's coin-operated amusement games division. The announcement stated that Kaufman had resigned to pursue other interests in the amusement game industry.

"Stephen has been a valued member of our company since the time it was formed," said Stern. "We wish him well in his future endeavors."

Stern, and Lawrence Siegel, president of Stern Electronics' Seeburg phonograph division, will assume Kaufman's corporate responsibilities.

Bally Announces Record Totals For First Quarter '82

CHICAGO — Bally Manufacturing Corp. announced record revenues and earnings for the first quarter ended March 31, 1982. Revenues for the quarter were a record \$248.3 million as compared to \$211.0 million in the 1981 first quarter. Net income was a record \$17.1 million, compared to \$16.2 million earned in the first quarter of 1981. Earnings per share for the 1982 quarter were .62 cents, compared to .60 per share reported a year ago. The 1981 results included a 4 cent per share gain from the sale of property.

The 1982 first quarter results include the operations of Six Flags Corporation, which was acquired in January 1982. Pro-forma revenues and net income for the 1981 first quarter would have been \$221.1 million and \$13.2 million (.49 cents per share), respectively, assuming the acquisition of Six Flags and related financing had occurred as of January 1981.

Bally Chairman Robert E. Mullane, commenting on the first quarter's results, noted that "Bally Midway Mfg. Co., our video game manufacturing division, and Bally's Aladdin's Castle, Inc., our nationwide chain of family amusement centers, continued to report record revenues and earnings. The quarter also includes an .11 cent per share negative impact from Six Flags, which results primarily from recognizing all interest charges during a period of minimal operations. Six Flags operations are highly seasonal and substantially all of its income is generated in the second and third quarters. We look forward to the summer operating season of the Six Flags theme parks."

Gottlieb Hosts Distributor Showing

CHICAGO — Gottlieb distributors from all over the world gathered at the Hyatt Regency Chicago, March 25, to attend a sneak preview of the firm's spring product lineup and to kick-off Gottlieb's participation in this year's AOE (Amusement Operators Expo) show. The event allowed distributors to take an unhurried, hands-on look at Gottlieb's extensive pinball lineup along with the company's first in-house developed video game, while sampling a variety of delicious buffet selections.

Boyd Browne, Gottlieb's new president, opened the evening session by welcoming everyone and thanking them for the loyal support they have shown in making the past year a successful one for Gottlieb. Gil Pollock and Howie Rubin, vice presidents of Pinball and Video, respectively, then took the podium and gave brief talks on their current products.

The "Haunted House" and "Devil's Dare"

Pizza Time Opens Plant, Celebrates Fifth Anniversary

LOS ANGELES — Pizza Time Theatre, Inc., a 114-unit chain of pizza parlors/video game entertainment centers founded by Pong inventor and Atari pioneer Nolan Bushnell, recently opened a games manufacturing plant at 1802 Shelton Drive in Hollister, Calif. The new facility, staffed by 17 employees, plans to produce up to 150 games monthly for franchised and company-owned theatre locations. In addition to manufacturing cabinets, play structures and other equipment used in the amusement business, the company will begin designing and making non-video coin-operated games and a new line of educational games specifically for children under ten years of age.

Revenues Up

The company, which celebrates its fifth anniversary on May 22, originally opened a single location in San Jose, Calif. and has grown quickly to a network of units across America, as well as in Canada and Australia. By the date of the fifth anniversary the game/pizza firm hopes to have 130 locations open and double that number by the end of 1982. The company, which had total revenues of \$36.2 million in 1981 compared with revenues of \$11.4 million in 1980, went public in April of 1981 and is listed on the American Stock Exchange.

Bushnell originally conceived the Pizza Time Theatre as a place parents could bring their families for inexpensive meals and enjoyment of electronic games. Besides the food and the games, every theatre is "hosted" by the Pizza Time Players, automated characters that sing, dance, and trade corny wisecracks.

pinballs on display generated considerable interest, as did "Reactor," Gottlieb's first in-house video game and "Cave-Man," the firm's promising new pinball/video game. The entire lineup was exceptionally well received by everyone present.

Marshall Caras, vice president-marketing,

Photo highlights appear on page 35.

closed the formal speeches by again thanking everyone and promising nothing less than the best from Gottlieb in the coming year. "We had a fantastic crowd here tonight," Caras said, "and we're glad to give everyone a bit of a preview without the crowds we expect during the regular show hours at AOE."

Sega/Gremlin Toll-Free Numbers Are Installed

SAN DIEGO — Telephone calls may now be dialed directly to specific Sega/Gremlin personnel and departments at the company's new headquarters and manufacturing facilities in Rancho Bernardo, Calif.

A new Dimension 100 PBX telephone system installed by the firm will expedite sales and service calls for the convenience of customers and vendors.

The new direct dial numbers include the following: Customer Service, (714) 485-4441; Sales Department, (714) 485-4420, 4421, 4422 and the toll free numbers (800) 854-1938 for Technical Service and (800) 854-1900 for Parts Department. The number for information is (714) 485-0910 and the company's TWX number remains unchanged, (910) 355-1621.

Sega/Gremlin moved into its new facility in February. The 125,000 sq. ft. building houses the company's executive offices and serves as the main manufacturing plant for the company's line of coin-operated video games. The address of the new plant is 16250 Technology Drive, San Diego, Calif. 92127.



FOR A GOOD CAUSE — Taito America recently sponsored a special benefit tournament featuring its popular "Qix" video game. Proceeds from the tournament, held at the company's Games America outlet in Palatine, Ill., went to the Easter Seal Society. Pic-

tured are (l-r): tournament players warming up on Qix machines; tournament winner John Sebastian and runners-up Ross Quinn, Al Hultin and Ron Feldberg; and Taito America vice president Paul Moriarity being interviewed by Jeff Davis, DJ at radio station WLS.

INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 33)

an extensive expansion and a totally new direction, as we learned from executive vice president **Leo Droste**. The AMOA board is considering several measures for enhancing the academic and technical/service aspects of the association's educational provisions for operators. As Droste explained, the board is looking into an executive development program in conjunction with Notre Dame University, which will offer courses for operators, as well as programs for improving managerial skills. AMOA also hopes to offer a series of courses for newcomers to help familiarize them with the industry, and new directions in technical studies, along with a possible series in the video tape field. Certification of a professional designation for operators is another consideration. The association is very enthusiastic about this project and the benefit it holds for operators, Droste noted. Some of the new programs are already in motion and others are expected to be finalized between now and Expo-time.

ADMA's executive director **Paul Huebsch** and his wife, **Rosemary**, recently returned from their vacation in London where they visited with daughter **Patricia Huff**, who will be presenting them with a grandchild in late August of this year. **Cash Box** felicitations to Mr. and Mrs. Huff and the Huebsch's, of course. Pat, by the way, is a former coin machine industry executive in London and is quite well known in the trade. She recently departed coinbiz to open **Stamfords Wine Bar** (serving food and wine), which is located at 7-8 Milroy Walk in London. Traveling coin people take note and be sure to stop by **Stamfords** whenever you're in London.

Lots of activity at the Mondial premises in Springfield, N.J. According to general manager **Tony Yula**, "business is good" thanks to a number of outstanding pieces that have been hitting the market over the past few weeks. First off, **Gottlieb** has some potent new product in "Haunted House," which is doing very well, according to Tony; "Cave-Man," which is making excellent grades on test; and "Devil's Dare," also on test and scoring just beautifully, Tony added. He also heaped praise on Atari's "Space Duel" and the newly introduced "Dig Dug", along with Gremlin's "Zaxxon." Mondial is anxiously awaiting delivery of the Seeburg VMC phonograph, which Tony is quite enthusiastic about.

On the singles scene: **Gus Tartol** of Singer One Stop For Ops highly recommends the following for jukebox programming: "Hooked On Swing" b/w "Hooked On Big Bands" by **Larry Elgart** (RCA) for adult locations; "Only The Lonely" by **The Motels** (Capitol) for adult and kid locations; "Route 66" by **Manhattan Transfer** (Atlantic) for adult locations; "I'll Drink To You" by **Duke Jupiter** (Columbia) and "There Ain't No Country Music On This Jukebox" by **Tom T. Hall & Earl Scruggs** (Columbia).



SNEAK PREVIEW — Gottlieb recently treated its distributors to a preview of the factory's spring lineup at Chicago's Hyatt Regency hotel. On display were the "Haunted House" and "Devil's Dare" pinballs; "Reactor," the company's first in-house produced video



game; and "Caveman," Gottlieb's new hybrid pin/video game. Pictured are (l-r): Marshall Caras, Gottlieb vice president of marketing, and the product display with distributors lined up to play the new games.

New Equipment

'Pac-Man': The Pinball

Tom Nieman, vice president-marketing for the Bally Pinball Division, announced the release of Mr. & Mrs. Pac-Man Pinball. Premiered at the recent AOE show in Chicago, Mr. & Mrs. Pac-Man Pinball has generated an



overwhelming response from distributors and operators alike, according to Nieman. "Our market research reports indicate that players are still very much interested in pinball and Mr. & Mrs. Pac-Man's player response confirms that fact," he said. "We took the basic elements of the maze idea that made Pac-Man so phenomenally popular and redesigned them into a pinball format... essentially a game within a game."

The object of the game is to qualify for the Pac-Maze VID-GRID and players can do this by accumulating a minimum of six moves. Additional Pac-Men can be earned by spelling P-A-C-M-A-N, which is accomplished by hitting the stand up targets behind the drop targets. If the upper drop target banks are hit three times, players earn Pac-Men aggressive.

There is also a quick way to activate the Pac-Maze VID-GRID by utilizing a saucer skill shot off the plunger which automatically awards 10 moves and Pac-Man aggressive. As the VID-GRID activates, the rest of the playfield darkens and players begin to play a simulated Pac-Man maze game. The left flipper button controls direction and the

right controls movement. Players can watch the playfield digital display for Pac-Maze time-to-beat; Pac-Maze completions, and Pac-Man moves earned.

Mr. & Mrs. Pac-Man Pinball is housed in a new, completely redesigned contemporary cabinet. The same world popular Pac-Man characters are featured in the pin game as are depicted on the original video games.

further enhanced by its special corner ramps which reduce breakage and eliminate ball obstructions common on other tables. This is an obvious benefit for both operators and players," said Mark Struhs, vice president for sales and marketing for Dynamo.

The table's new laminated brown-top



playing surface is easy to clean and much less prone to breakage, making maintenance requirements minimal. Moreover, the laminated playing surface provides additional reinforcement to overall construction stability.

New Foosball Table

Dynamo Corporation today announced the introduction of a new style soccer (foosball) table. Designated The Tournament Table, the new model incorporates several design and construction improvements.

Dynamo's new world championship table design features one-piece cabinets that are reinforced with fiberboard in key areas to provide greater overall durability as well as increased responsiveness to balls striking the side wall surfaces.

"Playing on The Tournament Table is

Arcade Management Opportunities

Backed by a standard-setting industry leader committed to the success of this venture, our financially sound company is seeking the following people for ground-floor opportunities. The right people will help us establish a nationwide network of exciting amusement centers and build solid, rewarding careers.

Arcade Manager

Practical arcade experience is required for this position. Total game room responsibilities include hiring/supervising employees, maintaining equipment and reinforcing our quality image.

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

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

THE JUKEBOX PROGRAMMER

May 15, 1982

* indicates new entry

POP

- 1 **EBONY AND IVORY**
PAUL McCARTNEY (Columbia 18-02860)
- 2 **DID IT IN A MINUTE**
DARYL HALL & JOHN OATES (RCA PB-13065)
- 3 **MOVIE MEDLEY**
THE BEATLES (Capitol P-B-5100)
- 4 **MAIN THEME FROM "CHARIOTS OF FIRE"**
VANGELIS (Polydor/PolyGram 2189)
- 5 **867-5309/JENNY**
TOMMY TUTONE (Columbia 18-02646)
- 6 **I'VE NEVER BEEN TO ME**
CHARLENE (Motown 161MF)
- 7 **STILL IN SAIGON**
THE CHARLIE DANIELS BAND (Epic AE7-1414)
- 8 **DON'T TALK TO STRANGERS**
RICK SPRINGFIELD (RCA PB-13070)
- 9 **THE OTHER WOMAN**
RAY PARKER JR. (Arista AS 0669)
- 10 **HANG FIRE**
THE ROLLING STONES (Rolling Stones/Atlantic RS 21300)
- 11 **WAKE UP LITTLE SUSIE**
SIMON AND GARFUNKEL (Warner Bros. WBS 50053)
- 12 **MAN ON YOUR MIND**
LITTLE RIVER BAND (Capitol P-B-5061)
- 13 **'65 LOVE AFFAIR**
PAUL DAVIS (Arista AS 0661)
- 14 **HEAT OF THE MOMENT**
ASIA (Geffen GEF 50040)
- 15 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 16 **RUN FOR THE ROSES**
DAN FOGELBERG (Full Moon/Epic 14-02821)
- 17 **IT'S GONNA TAKE A MIRACLE**
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 18 **CRIMSON AND CLOVER**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-144)
- 19 **FREEZE FRAME**
THE J. GEILS BAND (EMI America B-8108)
- 20 **ROSANNA**
TOTO (Columbia 18-02811)
- 21 **WHEN IT'S OVER**
LOVERBOY (Columbia 18-02814)
- 22 **BABY MAKES HER BLUE JEANS TALK**
DR. HOOK (Casablanca/PolyGram NB 2347)
- 23 **(OH) PRETTY WOMAN**
VAN HALEN (Warner Bros. WBS 50003)
- 24 **WITHOUT YOU (NOT ANOTHER LONELY NIGHT)**
FRANKE & THE KNOCKOUTS (Millennium/RCA YB-13105)
- 25 **FANTASY**
ALDO NOVA (Portrait/CBS 24-02799)
- 26 **WE GOT THE BEAT**
GO-GO'S (I.R.S./A&M IR-9903)
- 27 **BODY LANGUAGE***
QUEEN (Elektra E-47452)
- 28 **FRIENDS IN LOVE**
DIONNE WARWICK and JOHNNY MATHIS (Arista AS 0673)
- 29 **HURTS SO GOOD***
JOHN COUGAR (Riva/PolyGram R 209)
- 30 **EMPTY GARDEN (HEY HEY JOHNNY)**
ELTON JOHN (Geffen SEF 50049)

COUNTRY

- 1 **JUST TO SATISFY YOU**
WAYLON & WILLIE (RCA PB-13073)
- 2 **ALWAYS ON MY MIND**
WILLIE NELSON (Columbia 18-02741)
- 3 **TEARS OF THE LONELY**
MICKEY GILLEY (Epic 14-02774)
- 4 **MOUNTAIN MUSIC**
ALABAMA (RCA PB-13019)
- 5 **FINALLY**
T.G. SHEPPARD (Warner Bros./Curb WBS 50041)
- 6 **FOR ALL THE WRONG REASONS**
THE BELLAMY BROS. (Elektra/Curb E-47431)
- 7 **YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)**
THE STATLER BROS. (Mercury/PolyGram 76142)
- 8 **TAKE ME TO THE COUNTRY**
MEL McDANIEL (Capitol P-B-5095)
- 9 **BUSTED**
JOHN CONLEE (MCA-52008)
- 10 **LISTEN TO THE RADIO**
DON WILLIAMS (MCA 52037)
- 11 **JUST GIVE ME WHAT YOU THINK IS FAIR**
LEON EVERETTE (RCA PB-13079)
- 12 **EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)**
RAZZY BAILEY (RCA PB-13084)
- 13 **IF YOU'RE THINKING YOU WANT A STRANGER**
GEORGE STRAIT (MCA-51228)
- 14 **I DON'T THINK SHE'S IN LOVE ANYMORE**
CHARLEY PRIDE (RCA PB-13096)
- 15 **DEALING WITH THE DEVIL**
MERLE HAGGARD (MCA 53020)
- 16 **SLOW HAND**
CONWAY TWITTY (Elektra E-47443)
- 17 **YOU NEVER GAVE UP ON ME**
CRYSTAL GAYLE (Columbia 18-02718)
- 18 **DON'T LOOK BACK**
GARY MORRIS (Warner Bros. WBS 50017)
- 19 **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**
GENE WATSON (MCA-52009)
- 20 **FORTY AND FADIN'**
RAY PRICE (Dimension DS1031)
- 21 **ANOTHER CHANCE**
TAMMY WYNETTE (Epic 14-02770)
- 22 **I DON'T KNOW WHERE TO START**
EDDIE RABBITT (Elektra E-47435)
- 23 **RING ON HER FINGER, TIME ON HER HANDS**
LEE GREENWOOD (MCA-52026)
- 24 **THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX**
TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)
- 25 **ANY DAY NOW**
RONNIE MILSAP (RCA PB-13216)
- 26 **SOMEDAY SOON**
MOE BANDY (Columbia 18-02735)
- 27 **KANSAS CITY LIGHTS**
STEVE WARINER (RCA PB-13072)
- 28 **BROTHERLY LOVE**
GARY STEWART & DEAN DILLON (RCA PB-13049)
- 29 **'TIL YOU'RE GONE***
BARBARA MANDRELL (MCA-52038)
- 30 **WOULD YOU CATCH A FALLING STAR***
JOHN ANDERSON (Warner Bros. WBS 50043)

BLACK CONTEMPORARY

- 1 **THE OTHER WOMAN**
RAY PARKER, JR. (Arista AS 0669)
- 2 **IT'S GONNA TAKE A MIRACLE**
DENIECE WILLIAMS (ARC/Columbia 18-02012)
- 3 **A NIGHT TO REMEMBER**
SHALAMAR (Solar/Elektra S-48005)
- 4 **CIRCLES**
ATLANTIC STARR (A&M 2392)
- 5 **JUST BE YOURSELF**
CAMEO (Chocolate City/PolyGram CC 3231)
- 6 **MURPHY'S LAW**
CHERI (Venture V-149)
- 7 **FORGET ME NOTS**
PATRICE RUSHEN (Elektra E-47427)
- 8 **FREAKY BEHAVIOR**
BAR-KAYS (Mercury/PolyGram 76143)
- 9 **I JUST WANT TO SATISFY**
THE O'JAYS (Phila. Int'l./CBS ZS5-02834)
- 10 **STREET CORNER**
ASHFORD & SIMPSON (Capitol P-B-5109)
- 11 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 12 **IF IT AIN'T ONE THING . . . IT'S ANOTHER**
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 13 **TRY JAH LOVE**
THIRD WORLD (Columbia 18-02744)
- 14 **WE GO A LONG WAY BACK**
BLOODSTONE (T-Neck/CBS ZS5-02825)
- 15 **STANDING ON THE TOP — PART 1**
THE TEMPTATIONS featuring RICK JAMES (Gordy/Motown 161GE)
- 16 **I'LL TRY SOMETHING NEW**
A TASTE OF HONEY (Capitol P-B-5099)
- 17 **LET'S CELEBRATE**
SKYY (Salsoul/RCA S7 7020)
- 18 **LET IT WHIP**
DAZZ BAND (Motown 1609MF)
- 19 **GET DOWN ON IT/STEPPIN' OUT**
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 20 **CAN YOU SEE THE LIGHT**
BRASS CONSTRUCTION (Liberty P-B-1453)
- 21 **WORK THAT BODY**
DIANA ROSS (RCA PB-13201)
- 22 **THE VERY BEST IN YOU**
CHANGE (RFC/Atlantic 4027)
- 23 **WHERE DO WE GO FROM HERE**
BOBBY WOMACK (Beverly Glen BG-2001)
- 24 **TAKE A LICKIN' AND KEEP ON KICKIN'***
WILLIAM "BOOTSY" COLLINS (Warner Bros. WBS 50044)
- 25 **THE GIGOLO**
O'BRYAN (Capitol P-A-5067)
- 26 **EMERGENCY**
WHISPERS (Solar/Elektra S-48008)
- 27 **CUTIE PIE***
ONE WAY (MCA-52049)
- 28 **EBONY AND IVORY***
PAUL McCARTNEY (Columbia 18-02860)
- 29 **WORK THAT SUCKER TO DEATH**
XAVIER (Liberty P-1-1445)
- 30 **YOU GOT THE POWER**
WAR (RCA PB-13061)

OPERATORS PICKS

Irene Camen (Black Hills Novelty Co., Pierre)
I DON'T THINK SHE'S IN LOVE ANYMORE — Charley Pride — RCA

Dan Tortorice (Modern Specialty, Madison)
HURTS SO GOOD — John Cougar — Riva/PolyGram

Vic McCarthy (Catskill Amusements Inc., Hurleyville)
CRIMSON AND CLOVER — Joan Jett & The Blackhearts — Boardwalk

RECORDS TO WATCH

FRAGILE — HANDLE WITH CARE — Cristy Lane — Liberty

ARE THE GOOD TIMES REALLY OVER — Merle Haggard — Epic

DON'T WORRY 'BOUT ME BABY — Janie Fricke — Columbia

9 TIMES OUT OF 10/GIFT OF LIFE — Teddy Pendergrass — Phila. Int'l./CBS

SOMETHING ABOUT THAT WOMAN — Lakeside — Solar/Elektra

I REALLY DON'T NEED NO LIGHT — Jeffrey Osborne — A&M

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- VENDING MACHINES
- OTHER _____

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- 19 "RUN FOR THE ROSES"
Dan Fogelberg • (Full Moon/Epic 14-02021)
- 25 "STILL IN SAIGON"
The Charlie Daniels Band • (Epic AE7 1414)
- 30 "FANTASY"
Aldo Nova • (Portrait/CBS 24-02790)
- 62 "PLAY THE GAME TONIGHT"
Kansas • (Kirschner/CBS 285-02003)
- 64 "JUST ANOTHER DAY IN PARADISE"
Bertie Higgins • (Kot Family/CBS 5-02030)
- 82 "THIS MAN IS MINE"
Heart • (Epic 14-02023)
- 90 "DREAMIN'"
John Schneider • (Scotti Bros./CBS 285-02001)

Epic
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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.

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MISCELLANEOUS

DYNAMO 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.



SHOWTIME — Stern Electronics, Inc. was well represented, both in product and personnel, at the recently held A. O. E. convention in Chicago's Hyatt Regency Hotel. The Stern exhibit displayed such equipment as the newly debuted "Orbitor" pinball machine and "Frenzy" video game, along with "Amidar" and the Seeburg "VMC" phonograph, which attracted lively traffic each day of distributors, operators and visitors. Pictured (l-r): company

president Gary Stern with staff member Shelley Sax; pinball pioneer Harry Williams, trying his luck at Orbitor as Stern's director of marketing Tom Campbell observes; Ben Rochetti, director of sales for Stern; Al Rodstein, chairman of Banner Specialty Co.; Campbell; and Campbell with Bill Rosenfield, sales manager for Ontario, Canada-based New Way Sales.

INDUSTRY CALENDAR

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

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

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

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

associations joint meeting; Radisson Plaza Hotel; Charlotte.

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

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

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

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



DIG IT — Los Angeles' state-of-the-art coin machine distributing company, C.A. Robinson, recently hosted a luncheon to launch the arrival of Atari's new "Dig Dug" video game. Pictured are (l-r): Ira Bettelman, executive vice president; Heath Bettelman, controller; Adrea Bettelman, assistant secretary; and Sandy Bettelman, secretary.

Atari Community Awareness Program Off To A Good Start

(continued from page 33)

"All Atari distributors have an obligation and full responsibility to distribute the video tape and position paper to operators, in addition to placing the materials on the agenda at the PTA meetings, service club group meetings and other appropriate places," according to Osborne.

Although the program has been in existence for less than two weeks, it has already achieved positive results, Jerry Marcus, president of Bally Midwest, noted. "We showed the tape for the first time through our branch in Indianapolis, Inc., where restrictive legislation had been proposed," said Marcus, "and it was instrumental in bringing about a favorable decision."

The restrictions Marcus referred to would have prohibited anyone under 18 years of age from being in an arcade during school hours, which were established as 7:00 a.m. to 4:00 p.m. A hearing on the proposed ordinance was held recently during which John Ard, general manager of the Bally Midwest Indianapolis branch presented the Atari-produced video tape.

According to Ard, some of the people present at the hearing knew nothing about the machines or the industry, and before the tape was shown the seven members of the committee considering the ordinance seemed determined to vote in favor of it. However, following testimony by area operators and distributors of the tape, the ordinance failed to pass.

Pizza Time Theatre Reports Increased First Quarter Revenues And Earnings

LOS ANGELES — Pizza Time Theatre, Inc.'s 1982 first quarter report to shareholders showed that revenues reached \$17,199,000 compared with \$5,355,000 for the same period last year. Net income rose to \$1,659,000 (28 cents per share) from \$125,000 (4 cents per share) in 1981, an increase of 1227%. Revenues from Company centers were \$14,752,000 in this year's initial quarter, a 210% jump over the comparable quarter from the prior year. Revenues from franchises were \$2,447,000, a 307% increase from last year's first quarter.

Joseph F. Keenan, president of the corporation, attributed the high increases to an expanding number of centers in operation and

larger income per center. In addition, Keenan stated, corporate operating and overhead costs have not increased at a similar rate as overall corporate revenue. A tax provision in the first quarter of 1982 totalling approximately \$781,000 was not available in last year's financial situation, and that was also given as a reason for Pizza Time Theatre's sharp growth.

When the first quarter ended on March 31 this year, the firm had 100 centers operating, 50 Company centers and 50 franchised centers, in comparison to 1981's year which contained 16 Company centers and 12 franchised operations. The 100th unit in the system was opened on March 17 in Pennfield, N.J.

D JOHN DENVER JR



NATIONAL TOUR STARTS MAY 20, 1982.

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