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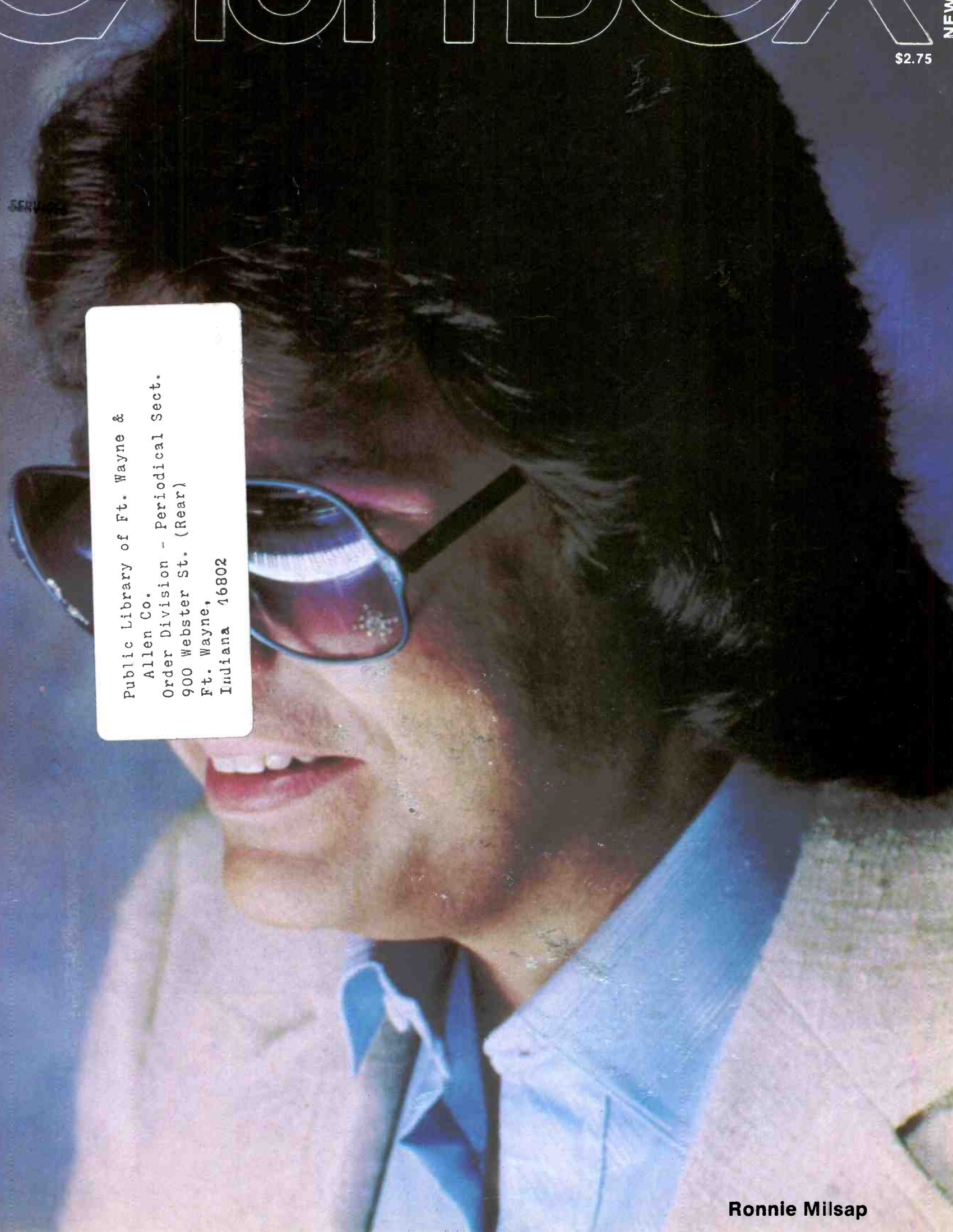
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# CASH BOX

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## EDITORIAL A Much Needed Forum

With the announcement last week that the video industry was forming its own Video Software Dealers Assn., it looks as though the first concrete step towards remedying the confusion and chaos that currently reigns has been taken. At a most critical time in its development, the video industry sorely needs a regular forum and organization to smooth out the many problems that stubbornly stand in the way of mass public acceptance of the product.

While the initial dilemma of Beta vs. VHS formats still lingers, far more serious problems concerning the rental vs. sales debate and the recent Betamax copyright decision confront video software dealers. In addition, the confused mass of videodisc configurations and such pose more problems just

beyond the horizon.

In order to move to the next level of public acceptance, the video industry needs to establish some standards to sort out the chaotic picture presented to the public. If the consumer is going to have to choose between a myriad of formats and configurations, buy a number of machines to play the seemingly endless variety of titles, then fill out reams of paperwork just to rent or buy a movie, the industry could get stuck with a very unfavorable public image.

If the public cannot get the product it wants, it will soon lose interest altogether, and all of the work to date will have been wasted. If it is truly up to confronting and solving the existing problems, the Video Software Dealers Assn. will have the best chance of all to make this thing work.

# NEWS HIGHLIGHTS

- Rental versus sales, cable role highlight ITA seminar (page 5).
- Label holiday co-op support emphasizes midlines and TV advertising (page 5).
- Goody defense brief charges government misconduct (page 5).
- Video Software Dealers Assn. set (page 5).
- The Rolling Stones' "Waiting On A Friend" and "Don't Stop Me Now" by The Rossington Collins Band (new and developing artist) are the top **Cash Box** Singles Picks (page 15).
- Barbra Streisand's "Memories" and "Watch Out" by Brandi Wells (new and developing artist) are the top **Cash Box** Album Picks (page 16).

## TOP POP DEBUTS

<b>SINGLES</b>	77	YOU COULD HAVE BEEN WITH ME — Sheena Easton — EMI-America
<b>ALBUMS</b>	24	SHAKE IT UP — The Cars — Elektra

<b>POP SINGLE</b>
<b>PHYSICAL</b> Olivia Newton-John MCA
<b>B/C SINGLE</b>
<b>LET'S GROOVE</b> Earth, Wind & Fire ARC/Columbia
<b>COUNTRY SINGLE</b>
<b>MY FAVORITE MEMORY</b> Merle Haggard Epic
<b>JAZZ</b>
<b>BREAKIN' AWAY</b> Al Jarreau Warner Bros.



Earth, Wind & Fire

<b>POP ALBUM</b>
4 Foreigner Atlantic
<b>B/C ALBUM</b>
<b>RAISE</b> Earth Wind & Fire ARC/Columbia
<b>COUNTRY ALBUM</b>
<b>FEELS SO RIGHT</b> Alabama RCA
<b>GOSPEL</b>
<b>THE LORD WILL MAKE A WAY</b> Al Green Myrrh



# CASH BOX TOP 100 SINGLES

November 28, 1981

		Weeks On Chart			Weeks On Chart		
		11/21			11/21		
1	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN (MCA-51182)	1	9	33	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)	43	5
2	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES (RCA PB-12296)	2	14	34	<b>CENTERFOLD</b> THE J. GEILS BAND (EMI America A-8102)	45	4
3	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER (Atlantic 3868)	4	8	35	<b>UNDER PRESSURE</b> QUEEN & DAVID BOWIE (Elektra E-47235)	41	4
4	<b>ARTHUR'S THEME (BEST THAT YOU CAN DO)</b> CHRISTOPHER CROSS (Warner Bros. WBS 49787)	3	16	36	<b>I WANT YOU, I NEED YOU</b> CHRIS CHRISTIAN (Boardwalk NB7-11-126)	38	9
5	<b>HERE I AM</b> AIR SUPPLY (Arista AS 0626)	7	11	37	<b>SAUSALITO SUMMERNIGHT</b> DIESEL (Regency RY 7339)	26	12
6	<b>START ME UP</b> ROLLING STONES (Rolling Stones/Atlantic RS 21003)	5	15	38	<b>ENDLESS LOVE</b> DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	6	22
7	<b>OH NO</b> COMMODORES (Motown M 1527F)	8	11	39	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> RONNIE MILSAP (RCA PB-12342)	46	6
8	<b>EVERY LITTLE THING SHE DOES IS MAGIC</b> THE POLICE (A&M 2371)	9	10	40	<b>TWILIGHT</b> ELO (Jet/CBS ZS5 02559)	44	6
9	<b>YOUNG TURKS</b> ROD STEWART (Warner Bros. WBS 49843)	15	7	41	<b>COOL NIGHT</b> PAUL DAVIS (Arista AS 0645)	55	4
10	<b>WHY DO FOOLS FALL IN LOVE?</b> DIANA ROSS (RCA PB-12349)	14	7	42	<b>SUPER FREAK (PART 1)</b> RICK JAMES (Gordy/Motown G7205F)	33	17
11	<b>THE NIGHT OWLS</b> LITTLE RIVER BAND (Capitol P-A-5033)	10	15	43	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT (Elektra E-47239)	62	3
12	<b>I'VE DONE EVERYTHING FOR YOU</b> RICK SPRINGFIELD (RCA PB-12166)	11	15	44	<b>WRACK MY BRAIN</b> RINGO STARR (Boardwalk NB7-11-130)	51	4
13	<b>LET'S GROOVE</b> EARTH, WIND & FIRE (ARC/Columbia 18-02536)	17	9	45	<b>STEAL THE NIGHT</b> STEVIE WOODS (Cotillion/Atlantic 46016)	50	8
14	<b>WHEN SHE WAS MY GIRL</b> THE FOUR TOPS (Casablanca/PolyGram NB 2338)	12	15	46	<b>MAGIC POWER</b> TRIUMPH (RCA PB-12298)	47	9
15	<b>THE THEME FROM HILL STREET BLUES</b> MIKE POST featuring LARRY CARLTON (Elektra E-47186)	16	15	47	<b>CASTLES IN THE AIR</b> DON McLEAN (Millennium/RCA YB-11819)	54	6
16	<b>THE OLD SONGS</b> BARRY MANILOW (Arista AS 0633)	18	8	48	<b>LIVING EYES</b> BEE GEES (RSO/PolyGram RS 1067)	53	4
17	<b>DON'T STOP BELIEVIN'</b> JOURNEY (Columbia 18-02567)	25	5	49	<b>TRYIN' TO LIVE MY LIFE WITHOUT YOU</b> BOB SEGER (Capitol P-A-5042)	20	12
18	<b>HARDEN MY HEART</b> QUARTERFLASH (Geffen GEF 49824)	23	7	50	<b>POOR MAN'S SON</b> SURVIVOR (Scotti Bros./CBS ZD5 02560)	52	7
19	<b>TROUBLE</b> LINDSEY BUCKINGHAM (Asylum E-47223)	22	6	51	<b>FOR YOUR EYES ONLY</b> SHEENA EASTON (Liberty P1418)	13	19
20	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND (Columbia 18-02604)	24	4	52	<b>SHAKE IT UP</b> THE CARS (Elektra E-47250)	77	2
21	<b>JUST ONCE</b> QUINCY JONES featuring JAMES INGRAM (A&M 2357)	19	16	53	<b>STEP BY STEP</b> EDDIE RABBITT (Elektra E-47174)	21	19
22	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES (RCA JB-12361)	39	3	54	<b>SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)</b> CARL CARLTON (20th Century-Fox/RCA TC-2488)	48	15
23	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND (Columbia 18-02621)	42	3	55	<b>HARD TO SAY</b> DAN FOGELBERG (Full Moon/Epic 14-02488)	40	14
24	<b>LEATHER AND LACE</b> STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)	29	6	56	<b>PROMISES IN THE DARK</b> PAT BENATAR (Chrysalis CHS-2555)	49	9
25	<b>MY GIRL (GONE, GONE, GONE)</b> CHILLIWACK (Millennium/RCA YB-11813)	27	10	57	<b>WE'RE IN THIS LOVE TOGETHER</b> AL JARREAU (Warner Bros. WBS 49746)	37	18
26	<b>OUR LIPS ARE SEALED</b> GO-GO'S (I.R.S./A&M IR-9901)	28	14	58	<b>SAY GOODBYE TO HOLLYWOOD</b> BILLY JOEL (Columbia 18-02518)	56	12
27	<b>TAKE MY HEART</b> KOOL & THE GANG (De-Lite/PolyGram DE 815)	32	8	59	<b>WORKING FOR THE WEEKEND</b> LOVERBOY (Columbia 18-02589)	71	3
28	<b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic 14-02409)	30	9	60	<b>TALKING OUT OF TURN</b> THE MOODY BLUES (Threshold/PolyGram TR603)	67	4
29	<b>NO REPLY AT ALL</b> GENESIS (Atlantic 3858)	31	10	61	<b>YOU SAVED MY SOUL</b> BURTON CUMMINGS (Alfa ALF-7008)	57	12
30	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON (Warner Bros. WBS 49846)	34	6	62	<b>SHE'S GOT A WAY</b> BILLY JOEL (Columbia 18-02628)	82	2
31	<b>HEART LIKE A WHEEL</b> THE STEVE MILLER BAND (Capitol P-A-5068)	35	5	63	<b>ATLANTA LADY (SOMETHING ABOUT YOUR LOVE)</b> MARTY BALIN (EMI America P-A-8093)	58	12
32	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON (Capitol P-A-5046)	36	7	64	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER (Handshake WS9 02557)	75	3
				65	<b>SWEET MERILEE</b> DONNIE IRIS (MCA-51198)	65	5
				66	<b>THE COWBOY AND THE LADY</b> JOHN DENVER (RCA PB-12345)	66	5
				67	<b>IN THE DARK</b> BILLY SQUIER (Capitol P-A-5040)	60	12
				68	<b>LET ME LOVE YOU ONCE</b> GREG LAKE (Chrysalis CHS 2571)	83	2
				69	<b>COME GO WITH ME</b> THE BEACH BOYS (Caribou/CBS ZS5 02633)	86	2
				70	<b>WHO'S CRYING NOW</b> JOURNEY (Columbia 18-02241)	59	20
				71	<b>KEY LARGO</b> BERTIE HIGGINS (Kat Family WS9-02524)	80	4
				72	<b>LA LA MEANS I LOVE YOU</b> TIERRA (Boardwalk NB7-11-129)	64	6
				73	<b>MISTAKEN IDENTITY</b> KIM CARNES (EMI America P-A-8098)	63	6
				74	<b>I'M JUST TOO SHY</b> JERMAINE JACKSON (Motown M 1525F)	68	5
				75	<b>CONTROVERSY</b> PRINCE (Warner Bros. WBS 49808)	78	6
				76	<b>IF I WERE YOU</b> LULU (Alfa ALF-7011)	84	2
				77	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON (EMI America P-A-8101)	—	1
				78	<b>I HEARD IT THROUGH THE GRAPEVINE</b> ROGER (Warner Bros. WBS 49786)	81	6
				79	<b>BLAZE OF GLORY</b> KENNY ROGERS (Liberty P-A-1441)	89	2
				80	<b>MY KINDA LOVER</b> BILLY SQUIER (Capitol P-A-5037)	88	2
				81	<b>PAY THE DEVIL (OOO BABY OOO)</b> THE KNACK (Capitol P-A-5054)	69	5
				82	<b>WORKING IN THE COAL MINE</b> DEVO (Full Moon/Asylum E-47204)	70	13
				83	<b>ONE MORE NIGHT</b> STREEK (Columbia 18-02529)	61	8
				84	<b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. WBS 49842)	—	1
				85	<b>FALLING IN LOVE</b> BALANCE (Portrait/CBS 24-02608)	—	1
				86	<b>LEADER OF THE BAND</b> DAN FOGELBERG (Full Moon/CBS 14-02647)	—	1
				87	<b>BET YOUR HEART ON ME</b> JOHNNY LEE (Full Moon/Asylum 47215)	72	7
				88	<b>ANYONE CAN SEE</b> IRENE CARA (Network/Elektra NW-47950)	—	1
				89	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA (RCA PB-12288)	—	1
				90	<b>ALIEN</b> ATLANTA RHYTHM SECTION (Columbia 18-02471)	73	14
				91	<b>WKRP IN CINCINNATI (MAIN THEME)</b> STEVE CARLISLE (MCA51205)	93	2
				92	<b>BURNIN' FOR YOU</b> BLUE OYSTER CULT (Columbia 1802415)	76	16
				93	<b>SHARE YOUR LOVE WITH ME</b> KENNY ROGERS (Liberty P-A-1430)	74	13
				94	<b>QUEEN OF HEARTS</b> JUICE NEWTON (Capitol P-4997)	79	27
				95	<b>RUN TO ME</b> SAVOY BROWN (Townhouse/Accord P-A-1055)	87	7
				96	<b>SURRENDER</b> ARLAN DAY (Pasha/CBS ZS5-02480)	85	8
				97	<b>HEAVY METAL (TAKIN' A RIDE)</b> DON FELDER (Full Moon/Asylum E47175)	90	19
				98	<b>WHEN SHE DANCES</b> JOEY SCARBURY (Elektra E-47201)	92	8
				99	<b>STAY AWAKE</b> RONNIE LAWS (Liberty P-A1424)	94	13
				100	<b>I COULD NEVER MISS YOU (MORE THAN I DO)</b> LULU (Alfa ALF-7006)	91	18

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

Alien (Low Sat Music — BMI)	90	Hooked On Classic (Copyright Control)	33	My Kinda Lover (Songs Of The Knight — BMI)	80	Solid Gold — P.R.O.-Can.)	25
Anyone Can See (Carub Proun's — ASCAP/Fedora — BMI)	88	I Can't Go (Fust Buzza/Hot-Cha Six Continents — BMI)	22	Never Too Much (Uncle Ronnie's — ASCAP)	28	Sweet (Berna, A Div. of Sweet City Records — ASCAP)	65
Arthur's (Irving/Woolnough/Unichappell/Begonia — BMI)	4	I Could Never (Abesongs, Ltd. — BMI)	100	No Reply (Hit & Run/Admin. by Pun — ASCAP)	29	Take My Heart (Delightful/Second Decade — BMI)	27
New Hidden Valley/Pop 'n' Roll/WB — ASCAP)	4	If I Were You (Blackwood + Fullness Music — BMI)	76	On No (Jobete + Commodores Ent. — ASCAP)	7	Talking Out Of (WB — ASCAP)	60
Atlanta Lady (Mercury Shoes/Great Pyramid — BMI)	63	I Heard It (Stone Agate/Division — BMI)	78	One More Night (Pending)	83	The Cowboy (House Of Gold — BMI)	66
Bet Your Heart (April/Widmont — ASCAP)	87	I'm Just Too (Black Stallion — ASCAP)	74	Our Lips (Gotton/Plagent Visions — ASCAP)	26	The Night Owls (Colgems-EMI — ASCAP)	11
Blaze Of Glory (House Of Gold Music — BMI)	79	I Want You (Marvin Gardens/Home Sweet Home/Bug & Bear — ASCAP/John C. Crowley — BMI)	36	Pay The Devil (Small Hill — ASCAP)	81	The Old Songs (W.B./Upward Spiral — ASCAP)	16
Breakin' Away (Al Jarreau/Desperate/Garden Rake — BMI)	84	In The Dark (Songs Of The Knight — BMI)	67	Physical (Stephen A. Kipner/April/Terry Shaddick — ASCAP/BMI)	1	Theme: Hill St. Blues (MGM Music — ASCAP)	15
Burnin' For You (B.O. Cult — ASCAP)	92	I Surrender (W.B./Pasha/Hovona — ASCAP)	96	Poor Man's Son (Holy Moley/Rude — BMI/WB/Easy Action — ASCAP)	50	The Sweetest Thing (Sterling/Addison Street — ASCAP)	32
Castles In The Air (Mayday/Benny Bird — BMI)	47	I've Done Everything (Warner-Tamerlane-BMI)	12	Private Eyes (Fust Buzza/Hot-Cha/Six Continents — BMI)	2	Trouble (Now Sounds — BMI)	19
Centerfold (Center City — ASCAP)	34	I Wouldn't Have (Pi-Gem — BMI/Chess — ASCAP)	39	Promises In The Dark (Rare Blue/Big Tooth/Neil Geraldo — ASCAP)	56	Tryin' To Live (Happy Hooker — BMI)	49
Come Go With Me (Gil/See Bee Music — BMI)	69	Just Once (ATV/Mann & Weil — BMI)	21	Queen Of Hearts (Drunk Monkey — ASCAP)	94	Turn Your Love (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP)	30
Comin' In (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel — ASCAP)	23	Key Largo (Jen-Lee — ASCAP/Chappell — ASCAP/Lowery — BMI)	71	Sausalito Summernight (Southern — ASCAP)	37	Under Pressure (BMI Queen Ltd./Beechwood/Bewlay Bros./Fleur Ltd.)	35
Controversy (Ecnirp — BMI)	75	La La Means (Mighty Three/Bellboy — BMI)	72	Say Goodbye To Hollywood (Blackwood — BMI)	58	Waiting For A (Somerset/Evansongs — ASCAP)	3
Cool Night (Webb IV — BMI)	41	Leader Of The (Hickory Grove Admin. By April Music — ASCAP)	86	Run To Me (Smoke/Rak — PRS)	95	We're In This Love (Blackwood/Magic Castle — BMI)	57
Don't Stop Believin' (Weed High Nightmare — BMI)	17	Leather And Lace (Welsh Witch — BMI)	24	Shake It Up (Lido Music — BMI)	52	When She Dances (Over The Rainbow — ASCAP)	98
Endless Love (PGP/Brockman/Intersong — ASCAP)	38	Let's Groove (Saggfire/Yougoulei — ASCAP pend.)	13	She's Got A Way (April/Impulsive — ASCAP)	62	When She Was My (MCA — ASCAP)	14
Every Little Thing (Virgin — Admin. in U.S. by Chappell — ASCAP)	8	Let Me Love You (Peso — BMI/Almo — ASCAP)	68	Share Your Love (Duchess (MCA) — BMI)	93	Who's Crying (Week High Nightmare — BMI)	70
Falling In Love (Daksel — BMI)	85	Living Eyes (Gibb Bros. — BMI)	48	She's A Bad Mama Jama (Jim/EOD — BMI)	54	Why Do Fools (Patricia Music — BMI)	10
For Your Eyes (United Artists — ASCAP)	51	Love In The First (House Of Gold — BMI)	89	Someone Could (Briarpatch/DebDave — BMI)	43	Working In Cinn. (MTM/Fast Fade — ASCAP)	91
Harden My Heart (Narrow Dude/Bonnie Bee Good/Geffen Kaye — ASCAP)	18	Magic Power (Triumphsongs — CAPAC)	46	Start Me Up (Colgems-EMI — ASCAP)	6	Working For (Blackwood/Dean Of Music — BMI)	59
Hard To Say (Hickory Grove Admin. By April Music — ASCAP)	55	Mistaken Identity (Appian/Almo — ASCAP)	73	Stay Awake (Sweetbeat Music — ASCAP)	99	Working In The Coal (Marsaint Music — BMI)	82
Heart Like A Wheel (Sailor Music — ASCAP)	31	More Than Just (ShellSongs — BMI/Sneaker — BMI/Homgrown — BMI)	64	Steal The Night (Sunrise/Slapshot/Vinyl — BMI)	45	Wrack My Brain (Ganga B.V. — BMI)	44
Heavy Metal (Fingers — ASCAP)	97	My Girl (ATV Music of Canada/Sung Songs/		Step By Step (Briarpatch/DebDave — BMI)	53	Yesterday's Songs (Stonebridge Music — ASCAP)	20
Here I Am (Al Gallico/Turtle — BMI)	5			Super Freak (Jobete & Stone City — ASCAP)	42	You Could Have Been (ATV Music — BMI)	77
						Young Turks (Riva/Nite-Stalk — ASCAP)	9
						You Saved My Soul (Shillelagh — BMI)	61



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



# CASH BOX NEWS



**PRICE RE-SIGNS WITH RCA** — RCA Records announced that Charley Pride has resigned a long-term recording agreement with the label. Pride, one of country music's most successful performers, has been with RCA since 1965. Pictured above at a special reception in honor of Pride at RCA's New York office are (l-r): Joe Galante, division vice president, marketing, Nashville; RCA Records president Bob Summer; Pride; and Jerry Bradley, division vice president, Nashville Operations.

## Label Holiday Co-op Support Emphasizes Midlines, TV Ads

by Marc Cetner

LOS ANGELES — Spiraling inflation and media rates, plus a general coming to terms with the harsh expenditure lessons learned over the past few years, have given label/retailer co-op advertising programs a different look for this year's holiday season. Contrasting with the past, when labels were more free spending and amenable to all sorts of retail account proposals, current co-op policies find labels today more closely scrutinizing where their dollars are spent, often going so far as to dictate the media mix and orchestrate specific promotions.

This more pragmatic and business-like approach to the situation by the labels has been adopted by retailers. Chains began submitting well thought out and comprehensive proposals as early as August of this year and have continued to work closely with label sales representatives and marketing executives to achieve compromises that allow both parties to most effectively carry out their advertising campaigns.

"The advertising situation has changed drastically from five years ago," says a spokesman for WEA. "Retailers used to get everything from the labels. Co-op advertising was unheard of, and an account paying for his own advertising was unthinkable."

But, the spokesman went on to say, those were yesterday's realities and today, a number of variables determine how much co-op ad support a retailer receives.

"It's an account by account thing hinging on such points as present economic conditions, how promotion-minded a chain is, how aggressive they are in breaking new acts, how realistic a retailer's proposal is, how effective their radio, print or TV ad campaigns have been in the past and if they have the proper stock to carry out a certain promotion," explains the WEA spokesman. "How much a store receives is dependent on a million variables and conditions, and that's the reason why they may feel a pinch or a boom from year to year."

### Media Mix Changes

The spokesman continued by saying that the promotional direction and concentration of the media mix has changed from year to year, and that print has taken a backseat to broadcast media in the evolution of the co-op ad campaign.

He added that television and catalog has taken a higher profile of late in advertising, and that fact is evident in many of the label co-op ad campaigns for the holidays.

WEA affiliate Warner Bros. is being especially aggressive with television promotion this year. Ad campaigns for such superstars as Rod Stewart and George Benson will be available to retailers, tied in with WEA's "Mountain Of Hits" co-op program. Another company that will be utilizing TV in its co-op activities is MCA, which will be plugging its midline product. Capitol is also working its catalog via the co-op to promote its Beatles library.

Among the retailers, a majority feel they haven't received the amount of co-op dollars commensurate with the current rate of inflation and high media costs. However, many report that it is fairly on par with last year's backing, and a generally positive feeling accompanies this year's Christmas sales season.

Both Joe Martin, director of advertising for the Turtles chain in Atlanta, Ga., and Diane Weidling, advertising director for Hasting's Books/Records/Video in Amarillo, Tex. report that co-op participation from the labels is up over last year.

"Everybody came to the party this year," says Martin, who adds that he has received 25% more co-op ad support than last year. "We added five new stores and there was

(continued on page 12)



**A TASTE OF GOLD** — Capitol recording artists Hazel Payne and Janice Marie Johnson, collectively known as Taste Of Honey, were recently honored by label executives and friends upon the gold certification of their latest single, "Suki-yaki." Pictured standing are (l-r): Phil Casey, Taste Of Honey's management; Forest Hamilton, Taste Of Honey's manager; Bhaskar Menon, chairman of the board, EMI Music Worldwide; Bruce Wendell, vice president, promotions, Capitol; Johnson; Payne; Varnell Johnson, vice president, A&R, black music, Capitol; Don Zimmermann, president, Capitol Records Group; and Walter Lee, vice president, sales, Capitol. Pictured kneeling are (l-r): Steve Buckley, manager, A&R, black music, Capitol; and Dennis White, vice president, marketing, Capitol.

## Rental Vs. Sales, Cable Role Highlight ITA Video Confab

Rental Plan Announced By Magnetic Video

by Dave Schulps

NEW YORK — A six-month lease/rental-only "window" on selected new titles will be among the major features of Magnetic Video Corp.'s newly announced rental plan for videocassettes and discs when it goes into effect at the start of next year. Company officials, including 20th Century-Fox Telecommunications president Steve Roberts and Magnetic Video consumer products division vice president and general manager Jack Dreyer, unveiled details of the long-awaited program here Nov. 17 during the opening of the three-day ITA Home Video Programming seminar.

According to Roberts of 20th, the company decided on the six-month rental-only period "because we wanted to reduce the paperwork for the retailers and keep the administration as simple as possible." Titles chosen for the program will generally be drawn from the most popular and relatively current motion picture product available to Magnetic Video for release to the home market.

Set to bow Jan. 1, the plan will initially feature eight new titles, including *History of the World, Part 1*, *Dr. No*, *The Great Muppet Caper*, *Caveman*, *Eyewitness*, *La Cage Aux Folles II*, *Chu Chu & The Philly Flash* and

(continued on page 9)

Present, Future Vid Technology Muled

by Dave Schulps and Larry Riggs

NEW YORK — The questions of tape rental versus sales and the role of videotape and discs vis a vis cable TV highlighted last week's "Home Video Programming — 1981" seminar, presented by the International Tape/Disc Assn. (ITA) at the Essex House in New York, Nov. 18-19.

The program brought together 700 representatives from all areas of the home entertainment business for two days of seminars dealing with topics ranging from the impact of the recent Betamax decision to demonstrations and discussion of such technological advances as stereo sound for home video, three-dimensional home video, the recordable videodisc and interactive programming on tape.

The topic of rental vs. sales was brought to the fore even prior to the confab's Nov. 18 opening session when 20th Century-Fox subsidiary Magnetic Video called a press conference the day before at the Essex House to announce the details of its lease/rental program (see separate story). Once into the seminar, the entire Nov. 19 session was devoted to four panel discussions of the pros and cons of sales and rentals, with producers, duplicators, tape manufacturers and dealer/distributors serving as speakers and panelists.

In "Rental/A Fair Shake For All Concerned," David Fishman, senior staff consultant, Arthur D. Little Co., laid out the basic problems that were to be discussed in the afternoon's panel discussions. He enumerated four major problems facing the video industry: the high price the consumer must pay for prerecorded videocassettes and discs; the fact that retailers must maintain a decent profit margin; that calculations between studios and retailers have to be equitable; that

(continued on page 35)

## Video Software Dealers Assn. Set

by Michael Glynn

LOS ANGELES — Affirming the statement made in August by National Assn. of Recording Merchandisers (NARM) Video Retailers convention keynoter Arthur Morowitz that pre-recorded video dealers "need a body of their own," representatives of 15 leading U.S. video dealers formed the Video Software Dealers Assn. (VSDA) Nov. 16. The independent trade group was created during a gathering at the Niles, Ill. headquarters of SoundVideo Unlimited.

Hosted by SoundVideo Unlimited president Noel Gimbel and NARM executive vice president Joe Cohen, last week's meeting was originally held, ironically, for the purpose of discussing, among other things, the viability of a video dealers group within NARM. SoundVideo's Gimbel stated that although the VSDA was founded as a self-contained trade organization, separate from NARM or any other group, at this point he doesn't rule out the possibility of future affiliation with NARM.

"It hasn't exactly been decided where NARM fits in," said Gimbel. "As it stands now, (VSDA) is a separate trade group. Joe Cohen expressed some interest in continuing to work with the group on some basis, but he said that he would have to discuss it first with his board of directors."

Gimbel noted that the "video industry, from the software dealers standpoint, is so

(continued on page 10)



# Labels Seek Further Gains In Growing Cassette Market

by Fred Goodman

NEW YORK — Characterizing pre-recorded cassettes as the only configuration experiencing increased unit sales at the consumer level, record companies are taking a closer look at how to optimally approach the market. All label executives polled by **Cash Box** agreed that packaging, advertising, release lags between LP and cassette, and the traditional buying patterns of retailers are issues in need of address. However, the question of where the increased sales in cassettes are coming from is a hotly debated point, with executives split over whether it is still simply a case of 8-track attrition or if cassettes have begun to cut into LP sales.

"We've certainly noticed the switch to cassette sales," said Rick Wietsma, executive director of product for Warner Bros. "At first, it was a gain against 8-tracks, but now, cassettes are gaining more rapidly than 8-tracks are falling off. Overall, tapes are also becoming a larger percentage of the business. For us, tapes now represent somewhere around 32-34% of our total business, and for a certain amount of our titles, it approaches the 50% mark."

While those ratios appear to hold for labels across the board, the interpretation of those figures varies greatly.

"We don't read it quite that way," said Harry Losk, senior vice president of

marketing for PolyGram when questioned on cassettes cutting into the LP market. "The ratio of cassettes to 8-tracks has reversed itself, but the overall ratio of tapes to LPs remains about the same. However," he added, "lately that switch is accelerating. It's becoming very apparent to us that the 8-track is on its last leg."

Whether or not the 8-track is finished, cassettes have certainly become the dominant tape configuration.

"A couple of years ago," said PolyGram's Losk, "we went to the automobile manufacturers. They told us that cassette players in autos were outselling 8-track players by a margin of 10 or 12 to one. That's one of the things we attribute this acceleration to."

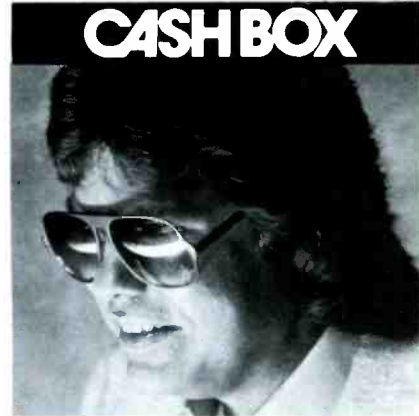
Part of the reason labels are unable to agree on where the new cassette sales are coming from is the recent proliferation of the Walkman and other portable cassette players. Because it is new, it is difficult to perceive if money now being spent by the consumer on pre-recorded cassettes for Walkmans would have been spent on records for the home.

"I think the Walkman has really been the catalyst for increased cassette sales," said Michael Martinovitch, vice president of merchandising for CBS Records. "What the Walkman has done is provide the consumer with leisure time away from home

(continued on page 9)



**TV BEE GEES** — RSO/PolyGram recording group the Bee Gees recently taped an appearance on the Phil Donahue television show. The Bee Gees, who have released "Living Eyes," their first album of original music in more than two years, talked about their personal and professional lives and performed many of their old and new songs on the show.



Even though Ronnie Milsap has been in the music business since the late-'60s, it was only with the release of his latest RCA album, "There's No Gettin' Over Me," that he was recognized for adeptness at all types of music — not just country, but pop, R&B and gospel as well. The title track, which was the first single released from the album, quickly moved up both the pop and country charts, reaching the #1 position on the country chart in August and going as high as #9 on the pop chart one month later. His current single, "I Wouldn't Have Missed It For The World," as expected, is currently bulleting up both the pop and country charts.

Interestingly, when Milsap first started out in the late-'60s, he was teamed in concert with such great black artists as Smokey Robinson and the Miracles, Little Anthony and the Imperials, Sam and Dave, Bobby "Blue" Bland and others. The reason for this was his first record, "Never Had It So Good," cut in New York and released on the Scepter label. The "hot soul record," as Milsap describes it, was a Top Five hit, and most of the people who heard it thought Milsap was a black artist.

In 1973, following one album release on Warner Bros., Milsap hooked up with producer Tom Collins and RCA Records and was introduced to the country charts via two Top 10 records. That introduction blossomed into a fruitful relationship, as a string of #1 records followed, beginning with "Pure Love" in 1974. In 1977, two notable events happened to Milsap; he was named Entertainer of the Year by the Country Music Assn., and his single, "It Was Almost Like A Song," crossed the thread-like borders that separate country from pop and introduced the piano player to an even broader audience. Big hits like "Smoky Mountain Rain" and "What A Difference You've Made In My Life" helped further the cause by entering the pop charts.

Now, it's almost as if he has come full circle, from being accepted as an R&B singer to a major country entertainer to the consummate performer. His personal influences are many and diverse, and it shows in his music. His penchant for perfection has also extended to the technical side of his vocation, as he co-produced the latest album with Collins and also contributed to the engineering of the album.

## Canadian Budget May Hurt Small Business, Artists

Kirk LaPointe

OTTAWA — The music industry, like many others in Canada, was forced to bite the bullet Nov. 12. The federal budget, presented once each year to stimulate the economy and redirect the government's revenue strategy, granted the beleaguered music business nothing with which it could heal its wounds.

With many companies predicting poor third and fourth quarter sales, plus the elimination through the budget of many tax loopholes through which some smaller businesses eked out meager profits, at this time next year there may be fewer firms in the already-troubled Canadian recording industry.

Besides the corporate pinch, the budget was bad news for consumers. While federal Finance Minister Allan MacEachen was able to boast of a net giveaway to consumers of about \$325 million, few were buying his story. The reason? The recent energy accord between the federal government and the producing provinces in the West is likely to usurp billions from the pockets of Canadians in the coming few years as a result of increased oil and natural gas taxes.

Roughly translated, it will mean a real spending increase for consumers of about

(continued on page 34)

## Cash Box Canada Moves

OTTAWA — **Cash Box** has moved its Canadian offices. Canadian Editor Kirk LaPointe has relocated in Ottawa, where he will continue to cover the music industry based in Toronto and Montreal. LaPointe can be reached at (613) 235-7743, or by writing to **Cash Box**, 420 Gloucester St., #107, Ottawa, Ontario, K1R 7T7.

## 10kHz Standard For AM Spacing Is Adopted At Annual Region 2 Meeting

NEW YORK — The Region Two international radio conference, currently in progress in Rio de Janeiro, got off to a fast start in its first three days when the proposal for 10 kHz spacing on the AM band was adopted for the region. The move was supported by the U.S.

The U.S. reversed its position from the last Region Two conference in 1980. It then wanted to establish a nine kHz spacing standard on grounds that it would allow 12 more frequencies on the AM dial, opening room for 600-1,400 stations nationwide. Region Two includes all of North, Central and South America. Both Region One (Europe and Africa) and Region Three (Asia and the Pacific Islands) have nine kHz spacing.

Both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters Assn. (NRBA) supported 10 kHz, as did Canada and Argentina. "We're really pleased about this," said Rory Wilcox, NAB director of special projects. "It's been one of our prime efforts for the last year and a half." Wilcox remarked that the NAB "sort of helped lead the way in this. We spent hundreds of thousands of dollars on studies to show the Federal Communica-

tions Commission (FCC) that the benefits of nine kHz spacing were not there."

Lisa Freide, vice president of operations of the NRBA, echoed Wilcox's sentiments. "We were the first organization to come out against nine kHz, and it took an awful lot of work to get the U.S. to change its position."

### Cuban Interference

The remainder of the conference may not produce clear results as quickly. According to Gary Stanford, engineering assistant to FCC commissioner Mimi Dawson, the agenda now consists of individual countries attempting to solve conflicts arising from overlapping radio signals and other incompatibilities. Chief among American concerns is a dispute with Cuba over AM station signal interference and the latter's plan to build 180 high-powered AM radio stations. Even though the two countries have no diplomatic relations, Stanford said, "I anticipate a direct one-on-one relationship between the U.S. and Cuban delegations."

Cuban radio interference has recently become something of an emotional issue among South Florida broadcasters. "In September of '80, the Cuban government

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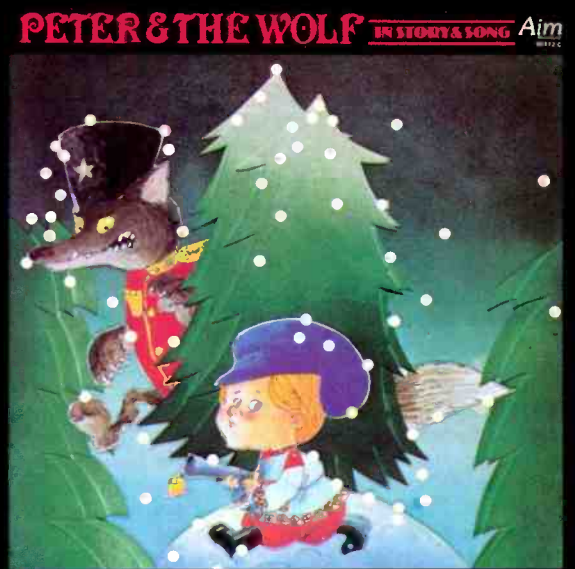
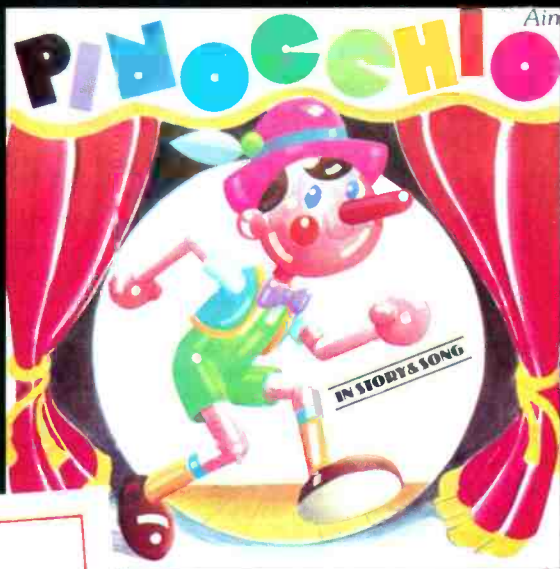


**CBS SONGS IN MUSIC CITY** — The new CBS Songs publishing organization recently held its first international convention in Nashville. Key personnel from 40 countries worldwide met to discuss the operations of the new organization, formed to bring all of CBS' publishing units under one banner. Pictured to the left are (l-r): Mel Ilberman, vice president/general manager, CBS Songs U.S.; Michael Stewart, president, CBS Songs; Harvey Shapiro, vice president, CBS Songs Int'l; and Charlie Monk, director, Nashville operations, CBS Songs. Pictured above are (l-r): Antonio Perez-Solis, director, Latin American operations, CBS Songs; James Ware, managing director, April Music U.K.; Namahico Sasaki, director, music publishing, CBS Sony; Stewart; Shapiro; and Jeremy Pearce, vice president, CBS Songs Europe.

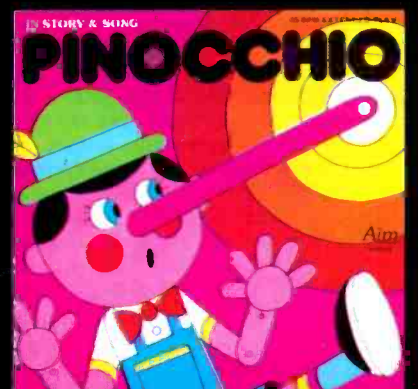
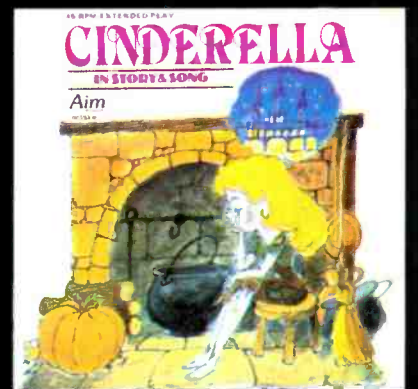
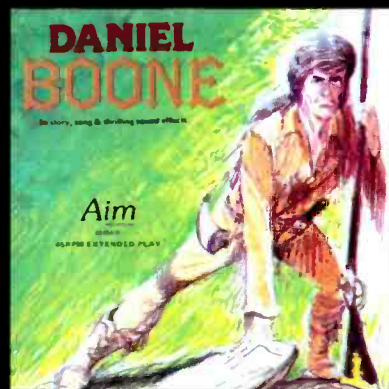
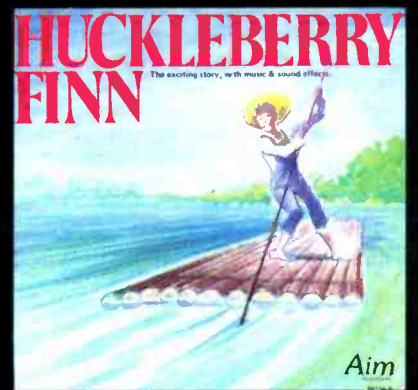
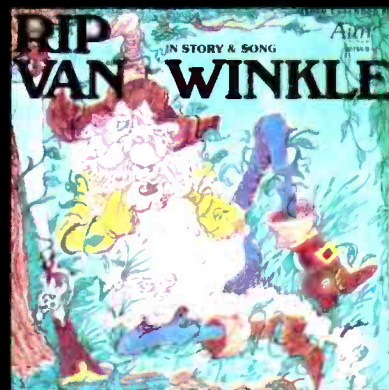
### Index

Album Reviews	16
Black Contemporary	31
Classified	38
Coin Machine	39
Country Album Chart	26
Country	25
Country Radio	30
Country Singles Chart	28
East Coastings	12
Gospel	24
International	34
Jazz	17
Merchandising	18
Points West	14
Pop Album Chart	36
Pop Singles Chart	4
Radio	20
Radio Chart	22
Rock Album Radio Report	21
Singles Reviews	15
Talent	9





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- The Wonderful World of Mother Goose

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# NEW FACES TO WATCH



## Sneaker

One listen to either the self-titled debut album or the rapidly bulleting "More Than Just The Two Of Us" single by Handshake recording group Sneaker will show that the band has definitely done its adult pop homework. Traces of Chris Cross, the Doobie Brothers, Air Supply and Steely Dan can be found rippling through the L.A.-based sextet's material.

"I do monitor the radio, and I am format-minded and commercial," says Sneaker's chief singer and songwriter Michael Carey Schneider. "We are definitely influenced by what's out and popular today, but ultimately we play what we like to hear."

Formed in 1977, the band originally named itself after the brilliant 1975 Steely Dan composition "Bad Sneakers." And after personnel and name changes, the act started refining its 18-32 female demographic-oriented pop on the club scenes of the San Fernando and San Gabriel valleys in the L.A. area.

As the band began to develop into a cohesive unit, it spent its time between playing playing such Southland area watering holes as Jason's and The Beef and Barrel and living and recording in a house the members had rented in Granada Hills. During this time frame, the foursome — Michael Carey Schneider (keyboards, vocals), Mitch Crane (guitar, vocals), Michael Cottage (bass, background, vocals) and Mike Hughes (drums, background vocals) — enlisted keyboardist Jim King and lead guitarist Tim Torrance, and the present day band was complete.

Shelly Weiss, who had been the band's manager since leaving his general manager post at Almo/Irvings in 1978, was soon out and shopping the band's demo and booking Sneaker into major clubs in the Southland. Every label in Los Angeles passed on the band's four-song tape, and it wasn't until a record company showcase at Artie Ripp's Modern Music studio that people started showing interest.

One person who was extremely enthusiastic about the band was Handshake director of west coast operations Joel Newman. After closely scrutinizing the band's demo tape and catching another headline performance at The Whisky, Newman signed Sneaker.

"Outside of Artie Ripp and myself, no one gave the band financial and directional support until Handshake came along," explains manager Weiss. "It's great to be involved with a small organization like Handshake because they're ready to cater to our every need and are always open to our suggestions. It's a family situation — we all seem to get energy from each other."

With Handshake support, the band then set about enlisting a producer and, appropriately enough, came up with former Steely Dan/Doobie Brothers guitarist Jeff Baxter.

"We took on Jeff before he had his track record of producing Livingston Taylor, Nazareth and Billy And The Beaters," says Schneider. "People didn't understand why we were using a guitar player. But Jeff has a great ear for arrangement, knows the studio and understands pop. It really shows on the LP."

The combination of the novice producer, fledgling label and new adult pop band has obviously worked out, as the group's new single has shot to #64 bullet on the **Cash Box** Pop Singles chart after only three weeks.



## West Street Mob

"I feel like I've now done just about everything in the business. I started in the mailroom, learned how to engineer and produce records, moved into national promotion, and now I'm a recording artist."

The speaker is 18-year-old Joey Robinson, Jr., who produces, writes for and sings with Sugar Hill recording group the West Street Mob, whose self-titled debut LP has just been released. Robinson has literally grown up in the record business — his parents, Joe, Sr. and Sylvia, founded and own the Sugar Hill label. However, the success the West Street Mob has already achieved with its first 12" single, "Let's Dance (Make Your Body Move)", which has already sold over half a million units and is currently in its 15th week on the **Cash Box** B/C charts, should assure anyone that the Mob is more than just a vanity affair.

According to Robinson, who still holds the post of national promotion director and produces other acts for Sugar Hill, he put the group together because "I saw my friends making it really big — touring coliseums and selling millions of records — and figured I'd like to try it just one time." He assembled the West Street Mob (the name comes from the street on which Sugar Hill's office/studio is located) around the nucleus of himself, singer Sabrina Gillison, drummer/singer Warren Moore and keyboardist/singer Gary Henry, adding back-up musicians and vocalists so that the stage line-up clocks in at a mob-sized 12 performers.

Despite, or perhaps because of, his position at Sugar Hill, Robinson says his decision to move into performing met with more than a little skepticism at the label. "Nobody believed I could do it except Milton Malden, the executive vice president here. He used to come into the studio after work and offer us encouragement. We've been fighting for the project for a long time," Robinson says.

Robinson actually began working on the West Street Mob LP last January, but claims that the sessions had to be worked in around other productions he was involved with, including new LPs by the Sugar Hill Gang, Sequence and Chuck Jackson. "It's been a tremendous effort to put together," Robinson explains, obviously referring to what he describes as several "24-hour work days" he had in the course of recording the album.

Robinson describes the album's seven tracks as a testament to the West Street Mob's versatility, stating that the group went out of its way to give each track a separate identity, rather than have the entire LP sound like "Let's Dance." In fact, he says, the main problem now is choosing a follow-up single, "because everyone here has a different favorite track." One style left untouched by the Mob, however, is the rapping that is associated with many of the Sugar Hill acts Robinson has had a hand in producing. "The group has such talented singers," he says, "but they're not rappers."

Thus far, Robinson says, he has been able to hold on to his double role as both music business executive and performer, but he realizes that if the West Street Mob continues to take off as it has so far, there will come a time when he'll have to choose. His mind seems to be already made up as to which he will choose. "It feels great to be doing it up on stage," Robinson says. "The audiences have loved it." The group has recently finished doing some dates with Cameo and is set to go on the road again soon with the Commodores.

# Film And Stage Roles For Rock Artists: Bust Or Must?

by Dave Schulps

NEW YORK — As rock music-based performers continue to receive more and more attention from film and theatrical casting directors — barely a week went by this past summer without an announcement that some rock personality was considering, accepting or starting a role in a film or play — industry executives, management and artists themselves are increasingly faced with career decisions regarding these areas. A **Cash Box** survey of industry figures involved with developing artists who have appeared in movie and stage projects revealed that while expansion into these media offers some obvious advantages, for many artists it may not turn out to be a smart career move.

Although rock music has always had its connections with the film world, the number and type of parts available to rock performers has seemingly increased as video and rock have become more interconnected. And while rock music became a Broadway staple with 1969's *Hair*, the success of David Bowie and Linda Ronstadt in non-rock roles on Broadway has made the theatrical world aware that rock names sell tickets. Rosemary Tichler, head of casting for the New York Public Theater, which was responsible for the Ronstadt/Rex Smith version of *The Pirates of Penzance*, not only feels that rock performers bring people into the theater, but called their presence a "wonderful rejuvenation for Broadway," Tichler said her organization is in the process of contacting other rock names for different projects.

Some skepticism exists in the music industry, however, as to whether these acting parts benefit musicians as much as they do the theatrical and film producers. Martin Kirkup, vice president of artist development for A&M Records, said he suspected that "Broadway and Hollywood are desperate to increase their penetration into the youth market and are looking to musicians as a way to do it." As a result, "too many good musicians are turning into bad actors."

### Image Problems

Kirkup said he felt that artist development and management people should make sure that only artists that are capable of handling parts well take them. He added that a film or Broadway role can also be "the wrong kind of exposure" for an artist. "If you play a certain role, it can blow the image an artist may have spent 10 years trying to create on stage." He also stated that "Hollywood tends to cannibalize rock music."

In a recent interview, Peter Frampton admitted that his appearance in the dis-

astrous *Sgt. Pepper* film was "a wrong move for anyone to make, even if you were a milkman . . ." but that when the part was offered he was told that both one of the Beatles and Beatles producer George Martin were to be involved in the film, a situation that never panned out.

The problem of lack of artistic control over the final product when dealing with films is one that David Sonenberg, a partner in Amundo Enterprises, which manages the career of Meat Loaf, said often takes recording artists by surprise, since they are used to a great deal of creative control in the recording process. He pointed to Meat Loaf's experience in the film *Roadie*, in which he co-starred.

"We were initially told that Mick Jagger would be one of the stars of the film, and that never happened," Sonenberg said. "Even still, as we saw the dailies (the footage of what had been shot each day), we were convinced it was going to be magnificent. When we saw the first edit of the finished film, though, we were disappointed by a lot of the changes that had been made in the original story line. In the re-edit, about 50% more of the story was altered. By the time the feature was finished, it had taken on a whole different plot than the film we'd agreed to do."

Even so, Sonenberg said, Meat Loaf got good reviews in the film, despite its lack of critical and commercial success and, as a result, received another 20 film offers. "I can't tell you to what extent it hurt or didn't hurt his career," said Sonenberg, "but I don't think it ran long enough to do much damage."

### Vast Audience

Despite the negative experience with *Roadie*, Sonenberg remains convinced that film is an important career move for any artist who has the talents necessary to adapt to it. "We're in an era of great technological change," he stated, "and there are still markets where there is very little radio and TV, such as parts of Europe and Canada, where people desperately crave entertainment and find it in films and video . . . I think the only people who will survive as the music business gets more video-oriented will be those with visual impact. It's so tough to capture the public's imagination these days, and if artists can do it through films without risking their image, they should."

In an effort to avoid another situation in which the finished product no longer resembles the film the artist agreed to make, Amundo formed its own film company, Featurefilms, Ltd., to produce Meat Loaf's current film project, *Dead Ringer*, a fantasy-cum-documentary based around

(continued on page 14)



**JOSE AT THE ROXY** — Guitarist/singer Jose Feliciano, who has released his self-titled debut album for Motown Records, recently played *The Roxy* in Hollywood. Pictured backstage after the show are (l-r): Lee Young Sr., vice president, creative, Motown; Berry Gordy, chairman of the board, Motown; Feliciano; and Jay Lasker, president, Motown Records Division.



# Magnetic Video Bows 6-Month Videocassette Rental Program

(continued from page 5)

**Fistful of Dollars.** The company intends to add such top-grossing theatrical releases as *Rocky*, *For Your Eyes Only*, *Return of the Pink Panther*, *From Russia With Love* and more than eight other titles to the plan before the close of first quarter 1982.

Those titles, as well as consequent releases falling under the program, will be classified into two price categories, with "A" titles carrying a suggested release price to dealers of approximately \$75 and "B" titles going for about \$45. Following the six months, Magnetic Video will then have the option of extending the rental period, placing the title on sale or withdrawing it for future re-introduction.

## Used Cassettes For Sale

"After six months, if we should decide to take the tape out of the rental mode and place it for sale, we will sell the used videocassette to the distributor for under \$30," stated Magnetic Video's Dreyer. "Each cassette will carry a serial number and some kind of identification that it is a used cassette. The distributor and retailer will set the price for the consumer. New goods will be put on sale at our regular list price."

In addition to the serial number code, a specially designed package has been developed by Magnetic Video for lease/rental product. Both of these features were designed not only to aid in the monitoring of rental product's location, but to help prevent against bootlegging and piracy.

"We intend to step up our policing action after the rental program has been initiated," stated Magnetic Video's Dreyer.

Costs of rentals to distributor lessees will include a mandatory \$50 per cassette security bond, which is refundable at the end of the rental period.

Twentieth's Roberts pointed out that the program has been offered to Magnetic Video's existing network of distributors, with some 41 already signed up to participate in the program. Under the terms of the agreement, distributors will function as lessees who will then re-lease rental product to dealers.

## RIAA Picks O'Shea, Chooses Award Logo

NEW YORK — Bud O'Shea, group vice president, home video, 20th Century-Fox/telecommunications, was elected to the Recording Industry Assn. of America (RIAA) video council, which adopted a new logo for its gold and platinum video awards at its last meeting in Los Angeles. The design was created by Richard Smith, manager of graphic arts, RCA Selectavision videodiscs.

Before joining 20th Century-Fox last summer, O'Shea worked for MCA Records, where he helped found its home entertainment division. He most recently helped distribute MCA videodiscs and videocassettes at MCA Distributing Corp.

The award is a plaque with a gold or platinum border that incorporates the recording's graphics inside an outlined television screen, which also contains a plate with the award information.

RIAA/VIDEO has certified 33 videos gold for 25,000 units of retail sales and five videos platinum for 50,000 units of retail sales.

## For The Record

Due to a printing error, two bullets were omitted from the Nov. 21 **Cash Box** Top 100 Singles chart. "Working For The Weekend" by Loverboy was #71 bullet, and "She's Got A Way" by Billy Joel was #82 bullet.

"We will sign with as many distributors as will participate," said Roberts, "and we also expect to license direct to some retailers."

Distributors, as well as retailers who lease product directly from the company, will be extended 60 days credit on all rentals.

Magnetic Video's approximately 300 active catalog titles, as well as an unspecified number of new releases, remain unaffected by the program and will continue to be available for sale via the company's present dealerships.

"We don't anticipate converting any of our current catalog to rental," indicated Magnetic Video's Dreyer, "and we can't stop dealers from continuing to rent sale-only titles."

## Retailers Pleased

Dreyer added, "The retailers we've spoken to are pleased that the plan we will be implementing is a supplement to the sale of our existing catalog."

The video software supplier expects to support the program when it debuts with comprehensive local advertising in addition to retail point of purchase display materials as promotional and educational items.

Initially, the program will feature videocassettes only. However, the company expects to introduce rental titles in the disc mode in the fourth quarter of 1982.

As a result of this program, Roberts of 20th said that he expected the release pattern on a given title to develop "where (it) would be first released theatrically, then rented, then offered for sale on cassette, then placed on pay TV, commercial TV and finally put into syndication." As for titles produced specifically for video, Roberts and Dreyer both pointed out that the program "will vary," depending on the anticipated market for an individual title.

"We feel this program will stabilize a very erratic rental market," said Roberts. "We can see this program enabling us to get access to product we might not be able to get from the studios otherwise."

Bud O'Shea, 20th Century-Fox Telecommunications group vice president, reiterated Roberts' feeling by stating, "This represents a new business opportunity for both the direct retailer and the distributor. It will give the consumer the opportunity to rent major titles earlier. The introduction of this program is a major step in satisfying our commitment to the creative community."

## Labels Seek To Expand Cassette Market Share

(continued from page 6)

that he never had before. Now we have leisure time working, playing, jogging, riding bicycles, wherever we want."

### Portable Music

"Music has become portable," agrees Vic Faraci, vice president of marketing for Elektra/Asylum, "and I just see the market as continuing to grow. However, I don't know to what degree the Walkman and home LP markets overlap. I firmly believe there will always be an album market, since many people feel the LP represents something traditional because of its packaging."

Manufacturers agree that if they are to expand the tape market further, something will have to be done to enhance cassette packaging. "There's a nagging feeling we have as an industry," said Losk, "that cassettes for some reason don't have that collectable aspect. Consumers still tend to pick the LP over the cassette because it has

# TALENT

## Heart

**THE WHISKY, L.A.** — When a group the stature of Heart announces a show for such a small venue as The Whisky, it immediately becomes one of the hottest tickets in town. Most of the biggest bands today came up through the ranks — playing for years at small clubs before finally graduating to stadiums and large indoor venues — and Heart is no exception.

Throughout the show, lead singer Ann Wilson kept telling the audience what a pleasure it was to finally play in a small, intimate club again, and the band members, apparently in agreement, responded with a stunning two-hour set. In town to record another album, Ann Wilson, Nancy Wilson, Howard Leese, Steve Fossen and Michael Derosier let loose with a high energy set that spotlighted new material and brought back some of the group's biggest hits of the past.

Heart has fully recovered from the personnel and direction changes that preceded the "Bebe Le Strange" LP last year, and the music at The Whisky showcased the group in top form — with the Wilson sisters firmly in control. As a singer and stage presence, frantically energetic Ann has developed into one of the most distinctive and capable personalities in rock; while Nancy and the band can produce top-notch sounds at the drop of a hat.

Such Heart classics as "Crazy On You," "Even It Up," "Rock And Roll," "Bebe Le Strange," "Sweet Darlin'" and "Barracuda" drew immediate and enthusiastic responses from the crowd, which exploded into extended applause at the end of each number. In addition, a number of new songs, highlighted by "Angels" (dedicated to John Lennon), were equally well-received, auguring well for the next LP, due in February.

The combined effect of Ann's wailing vocals, Nancy's and Leese's stinging guitar work, Fossen's steady bass work and Derosier's powerful drumming blew the crowd away. The enthusiasm reached such a peak that the crowd called Heart back for two extended encores, and by the time the last note had been played, the audience was able to leave knowing it had gotten everything it could have wanted, plus a little bit more.

richard imamura

## The Motels

**THE GREEK THEATRE, L.A.** — The Motels are one of the few bands to have survived from the 1978-1979 Chinatown club scene, when the wave that started at Madame Wong's and the Hong Kong Cafe was still considered new. No small accomplishment, for since that period surf punks, new romantics, rockabilly quiff heads and R&B revivalists have all taken a turn in the L.A. sun, making The Motels' music look fairly mainstream by comparison.

To the band's credit, it has not abandoned its own style to jump on any trend; rather, it has sought to develop and extend the parameters of conventional rock 'n' roll to accommodate its own unique viewpoint. The creator of that viewpoint, Martha Davis, is also the focal point of the band, and when the spotlight is on her, The Motels are at their best.

Davis' usually entrancing performance, combined with some excellent new material and older favorites, kept the lion's share of the band's homecoming set aloft, despite an often less than adequate sound mix and some indulgent and misplaced soloing by a couple of group members. The title track from the forthcoming album, "Apocalypse," was a true high point, with its insistent rhythm complemented by Davis' constant movement from one end of the stage to the other. Other new selections, such as "Tragic Surf," with its haunting Ventures-like instrumental attack, "Only The Lonely," with a tip of the hat to Roy Orbison, and the pointed "So L.A." rang with authority as well.

Animated versions of such past gems as "Closets and Bullets," "Careful" and the always sensuous "Total Control" helped to gloss over any excesses and the band hit its stride for a rousing finale.

michael glynn

## Jose Feliciano

**ROXY, L.A.** — Jose Feliciano's return to active music entertainment reached a highlight during his recent show at L.A.'s Roxy, where he thrilled an audience of old and new fans with music from his just-released Motown debut LP, plus many of his songs of the past.

It was an unabashed performance, a show where Feliciano fronted a four-man outfit, refusing to hide behind the band and performing with openness.

The top end of the show featured the singer/guitarist/songwriter performing songs from the new album, including "Everybody Loves Me," the first single from the LP. He followed with songs from his illustrious past, including "Light My Fire," "Ben" and his famous theme from the TV series *Chico and the Man*.

What came as a surprise to some during the set was Feliciano's tribute to Motown's greatest hits with his rendering of Marvin Gaye's "Ain't That Peculiar," the Miracles' "I Second That Emotion," and Michael Jackson's "I Wanna Be Where You Are." But his guitar work also showed imagination, as he borrowed the power chords of Jimi Hendrix' "Foxy Lady" to slide into a mellow, textural acoustic number.

Feliciano went on to show that he has lost none of his considerable talent over the years — offering an impressive display on the acoustic guitar and singing in a mellow, more mature voice that seems to get even better as time goes on.

All in all, it was a stirring return to the stage and recording scene for Feliciano. One of the most distinctive performers of the late-'60s and early-'70s, Feliciano demonstrated that truly good music is valid no matter what year it is.

michael martinez

# ON STAGE



# EXECUTIVES ON THE MOVE

## Yamamoto Named Warner Pioneer Managing Director

NEW YORK — Tokugen Yamamoto has been appointed co-managing director and a member of the board of directors of Warner-Pioneer Corp. of Japan. Yamamoto will assume the duties of Keith Bruce, who has been promoted to vice president at Warner-Pioneer.

Bruce will remain at the vice president level in Tokyo for several months until Yamamoto's transition is complete. He will then relocate to Los Angeles to assume a newly created post within WEA International.

Yamamoto, who comes to Warner-Pioneer from a 25 year career with RCA, started with that company's engineering laboratories in Tokyo in 1956. His career evolved through purchasing, business activities, liaison work with electronic companies and extensive travel throughout the region on behalf of RCA Records International, for whom he established licensees in several territories. Most recently, Yamamoto was director, regional market development, Asia Pacific, RCA Records. He also holds the title of chairman of the Asia Pacific Regional Council of IFPI, and represents that region on the IFPI board.

Commenting on the recent appointments, WEA International president Nesuhi Ertegun said, "Keith Bruce has rendered distinguished service to WEA International in the six years he has spent in Tokyo. As he moves to assume new and more extensive responsibilities in our Los Angeles office, I take great pride in welcoming Tokugen Yamamoto to Warner-Pioneer. I am sure his vast experience in the software industry will be of inestimable value, not only in the expansion of our record business, but also in assisting us to meet the technological challenges presented by the developing video and digital audio disc industries."

## Wages Increased Funds Cut Back In AFM Label Pact

NEW YORK — According to a new labor contract agreement between the recording industry and The American Federation of Musicians (AFM), session payments will be upped over the next two years, but obligations to the Special Payments and Music Performance Trust Funds will be sharply reduced.

The new pact calls for a boost in session wages of 8% in the first year, and another 7%, cumulative in the second. The 8% rise in wages will bring the price for a standard three hour commercial session to just over \$158 the first year, and to almost \$170 in the second year.

### Tough Bargaining

The most heated bargaining during the three weeks of deliberation, which ended Nov. 7, revolved around attempts by label negotiators to cut back or eliminate future payments to the funds that accrue approximately \$30 million annually from manufacturers via a royalty on record and tape sales. The cut in fund payments is said to be substantial by sources close to the deliberations.

The settlement now is before the union membership for ratification.

## Sound Of NY Pacts With Stratford Dist.

NEW YORK — Sound of New York Records and Phenix Entertainment Corp. have signed a distribution pact with Stratford Distributors, Inc. The record company's next release is scheduled to be "Jammin'" by the Flaash. For further information, call Florence Anthony at (212) 234-1300.

## CBS Steps Up CX Licensing, Jamieson Named As Coordinator

NEW YORK — With the appointment of CBS Record Group marketing and operations vice president Bob Jamieson as project coordinator and the announcement that it will be releasing a series of encoded discs by name artists, CBS continues to retain a high profile in the audio industry for its CX noise reduction process.

The CX process' image has also been enhanced by the news that Nakamichi, Applied Technology, Phoenix Industries and Backes & Muller have been licensed to manufacture discreet and/or integrated hardware, bringing the total number of CX hardware licensees to 15.

As project coordinator, Jamieson will work closely with the CBS Technology Center, CBS Recording Studios and the Columbia, Epic/Portrait/CBS Associated labels and Masterworks A&R departments in coordinating the flow of CX-encoded product and the signing of new hardware and software licensees. He will also serve as liaison with recording studios, engineers, producers, artists and record labels throughout the country in maximizing the release of CX-encoded records.

CBS Records is gearing up for a sizeable release of CX-encoded records — including many classical releases — scheduled to ship in early December. The company's latest CX recordings are Regine Crespin and Philippe Entremont performing Ravel's "Histoires Naturelles" and Satie's "Eight Songs," and the latest LP by George Jones, "Still The Same Old Me." Other CX software licensees, including the Warner Bros./Elektra/Atlantic group of labels, RCA Records and Teldec, are in the process of planning CX-encoded releases.

New video applications of CX include the introduction of Universal Pioneer's laser optical videodisc player incorporating CX circuitry. Universal Pioneer plans to release a number of CX-encoded videodiscs in the near future. The company joins RCA SelectaVision, which will adopt CX in upcoming CED-format videodisc players and software, and MGM/CBS Home Video, which will encode its videodisc releases with CX.

## Video Trade Group Bows

(continued from page 5)

diverse now that you have everyone from camera stores, to audio dealers, to record stores, to appliance outlets, to electronic hardware stores, to pure video dealers and God knows who else selling and renting." As a result, he added that dealers feel they "should have a little bit of say in their own destiny" and a unified interest group apart from any other organization would most readily be able to voice the needs "of all those involved."

Craig Curtright, president of the five-store Video of Texas chain and one of the dealer representatives in attendance at the VSDA's formation, indicated that "the success of any new trade organization is tied to its ability to assess the needs of its membership." Towards this end, both Curtright and Gimbel explained that the VSDA has already set about listing priority areas or problems for the group to address.

"Our number one priority right now will be to gather and analyze information from video software dealers all over the country in order to provide manufacturers with an up to date and accurate picture of the market," said Gimbel. "On the area of rentals, in particular, we have felt that manufacturers and suppliers have based their programs on a totally distorted picture of the market. (Warner Home Video senior vice president of marketing) Leon Knize's market study, for example, in my opinion is total rubbish and yet that's supposedly

(continued on page 35)



Firstman

Jones

Blosser

Eggleston

**K-TEL Announces Appointments** — K-tel International, Inc.'s board of directors appointed three new officers. David Catlin, previously vice president and general manager - U.S.A., was appointed senior vice president and general manager - U.S.A. He also serves as a director of K-tel International, Inc. Charles Carlson, a member of K-tel's U.S. team for 7 years, was appointed vice president - finance (Americas). Formerly he was U.S. financial controller. Tom Armour, vice president - special projects, joined K-tel in 1974. He will also represent K-tel in potential investments and non-music acquisitions.

**Johnson Promoted At First American** — First American Records has announced the appointment of Tanya Johnson to vice president/special products for First American Marketing Inc. She was formerly production and office manager for First American Records Inc. Prior to joining First American, she was a media buyer for the broadcast division of the GRT Corporation.

**Montage Names Firstman** — Montage Records has announced the appointment of Barbara Firstman to director of sales and marketing. She was formerly national sales coordinator for Boardwalk Records and served as an independent marketing consultant for Macey Lipman Marketing.

**Jones Named At EMI** — EMI America/Liberty Records has announced the appointment of Ronnie Jones to national R&B promotion director. He moves up from his previous job of east coast regional R&B promotion director, a position he assumed in April, 1981. Prior to his re-joining EMI America/Liberty he was east coast regional promotion director for LAX Records and later for T.E.C. Records and W.M.O.T. Records.

**Blosser At Warner** — Suzy Blosser has been named national promotion coordinator for Warner Bros. Records. She had previously held the post of Bearsville Records' west coast director of artist relations and A&R for two years. From 1977 to 1979, she was at ABC Records as associate director of marketing.



Goldstone

Cason

Hodes

Oxhorn

**RCA Promotes Eggleston** — RCA Records has promoted Marianne Eggleston to field promotion representative, black music, north central region. In her new post, Ms. Eggleston will work out of Cleveland, Ohio, and cover Cincinnati, Columbus and Pittsburgh, Pennsylvania. She joined RCA Records as a field merchandiser in Cleveland, in October, 1979.

**Goldstone Promoted** — Chrysalis Records has announced the promotion of Michael Goldstone to manager of west coast publicity. Goldstone, who has been with Chrysalis for five years, will be responsible for handling all publicity west of the Mississippi.

**Cason Named At RCA** — Jeffrey Cason has been appointed administrator, publicity, contemporary music, for RCA Records. He joins RCA after six years with Danad Publishing, Inc., most recently in the capacity of promotion director for Danemagazine.

**Changes At MCA** — Mark Hodes has been appointed to national A/C promotion for MCA Records. Prior to joining MCA, he was involved in independent promotion, working in a consulting capacity with various record companies including A&M. Previous to that he was associated with Anti/Muscolo Promotions. Billy Brill has been appointed to the MCA Records promotion staff. He has been the music and entertainment critic for *PM Magazine* for the last two years. Previously he had been national promotion director for Mercury Records. David Durchin has been appointed assistant director of national credit for MCA Distributing Corporation.

**Oxhorn Joins E/A** — Stephanie Oxhorn has been appointed assistant to the director of advertising for Elektra/Asylum Records. At ABC Records she was the label's merchandising coordinator between January '75 and July '77. She held the same position at A&M Records between August '77 and November '80.

**Scott To Tropique** — Tropique Records has announced the appointment of Charley Scott to promotion director for the label. He was most recently midwestern promotion manager for Casablanca Records. He will also serve as tour coordinator for the label's artists.

**Bruton Joins SMN** — Bob Bruton has joined Satellite Music Network as vice president, station relations. His previous jobs were general sales manager for TM Programming, Dallas, WTUV-TV Tupelo, Miss., and PAMS Production, Dallas.

**Barackman Named At Arista** — Arista Records has announced the appointment of Michael Barackman to manager, A&R for the label. Prior to joining Arista, he was director of A&R for Planet Records.

**Changes At WEA** — The WEA sales office for the Memphis/Nashville market has announced the following appointment: Kerry Woo has been promoted to sales representative for the Nashville market. He has spent three years as a field merchandiser. Also the WEA Atlanta regional branch has announced the appointment of James Wood to sales manager for that territory. He has been with the WEA Atlanta branch since its inception in 1971.

**Wolff Appointed At Panasonic** — Edwin J. Wolff has been appointed assistant manager, merchandising, for the Panasonic Consumer VHS Division. He joined Panasonic in May, 1978 as a market analyst. Before joining the company, he was a sales representative for the Congoleum Corporation.

**Spevak Joins EMC** — Albert Spevak has joined Entertainment Management Corporation, Santa Monica, Calif. as vice president. Spevak, an attorney, will handle all business affairs for the firm.



# L.T.D. LOVE MAGIC.

There's magic in the airwaves. The new L.T.D. album is here and it's beautiful. The first single "Kickin' Back" AMZ 982 has the sound of L.T.D. back on the nation's airwaves and has people all over America kickin' up their heels. One listen to the new album and you'll know what Love Magic is all about.

L.T.D.  
Something new  
**LOVE MAGIC** AMZ 981  
On A&M Records and Tapes.



includes the new single "Kickin' Back!"  
Produced and arranged by Michael Stokes and L.T.D.  
Management: Jerry Heller/Lyle K. Baker Management

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## Label Holiday Co-op Support Emphasizes Midlines, TV Ads

(continued from page 5)

more billing, but we are more than pleased with label participation and anticipate a healthy Christmas."

### More TV Ads

Weidling explains that Hastings has received approximately 10-15% more co-op ad support than in 1980 and that a high concentration of the money will go to television advertising. "The big amounts of money we've gotten from labels have come for specific promotions, such as Capitol's Beatles push and MCA's midline promotion," says Weidling. "Labels are scrutiniz-

## Goody Defense Brief Charges Gov't Misconduct

(continued from page 5)

jury; abuse of the 'related case' rule to control judge selection; improper and unethical promulgation of publicity during the trial; repeated violations of a comprehensive discovery stipulation; and misrepresentations to the court with respect to questionable relationships between the government and the RIAA."

The defense also contended that the "most heinous culprits" in the case — a reference to government witnesses Jeffrey Collins, Spencer Pearce and Norton Verner, who admitted selling the counterfeit tapes to Goody — "were immunized and given governmental assistance with their civil problems, so that the prosecution could place in the dock legitimate businessmen with absolutely no history of wrongdoing."

The defense brief was submitted as part of an appeal instituted by the government over Judge Platt's call for a new trial in the Goody case. The Court of Appeals is scheduled to hear oral arguments during the week of Nov. 23.

### Legal Questions

In ordering the new trial, Judge Platt overturned the jury's original guilty verdicts against Goody, Inc. and Stolton on certain counts of interstate transportation of stolen property and copyright infringement. The grounds for Judge Platt's action were that the jury might have been prejudiced by certain unproven charges, as well as by the allegedly false testimony of an FBI witness that was only corrected outside the presence of the jury.

The prosecution's brief on the appeal was submitted on Oct. 14. In it, the government argued against a new trial and asked for a writ of mandamus — which allows a higher court to overrule a decision made by a lower court — in the event the Appeals Court decides that it lacks jurisdiction to rule on the appeal. The granting of a writ of mandamus, an extraordinary and seldom used legal remedy, would enable the jury's original verdict to be reinstated (**Cash Box**, Oct. 31).

This week's defense brief called the government's brief a "one-sided factual statement" that "ignores the failure of its evidence to prove key elements of the offenses charged." Calling the central issue of the case "whether the corporation and its officers knew they were purchasing counterfeits," the defense claims that no direct evidence of this knowledge was established by the prosecution and that no attempt was made to prove motive.

A number of procedural questions face the Court of Appeals when it hears the case later this month. These include whether the government can appeal an order for a new trial, whether a writ of mandamus may be used to review the discretion of a district judge who orders a new trial and whether in this particular case Judge Platt abused his discretion in ordering a new trial.

ing proposals and changing them around a lot more than they have in the past. They're pre-planning more and being more intelligent overall in how they are spending money."

Weidling's and Martin's encouraging statements are tempered somewhat by those of Ben Karol, president of the New York City-based King Karol chain.

"Co-op ad support is 25% down from last year," says Karol, "for the simple reason that times are tough. Business is below par, and you have to run like a son of a bitch just to keep your head above water."

However, Karol is not despairing. He insists that his stores are going to approach Christmas aggressively and that he has hired a professional decorator to design attractive in-store and window displays to draw customer attention.

Ira Heilicher of Great American Music in Minneapolis also feels that holiday co-op ad support isn't keeping pace with soaring media rates. "I don't think a lot of the manufacturers are recognizing the increased cost of media," says Heilicher, "and that's a problem. A thousand dollars this year is not the same as it was last year, and when labels don't recognize that, you can lose column inches and the frequency of broadcast."

### Radio Too Cluttered

Heilicher also says that he is hoping to use more television spots with his co-op ad monies this year than in the past. "Everyone and their brother is on radio these days. A few well-placed television spots are more effective because there is not as much clutter on TV as there is on radio."

Another commodity that Heilicher will be pushing this Christmas is the midline. He maintains that the lower cost goods are a significant revolution in record pricing. "People can no longer look at the midline as a promotional type item," he insists. "The \$5.98 disc is as much a staple of the music industry as the paperback is to the book industry."

The \$5.98 is also going to be a major part of Los Angeles-based Music Plus' promotions this year. The chain's advertising director, Alan Schwartz, says that they usually run with a 12-page tabloid-size hit product insert in the entertainment section of the major Southern California newspapers in mid-December. However, since midlines are so significant, Music Plus will also be running an 8-page shopping guide around Thanksgiving dedicated to the \$5.98.

Schwartz is pleased with co-op support this year because he feels Music Plus' affiliate, City One Stop, has finally been recognized as significant by the manufacturers.

"In the past, one-stops received very little or no co-op support, but we finally convinced the manufacturers that the one-stop does fully 50% of Show Industries' (Music Plus/City One Stop) business," says Schwartz. "There are thousands of little Mom and Pop stores up and down the coast who have survived the depression and are selling a lot of records. We are the vendor to them and take care of their ads, promotions and display materials. The labels have realized this at last, and we have finally been compensated for it co-op wise."

### Across The Board Push

Another area in which the manufacturers have altered their thinking as far as co-op advertising is concerned is in the applicability of their promotions to the full spectrum of music. "In years past, there was a heavy emphasis on advertising toward rock," explains Bobbi Stauffacher, advertising director for the Denver-headquartered Budget chain. "But this year, we have out of town advertising

(continued on page 35)

**IN THE BIZ** — Singer/producer **Genya Ravan**, who co-founded Polish Records, has resigned her position with that company to start a new venture. The new company, Genya Ravan Prods., is located at 340 W. 57th St., NYC. . . **Gail Davis**, assistant national director of artist development, has left A&M Records, Davis can be reached at (212) 628-2555. . . The Peter Pan Artists Series has signed **Melanie** to an exclusive logo-bearing production agreement. Her first LP and single will both be called "Detroit or Buffalo" and will be released under the Blanche Records logo.

**IN THE STUDIO** — **Graham Parker** is at work on an all-acoustic album at a New York studio. **Nicky Hopkins** will add piano. . . **Chic** is finishing up its new LP. It'll be called "Take It Off" . . . Ex-Village Person **Randy Jones** (the cowboy) is working on a solo LP at Soundmixers. . . **Pete Solley** is producing **Frankie And The Knockouts** at Criteria in Miami. Also at Criteria are **Danny Joe Brown** and **Riggs**. Both are currently mixing.



### WYMAN LIGHTS UP A SWITCHBOARD

— At a recent press conference in his honor at the New York offices of A&M Records, *Rolling Stones* bassist **Bill Wyman** (l) stopped to chat with **Bob Pfeiffer**, guitarist with I.R.S. recording group *Human Switchboard*.

produced by **Hal Willner**, features **Carla Bley**, **Steve Lacy**, **Muhai Richard Abrams**, **Chris Stein**, **Debbie Harry** and others performing some of the music Rota wrote for **Fellini** soundtracks. . . Boston-based Eat Records also brought its show to town last week via a beer 'n chill blast at the Sundown Saloon. The occasion was a showcase for its band **Rubber Rodeo**.

**RETURN OF AN IDOL** — These who attended Max's Kansas City last Saturday night got a rare treat when **Billy Idol** and his new band debuted unannounced after the conclusion of the regularly scheduled show there. Idol, who had been sitting in the audience watching the show, made his way backstage after the last note had been played and the curtain re-opened to reveal Billy and his new band: **Steve Stephens**, guitar; **Phil Felt**, bass; and **Steve Missal**, drums. The band opened with "Ready, Steady, Go," a reminder of Idol's days with **Generation X**, before launching into newer material from his current *Chrysalis* LP. The closer, appropriately, was Idol's dance chartmaker "Dancing With Myself." Prior to this appearance, Idol and band had been rehearsing in the studio, with an eye toward eventual live dates.

**SOUXSIE PACKS PEP** — Meanwhile. . . at the Peppermint Lounge, fans of **Souxsie & the Banshees** and **Lydia Lunch** were queued around the block by midnight for the late-starting show there last week. The trouble was, the place was already packed, and by 12:30, the fire department was there to make sure that no one else was going to be admitted. Among those trapped outside were **Souxsie & the Banshees** themselves, a situation that was fortunately remedied eventually. Nevertheless, the group was forced to wait until at least some of the crowd inside the hall had left before they were allowed to go on at 2:15 a.m. The Banshees would like to apologize to their fans for the wait, the crush and for the fact that ticket prices were a couple of bucks higher than they'd expected them to be.

**LES IS MORE** — The New York Chapter of NARAS and Gibson guitars are hosting a tribute to guitar innovator **Les Ford** at RCA Recording Studios Nov. 24. The multi-talented Ford — composer, musician, electronic engineer and inventor — is being presented with the NARAS Governor's Award, a plaque given to honor outstanding contributions and achievements in the world of music. The tribute to the man who has been called "The Thomas Edison of the Music Industry" for his many inventions, which include the electric guitar, 8-track recorder, multiple recording, echo reverb, flanger and delay, will include the screening of a documentary film and a jam featuring some of Paul's associates from his 53-year career. Among the artists expected to attend are **Chet Atkins**, **Ruby Braff**, **Rick Derringer**, **Tal Farlow**, **Lionel Hampton**, **Ted Nugent**, **Bucky Pizzarelli**, **Todd Rundgren** and **Hal Schaefer**. The event is open to the public at \$15 a ticket, \$10 for NARAS members.

**SCRAPPLE FROM THE APPLE** — Guitarist **Wayne Kramer**, who's just come off the road from a stint in the **Was (Not Was)** touring company, is now spearheading his own trio, **Wayne Kramer's Air Raid**, with **Bobby Dee** on bass and **Greg Gerson** on drums. The group is described as falling somewhere between the hard rock of Wayne's old outfit, **The MC5**, and the funk of **WNW**. The group will begin touring the northeast and Canada in early December. . . Prism Records has signed Washington D.C.-based singer/songwriter/arranger/producer **Warren Shadd** and released his first single, "Pretty Girl, Baby Girl," which Shadd co-produced with the **Blackbyrds' Joe Hall III**. . . Wave Records released **Bonnie Forman's** dance 12" "All Night" last week. An LP will follow soon. . . Country music fans may be interested in hearing the **Chieftains'** version of "Cotton-Eyed Joe," just released as a single by Shanachie. It seems the traditional American tune came from a 16th century Irish air called "Mountaintop" . . . The Chieftains recently completed scoring a six-hour TV mini-series called *The Year of the French*, due in fall '82. . .

**ANOTHER BUNCH OF STIFFS** — Stiff America has signed **Fingerprintz** and **Girl's School**. Fingerprintz' "The Beat Noir" LP is due before the New Year, while a January release is expected for Girl's School's album, as yet untitled. Stiff will also release New York's **Bush Tetra's** long-awaited debut, produced by **The Clash's Topper Headon**; "Juke Box Durys," a compilation of **Ian Dury** singles, B-sides and album tracks from the Stiff years; and a new one by **Tenpole Tudor**, which is scheduled to do a mid-afternoon matinee for the kiddies at Irving Plaza here sometime next month. In addition, **Madness** will record its next studio LP in Los Angeles sometime next spring, after its "Take It Or Leave It" film, which opens here in January, has taken America by storm.

dave schulps



# World Popular Song Festival in Tokyo '81



# Powerful Performance and International Spirit Mark 12th Popular Song Festival

The World Popular Song Festival in Tokyo '81 climaxed Nov. 1 with Osvaldo Rodríguez of Cuba claiming the International Grand Prix with "Digamos Que Más Da" (Never Mind) which he sang and composed.

Aladdin took home the Japanese Grand Prix with their rousing "The Incredible Rock'n'Roller" written by lead vocalist Shigehito Takahara.

A Most Outstanding Performance Award was presented to María Del Sol from Mexico for "You've Gotta Have Someone", composed and arranged by Tino Geiser which also won a special Kawakami Award. The other Most Outstanding Performance Award went to Udo Jürgens of Austria who composed and sang "Leave A Little Love", also an Outstanding Song Award winner.

Best Song Awards included the U.S. entry "Music Power", written by Freddie Perren and performed by Peaches & Herb; "Another Night" from the U.K., composed by Andy

Grand Prix



Osvaldo Rodríguez, Cuba

Best Song



Bucks Fizz, United Kingdom

Best Song



Nadda Viyakarn, Thailand

Most Outstanding Performance Kawakami Award



María Del Sol, Mexico

Best Song



Peaches & Herb, U.S.A.

Best Song



Gianni Togni, Italy

Most Outstanding Performance Outstanding Song



Udo Jürgens, Austria

Outstanding Song



Anja Meyer, Holland

Hill and Nichola Martin and sung by Bucks Fizz; "Vivi" composed and presented by Gianni Togni of Italy; and "Happiness" sung by Nadda Viyakarn and written by ten-years old Indhuon Sikanononda of Thailand. Outstanding Song presentations went to Dutch composers Martin Duiser and Piet Souer for "Too Young To Know" sung by Anja Meyer; French entry "Sentimentale" performed by Marie Myriam and

written by Jean Claude Capillon & Jerome Desjardins; and Japanese entry "I Love You Forever" written by Akihiko Furukawa and done by his group Sunky. This year's staging represented Yamaha's most spectacular yet, transforming the massive Budokan into the ruins of ancient Greece, complete with marble columns and starlight, plus a special revolving stage. The 60-piece Yamaha Pops

Orchestra literally outdid themselves with the added power of a new 6-way P.A. system, assembled exclusively for the cavernous Budokan. Details for Festival '82 will be announced in the near future.

For further information:

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**YAMAHA MUSIC FOUNDATION**  
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Marie Myriam, France



## Film And Stage Roles For Rock Artists: Must Or Bust?

(continued from page 8)

his latest album. Also as a result of *Roadie*, which Sonenberg feels was advertised wrongly, Featurefilms has striven to maintain control over the advertising campaign, a function usually totally controlled by a film's distributor.

"We want to be able to stage an ad campaign that stresses the theatrical nature of the film," Sonenberg stated. "It's not just a concert-type picture, and we want to make that very clear. We're looking to the future and trying to lay the groundwork for a long-term career with this film. We want it to appeal to people outside Meat Loaf fans."

Don Wardell, product manager, RCA Records, has worked on David Bowie's records through both film and Broadway appearances by the artist. Like Sonenberg, Wardell sees these areas as a good career move for a performer who can make the transition. "A lot of rock music performers are now beginning to close in on middle age," Wardell stated. "If, at that point, you still want to grow, you have to set your sights on areas outside music."

### Career Move

Wardell said he feels that a film or Broadway performance enables the public, radio programmers and talk show bookers to look at a rock performer in a new light. In Bowie's case, he said, "they have a new view of him as more than a recording artist, as an entertainer. I think he's highly respected because of what he did," Wardell added.

Wardell also minimized the risks an artist takes in moving into film or the stage. "There's a risk of setting yourself up for a higher profile than you may desire, but I don't think the public's head is into films enough anymore that a bad film appearance can hurt record sales. Barbra Streisand's last film was pulled, but I didn't see it hurting her recording career."

There may, however, be negative effects due to an association with a particular film. Although the soundtrack of the film *Xanadu* was a big seller, Al DeMarino, vice president, artist development, Epic Records, remarked that he had heard that Jeff Lynne of the Electric Light Orchestra, whose music was prominently featured in the film, "felt that the film may have hurt the group's credibility at a radio level a bit." DeMarino said that he felt that there is a credibility factor to be taken into account when an artist chooses to work in another medium. "Most AOR programmers are very committed to the idea of a rock 'n' roll lifestyle, and there is a certain danger of their cooling to an act if they feel the commitment is less than total."

However, Arma Andon, vice president of artist development, Columbia Records, shared RCA's Wardell's view that the exposure gained via film and Broadway appearances generally serves to increase interest in an artist at radio. "In Rex Smith's case, he became a national celebrity through his role in *Pirates of Penzance*. Because of that association, the job of interesting radio programmers in his music becomes easier. They know who he is," Andon is quick to add, however, that the "success of the record still depends on the quality of what comes out of the recording studio."

Film may offer certain artists a chance to shed old image stereotypes and expand into new musical areas. Lynn Kellerman, director of press and artist development, East Coast, MCA Records, said that in the case of Olivia Newton-John, her changed image as a result of the film *Grease* enabled her to become more musically and visually adventurous on subsequent records.

### Associations Help At Radio

Andon of Columbia stated that the appearance of Boomtown Rats' lead singer Bob Geldof in the starring role of the upcoming film based around Pink Floyd's *The Wall* "will probably do a lot to enhance the image of the Boomtown Rats," particularly with radio. Andon said he felt the connection between the group, which has yet to receive complete radio acceptance in this country, and the well-established Pink Floyd, could not fail to open radio's ears to some level, "particularly if Geldof appears on the soundtrack LP."

While a successful film role may offer an artist a chance to quickly expand his or her audience, according to Andon, "it seems that more artists are intrigued by Broadway at the moment." Andon attributed Broadway's appeal to "something about performing in front of a live audience."

With both Broadway and Hollywood actively seeking out new talent among the ranks of rock performers and the trend toward videos both exposing acts outside the rock world and spurring interest in performance and visuals, it seems inevitable that the relationship between rock and these media will only increase. Marty Balin, a rock singer with a theatrical background who has written a rock opera *Rock Justice* for the stage and is currently negotiating a film role, compares rock today to vaudeville during the early days of motion pictures. "It's a source of talent for them," he said, "because it's where a lot of the good young talent is to be found."

**TIDBITS** — Elektra/Asylum, which has been signing everything from Dodgers to high level record executives to jazz players of late, should soon be announcing its foray into new music. Look for the label to come forth with the news of signing L.A. punkateers **X** and **Josie** ("Johnny Are You Queer?") **Cotton**. . . **Hall & Oates**, who have signed with Arista, still have three albums left in their RCA contract. Expect to see the lads hanging around Nipper for at least another year. . . The reactivated **King Crimson** will make an appearance on ABC-TV's *Fridays* Dec. 4, and *Easy Rider* **Peter Fonda** will host the show. . . Thin white duke **David Bowie** will go into a European studio next month to record an EP of songs from the BBC production of **Bertolt Brecht's** *Baal*. Bowie, who will also star in the teleplay is co-producing the sessions along with Tony Visconti — RCA will release the work. . . **Dick Clark's** *New Year's Rockin' Eve* will air Dec. 31 from two coasts. Performers **Barry Manilow**, **Rick Springfield**, **Alabama**, **Rick James** and **The Four Tops** will supply the music from ABC-TV studios on the west coast, while Clark will check in live from Times Square on the east coast. The 90-minute special will be hosted by **Charlene Tilton** of *Dallas* and *Dukes Of Hazzard* star **Tom Wopat**. . . Christmas albums and singles are flooding in everyday, and our latest favorite features two old beach party honeys. Yes, **Frankie Avalon** and **Annette Funicello** recently got together for a duet on "Together We Can Make A Merry Christmas" for Pacific Star Records.

**AN ELDER KISS** — **Kiss** went into the studio last year and cut five unrelated rock songs that didn't sound much different than what the group had been doing for the past nine years. Unsatisfied with the result, the foursome and production wizard **Bob Ezrin** sat down and decided that they they'd scrap the songs and attempt, sin of sins, a theme album. **Gene Simmons** then unearthed an old idea for a science fiction story he wanted to do, and before long the band was hard at work on an album that embodied the best



aspects of *Star Wars*-like mythology, Marvel Comics and high-tech heavy metal. Five recording studios, one symphony orchestra and a million dollars later, the masked band has delivered its most inspired and ambitious work to date in "Music From The Elder." What are the Elder? They are a group of ancients designed by the mind of Gene Simmons that possess superhuman characteristics and instruct selected humans to carry on the fight against contemporary evils. In Part I of "The Elder," the ancients find a "chosen one" in an orphan. And this first album (there are bound to be several sequels) concerns itself with the lad searching for and finding himself. It's rather heady material for **Kiss**, but the group has definitely matured as a

recording unit, and its style is much more wide-ranging and full-bodied than the **Kiss** of "Fire House" and "Strutter" days. One can hear such surprises as sophisticated vocal arrangements, orchestral segments, dramatic ballads and assorted Ezrinized technical effects throughout the LP. The lyric content is both probing and funny, and for added word support, the gang called on **Uncle Lou (Reed)** to provide them with input. There are some pretty laughable attempts at trying to be intellectually heavy and mystical on the album, and some of the orchestration is ridiculously melodramatic, but for the most part, the album succeeds. Other interesting facts that **Kiss** aficionados should be aware of is that the new cover is the first that does not feature the group on the cover. Instead of four people leering through macabre make-up, the listener is treated to a wooden door that is an invitation to search. And fans of modern day heavy metal giants like **Rush**, **Ozzy Osbourne** and **Queen** should accept the invite as they'll find "Music For The Elder" every bit as pleasing as the last albums by their favorites. Oh, and people will also find **Kiss** sporting a new sleeker look in-concert — close cropped hair, tight black pants, et al. It's all part of a new look, a new sound and a new **Kiss** for the '80s.

**CHARIOTS FIRES THREE COVERS** — Greek keyboardist **Vangelis** has composed one of the most affecting soundtracks of the year with his score to the British film *Chariots Of Fire*. His beautifully melodic mix of synthesizer, acoustic piano and choir might not be setting the airwaves on fire, but the main theme to *Chariots* has inspired at least three covers within the month. First off, **The Assembled Multitude**, which re-worked the "Overture" to *Tommy* a few years back, has done a vocal version of the song for Eric Records. Next, sax man **Ernie Watts** cut a funk/R&B rendition of the theme for Qwest Records. And now we hear that **Melissa Manchester's** latest single on Arista, "Race To The End," is another vocal adaptation of the work from the current Ladd Company/Warner Bros. film release. Former **Yes** vocalist **Jon Anderson**, who has worked with Vangelis on several albums over the past few years, wrote the lyrics for the composition.

**A LITTLE T&V** — *The World's Greatest Rock 'n' Roll Party*, a closed circuit satellite fete/concert featuring the **Rolling Stones** (**Cash Box**, Nov. 7), will be shown on ON-TV in Los Angeles. Subscribers will be able to watch the Dec. 18 affair for a special pay-per-view fee of \$10.

**TEN PIN STOMP** — Independent promotion man **Jon Scott** hosted his annual bowling party at Valley Center Lanes in Canoga Park Nov. 14, and it turned into a Who's Who of Who's in L.A. Held in association with Epic Records, the combination bowling tournament/Gary Myrick and the Figures party was attended by such chartbusters as **Tom Petty**, **The Cars**, **Del Shannon**, **Tim Goodman**, **Emmylou Harris**, **Tommy Tutone**, **Keith Sykes**, **Billy Burnette**, **Rocky Burnette**, **Randy Meisner**, **Chilliwick**, **Karla Olsen**, **Stephen Bishop**, producer **Mike Flicker** and local AOR personalities.

**FAMILY AFFAIRS** — **Cash Box** sends its best along to **Terry Ellis**, co-chairman of the Chrysalis Group of companies, and his wife, **Daniele**, on the birth of their daughter, **Amber Catarina**. The bouncing baby girl was born Nov. 12 at St. Thomas Hospital in London.

**MSB RINGS IN THE NEW YEAR** — In a media first, Cleveland's own **Michael Stanley Band** is banding together with AOR WMMS and noted rock publication *The Cleveland Scene* to put on "The MSB All Request Concerts" New Year's Eve and New Year's Day. Readers and listeners are being asked to write their favorite Michael Stanley Band songs on paper and send them in to the Cleveland radio station. The 20 most requested songs will then be performed by The Stanley Band at its sold out shows at Cleveland's Richfield Coliseum.

marc cetner



**SCREEN GEMS SIGNS LAWS** — Composer/performer **Ronnie Laws** and his publishing company, **Fizz Music**, have signed a worldwide publishing agreement with **Screen Gems/Colgems/EMI Music, Inc.** Shown seated are (l-r): **Lester Sill**, president of **Screen Gems/EMI Music**; **Laws**; and **Vince Perrone**, **Screen Gems** vice president and legal counsel. Pictured standing are (l-r): **Rick Riccobono**, **Screen Gems** director of professional activities; **Michael Brokaw**, vice president of **Kragen & Company**, **Laws'** management firm; **Harriet Sternberg** of **Kragen Creative Services**; and **Jack Rosner**, **Screen Gems** vice president of administration.



NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

**ROSSINGTON COLLINS BAND** (MCA MCA-51218)

**Don't Stop Me Now** (3:38) (Moonpie Music Company-BMI) (G. Rossington Me Now (3:38) (Moonpie Music Company-BMI) (G. Rossington, D. Krantz) (Producers: Rossington, Collins)

Along with ZZ Top, Rossington Collins remains one of the few vital (and commercially viable) southern boogie units, and one of the major reasons is singer Dale Krantz.



**DAVE STEWARD and BARBARA GASKIN** (Platinum PR-4)

**It's My Party** (3:46) (World Song Publishing, Inc.) (Reiner, Gold, Gluck, Jr.) (Producer: D. Stewart)

Already a #1 U.K. hit and a top-selling import here in the U.S. as a result of new rock club and radio play, this progressive pop cover of Leslie Gore's hit is so delightfully eccentric that it shouldn't fail to hit as a domestic release. A synthesizer tour de force, it's unconventional but melodic.



**NIKKI WILLS** (Bearsville BSS 49868)  
**Some Guys Have All The Luck** (3:33) (KEC Music Inc./April Music-ASCAP) (J. Fortang) (Producer: J. Holbrook)

As lead singer for the Johnny Average Band, Wills turned a few heads with her Deborah Harryish vocals on "Ch-Ch-Ch-Cherie," a chart success earlier this year and promising debut. On this Phil Spector-styled girls tune, a more pop-A/C-oriented Wills emerges, although equally as evocative.



**LAMONT DOZIER** (M&M M-502)  
**Shout About It** (4:00) (Beau-di-o-do Music Inc./Goraieb Music/Doozer Music-BMI) (L. Dozier, S. Goraieb, G. Rotter) (Producer: L. Dozier)

When last we heard from the prolific Motown hit writer and singer, he had cut an album for Columbia called "Working On You." Now, on this M&M label debut, he has created a frothy, funkkin' brew with a potent rhythm punch and cracklin' synthesizer. A B/C, dance killer.

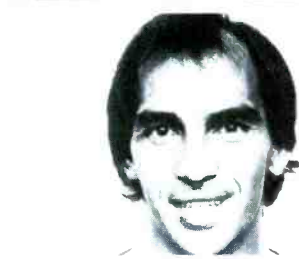
**TIM GOODMAN** (Columbia/Feyline 18-02620)  
**Tell Your Mama** (3:27) (That's What She Said Music/Last Score Music) (T. Goodman, D. Ockerman) (Producer: J. McFee)

Slick, seamless and simple pop/rock from Denver to L.A. transplant Goodman, this cut is very much in the vein of the Michael Stanley Band's music without the midwestern references. The teen theme will undoubtedly appeal to Top 40 audiences, as will the snappy Doobie Brothers-styled rhythm and production.



**VERNON BURCH** (SRI SRI-A00619)  
**Do It To Me** (4:24) (Sand B Music, admin. by Bayard Publishing-BMI) (V. Burch) (Producer: V. Burch)

A former member of the Bar-Kays and a seasoned solo artist, Burch should soon be expanding his southeast following with this cleanly produced sophisto-funk. Jazzy muted electronic piano work provides a contrast to the razor-edged rhythm groove and bright horn blasts behind the commanding vocal mix.



**JO JO ZEP & THE FALCONS** (Columbia 18-02645)  
**Gimme Little Sign** (2:37) (Big Shot Music, Inc.-ASCAP) (A. Smith, J. Hooven, J. Winn) (Producers: R. Finch, H.W. Casey)

Following their version of J.J. Jackson's "But It's Alright," Joe Camilleri & Co. come out with a horn-pumped cover of Brenton Wood's '60s pop hit. Producers Rick Finch and Harry (K.C.) Casey give the brass that distinctive Sunshine sound.



**IRON CITY HOUSEROCKERS** (MCA-51219)  
**Friday Night** (3:52) (Cleveland International Music/Brick Alley Music-ASCAP) (J. Grushecky) (Producer: S. Cropper)

Like Graham Parker and The Rumour, Pittsburgh's Iron City boys create snapping, sizzling bits of expert pub rock; unlike Parker, though, the band's songs invariably deal with physical and emotional release. Here, they manage to make the workingman's escape, an oft used theme, sound urgent again.

FEATURE PICKS

HITS OUT OF THE BOX

**CARLY SIMON** (Warner Bros. WBS 49880)  
**Hurt** (3:21) (Miller Music Corp.-ASCAP) (J. Crane, A. Jacobs) (Producer: M. Mainieri)

With David Sanborn's wailing sax setting the bluesy, downbeat tone, Simon plunges into a cover of this torch era standard and puts her distinctive vocal stamp on the rendition. Producer Mainieri gives it a slick, mellow jazz feel for A/C.

**BEVERLY WRIGHT** (Jamex J 45-001)  
**For the Sake Of The Children** (3:03) (Jamex Music/A-jagbe Music-BMI) (L. Wright) (Producer: J. Florez, D. Casher)

A poignant country/pop song about d-i-v-o-r-c-e sung in a raw, quivering vocal by Wright with a pumping drum back-up and strings. It's a strong woman's song, the type you'd find a Loretta Lynn or a Tammy Wynette covering.

**RITA COOLIDGE** (A&M 2385)  
**Wishin' And Hopin'** (2:35) (Jac Music/Blue Seas Music, Inc.-ASCAP) (H. David, B. Bacharach) (Producer: A. Gold)

A reggae version of the Dusty Springfield hit by Rita Coolidge? Sure enough, that's what this is, and while it's not exactly what you might call "roots," Coolidge and producer Andrew Gold get a pleasant enough groove going here. For pop, A/C.

**BILL WITHERS** (Columbia 18-02651)  
**U.S.A.** (4:06) (Bleunig Music-ASCAP) (B. Withers) (Producers: B. Withers, R. Tee)

A topical little ditty by the voice behind "Just The Two Of Us," it's a sparsely produced get well card to the U.S.A. A rag with unusual kazoo, banjo and Dixieland horn instrumentation, as well as children's voices in the chorus, it could be a left field novelty.

**CURTIS MAYFIELD** (Boardwalk NB7-11-132)  
**Toot An' Toot An' Toot** (4:07) (M&M Music-BMI) (C. Mayfield) (Producer: D. Fekaris)

In his inimitable falsetto, Mayfield satirizes the high living Hollywood lifestyle, drugs and all, on this track from the "Love Is The Place" LP. Mayfield not so subtly mocks the high strutting, appearance-is-everything attitude with a slow, funky beat.

**"D" TRAIN** (Prelude PRL 8043-AS)  
**You're The One For Me** (4:13) (Trumar Music/Huemar Music-BMI) (H. Eaves, III, J. Williams) (Producer: H. Eaves III)

Already causing a stir at clubs in the northeast, this heavily synthesized R&B dancer has as propulsive a beat and as deep a bottom as you're likely to hear.

**STANLEY TURRENTINE** (Elektra E-47245)  
**After The Love Has Gone** (3:45) (Irving Music, Inc./Foster Frees Music, Inc./Ninth Music/Garden Rake Music, Inc.-BMI/Bobette Music-ASCAP) (D. Foster, J. Graydon, B. Champlin) (Producer: L. Dunn)

Nicely arranged, but a fairly predictable instrumental version of the Earth, Wind & Fire hit with, interestingly enough, that band's Larry Dunn producing. Turrentine's sax is as mellow as ever, with soft female background vocal support.

**MIKE & BRENDA SUTTON** (SAM 81-5023)  
**We'll Make It** (3:59) (Colgems Music Inc./Mibren Music Inc.-ASCAP) (M. & B. Sutton) (Producers: M. & B. Sutton)

The Suttons immediately remind one of Ashford & Simpson. Formerly Motown staff writers, their tune, "Shake It Up Tonight," was a hit for Cheryl Lynn. Now, they've parlayed their gospel roots into an energy-packed R&B hit here waiting to be discovered.

**EDWIN HAWKINS** (Lecton LN 3001)  
**Take Me I'm Yours** (4:03) (Edwin Hawkins Pub. Co.-ASCAP) (E. Hawkins) (Producer: E. Hawkins)

Renowned gospel singer Hawkins delivers the PolyGram gospel arm's debut release, and it's a slickly produced and performed MOR/R&B work with sparkling acoustic piano and hearty female backing vocals.

**MARIANNE FAITHFULL** (Island IS 49873)  
**Sweetheart** (3:15) (WB Music Corp.-ASCAP/Airstream Music Ltd.-PRS/Unichappel Music Adm.-BMI) (M. Faithfull, B. Reynolds) (Producer: M. Miller Mundy)

A fiercely individual performer and artist, Faithfull is a convincing singer, if nothing else, who always draws attention to her lyrics, as she does on this reggae-tinged song of love and freedom from the "Dangerous Acquaintances" LP.

**THE ROLLING STONES** (Rolling Stones F 21004)

**Waiting On A Friend** (3:35) (Colgems-EMI Music Inc.-ASCAP) (M. Jagger, K. Richards) (Producers: The Glimmer Twins)

**DAN FOGELBERG** (Full Moon/Epic 18-02647)

**Leader Of The Band** (4:15) (Hickory Grove Music, admin. by April Music, Inc.-ASCAP) (D. Fogelberg) (Producers: D. Fogelberg, M. Lewis)

**LITTLE RIVER BAND** (Capitol A-5057)

**Take It Easy On Me** (3:45) (Colgems-EMI Music, Inc.-ASCAP) (G. Goble) (Producers: none listed)

**ASHFORD & SIMPSON** (Warner Bros. WE 49867)

**It's The Long Run** (3:45) (Nick-O-Val Music Company, Inc.-ASCAP) (N. Ashford, M. Simpson) (Producers: N. Ashford, M. Simpson)



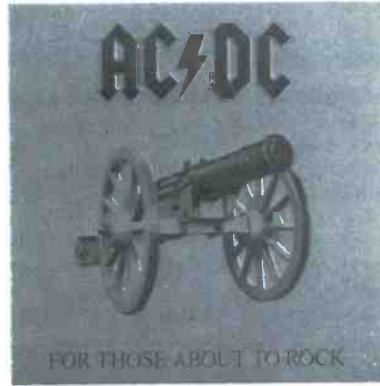
**MEMORIES — Barbra Streisand — Columbia TC 37678 — Producers: Various — List: None — Bar Coded**

Looking back on the songs on this album of mostly old but somewhat new material, one can't help but think about how Barbra has always surrounded herself with the finest writers, arrangers and producers in the business. But it is that dynamic, soaring voice that has truly made her what she is. And that fact is evident from 1974's "The Way We Were" on down through her latest classic, "Memories." She is quite simply one of the most enigmatic singers in popular sound, and this package illustrates that wonderfully.



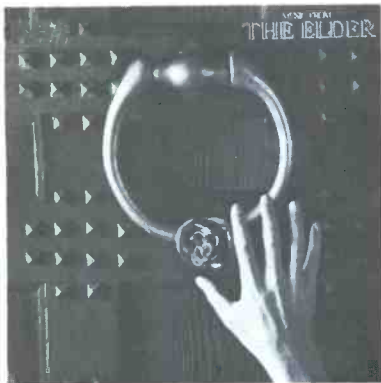
**FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic SD 11111 — Producer: Robert John "Mutt" Lange — List: 8.98**

Heavy metal's problem child became the best selling act in the world last year with the combined sales of "Back In Black" and the re-release of "Dirty Deeds Done Dirt Cheap." The four-piece comes screeching back with another bazooka blast of an album in "For Those About To Rock We Salute You." This band is reminiscent of the lad who not only won't turn the stereo down, but isn't content until he feeds granite hard rock through Marshall stacks. The hooks in this band's music are in Angus Young's bludgeon-like riffs and no teenage boy or girl is safe from this group's special brand of mayhem.



**MUSIC FROM THE ELDER — Kiss — Casablanca NBLP 7261 — Producer: Bob Ezrin — List: 8.98**

After a long layoff and then last year's disappointing "Unmasked" LP, Kiss needed a major work to keep its presence in the pop marketplace. Fortunately, the four-piece in the macabre make-up has delivered a stunning myth-oriented concept album that rivals anything Rush or Ozzy Osbourne has come up with lately. The production of Bob Ezrin, the lyric input of New York neighbor Lou Reed and the band's inventive metal madness make "Music For The Elder" a must for its teen legions. Heavy metal music with a theme somewhere between mythology and Marvel Comics is what this LP is all about.



**SHE SHOT ME DOWN — Frank Sinatra — Reprise FS 2305 — Producer: Don Costa — List: 8.98 — Bar Coded**

This album of self-termed "saloon songs" by Sinatra features Old Blue Eyes at his most reflective. He indeed sounds like the warrior who fought the good fight and now looks back on life with a smile as he downs that bourbon. He still has that style and phrasing that thrilled a million bobby soxers, but his vocals have a world weariness that come from a man who has seen and done it all in song. His favorite conductor and arranger, Don Costa, was on hand to produce these sessions, and he calls on such classic composers as Sondheim, Wilder and Rogers & Hart for material. A must for his legions.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

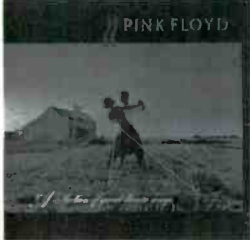
**COME MORNING — Grover Washington, Jr. — Elektra 5E-562 — Producers: Grover Washington, Jr. and Ralph MacDonald — List 8.98**

Mr. Magic became the superstar with the sax with last year's platinum selling "Winelight" album and the smash single "Just The Two Of Us." And while he doesn't have Bill Withers alongside him this time, Grover does have more of that light, sax-filled urban jazz sound that's so easy on the ears late at night or early in the morning.



**WATCH OUT — Brandi Wells — WMOT FW37668 — Producers: Bill Neale and Nick Martinelli — List: 8.98**

This veteran of the Philly R&B circuit has a startling vocal range that is somewhat akin to the late Minnie Riperton. Producers Bill Neale and Nick Martinelli, and a hot studio crew featuring Thom Bell and Dexter Wansel, help power Wells through a set of smooth as butter soul/R&B tunes on her debut LP for WMOT. "Watch Out" and "What Goes Around Comes Around" will please the dance crowd, but probing ballads like "I Love You" are Wells' forte.



**A COLLECTION OF GREAT DANCE SONGS — Pink Floyd — Columbia TC 37680 — Producers: Various — List: None — Bar Coded**

Floyd fans will do well to check the back of this album out thoroughly before buying, as the arty graphics suggest that it is a new LP from dearest Pink. In reality, it's a nicely packaged greatest hits album that features such AOR favorites as "One Of These Days" from 1971's "Meddle" LP and "Another Brick In The Wall Part 2." This is a great collection for novice Floyd fans.



**ALL SPORTS BAND — Radio Records RR 19321 — Producer: Joey Carbone and Richie Zito — List: 8.98**

The cover of their debut LP suggests that The All Sports Band might be a G-rated version of The Village People, but it just isn't so. The band possesses an engaging power pop sound that is more reminiscent of bands like Toto and The Babys than the noted disco patrol. Many of the songs have an athletic theme that works well with the band's motif. Pop programmers should go the whole nine yards for this band.

**GREATEST HITS VOLUME ONE — Elvis Presley — RCA AHL1-2347 — Producer: Joan Deary — List: 8.98 — Bar Coded**

Presley fans will be tickled pink to learn there is yet another album on the market featuring 10 of their idol's most accessible songs, featuring four previously unreleased live versions of some choice Elvis fare, including "Steamroller Blues" and "What'd I Say." On this release, Presley is backed by some of the finest vocalists in the business, including the Jordanaires, J.D. Sumner and the Stamps, the Imperials and the Sweet Inspirations.



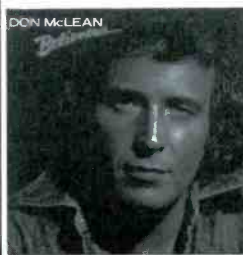
**DESIGNER MUSIC — Lipps Inc. — Casablanca NBLP 7262 — Producer: Steven Greenberg — List: 8.98**

Lipps Inc. arrived in 1980 with its automated disco classic "Funky Town," and the Minneapolis band, led by Steven Greenberg and vocalist Cynthia Johnson, is back with more kinetic dance music on "Designer Music." The band's last LP, "Pucker Up," was a little lackluster, but Greenberg has found some wild new sounds and his music is a sort of scientific mixture of disco, Debussy and Devo. Best cuts are "Everybody Knows" and the title.



**THE BEST OF THE ALLMAN BROTHERS BAND — Polydor PD-1-6339 — Producers: Various — List: 5.98**

The collection just begins to focus in on the seminal Southern band's contribution to rock 'n' roll. While hot jams like "Little Martha" and "Statesboro Blues" are preserved here, classics like "In Memory Of Elizabeth Reed" and "Whipping Post" are missing. This could and should have been a specially priced double LP as the Macon-based blues/rock band's body of work is too weighty for this well chosen, but incomplete single disc collection.



**BELIEVERS — Don McLean — Millenium BXL1-7762 — Producer: Larry Butler — List: 8.98 — Bar Coded**

After a long hiatus, McLean came roaring back last year with his sensitive reading of Roy Orbison's classic "Cryin'." On "Believers" he's enlisted the production talents of Nashville producer Larry Butler and such hot sessioners as Hargus "Pig" Robbins. McLean has always had a folkie sensibility, but he can also fare well in the rock and country genres and he proves the fact admirably on "Believers." His pure, lilting voice sounds best on "Castles In The Air."

**BREAKER MORANT — Various Artists — First American FA 7783 — Producer: Matt Carroll — List: 8.98**

This LP is the soundtrack to the Australian film that centers on an ugly incident during The Boer War in South Africa. The movie has been well-received in art houses throughout the U.S., and the soundtrack is equally as stunning as the picture, which focuses on the deterioration of the British Empire. Featuring torchy ballads and stirring marches from an era in which Queen Victoria's troops still ruled the world, the score is a sure nominee come Oscar time.



**ASK ANY WOMAN — Con Hunley — Warner Bros. BSK 3617 — Producer: Tom Collins — List: 8.98 — Bar Coded**

Con Hunley's country/soul style is refined even further with this album release, 10 songs that allow the singer to fully demonstrate his vocal talents. As a producer, Tom Collins gives Hunley the same injection of easy listening that helped move Ronnie Milsap and Barbara Mandrell into mainstream music. Particularly keep an eye on "Tryin' To Love Two" and the title track.





# JAZZ

# ON JAZZ

## TOP 30 ALBUMS

	Weeks On Chart	11/21		Weeks On Chart	11/21
<b>1 BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	1	15	<b>17 ENDLESS FLIGHT</b> RODNEY FRANKLIN (Columbia FC 37154)	16	6
<b>2 SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	2	8	<b>18 AS FALLS WICHITA, SO FALLS WICHITA FALLS</b> PAT METHENY & LYLE MAYS (ECM-1-1190)	17	24
<b>3 STANDING TALL</b> CRUSADEERS (MCA 524)	3	7	<b>19 TENDER TOGETHERNESS</b> STANLEY TURRENTINE (Elektra 5E-534)	19	9
<b>4 SIGN OF THE TIMES</b> BOB JAMES (Tappan Zee/CBS FC 37495)	4	12	<b>20 "RIT"</b> LEE RITENOUR (Elektra 6E-331)	18	30
<b>5 LOVE BYRD</b> DONALD BYRD & 125TH STREET, NYC (Elektra 5E-531)	5	10	<b>21 MISTRAL</b> FREDDIE HUBBARD (Liberty LT-1110)	21	3
<b>6 CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	8	5	<b>22 MR. C</b> NORMAN CONNORS (Arista AL 9575)	—	1
<b>7 FREETIME</b> SPYRO GYRA (MCA 5238)	6	13	<b>23 LA LEYENDA DE LA HORA (THE LEGEND OF THE HOUR)</b> MCCOY TYNER (Columbia FC 37375)	22	8
<b>8 THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	11	2	<b>24 MORNING SUN</b> ALPHONSE MOUZON (Pausa 7107)	24	5
<b>9 THE MAN WITH THE HORN</b> MILES DAVIS (Columbia FC 36790)	7	19	<b>25 MONDO MANDO</b> DAVID GRISMAN (Warner Bros. BSK 3618)	26	3
<b>10 THE DUDE</b> QUINCY JONES (A&M SP-3721)	10	34	<b>26 TANUKI'S NIGHT OUT</b> AKIYOSHI-TABACKIN BIG BAND (JAM 006)	28	2
<b>11 SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	20	2	<b>27 YELLOWJACKETS</b> (Warner Bros. BSK 3573)	25	3
<b>12 REFLECTIONS</b> GIL SCOTT-HERON (Arista AL 9566)	13	11	<b>28 APPLE JUICE</b> TOM SCOTT (Columbia FC 37419)	27	21
<b>13 EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	12	5	<b>29 THE CLARKE/DUKE PROJECT</b> STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	23	31
<b>14 MAGIC WINDOWS</b> HERBIE HANCOCK (Columbia FC 37387)	9	6	<b>30 FUSE 1</b> VARIOUS ARTISTS (CTI 9003)	—	1
<b>15 ANTHOLOGY</b> GROVER WASHINGTON, JR. (Motown M9-961A2)	15	4			
<b>16 PIECES OF A DREAM</b> (Elektra 6E-350)	14	9			

## JAZZ ALBUM PICKS

**TANUKI'S NIGHT OUT** — The Akiyoshi-Tabackin Band — JazzAmerica Marketing JAM 006 — Producers: Toshiko Akiyoshi and Lew Tabackin — List: 8.98

This is an interesting departure for the band, with saxophonist/flutist Tabackin penning all compositions. Although he is featured on all tracks as a soloist, Tabackin directs rather than derails the band's movement, and the arrangements of Toshiko Akiyoshi keep the horn voicings constantly near the fore. All tracks are solid, but the saxophonist's dedications to two of his mentors, Ben Webster and Don Byas, are something special.

**XANADU IN AFRICA** — Al Cohn, Billy Mitchell, Dolo Coker, Leroy Vinnegar and Frank Butler — Xanadu 180 — Producer: Don Schlitten — List: 8.98

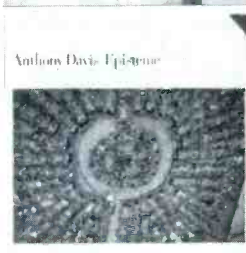
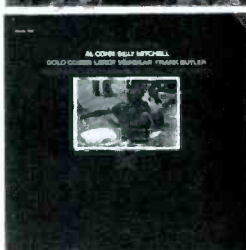
A fine two-tenor team of Mitchell and Cohn wind their way through five fine standards. You couldn't possibly expect a band like this to sound bad, and of course, they don't. "All or Nothing At All" is the uptempo vehicle, while the remainder suggest an after-hours ambience. Recorded live in Senegal, it is probably the first live jazz album recorded by an American group in Africa.

**BELO HORIZONTE** — John McLaughlin — Warner Bros. BSK 3619 — Producer: John McLaughlin — List: 8.98 — Bar Coded

Guitarist extraordinaire McLaughlin has once again assembled a unique unit on this, his debut for Warner Bros. Relying exclusively on acoustic guitars while his band employs a mixture of acoustic and electric instruments, the group manages to establish a fresh sound, a lighter-than-air fusion charged with electricity, but devoid of heavy handedness.

**EPISTEME** — Anthony Davis — Gramavision GR8101 — Producer: Jonathan F.P. Rose — List: 8.98

Repeating figures and drones lay the foundation for these excerpts from an extended composition. Davis is one of the avant garde's most respected pianists, and he greatly enhances his status as a composer with this release. Splendid assistance is provided by conductor Mark Helias and musicians Abdul Wadud, Rick Rozie, Sheum Guibory, George Lewis, Dwight Andrews, Jay Hoggard, Warren Smith and Pheeroan Aklafl. Outstanding and challenging.



**PUBLIC RADIO JAZZERS RETRENCH** — With a large percentage of jazz radio being broadcast by public stations, Reaganomic cuts to the arts promise to have a profound affect on jazz in the '80s. Although public broadcasters have been insulated from the cuts until next fiscal year, they must begin to plan for the future now. At public radio station WBGO in Newark, which broadcasts more jazz than any other station in the immediate New York area, the rethink is well under way. "I don't necessarily imbue bad intentions on the part of the fiscal conservatives," Al Pryor, program director for WBGO told us. "I think there's a silver lining to the cloud. It means we've got to retrench and make sure that whatever we have out there is good." By solidifying the station's identity through consistently superior programming, WBGO hopes to have the necessary base to attract underwriters since the



station is convinced that corporations will not be beating down any doors to give money to public broadcasters. "I think it's dangerously inappropriate to assume that corporations will make up the difference when the feds drop out," said Pryor. "We've been very fortunate in that we've had very good relations with our corporate underwriters. But we have not seen corporations running to our door, and part of that, in my opinion, is an unfamiliarity with jazz. Another part is that with the new tax laws giving an increased number of allowances and loopholes, a corporation can now afford to take all of its deductions as adjusted gross income. Therefore, it doesn't need to reduce its tax base as much as it might have in the past with charitable contributions." Pryor also feels that public broadcasting is not one of the traditional recipients of corporate donations. "Public broadcasting has sometimes been the red-headed stepchild in terms of corporate funding, with the bulk going to traditional charities like hospital organizations. I think it's perfectly fine that those charities receive funding, but I think it's a legitimate concern for us." While WBGO has been successful in its own listener-ship sponsorship drives, raising close to \$100,000 in pledges during October, Pryor feels that future cuts for the National Endowment for the Arts (NEA) and National Public Radio (NPR) will have effects on the station's programming and ability to attract support. "First of all, there's a smaller pool of funds for everybody, so that makes it more competitive," he said. "Naturally, jazz is going to suffer because it hasn't made as many inroads into the general endowment programs as European classical music has. So our applications will have to be more competitive, which has a good side since it means you have to write a better grant. The bad side is that even if you write a great one, you might not get funded because there just aren't those dollars anymore. The other thing is that you can't go after NEA money for high quality programming, which is what public radio is known for. We're known for our live broadcasts, our documentaries, the manner in which we present American and European music. And that hurts our fundraising abilities. Listeners have come to expect that kind of quality. One of the biggest problems that a successful program director has is to keep matching his successes. I don't think it's for me to say whether I've been successful, but when you reach a certain level, even with one program, your listeners come to expect it.

(continued on page 38)

## National Jazz Airplay

Heavy Rotation		
Jimmy McGriff	Movin' Upside The Blues	JAM
Al Jarreau	Breakin' Away	Warner Bros
Paul Desmond w/MJQ	Live At Town Hall	Finesse
Toshiko Akiyoshi/Lew Tabackin	Tanaki's Night Out	JAM
Spyro Gyra	Freetime	MCA
McCoy Tyner	La Leyenda De La Hora	Columbia
Charles Earland	Pleasant Afternoon	Muse
Bruce Forman	River Journey	Muse
Moderate Rotation		
Stan Getz	The Dolphin	Concord
Bob James	Sign Of The Times	Tappan Zee /CBS
Joao Gilberto	Brasil	Warner Bros.
Billie Holiday	Body & Soul	Verve
Mel Torme	Live at Marty's	Finesse
Miles Davis	Man With The Horn	Columbia
David Grisman	Mondo Mando	Warner Bros.
Andy Narell	Stickman	Hip Pocket
Light Rotation		
Ahmad Jamal	Live	Who's Who in Jazz
Bob Brookmeyer	Through A Looking Glass	Finesse
Benny Carter	Opening Blues	Prestige
Phil Woods/Lew Tabackin	Phil Woods/Lew Tabackin	Omnisound
Lew Donaldson	Sweet Papa Lou	Muse
Chet Baker	Broken Wing	Inner City
Woody Herman	Feelin' So Blue	Fantasy
Art Pepper	Among Friends	Discovery

### Compiled from the following playlists:

KSBR/Orange County; KXPR/Sacramento; KLCC/Eugene; KMCR/Phoenix; WUWM/Milwaukee; WBFO/Buffalo; WBUR/Boston; WBGO/Newark; WYRS/Stamford; KADX/Denver; WBBY/Columbus; KJAZ/San Francisco; WTJZ/Tidewater; CJAZ/Vancouver; KUT/Houston

### New adds:

Bobby Enriquez/Wild Man/GNP Crescendo; Count Basie/Warm Breeze/Pablo; Pieces Of A Dream/Elektra; Carmen McCrae/November Girl/Jazzman; Rob McConnell/Live at the El Macombo/Dark Orchid; Art Pepper/Saturday Night/Contemporary; Freddie Hubbard/Splash/Fantasy; Nina Simone/Little Girl Blue/Saisou; James "Blood" Ulmer/Freelance/Columbia; Angela Bofill/Something About You/Arista; Paul McCandless/Navigator/Landslide; Ron Carter/Superstrings/Milestone

National Coordinator: John H. Hunt



# MERCHANDISING



**FEELING NO PAIN** — While in town to promote her new album, "Torch," and the single "Hurt," Warner Bros. recording artist Carly Simon stopped by the Licorice Pizza in Hollywood to chat with store personnel. Pictured are (l-r): Joanne Petrowich, store manager, Licorice Pizza; Mike Smith, special project coordinator, WEA; Simon; Rick Rieger, field sales manager, WEA; and Dave Anderson and Chris Miggi, Licorice Pizza.

## Labels Seek Further Gains In Growing Cassette Market

(continued from page 5)

graphics, liner notes, all that stuff. The industry has been kicking around the idea of improving the packaging for some time, and large racks, and retailers have brought forth ideas to try and make the cassette package a collectable instead of a consumable. So far, nothing's really stuck."

Labels are continuing to experiment, though. "Up and coming in January is a Sammy Hagar release on Geffen," said Warner's Wietsma, "and we're going to try a variation on the existing cassette package for it. An extra flap about twice the size of the normal one will be scored twice and wrapped around the outside of the (traditional plastic) Norelco box. It's a bit of an experiment, but frankly, it's also something to make that particular release unique. I don't know if we'd ever do it again because the boxes have to be handloaded, and it's something of a manufacturing problem."

### Too Different?

Manufacturers are also afraid of designing packages that are too radical for retailers.

"We started experimenting with packages very early in the game," said Jerry Schulman, director of market research and planning for CBS Records. "That type of experimenting continues, but fixturing is a problem and the retailer is reluctant to do it. We're convinced that the bigger the package, the more eye-catching it is and the better it will sell. But I can understand why a retailer would hesitate to invest in fixtures when an industry-wide switch in packaging is such a slow process."

However, Schulman and his counterparts at the other labels have less sympathy for the retailer when it comes to their traditional buying patterns for cassettes. Noting that retailers' initial orders for new titles are heavily slanted towards LPs and eventually level out at one-on-one for re-order, Schulman feels the retailer is too timid and grossly underestimates the market.

"Three years ago we did a study on tape buyers for NARM," said Schulman. "I thought the key finding was that one-third of the people we surveyed couldn't find what they wanted in their local record store. More recently, as part of a blank tape study, we found that the same thing is still happening. It means we as a manufacturer are very much at the mercy of the retailer who is only now seeming to get the picture that this is a growth market."

"We've been trying all along to get retailers to open their displays, carry more titles, feature cassettes in advertising and equalize the price of LPs and cassettes," he added. "The more I talk about this, the more I get upset. We are a most self-defeating industry. We don't realize we have to convince people to buy a product,

and we seem to have done everything backwards."

Retailers have also charged the labels with doing things backwards in the tape market. They have been vehement about the lag time between LP and tape release, charging that it encourages home taping. Labels now tend to agree, and most are moving towards simultaneous release.

"We feel we're hurting tape sales if we don't have it out at the same time as the LP," said Warner's Wietsma. "In fact, we're even thinking of releasing a few cassettes ahead of the LPs as an experiment. However, at this point, about 90% of the cassettes on Warner are released simultaneously with the LPs."

Wietsma feels that advanced release of cassettes could help to give them a unique identity, shoring up the configuration's position in the market. Along these lines, he also reported that a forthcoming David Byrne project on Sire, "The Catherine Wheel," will be available in its complete form only on cassette, with the LP being an excerpted version.

### Advertising Critical

But most crucial in creating a unique identity for cassettes is the way they are advertised, and labels are encouraging changes in their own campaigns towards this end.

"We have to take the emphasis away from advertising LPs and advertise music instead," said Larry Gallagher, vice president of sales for RCA Records. "Even though you'll still see LP minis in ads, advertising has become more sensitive to cassettes as opposed to being 100% album oriented."

Despite the feeling that cassettes may have begun to cut into album sales and the fact that cassettes are the only configuration showing a true growth in unit sales, label executives do not foresee a de-emphasis on LPs.

"I think the growth of cassettes has got to cut into LP sales," said Sam Passamanno, Jr., vice president of MCA Records. "But since the percentage of copies sold in each configuration varies from artist to artist, every piece of advertising has to be directed at the proper market."

A&M's marketing director, Richie Galo, agreed with Passamanno. "I would not want to make across the board decisions on this kind of thing," he said. "I think we'll wind up doing what CBS has done with their ads, keeping LPs the major configuration and specifically mentioning cassettes. They also seem to be moving away from traditional minis: an ad CBS recently ran for Disc-O-Mat here in New York had minis that made it look like a cassette ad."

For its part, CBS seems satisfied with its present level of tape exposure in advertisements. As CBS's Schulman put it: "We're happy to accept orders for both cassettes and LPs."

## SINGLE BREAKOUT OF THE WEEK

**COMIN' IN AND OUT OF YOUR LIFE • BARBRA STREISAND • COLUMBIA 18-02621**  
*Breaking out of:* Waxie Maxie — Washington, City One Stop — Los Angeles, Karma Records — Indianapolis, Peaches — Columbus, Sam Goody — New York, Rhody Records — Rhode Island, Tower — San Francisco, P.B. One Stop — St. Louis, Record Theatre — Cincinnati, Stratford One Stop — New York, Musicland — St. Louis, Record Theatre — Cleveland, Lieberman — Dallas, Tape City — New Orleans, Vibrations — Miami, Turtles — Atlanta, Sound Video Unlimited — Chicago, Oz — Atlanta

## SINGLES BREAKOUTS

**I CAN'T GO FOR THAT (NO CAN DO) • DARYL HALL & JOHN OATES • RCA JB-12361**

*Breaking out of:* Poplar Tunes — Memphis, Cavages — Buffalo, Alta — Phoenix, City One Stop — Los Angeles, Karma Records — Indianapolis, Peaches — Columbus, Rhody Records — Rhode Island, Record Theatre — Cleveland, Lieberman — Dallas, Turtles — Atlanta, Oz — Atlanta, Potomac One Stop — Baltimore, King Karol — New York, Waxie Maxie — Washington

**WRACK MY BRAIN • RINGO STARR • BOARDWALK NB7-11-130**

*Breaking out of:* Record Theatre — Cleveland, City One Stop — Los Angeles, Camelot — National, Crazy Eddie — New York, Peaches — Columbus, Stratford One Stop — New York, Harmony House — Detroit, Radio Doctors — Milwaukee, Musicland — St. Louis, Oz — Atlanta

**CENTER FOLD • THE J. GEILS BAND • EMI AMERICA A-8102**

*Breaking out of:* Lieberman — Dallas, Rhody Records — Rhode Island, Karma Records — Indianapolis, Alta — Phoenix, Poplar Tunes — Memphis, Stratford One Stop — New York, Sound Video Unlimited — Chicago, Record Theatre — Cincinnati, P.B. One Stop — St. Louis, Peaches — Columbus

**HOOKED ON CLASSICS • THE ROYAL PHILHARMONIC ORCHESTRA • RCA PB-12304**

*Breaking out of:* Poplar Tunes — Memphis, Lieberman — Dallas, Camelot — National, National Record Mart — Pittsburgh, Sam Goody — New York, City One Stop — Los Angeles, Vibrations — Miami, Alta — Phoenix, Rhody Records — Rhode Island

**SHAKE IT UP • THE CARS • ELEKTRA E-47250**

*Breaking out of:* Tower — San Francisco, Record Theatre — Cleveland, Cavages — Buffalo, Crazy Eddie — New York, Karma Records — Indianapolis, Stratford One Stop — New York, Poplar Tunes — Memphis

**COOL NIGHT • PAUL DAVIS • ARISTA AS 0645**

*Breaking out of:* Port O' Call — Nashville, Tower — Sacramento, Spec's — South Florida, Turtles — Atlanta, Lieberman — Dallas, Camelot — National

## FASTEST MOVING MIDLINES

- AC/DC • Let There Be Rock • Atco SD 36151
- Beatles • Rock 'N Roll Vol. I • Capitol SN/16020
- Beatles • Rock 'N Roll Vol. II • Capitol SN/16021
- Tommy Bolin • Teaser • Nempcor/CBS PZ 37534
- The Doors • Elektra EKS 74007
- ↔ Exposed II • Various Artists • CBS X2 37601
- Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
- Dan Fogelberg • Netherlands • Full Moon/CBS PE 34185
- Fox And The Hound Picture Disc • Disney 370
- Billy Idol • Don't Stop • Chrysalis CEP 4000
- Iron Maiden • Maiden Japan • Harvest/Capitol MLP-15000
- Billy Joel • Piano Man • Columbia PC 32544
- ↔ Carole King • Tapestry • Columbia PE 34946
- Tom Petty & The Heartbreakers • You're Gonna Get It • MCA 37116
- Plasmatics • Metal Priestess • Stiff WOW 666
- Pretenders • Extended Play • Sire MINI 3563
- Rainbow • Jealous Lover • Polydor/PolyGram PX-1-502
- ↔ Shooting Star • Hang On For Your Life • Virgin/Epic NFR 37407

COMPILED FROM: Musicland Group — National • Cavages — Buffalo • Gary's — Virginia • National Record Mart — Pittsburgh • Licorice Pizza — Los Angeles • Dan Jay — Denver • Sound Video Unlimited — Chicago • Peaches — Cleveland • Karma Records — Indianapolis • Charts — Phoenix.

## TOP SELLING ACCESSORIES \*

- Allsop 3 Cassette Head Cleaner 70300
- Discwasher DW Record Care Kit
- ↔ Discwasher D-4 Fluid Re-fill 1 1/4 oz.
- Discwasher SC-2 Stylus Care Kit
- ↔ Mallory Duracell Alkaline "D" Battery 2/Card
- ↔ Maxell UDXL II C-90 Twin Pack (Promo Item)
- Maxell UDXL II C-90
- Maxell UDXL II C-60
- Maxell UDXL I C-60
- Maxell LN C-90
- Memorex MRX 2 C-90 3/Bag
- Memorex MRX 1 C-60 2/Bag
- Pickwick Cassette Head Cleaner 211
- Scotch Beta Video Cassette L-500
- Scotch VHS Video Cassette T-120
- ↔ TDK SA C-90
- TDK DC-90 2/Bag
- TDK AD C-60

COMPILED FROM: Musicland Group — National • Cavages — Buffalo • Gary's — Virginia • National Record Mart — Pittsburgh • Licorice Pizza — Los Angeles • Dan Jay — Denver • Sound Video Unlimited — Chicago • Peaches — Cleveland • Karma Records — Indianapolis • Charts — Phoenix.

\* Excludes T-Shirts & Paraphernalia

↔ Heavy Sales



# MERCHANDISING

## ALBUM BREAKOUT OF THE WEEK

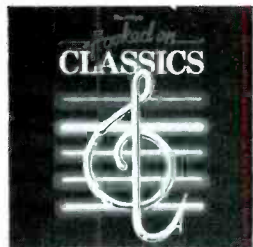


**LIVE • THE JACKSONS • EPIC KE2 37545**  
**Breaking out of:** Record Bar/National, Sound Unlimited/National, Spec's/South Florida, Turtles/Atlanta, Central South/Nashville, Poplar Tunes/Memphis, Leisure Landing/New Orleans, Tape City/New Orleans, Cactus/Houston, Sound Warehouse/San Antonio, Wilcox/Oklahoma City, Streetside/St. Louis, Musicland/St. Louis, Rose Records/Chicago, Chicago One Stop, Radio Doctors/Milwaukee, Karma/Indianapolis, Cavages/Buffalo, Crazy Eddies/New York, Disc-O-Mat/New York, Webb's/Philadelphia.  
**MERCHANDISING AIDS:** Album Cover Flats, Catalog Album Cover Flats, 3x3 Cover Blowup, Die Cut Logo.

## ALBUM BREAKOUTS

**MOB RULES • BLACK SABBATH • WARNER BROS. BSK 3605**

**Breaking out of:** Sound Unlimited/National, Lieberman/Dallas/Portland, Soundtown/Hasting Book/Southwest, Tower/Campbell/Sacramento/Los Angeles, Licorice Pizza/Los Angeles, Big Apple/Denver, Mile Hi/Denver, Wilcox/Oklahoma City, Stars/Dallas, Sound Warehouse/San Antonio, Leisure Landing/New Orleans, Poplar Tunes/Memphis, Streetside/St. Louis, Flipside/Chicago, Radio Doctors/Milwaukee, Karma/Indianapolis, Record Theatre/Cincinnati, Cavages/Buffalo.  
**MERCHANDISING AIDS:** Posters, 1x1s.

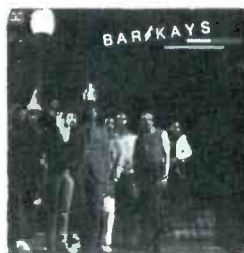


**HOOKED ON CLASSICS • THE ROYAL PHILHARMONIC ORCHESTRA • RCA AFL1-4194**

**Breaking out of:** Camelot/National, National Record Mart/Pittsburgh, Waxie Maxie/Washington, Kemp Mill/Washington, Record & Tape Collector/Baltimore, Rhody Records/Rhode Island, Strawberries/Boston, Lechmere Sales/Boston, Peaches/Cleveland, Harmony House/Detroit, Rose Records/Chicago, Chicago One Stop, Great American Music/Minneapolis, Poplar Tunes/Memphis, Turtles/Atlanta, Oz/Atlanta.  
**MERCHANDISING AIDS:** 1x1 Flats, Oversized Poster.

**NIGHTCRUISING • BAR-KAYS • MERCURY/POLYGRAM SRM-1-4028**

**Breaking out of:** Lieberman/Dallas, Sound Warehouse/San Antonio, Boatners/New Orleans, Poplar Tunes/Memphis, Turtles/Atlanta, Central South/Nashville, Port O' Call/Nashville, Streetside/St. Louis, Chicago One Stop, Rose Records/Chicago, Radio Doctors/Milwaukee, Kemp Mill/Washington, Soul Shack/Washington, Waxie Maxie/Washington, Disc-O-Mat/New York, Strawberries/Boston, All Record Service/Oakland.  
**MERCHANDISING AIDS:** Trim Fronts.

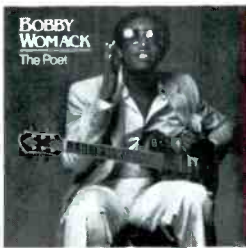


**LOVE MAGIC • L.T.D. • A&M SP-4881**

**Breaking out of:** Record Bar/National, Sound Unlimited/National, Turtles/Atlanta, Poplar Tunes/Memphis, Tape City/New Orleans, Leisure Landing/New Orleans, Boatners/New Orleans, Sound Warehouse/San Antonio, Wilcox/Oklahoma City, Radio Doctors/Milwaukee, Karma/Indianapolis, Strawberries/Boston, Disc-O-Mat/New York, Webb's/Philadelphia, Soul Shack/Washington, Mile Hi/Denver, Charts/Phoenix, Tower/Seattle.  
**MERCHANDISING AIDS:** Album Flats, 2x2 Poster, 1 1/4" Button.

**I AM LOVE • PEABO BRYSON • CAPITOL ST-12179**

**Breaking out of:** Sound Unlimited/National, Rose Records/Chicago, Radio Doctors/Milwaukee, Poplar Tunes/Memphis, Boatners/New Orleans, Leisure Landing/New Orleans, Sound Warehouse/San Antonio, Turtles/Atlanta, Soul Shack/Washington, Waxie Maxie/Washington, Record & Tape Collector/Baltimore, Webb's/Philadelphia, Disc-O-Mat/New York, Mile Hi/Denver.  
**MERCHANDISING AIDS:** 1x1 Flats, Poster, Catalog Poster.

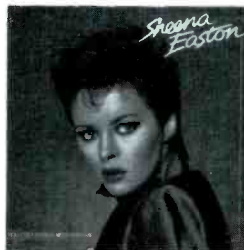


**THE POET • BOBBY WOMACK • BEVERLY GLEN BG 10000**

**Breaking out of:** Warehouse/Los Angeles, City One Stop/Los Angeles, All Record Service/Oakland, Charts/Phoenix, Poplar Tunes/Memphis, Boatners/New Orleans, Streetside/St. Louis, Musicland/St. Louis, Chicago One Stop, Webb's/Philadelphia.  
**MERCHANDISING AIDS:** Contact Local Distributor.

**YOU COULD HAVE BEEN WITH ME • SHEENA EASTON • EMI AMERICA SW-17061**

**Breaking out of:** Sound Unlimited/National, Flipside/Chicago, Radio Doctors/Milwaukee, Streetside/St. Louis, Wilcox/Oklahoma City, Leisure Landing/New Orleans, Disc-O-Mat/New York, Waxie Maxie/Washington, Tower/Seattle.  
**MERCHANDISING AIDS:** 1x1 Flats, 20x30 Poster.



**IT'S A GHOULISH BUSINESS** — Capitol Records marked Halloween in the Washington, D.C. area by digging up a couple of Iron Maiden's playpals and sending them around to accounts. The merchandising maniacs were armed with buttons, candy and bumper stickers in trick or treat bags for each employee. Pictured speculating on whether the record business has gone to pot are (l-r): Ron Daniels, manager, Springfield Mall Harmony Hut; "Down to the Bone" Ghoul (aka Roderick Thomas, Capitol sales rep); Larry Swiegart, assistant manager; and Freddie Fiend (aka Billy Baker, Capitol sales rep).

## WHAT'S IN-STORE

**THE LONG ARM OF NARM** — An in-depth questionnaire has been sent to more than 50 independent distributing companies by the National Assn. of Recording Merchandisers (NARM) as the first step in its plan to promote the role played by indie distributors in the record business. Financial information on sales volume, net worth, value of inventory and projected value, as well as general data on personnel, warehouse, branch and vertical operations is being sought in order to gain an industry overview. Questionnaires will be given to an independent accounting firm, and all individual information will be kept confidential. Aside from its use as a lever with manufacturers, NARM president **John Marmaduke** suggested that the information will eventually prove helpful to indie distributors as a "yardstick by which an individual distributor can compare his own business operation to the industry average." An in-depth report will be made to all companies participating in the survey. Any indie who has not received his questionnaire should contact the NARM office at (609) 795-5555. The first of this year's 11 NARM "Gift of Music" parties for institutionalized children and teenagers kicks off next week in Philadelphia. More than 3,500 albums have been contributed for the parties by AA/Wonderland, A&M, Atlantic, Capitol, CBS, Disneyland, Elektra, K-tel, Motown, PolyGram, Sesame Street and Warner Bros. Records. Other manufacturers included: AGI, which has contributed thousands of Chu Bops; Reliance Paper, which has contributed gift wrapping paper; and BSR (USA), which will present each facility with a stereo set. Refreshments will be served, and a local radio or television personality has been lined up in each city. Merchandisers coordinating the parties in their area are: **Serv Rite**, Philadelphia; **Good Vibrations**, Boston; **Crazy Eddie**, New York; **Music Peddlers**, Detroit, **Camelot**, Cleveland and Fort Worth; **Record Bar**, Atlanta and Durham; **Western Merchandisers**, Houston and Dallas; and **DanJay Music**, Denver. Member companies wishing to join in the festivities should contact either their local coordinator or **Stan Silverman** at NARM.

**WARNER'S CHRISTMAS OFFENSIVE** — Nov. 27 is traditionally considered the start of the Christmas merchandising season, and Warner Bros. Records is kicking things off with a bang. Recent releases by **Rod Stewart**, **Steve Martin** and **Frank Sinatra** are being vigorously tied to upcoming TV appearances (a live TV and radio simulcast for Stewart on Dec. 19, and TV specials for Martin and Sinatra on Nov. 25 and 22, respectively). Merchandising materials include singles browser boxes, 1x1 name boards, 3x3 posters, generic album browser boxes and header cards for Stewart; 3x4 posters and 1x2 album slicks for Martin; and catalog posters, 1x1 name boards and special streamers for the Blue-eyed One. Merch aids for other new releases include: 3x3 posters, die-cut streamers and 1x1s for "Best of the **Doobie Brothers**, Vol. II"; posters and 1x1s for **U2** and **Quarterflash**; and oversize posters and 1x1s for **Black Sabbath**. In addition, a marketing campaign entitled "What's Happening For the Holidays" is being conducted in cooperation with Elektra and Atlantic. Scheduled to run Nov. 26-Jan. 4, the contest is open to the WEA distribution corporation, field merchandisers, local promotion people and sales representatives. The three Warner Bros. LPs featured are: "Controversy," by Prince; "Breakin' Away," by **Al Jarreau**; and "The Many Facets of Roger" by **Roger**. Posters, 1x1s and generic wreaths and two-color streamers are available for the contest. But Warner's coup de grace will be an extensive TV advertising campaign for guitarist/singer **George Benson** in support of his new "George Benson Collection." Ads are slated to run Nov. 19-25 and Dec. 6-20, with many tagging local retailers. Approximately 3,000 postcards have been sent to retailers alerting them to the TV campaign, which Warner Bros. projects will be viewed by 80% of the U.S. population at least five times. Additional Benson in-store aids include 3x3 and 2x3 posters, 1x1 album fronts, streamers, "As Advertised on TV" header cards and generic album browser boxes with the NARM "Gift of Music" and Warner Bros. logos. In another Warner promotion note, **Alan Perper**, national director of product marketing for WEA, reports that "Dig For Local Gold" awards have been presented to Detroit sales manager **Gil Roberts**, Charlotte sales manager **Roger Helms** and Cleveland sales manager **Fred Katz** and their respective crews for producing regional breakouts for **The Time**.

**PHILLY'S NEW HIT WAX** — **Narrio Wright**, former Northeast head of marketing and merchandising for WEA, and **Sonny Giddiens**, proprietor of **Sonny's Record Room** in Philadelphia, have gotten together to form **Tri-Music Enterprises, Inc.** The company is a springboard for *Hit Wax*, a new tip sheet covering Philly, South Jersey, Wilmington and other outlying markets. Bowing Oct. 1 with a circulation of 32,000, the sheet is distributed free to record stores, newsstands, clubs and lounges, and features regional top 20 singles and album charts for both R&B and pop. In addition, top 10 disco disc and jazz LP charts are included, as are new album and single release breakouts and a concert guide. The tip sheet is supported by label ads, and **Helen Giddiens** tells us that while the advertising response has been good, so far it's all come from local people and reps whom they've dealt with for years. "They like the sheet and feel it's professional," she said. We agree. This is also the type of inexpensive, high profile tool the labels can use in an often underworked market like Philly, and hopefully they'll pick up the ball. It's a great way to get on the streets.

fred goodman



## Radio Syndicators, Networks Announce Holiday Features

by Larry Riggs

NEW YORK — With the holiday season just around the corner, most of the radio syndicators and networks have begun lining up their special broadcasts. The offerings range from 12-hour shows for each of the 12 days of Christmas to broadcasts of Christmas stories with traditional, rock and country Christmas music to special year-end news broadcasts and top song countdowns, a **Cash Box** survey revealed.

Rock fans can begin listening to NBC's *The Source* Dec. 15 when the web kicks off its week-long countdown of the year's best concerts and some new live ones as well. The shows include a two-hour rebroadcast of a Steve Winwood show on Dec. 15, an encore of a one-hour Outlaws show the next day, followed by an encore of REO Speedwagon's concert. Dec. 18 features a two-hour updated Grateful Dead special, followed by a Joe Walsh encore performance and a two-hour rebroadcast of the Styx show on Dec. 20. The last three shows include live Dave Mason and Split Enz concerts, and a rebroadcast of a Stevie Nicks show.

From Dec. 14-20, the *Continuous History of Rock and Roll* show from Rolling Stone Prods. will feature 90-second segments about rock Christmas songs and interviews with record industry people about popular Christmas songs from Bing Crosby's "White Christmas" to those produced by Phil Spector in the early 1960s. "It's AOR applied to the holidays," says John McGhan, director of Rolling Stone Prods. This feature reportedly will be heard in approximately 200 markets nationwide.

The 400 markets that receive DIR Broadcasting's *King Biscuit Flower Hour* will be treated to its annual hour-long "best songs of the year" broadcast on Dec. 27. It will include outtakes of this year's best concert broadcasts, which featured such artists as Kim Carnes, Billy Squier and Pat Benatar. Half of DIR's markets include the stations of the ABC FM network.

That same day (Dec. 27), those who prefer can tune into one of the 150 stations that carry Westwood One's *Dr. Demento Show*, where the DJ will play the 25

## 10 KHz Adopted At Region 2 Meeting

(continued from page 6)

put a station on the air at the same frequency as mine," said Harold Frank, vice president and general manager of WINZ/Miami. "It wiped out our signal in Miami and South Broward."

Frank, also Cuban interference committee chairman of the Florida Broadcasters Assn., is particularly critical of Cuban leader Fidel Castro's intention to build 180 high-powered AM stations on his island. "He doesn't need a 500 kilowatt station and he doesn't need 180 stations," continued Frank. "I think the intent of Castro is clearly evident — he wants to build a giant propaganda machine." Frank, nevertheless, said he would support the U.S. government's proposed "Radio Marti," a series of high-powered AM stations aimed at Cuba, "only if they can't make a deal."

Such is the hope of Dennis Williams, chairman of the FCC Region Two advisory committee in Washington D.C. "I don't know if all of our differences will be resolved at the conference, but I hope at least a mechanism for that can be formulated there," said Williams.

The Region Two meeting will close Dec. 18.

most requested "funny songs" of the year.

Country music buffs, too, have a choice of broadcasts for the holiday season. TM Prods. has expanded its *Holiday Magic* series to encompass country music. The show, broadcast for six hours Thanksgiving day, 12 hours on Christmas and six hours on New Year's, includes traditional country music and vignette features appropriate to each holiday. It ends up with the countdown of the #1 country hits of the past 25 years on New Year's Day. The country feature is now syndicated in 94 markets, according to Neil Sargent, vice president and general manager of special projects of TM Prods.

Drake-Chenault's *Country Christmas* show, now in 80 markets, will be a 12-hour broadcast of country Christmas songs hosted by Eddie Arnold and Brenda Lee. Broadcast times are at the discretion of each client station. The show also features interviews with top country artists, such as Kenny Rogers and Barbara Mandrell.

Country artist Anne Murray will be the only guest on a Dec. 13 broadcast on the ABC Entertainment Network, produced by Narwood Prods. The two-hour show includes an exclusive interview and songs from her soon-to-be-released "Christmas Wishes" album. Narwood's only other holiday broadcast will be a two-hour variety Christmas show hosted by Andy Williams. It will feature celebrities like Johnny Mathis, Perry Como and Natalie Cole, who will talk about what Christmas means to them. The two-hour show will air Dec. 18-20 over 300 affiliates of the NBC Radio Network.

### Xmas Shows

Both the country-formatted and adult contemporary webs of the Satellite Music Network will feature the same 12-hour show between 6 p.m. Christmas Eve and 6 p.m. Christmas Day. It will feature Christmas music and interviews with this year's top recording artists, although the Country Coast to Coast web will include more country-oriented Christmas songs, according to George Williams, manager of the network.

San Diego-based syndicator Tuesday Prods. will have its 12-hour Christmas special broadcast in 90 markets. It will include what Shirley Ferris, manager of program sales, describes as "contemporary music with some traditional music thrown in." It will include the Christmas songs of Elvis Presley, the Beach Boys, Barbra Streisand and Kenny Loggins. The broadcast time will be up to each station's discretion. Interestingly enough, Ferris said that her company gave up its New Year's show because it was unprofitable.

Another MOR-type of Christmas show will be Drake-Chenault's 12-hour *Saturday At Our House*, hosted by L.A. radio personality Sonny Melendrez. Airing in 79 markets, the show will feature Christmas music and stories. And TM Prods. regular version of holiday magic, reportedly adaptable to any musical format but country, has been modeled after its country counterpart, except that the Christmas show airs for six more hours.

Nearly every network and syndicator surveyed had some sort of end-of-the-year special broadcast planned. NBC's *Source*, for example, will broadcast *The News That Rocked '81* on Thurs. Dec. 31. The ABC Contemporary Network will air its five-hour *Playback '81* on Jan. 1. Hosted by WABC/New York air personality Dan Ingram, the show will be a retrospective of the year's musical and news highlights. The ABC FM network, too, will have a special news retrospective.

In addition, most of the networks and syndicators have a special year-end musical countdown show.

## AIR PLAY

**SATELLIGHT** — ABC Radio Networks signed a letter of intent with RCA Americom to develop a digital-satellite transmission system. The system, which ostensibly will be ready sometime late next year, will be used by all the ABC networks by late 1984. The four currently existing webs are the ABC Contemporary, Information, Entertainment and FM. The Direction and Rock Radio networks are scheduled to debut Jan. 4.

**IN MEMORIAM** — KNX-FM/Los Angeles will mark the first anniversary of **John Lennon's** death with a rebroadcast of its award-winning *And In The End* special Dec. 8. The hour-long special features actual news reports of the murder mixed with music, commentary and old interviews. Among the personalities interviewed on the program are DJ **Murray The K** and writer **Elliot Mintz**. The program was honored in May of this year by San Francisco State University with a Broadcast Media Award at the school's 30th annual Broadcast Industry Conference. The program was written and narrated by **Brent Seltzer**, with KNX-FM PD **Michael Sheehy** producing.

**AN EQUITABLE IDEA** — An advertising campaign aimed at six of the 13 states that have not ratified the Equal Rights Amendment (ERA) has been launched by the American Federation of Television and Radio Artists (AFTRA). A series of 30- and 60-second spots advocating passage of the troubled amendment will be delivered by television stars **Carroll O'Connor**, **Mary Tyler Moore**, **Ed Asner**, **Jean Stapleton** and **Lorne Greene**, in markets in Illinois, Missouri, Florida, North Carolina, Oklahoma and Virginia. Three states must pass the amendment by June 30, 1982.

**LITERATURE OF THE RADIO AGE** — *Radio in The Television Age*, a study of the medium's survival since the advent of television, written by **Peter Fornatale**, air personality at **WNEW-FM**/New York, and **Joshua Mills**, assistant professor journalism at New York University, was recently published. The 200-page volume explores the development of FM, today's formats and radio's role in the emergence of youth culture,



**THE BODY ELECTRIC** — The newly formed radio division of General Electric Broadcasting Co. (GEB) recently entered a two-year consulting agreement with **Richard A. Foreman Assoc. of Stamford, Ct.** Pictured are (l-r): **Winthrop P. Baker**, president, GEB; **Randall Bongarten**, vice president, radio, GEB; and **Richard A. Foreman**.

**Franklin**, will be played alongside contemporary music to demonstrate their influence. Dockery is now clearing markets for the barter-distributed show, which airs in one-hour segments and is narrated by **J.J. Johnson**, PD of **KDAY**/Los Angeles. For more information, contact Dockery at (213) 463-7198. Keeping up with the times, Drake-Chenault has decided to market its 52-hour *History of Country Music* as a radio network. What this means, according to **Doug Flodin**, a company spokesman, is that each client station will have to air the show at the same time for the benefit of national advertisers. The syndicator reportedly needs the national advertising dollars to offset the costs to local stations, which could be prohibitive due to the history's production costs. D-C will sell four commercial minutes per hour while stations keep six.

**WE ALL GREW UP TO BE** . . . — In the year since it switched to what it called a "country oriented rock" (COR) format, former Top 40 giant **KHJ**/Los Angeles has fallen on hard times. Dismal ratings have continually plagued the station since it switched formats, so now, there will be a change. According to vice president/general manager **Neil Rockoff**, the station will attempt to inject a more mainstream country flavor back into its programming to complement its COR direction. While it will continue to program such country/pop acts as **Kenny Rogers**, **Dolly Parton** and others, as well as such crossover acts as **Eagles**, KHJ will also gradually inject more traditional, pure country music into the formula. It is hoped that this change will not only retain the younger audience cultivated with the COR format, but also draw more traditional country fans into the fold.

**THIS STORM WAS PRE-RECORDED** — A Federal Communications Commission (FCC) administrative law judge last week denied a Lansing, Mich. television and radio station renewal of its broadcast license, finding it "beyond rehabilitation." According to the *New York Times*, Judge **Byron Harrison** based his decision on several factors, one of which would have been sufficient grounds to revoke the license. He said that the station once stopped covering a local tennis club to help in collection of an overdue bill. But what might have been the straw that broke the camel's back was the television station's use of pre-recorded weather reports for its 11 p.m. broadcasts.

**NEW JOBS** — This seems to be the week of the new PD. **Bruce Garraway** recently joined **WQRK**/Virginia Beach in that capacity. A 10-year veteran of the tidewater radio market, Garraway hails most recently from **WNOR-FM**/Norfolk, where he spent six-and-a-half years as PD. . . **WGBB**/Long Island just appointed **Glenn Corneliess** PD. Coming to the island's only full-time AM outlet, Corneliess worked his way up from the morning air spot at **WAAL**/Binghamton, N.Y. to assistant PD at **WBAB**, the island's AOR station whose dial position is just a bit away from **WEWN-FM**.

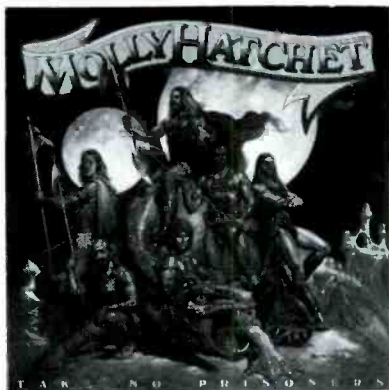
**FOR YOUR INFORMATION** — **KSFX**/San Francisco will now be consulted by Jeff Pollack Communications, the same firm that consults such biggies as **KLOS**/Los Angeles, **KISS**/San Antonio, **KSRH**/Houston and the yet-to-be ABC Rock Radio Network. . . The new radio division of general electric Broadcasting Co. pacted a two-year programming and promotion agreement with **Richard A. Foreman Assoc. of Stamford, Ct.** The division's stations include: **WGY** and **WGF**/Schenectady, N.Y.; **WJIB-FM**/Boston; **KFOG**/San Francisco; **WSIX**/Nashville and **KOAX** and **KOAO**/Denver. . .

**THE IMMEDIACY OF RADIO COVERAGE** — For best results, please send all radio-related correspondence to *Air Play*, **Cash Box**, 1775 Broadway, New York, N.Y. 10019.

larry riggs



# CASH BOX ROCK ALBUM RADIO REPORT



— **MOLLY HATCHET • TAKE NO PRISONERS • EPIC**  
**ADDS:** WHFS, KMET, WBAB, KZEL, KSJO, WMMS, KSHE, KLLO, WBLM, KNCN, WOUR, WCOZ, WRNW, WKLS, WCCC, WPLR, WSHE, KBPI, WYSP, WNEW. **HOTS:** None. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

## # 1 MOST ADDED

LP Chart Position

14 **PAT BENATAR • PRECIOUS TIME • CHRYSALIS**  
**ADDS:** None. **HOTS:** KLLO, KOME, KNCN, KBPI, KSFX. **MEDIUMS:** WMMS, WBLM, KZAM, WABX, WCOZ, KEZY, KMG, KSJO, KMEL. **PREFERRED TRACKS:** Promises, Fire, Just. **SALES:** Good to moderate in all regions; weakest in South.

## # 3 MOST ADDED

64 **BLACK SABBATH • MOB RULES • WARNER BROS.**  
**ADDS:** KMET, WNEW, WYSP, KMG, WBLM, KOME. **HOTS:** KSHE, WCCC, WPLR. **MEDIUMS:** KOME, WMMS, KLLO, KNCN, WRNW, WKLS, WSHE, KZEL, WBAB. **PREFERRED TRACKS:** Open. **SALES:** Major breakouts in all regions.

54 **LINDSEY BUCKINGHAM • LAW AND ORDER • ASYLUM**  
**ADDS:** None. **HOTS:** WMMS, KZAM, KNCN, KEZY, WPLR, WSHE, KBPI, KNX. **MEDIUMS:** KMET, KLLO, WRNW, KROQ, KMG, WNEW, KROQ, KMG, WNEW, KZEL, WKDF, WBAB. **PREFERRED TRACKS:** Trouble. **SALES:** Moderate in all regions; strongest in West.

## # 5 MOST ADDED

24 **THE CARS • SHAKE IT UP • ELEKTRA**  
**ADDS:** KSJO, KZAM, KSHE. **HOTS:** KMET, KSFX, WBAB, WNEW, KNAC, KLLO, KNCN, WCOZ, WRNW, WCCC, WPLR, WLIR, KROQ, WSHE. **MEDIUMS:** WHFS, KMEL, WKDF, KZEL, WMMS, KOME, WBLM, WOUR, KEZY, WKLS, KMG, KBPI, WYSP. **PREFERRED TRACKS:** Title, Cruiser. **SALES:** Major breakouts in all regions.

48 **DEVO • NEW TRADITIONALISTS • WARNER BROS.**  
**ADDS:** WCOZ. **HOTS:** WRNW, KROQ, WSHE, KNAC, WHFS. **MEDIUMS:** KLLO, KOME, KNCN, WPLR, KMG, WNEW, KMET. **PREFERRED TRACKS:** Through, Anger. **SALES:** Weak in Midwest; fair in others.

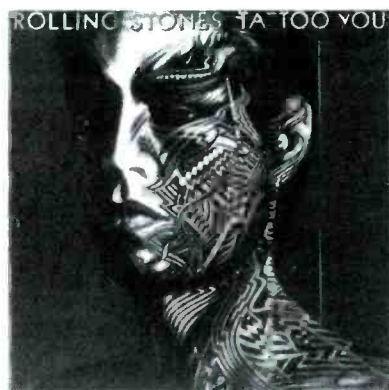
— **JOHN ENTWISTLE • TOO LATE THE HERO • ATCO**  
**ADDS:** None. **HOTS:** WOUR, KMG, WLIR. **MEDIUMS:** WMMS, KLLO, KOME, WBLM, KEZY, WPLR, KROQ, WNEW, KZEL, WBAB, KSFX. **PREFERRED TRACKS:** Title. **SALES:** Weak in all regions.

10 **DAN FOGELBERG • THE INNOCENT AGE • FULL MOON/EPIC**  
**ADDS:** None. **HOTS:** KSHE, KOME, KZAM, KEZY, WKLS, KBPI, WKDF, KNX. **MEDIUMS:** WMMS, WBLM, WABX, KNCN, WRNW, WNEW, WBAB. **PREFERRED TRACKS:** Open. **SALES:** Good to moderate in all regions; weakest in West.

1 **FOREIGNER • 4 • ATLANTIC**  
**ADDS:** None. **HOTS:** KMET, WBAB, WKDF, KZEL, KSJO, WNEW, WYSP, WMMS, KSHE, KLLO, KOME, WABX, KNCN, WCOZ, KEZY, WRNW, WKLS, WPLR, KMG, WSHE, KBPI. **MEDIUMS:** KMEL, KSFX, WBLM, KROQ. **PREFERRED TRACKS:** Juke, Night, Urgent, Waiting. **SALES:** Good in all regions.

13 **GENESIS • ABACAB • ATLANTIC**  
**ADDS:** None. **HOTS:** WHFS, KMEL, WBAB, KSFX, WNEW, WYSP, WSHE, KMG, WMMS, KSHE, KLLO, KOME, WBLM, WOUR, WCOZ, KEZY, WRNW, WCCC, WPLR, WLIR, KROQ. **MEDIUMS:** KMET, KZEL, KSJO, KNAC, KZAM, WABX, KNCN, WKLS. **PREFERRED TRACKS:** Reply, Title, Another, Dark. **SALES:** Good to moderate in all regions; weakest in South.

29 **THE GO-GO'S • BEAUTY AND THE BEAT • I.R.S./A&M**  
**ADDS:** KZAM. **HOTS:** WMMS, WLIR, KROQ, WYSP, KNAC, WBAB, KSFX, WHFS. **MEDIUMS:** KOME, WNEW, KMET. **PREFERRED TRACKS:** Lips, Beat, Town. **SALES:** Moderate to fair in all regions; strongest in East.



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

## # 1 MOST ACTIVE

## # 2 MOST ADDED

— **THE HENRY PAUL BAND • ANYTIME • ATLANTIC**  
**ADDS:** KMET, WBAB, WKDF, WNEW, WMMS, KSHE, KLLO, WBLM, KNCN, WOUR, WCOZ, KEZY, WRNW, WKLS, WPLR, WLIR, KMG, WSHE, KBPI, WYSP. **HOTS:** None. **MEDIUMS:** KEZY, WRNW. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

4 **THE POLICE • GHOST IN THE MACHINE • A&M**  
**ADDS:** None. **HOTS:** WHFS, KMET, KSFX, WBAB, KZEL, WNEW, KNAC, WYSP, WSHE, WMMS, KSHE, KLLO, KOME, WBLM, KZAM, WABX, KNCN, WOUR, KEZY, WRNW, WCCC, WPLR, WLIR, KROQ, KMG. **MEDIUMS:** KMEL, KSJO, KBPI, WCOZ. **PREFERRED TRACKS:** Every, Secret, Invisible, One World. **SALES:** Good in all regions.

62 **QUARTERFLASH • GEFFEN**  
**ADDS:** None. **HOTS:** KNX, WBAB, KZEL, KBPI, WSHE, KMG, WMMS, KLLO, WBLM, KZAM, KNCN, WOUR, WCOZ, KEZY, WPLR, WLIR. **MEDIUMS:** KMET, WKDF, KSJO, KSHE, KOME, WABX, WRNW, WKLS, KROQ. **PREFERRED TRACKS:** Harden. **SALES:** Good to moderate in all regions; strongest in West.

66 **RED RIDER • AS FAR AS SIAM • CAPITOL**  
**ADDS:** None. **HOTS:** WMMS, KMG, WYSP, KSJO. **MEDIUMS:** KLLO, KOME, WBLM, WCOZ, WRNW, WKLS, WCCC, WPLR, WBAB, KSFX. **PREFERRED TRACKS:** Lunatic. **SALES:** Moderate in Midwest; fair in others.

9 **RUSH • EXIT...STAGE LEFT • MERCURY/POLYGRAM**  
**ADDS:** KSFX. **HOTS:** WMMS, KOME, KNCN, WKLS, WCCC, WLIR, KZEL, WBAB, KMET. **MEDIUMS:** KSHE, KLLO, WPLR, KMG, KBPI, WKDF. **PREFERRED TRACKS:** Open. **SALES:** Good in all regions.

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

19 **ROD STEWART • TONIGHT I'M YOURS • WARNER BROS.**  
**ADDS:** None. **HOTS:** KMET, KNX, KMEL, WBAB, WMMS, KOME, KNCN, KEZY, WRNW, WLIR, WNEW. **MEDIUMS:** KSFX, WKDF, KZEL, KLLO, WABX, WOUR, WPLR, KROQ, KMG, WSHE, KBPI. **PREFERRED TRACKS:** Turks, Title. **SALES:** Good in all regions.

118 **SURVIVOR • PREMONITION • SCOTTI BROS./CBS**  
**ADDS:** None. **HOTS:** WMMS, KLLO, WBLM, KMG, WYSP, KSJO. **MEDIUMS:** KOME, WCOZ, KROQ, WSHE, KBPI, KZEL, KSFX, WBAB, KMEL. **PREFERRED TRACKS:** Poor. **SALES:** Moderate in Midwest; fair in others.

47 **TRIUMPH • ALLIED FORCES • RCA**  
**ADDS:** KBPI. **HOTS:** KMET, KSFX, WBAB, KZEL, KSJO, WMMS, KLLO, KOME, WBLM, KNCN, WOUR, KMG. **MEDIUMS:** WNEW, KBPI, WABX, WCOZ, WRNW, WKLS, WCCC, WPLR, WSHE, WYSP. **PREFERRED TRACKS:** Magic. **SALES:** Moderate in Midwest and South; fair in others.

43 **NEIL YOUNG & CRAZY HORSE • RE-AC-TOR • REPRISE**  
**ADDS:** KSFX, WCCC. **HOTS:** KMET, WBAB, KOME, WRNW, WLIR, WNEW. **MEDIUMS:** WHFS, WKDF, WMMS, KSHE, KLLO, WBLM, KNCN, WOUR, WKLS, WPLR, KROQ, WYSP, KZEL. **PREFERRED TRACKS:** Opera, Shots, T-Bone. **SALES:** Good to moderate in all regions.

LP Chart Position

12 **DARYL HALL & JOHN OATES • PRIVATE EYES • RCA**  
**ADDS:** KSFX. **HOTS:** KOME, KZAM, WRNW, WLIR, WYSP, WNEW, WKDF. **MEDIUMS:** WMMS, KEZY, KROQ, WBAB. **PREFERRED TRACKS:** I Can't, Eyes. **SALES:** Good to moderate in all regions.

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

3 **JOURNEY • ESCAPE • COLUMBIA**  
**ADDS:** None. **HOTS:** KMET, KMEL, WBAB, KSFX, WKDF, KZEL, KSJO, WMMS, KLLO, KOME, KZAM, WABX, KNCN, KEZY, WKLS, KMG, WSHE, KBPI, WYSP. **MEDIUMS:** WNEW, WBLM, KZAM, WCOZ, WCCC. **PREFERRED TRACKS:** Believin', Stone, Crying. **SALES:** Good in all regions.

53 **THE KINKS • GIVE THE PEOPLE WHAT THEY WANT • ARISTA**  
**ADDS:** None. **HOTS:** KMET, KSFX, WNEW, KOME, WRNW, KROQ, KMG, WYSP, KNAC. **MEDIUMS:** WHFS, WBLM, WABX, KNCN, WOUR, WCOZ, KEZY, WKLS, WCCC, WPLR, KBPI. **PREFERRED TRACKS:** Better, Destroyer, Dial. **SALES:** Moderate in East and West; fair in others.

99 **GREG LAKE • CHRYSALIS**  
**ADDS:** None. **HOTS:** KZAM, KNCN, KEZY, WRNW, WPLR, KMG. **MEDIUMS:** KMET, WBAB, WMMS, KSHE, KOME, WBLM, WKLS, WSHE, WYSP, KZEW, WKDF. **PREFERRED TRACKS:** Let Me, Nuclear. **SALES:** Moderate to fair in all regions; strongest in Midwest.

45 **LOVERBOY • GET LUCKY • COLUMBIA**  
**ADDS:** None. **HOTS:** KMET, WBAB, KZEL, KOME, KNCN, WPLR, KMG. **MEDIUMS:** KSFX, WNEW, WMMS, KSHE, KLLO, WBLM, WCOZ, WRNW, WKLS, WCCC, KROQ, WSHE, KBPI, WYSP. **PREFERRED TRACKS:** Working. **SALES:** Good to moderate in all regions.

## # 4 MOST ADDED

189 **DELBERT McCLINTON • PLAIN' FROM THE HEART • CAPITOL**  
**ADDS:** KNCN, WRNW, WNEW, WHFS. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Moderate breakouts in Midwest and South.

35 **THE STEVE MILLER BAND • CIRCLE OF LOVE • CAPITOL**  
**ADDS:** KNCN. **HOTS:** KNX, KMEL, KEZY, WRNW, WPLR, WLIR, WNEW, KZEL, KSFX. **MEDIUMS:** WHFS, WMMS, KOME, WBLM, WOUR, KEZY, WKLS, KBPI, WYSP, WBAB. **PREFERRED TRACKS:** Heart, Baby, Title. **SALES:** Good to moderate in all regions.

7 **STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC**  
**ADDS:** None. **HOTS:** KNX, KMEL, WKDF, WMMS, KOME, KZAM, KNCN, WOUR, KEZY, WKLS, KBPI, WYSP, WNEW. **MEDIUMS:** KMET, KSFX, WBLM, WABX, WCOZ, KMG, KSJO. **PREFERRED TRACKS:** Leather, Draggin', Edge. **SALES:** Good in all regions.

31 **OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS**  
**ADDS:** KSFX, WNEW, WYSP. **HOTS:** KMET, WBAB, WMMS, KSHE, KOME, KNCN, WOUR, WKLS, WCCC, WPLR, WSHE. **MEDIUMS:** KLLO, WBLM, WCOZ, WRNW, KMG, KBPI, KZEL. **PREFERRED TRACKS:** Over, Title. **SALES:** Good to moderate in all regions.



# GOSPEL

## Gospel Labels To Emphasize Music As Gifts For Coming Holiday Season

by Angela Ball

NASHVILLE — For retailers everywhere, the day after Thanksgiving has traditionally been the kick-off date for the Christmas buying season, and it is especially so in the realm of Christian music, with Christmas and Christians synonymous to many people.

Whether the product is intended as a Christmas release or just a fourth quarter release by a strong artist, all product will be focused at the gift giving market. "It's a strong time for gospel for the same reason that it's the strongest time for the sale of pop records," says Charlie Shaw, director of promotion/marketing, MCA/Songbird. "The big artists are releasing the best product at that time, therefore there's a big draw to get people into the stores. The real advantage that I think we all have this year is that we're offering quality gifts for less than \$10, which I think is going to be a real advantage of records and tapes."

"Our biggest period of sales happens between Nov. 1 and Dec. 15," adds Dan Johnson, vice president of marketing for Word Records, which also handles the Myrrh, Day Spring, Canaan, Light and Lexicon labels (Light and Lexicon will go with Elektra/Asylum in February 1982). "I think that the whole gift of music idea was really

## ASCAP Revises Gospel Payments

by Tom Roland

NASHVILLE — Gospel songs, which have traditionally received more credits per play than secular works under the American Society of Composers, Authors and Publishers (ASCAP) logging system, are slowly being cut back to the point where credits are equivalent with those of secular titles, according to Connie Bradley, southern regional executive director, ASCAP.

Bradley said that in the past, music performed on gospel stations or during gospel segments on secular stations was given a multiplication factor of three in figuring credits. One credit is worth a set dollar amount when the royalty checks are drawn up to pay the songwriter and publisher, thus, the more credits established per song, the more income derived for performances of that song.

Bradley noted that in prior years, a significant number of gospel performances were racked up in non-licensed mediums, such as churches and meeting halls, so ASCAP had applied the multiplication factor of three to "blow up their percentage of earnings." She added that more gospel stations currently exist and that the volume of gospel airplay on adult/contemporary stations, plus added performance on television and through syndication, has increased so dramatically that gospel tunes "no longer need a multiplication factor."

ASCAP will begin trimming the factor when it cuts it back to two for the fourth quarter. The multiple will be eliminated entirely during the fourth quarter of 1982. Bradley stated that although the number of credits will be reduced, the credits have increased annually in value, and "actual earnings will be affected very little."

Bradley also boasted that ASCAP "will still pay more than BMI or SESAC" for gospel product and that that fact was "widely known throughout the industry" to gospel publishers and writers.

Asked how ASCAP determines what is a gospel song, Bradley noted that ASCAP "does not categorize music," but that determination of what is and what is not gospel is made by licensees who use gospel formats,

existing stronger in the religious market, long before the campaign came along. I think Christian record buyers are more giving-oriented year round, and that trend is intensified during the holiday season."

The approach of selling Christmas packages in conjunction with other currently released product has been accepted as a viable marketing approach, with most record companies utilizing displays and posters that focus on that product mix. "It's been a matter of just releasing our best product in the Christmas selling season and aiming at the gift giving season," explains Mike Blines, director of marketing for the Benson Company, which handles a number of gospel and contemporary Christian labels, including NewPax, Home Sweet Home, Greentree, Refuge, Impact, Starsong, Heartwarming, Lamb & Lion, Pilgrim, Paragon, Triangle and Scripture In Song. "Sales are always brisk during this quarter, first to distributors during September and October, and then in turn at the retail level during November and December."

### Emphasis On Hits

"In terms of a specific Christmas item, our marketing plans have been specifically involved in hit product in the Christian marketplace, trying to establish them in a solid share of the market," he adds. "The situation here is that we've released probably our two best selling artists this quarter — Don Francisco and Dallas Holm and Praise — with very specific marketing plans for each during the fourth quarter."

The National Assn. of Recording Merchandisers (NARM) "Gift of Music" campaign has been almost universally accepted in the Christian marketplace, with record companies utilizing the theme in display materials as well as on records. "We use the Gift of Music theme in everything we do year round," Blines explains. "We've involved all of our fourth quarter products in a promotion called 'Kingdom Music,' and we've used that in all of our trade and consumer advertising this quarter."

Radio potential becomes practically limitless during the Christmas season as formats and categories become less important in light of the religious nature of the holiday. "Christmas and Christian are rather synonymous," explains Word's Johnson. "Christmas is the most obvious time for all radio stations to turn to religious music. What we're doing is instead of reserving all of our Christian product, which has a tendency to immobilize radio stations, we've taken the best cuts which radio stations have chosen over the last year, or some new ones that we've gotten some feedback from, and put them in one record. We'll also be servicing in late November a record with 10 songs on it that will represent our very best, most popular, most frequently played Christmas music."

Merchandising approaches to the holiday season will utilize a lot of in-store display materials focusing on a product mix of current releases and Christmas packages. "We are coordinating with Sparrow Records in the Christian marketplace and we are part of a six album stand-up display," says MCA/Songbird's Shaw. "The theme is 'The Sounds of Christmas From Handel to Candle' and includes 'On This Christmas Night', a multi-artist package including B.J. Thomas, Amy Grant and Reba Rambo. Sparrow has four items in the display, 'The Birthday Party' by Candle, 'Merry Christmas' from Evie, 'The Messiah' and 'Christmas Highlights.' Those are the straight Christmas-type things that we're doing. In terms of merchandising in stores to bring awareness to our product line in total, we're concentrating on two projects,

(Continued on page 38)

## TOP 20 ALBUMS

### Spiritual

		Weeks On Chart	11/14
1	THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	1	50
2	THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	2	48
3	PRESENTING THE WINANS (Light 5792)	5	14
4	IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	3	30
5	TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	4	44
6	GO SHIRLEY CAESAR (Myrrh MSB 6665)	17	4
7	MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	7	50
8	CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	6	42
9	WHERE IS YOUR FAITH JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7066)	13	10
10	SWEET REVIVAL GOSPEL KEYNOTES (Nashboro 7247)	10	6
11	SAINTS HOLD ON SENSATIONAL NIGHTINGALES (Malaco 4373)	11	14
12	EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA (Myrrh MSB-6691)	12	8
13	20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	8	38
14	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE FOLD SINGERS (Savoy 7061)	14	16
15	EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	15	6
16	DON'T GIVE UP ANDRAE CROUCH (Warner Bros. BSK 3513)	16	4
17	BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	9	26
18	HIGHER PLANE AL GREEN (Myrrh MSB 6674)	—	2
19	I'M BLESSED 4TH OF MAY (Savoy SL 14629)	—	2
20	YOU'VE BEEN MIGHTY GOOD TO ME NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7070)	20	12

### Inspirational

		Weeks On Chart	11/14
1	PRIORITY IMPERIALS (Dayspring DST 4017)	1	40
2	AMAZING GRACE B.J. THOMAS (Myrrh MSB 6675)	2	14
3	AMY GRANT IN CONCERT (Myrrh MSB 6668)	3	24
4	FORGIVEN DON FRANCISCO (New Pax NP 33042)	4	156
5	MUSIC MACHINE CANDLE (Birdwing BDWG 2004)	5	194
6	BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	6	64
7	THE TRAVELER DON FRANCISCO (New Pax NP 33106)	13	6
8	PRAISE V VARIOUS ARTISTS (Maranatha MM 0076)	8	20
9	MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	7	50
10	COLLECTIONS KEITH GREEN (Sparrow SPR 1055)	12	10
11	THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	9	66
12	BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	14	56
13	NEVER ALONE AMY GRANT (Myrrh MSB 6645)	10	76
14	PRAISE IV VARIOUS ARTISTS (Maranatha MM 0064)	16	12
15	REJOICE 2ND CHAPTER OF ACTS (Sparrow SPR 1060)	17	4
16	SHOT OF LOVE BOB DYLAN (Columbia TC 37496)	15	10
17	JONI'S SONG JONI EARECKSON (Word WSB 8856)	18	4
18	HOLM, SHEPPARD, JOHNSON (Greentree R 3583)	—	2
19	FAVORITES, VOL. 1 EVIE TOURNUQUIST (Word WSD 8845)	—	2
20	ONE MORE SONG FOR YOU THE IMPERIALS (Dayspring DST 4015)	19	14

## ALBUM REVIEWS

**AMY GRANT IN CONCERT VOL. II — Myrrh MSB 6677 — Producer: Brown Bannister — List: 7.98**

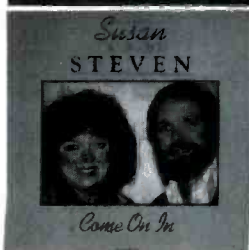
As one of the foremost contemporary Christian artists, Grant has proven album after album that Christian music deserves a place on the pop charts. Clean, tight production enhances the subtle vocal message of each song, while conveying the live concert feel of the album. Grant's capabilities as a writer are amply illustrated on two cuts, "If I Have To Die," a slow ballad, and the more upbeat "I'm Gonna Fly."

**I SAW THE LORD — Dallas Holm — Greentree R3723 — Producer: Phil Johnson — List: 7.98**

Holm holds the distinction of being a Dove Award winner five times, as well as being honored as SESAC's Songwriter of the Year. One listen to this album will tell why, with seven self-penned tunes, including the single "I Am So Happy." Holm's rich, clean vocals enhance the concise, hard hitting lyrics with tasteful production that lets the artistry shine through.

**COME ON IN — Susan and Steven — Jorenby Records AG 4308 — Producer: Colin Walker — List: 7.98**

This brother-sister duo gives a special treatment to traditional favorites like "Amazing Grace" and "How Great Thou Art," while showcasing more contemporary favorites "Why Me Lord" and a Bill Gaither classic, "He Touched Me." Crystalline vocals are the rule, with tight simplistic arrangements aiding the clean sound.





## Mandrell Benefit Raises \$240,000

NASHVILLE — The Alabama Sheriffs' Boys and Girls Ranches will receive approximately \$240,000 from the Barbara Mandrell Benefit held in October.

John Jeffries, Mandrell board chairman, claimed that this year's event produced a gross revenue of \$311,000, with 75% — \$240,000 — due to be presented to the six ranches that house 190 neglected, abused or abandoned children.

Last year, the Mandrell Benefit was able to contribute \$107,000, and this year's donation brings the total raised since the inception of the annual event in 1978 to \$500,000.

"We went over the figures with Barbara and Ken (Dudney, Mandrell's husband and business manager), and they were just ecstatic," commented Jeffries. "They, like everyone else, have put a lot of hard work into this benefit and have already begun to make plans for next year."

The three-day affair included a concert by Mandrell, her sister, Louise, and R.C. Bannon, Louise's husband and duet partner. Also held were a worship service with Rev. Rex Humbar, a golf tournament, a tennis tournament and a fashion show.

## Nashville Publisher Goes One Note Beyond

NASHVILLE — One Note Beyond Music, a publishing firm that also serves as a booking agent for its singer/songwriters, specializing in the college market, recently opened offices here.

Said John Weaver, president of the firm, "Artists are signed on the basis of their material, as well as their performance abilities. I want to sign writers who are out there communicating, not locked away in a little room somewhere from nine to five. Plus, our songwriters make a good living on the road. The college market is lucrative if you're good."

Helen Hudson is presently the organization's most successful artist, playing a 60-date college tour in support of her debut album, "Playing For Time," on Starlight Records. Hudson first entered the country charts in 1979 with "Nothing But Time."

Other writers with material in the One Note Beyond catalog include Austin Blake, Ed Hunnicutt, Andrew Marx, Curtis Stone and Billy Walker. Weaver is currently seeking to sign singer/songwriters and self-contained groups to publishing and booking pacts. He can be contacted at One Note Beyond Music, 819 18th Avenue South, Nashville, Tenn. 37203.



**ASCAP HOSTS CBS SONGS** — The American Society of Composers, Authors and Publishers (ASCAP) recently hosted CBS Songs' inaugural worldwide convention in Nashville. Ceremonies included the presentation of a citation from Tennessee governor Lamar Alexander to Michael Stewart, president, CBS Songs, by Connie Bradley, southern regional director, ASCAP, during a live news telecast on WNGE-TV. Picture are (l-r): Charlie Monk, vice president, director of southern operations, CBS Songs; Mel Ilberman, vice president, general manager, CBS Songs U.S.; Bradley; Stewart; Judy Harris, Nashville professional manager, CBS Songs; and Harvey Shapiro, vice president, CBS Songs International.

## Small Market Country Radio Stations Claim Problems In Record Service

by Jennifer Bohler

NASHVILLE — In the wake of the country music boom, which, on one front, has seen an increasing number of radio stations either adopting country formats or merely upping the amount of country product played, the tug of war between labels and small market radio seems to have intensified over single record service. While many of the small market stations contend it is difficult, if not impossible, to get single service from some labels — an issue that repeatedly surfaces at the annual Country Radio Seminar — labels counter that their service to small market radio is good, adding all it takes is a letter or phone call to get serviced.

Economics is a problem faced by both parties. Small market stations are faced with small staffs and a tight budget, but many times, according to one program director, end up buying the records they need from local retailers or subscribing to a record service. On the other hand, the record labels are also faced with astronomical costs, not only for manufacturing the product, but for shipping it as well. One major label claims to spend as much as \$6 million a year for record service to stations.

The economic crunch is also compounded by the number of radio stations currently programming country music. While there were 81 full time country radio sta-

tions in 1961, there are 1,785 in 1981, according to figures released by the Country Music Assn. (CMA). In addition, there are 1,100 stations that program some country music into their daily broadcasting routine, including some Top 40 and A/C stations. The split format stations alone cost a good deal to service, according to label representatives, because they require multiple service — often including country, Top 40 and A/C product.

### Label Costs High

"We are no different from any other industry," says Joe Casey, director of promotion, CBS Records Nashville. "We have come under some tremendous manufacturing costs — a crunch if you will. As a label, we totally utilize first class mail, and the postal cost is absolutely astronomical. As a company, we spend in excess of \$6 million a year for record service. That's a tremendous cost. Sometimes, it is possible to give away more through service than you sell." He added that CBS services between 2,300 and 2,500 stations with country singles product.

The problems small market radio faces in obtaining record service from some of the major labels are many, according to Doug Harrison, program director of the 500-watt KBEC, a daytimer in Waxahachie, Texas, which has a population of approximately 15,000. "I don't expect service like a big station gets because the labels go with the big money, and that's where it is — the bigger markets," Harrison says. "But I feel like they are missing potential customers by ignoring the small market stations."

"We don't have 50,000 listeners like the big stations, but we do have listeners who call and want to hear a certain record," he adds. "When we have to tell them we don't have it, they say 'what do you mean you don't have it?' and then they may go and listen to WBAP."

Harrison is one of what he guesses are many small market stations who subscribe to a record service in order to obtain the single product the station needs.

"It just burns me up," he explains. "Here we are on a limited budget; we don't have money to burn like a large station so we have to scratch and claw just to get a single copy of a record and some of these large stations are just swimming in copies. The labels say it is a matter of economics — they can't afford to print and mail that many records. Well, what they need to do is redistribute those they are printing."

### Lost Business

Gary West, music director with WELA/East Liverpool, Ohio, looks at it like

(continued on page 30)

## Opryland Begins Search For Acts To Play At Park

NASHVILLE — Opryland, U.S.A., the Nashville theme park, is seeking approximately 400 entertainers — the highest total in its 11-year history — for its 1982 season. Auditions for posts will be conducted in 29 cities across the nation from late-November through late-January.

The Opryland audition team, including the amusement park's entertainment director and manager, choreographer, show directors, musical director and assistant musical director, will hold open call auditions to find singers, dancers, dance captains, conductor/pianists, musicians, stage managers and technicians.

"We're looking for more entertainers than ever before," says entertainment director Bob Whittaker. "The number of shows produced at the park, plus shows produced by the Opryland Talent Agency at other tourist destinations, requires this."

Before Christmas, the auditioning entourage will make stops in Provo, Winston-Salem, Chapel Hill, N.C., College Park, Md., Boston, Pittsburgh, Ann Arbor, Detroit, Milwaukee, Louisville, Champaign, Memphis and Nashville. January outings will include New York City, Knoxville, Cincinnati, Birmingham, Orlando, Atlanta, Little Rock, New Orleans, Dallas, Denton, Texas, Oklahoma City, Bloomington, Ind., Chicago, Minneapolis, Kansas City and Nashville.

### Start In February

Performers will be cast into shows during February, with rehearsals for some of the shows beginning in the middle of that month. Some performers will debut at the park March 27 when Opryland opens for spring weekends, and they will be joined later by additional entertainers who will work in the summer, with all performers working through the park's autumn season.

Opryland is equipped to handle as many as 14 fully staged and costumed shows simultaneously. One of those productions, "I Hear America Singing," is the longest running major theme park production in the country, utilizing 18 singers and dancers and a 12-piece orchestra.

"Broadway producers have acknowledged that an Opryland season is the equivalent of two years in a Broadway show," comments Whittaker, "and theater critic Richard Coe has written that any young performer could benefit by being in one of our shows."

During 1981, Opryland set a park record when it hosted nearly 2.25 million guests during its 135-day season, besting the 1978 mark of 2.15 million.

For more information on the audition tour write: Opryland Entertainment, Depart. 2802 Opryland Drive, Nashville, Tenn. 37214, or telephone (615) 889-6600, ext. 4343.

## Presley/Parker Suit Deadline Extended

NASHVILLE — The co-executors of the estate of the late Elvis Presley have been granted an indefinite extension of the deadline to file suit against Col. Tom Parker, the late singer's manager, and RCA Records, Presley's label, over allegedly fraudulent financial dealings. Representatives of the Presley estate have claimed that Parker and RCA misled the singer in deals regarding rights to and royalties from his work.

The Shelby County (Tenn.) Court had originally ruled that representatives of the estate would have until Nov. 10 to file suit against Parker and RCA.



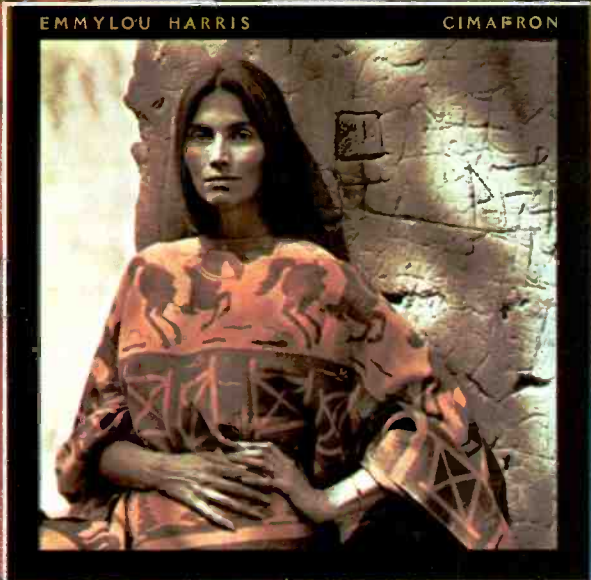
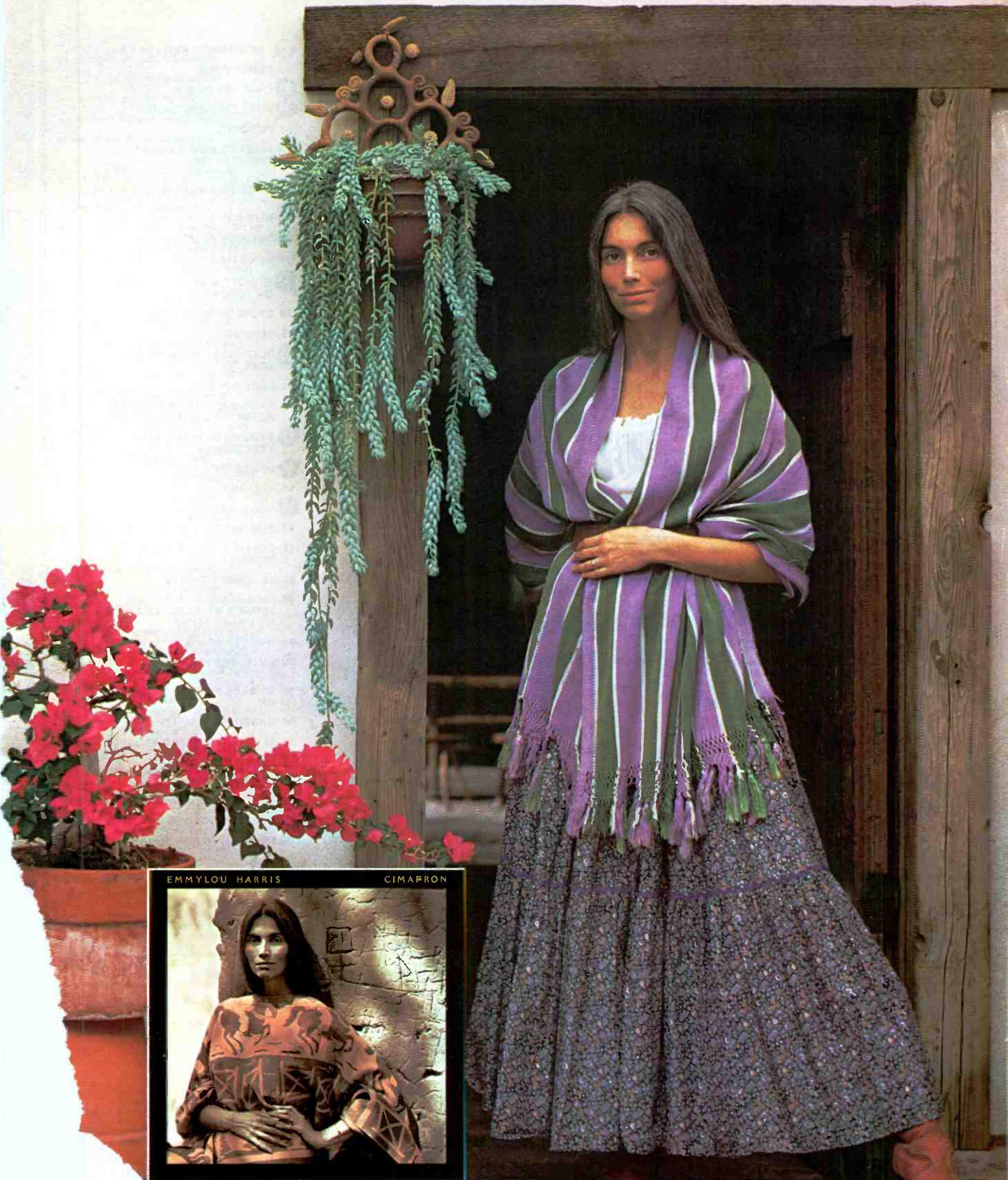
**JUST ADD CAJUN WATER** — Cajun fiddler Doug Kershaw recently appeared on the Mike Douglas Show in support of his latest Scotti Brothers album, "Instant Hero." While on the show, Kershaw was able to talk with nine-year-old instrumental whiz George Janack about his fledgling career. Pictured on the set are (l-r): Janack, Douglas, Kershaw and opera star Renata Scotto.








# EMMYLOU HARRIS CIMARRON



Produced and arranged by Brian Ahern for Happy Sack Productions  On Warner Bros. records & tapes BSK 3602



# CASH BOX TOP 100 COUNTRY

November 28, 1981

	Weeks On Chart	11/21		Weeks On Chart	11/21		Weeks On Chart	11/21
<b>1</b> MY FAVORITE MEMORY MERLE HAGGARD (Epic 14-02504)	4	11	<b>34</b> BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441)	39	3	<b>67</b> THE COWBOY AND THE LADY JOHN DENVER (RCA PB-12345)	71	3
<b>2</b> MISS EMILY'S PICTURE JOHN CONLEE (MCA-51164)	5	14	<b>35</b> IT'S HIGH TIME DOTTIE WEST (Liberty P-A-1436)	38	5	<b>68</b> FANCY FREE OAK RIDGE BOYS (MCA-51169)	18	13
<b>3</b> IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS (Warner Bros. WBS 49809)	7	11	<b>36</b> MY BABY THINKS HE'S A TRAIN ROSANNE CASH (Columbia 18-02463)	2	14	<b>69</b> LADY LAY DOWN TOM JONES (Mercury 76125)	82	2
<b>4</b> ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR. (Elektra/Curb E-47191)	1	13	<b>37</b> HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) JIM REEVES & PATSY CLINE (RCA PB-12346)	44	4	<b>70</b> CHEAT ON HIM TONIGHT DAVID HEAVENER (Brent D.H. 1017)	79	3
<b>5</b> BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum E-47215)	9	7	<b>38</b> NOW THAT THE FEELING'S GONE BILLY "CRASH" CRADDOCK (Capitol P-A-5051)	40	7	<b>71</b> PATCHES JERRY REED (RCA PB-12318)	34	10
<b>6</b> WISH YOU WERE HERE BARBARA MANDRELL (MCA-51171)	3	13	<b>39</b> STARS ON THE WATER RODNEY CROWELL (Warner Bros. WBS 49810)	42	8	<b>72</b> WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL (RCA PB-12359)	81	2
<b>7</b> STILL DOIN' TIME GEORGE JONES (Epic 14-02526)	11	9	<b>40</b> LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)	43	2	<b>73</b> WHEN YOU WALK IN THE ROOM STEPHANIE WINSLOW (Warner/Curb WBS 49831)	41	8
<b>8</b> ONE-NIGHT FEVER MEL TILLIS (Elektra E-47178)	8	13	<b>41</b> SHINE WAYLON JENNINGS (RCA PB-12367)	45	2	<b>74</b> WHY AM I DOING WITHOUT WAYNE KEMP (Mercury/PolyGram 57060)	74	5
<b>9</b> HEART ON THE MEND SYLVIA (RCA PB-12302)	10	12	<b>42</b> SHARE YOUR LOVE WITH ME KENNY ROGERS (Liberty P-A-1430)	6	12	<b>75</b> TEARDROPS IN MY HEART MARTY ROBBINS (Columbia 18-02575)	80	4
<b>10</b> ALL ROADS LEAD TO YOU STEVE WARINER (RCA PB-12307)	13	10	<b>43</b> IT TURNS ME INSIDE OUT LEE GREENWOOD (MCA-51159)	46	7	<b>76</b> SEND ME SOMEBODY TO LOVE CALAMITY JANE (Columbia 18-02503)	76	7
<b>11</b> IT'S ALL I CAN DO ANNE MURRAY (Capitol A5023)	12	12	<b>44</b> ONLY ONE YOU T.G. SHEPPARD (Warner/Curb WBS 49858)	53	2	<b>77</b> STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN (Epic 14-02601)	—	1
<b>12</b> LOVE IN THE FIRST DEGREE ALABAMA (RCA PB-12288)	15	6	<b>45</b> IT'S WHO YOU LOVE KIERAN KANE (Elektra E-47228)	51	4	<b>78</b> EVERLOVIN' WOMAN PAT GARRETT (Golddust GD-104)	78	6
<b>13</b> DOWN AND OUT GEORGE STRAIT (MCA-51170)	14	12	<b>46</b> CHEATIN' IS STILL ON MY MIND CRISTY LANE (Liberty P-A-1432)	47	8	<b>79</b> JAMACO DONNA FARGO (Warner Bros. WBS 49852)	84	2
<b>14</b> THE WOMAN IN ME CRYSTAL GAYLE (Columbia 18-02523)	16	9	<b>47</b> CATCH ME IF YOU CAN TOM CARLISE (Door Knob DK 81-167)	50	7	<b>80</b> PLAY SOMETHING WE CAN LOVE TO DIANE PFEIFER (Capitol P-A-5060)	—	1
<b>15</b> YOU MAY SEE ME WALKIN' RICKY SKAGGS (Epic 14-02499)	17	11	<b>48</b> EVERYONE GETS CRAZY NOW AND THEN ROGER MILLER (Elektra E-47192)	48	10	<b>81</b> LADY SORROW ALLEN TRIPP (Nashville UR 2719)	85	2
<b>16</b> FOURTEEN CARAT MIND GENE WATSON (MCA-51183)	20	9	<b>49</b> I'LL STILL BE LOVING YOU MUNDO EARWOOD (Excelsior SIS-1019)	49	8	<b>82</b> YOUR DADDY DON'T LIVE IN HEAVEN (HE'S IN HOUSTON) MICHAEL BALLEW (Liberty P-A-1437)	86	4
<b>17</b> YOU'RE MY FAVORITE STAR BELLAMY BROTHERS (Warner/Curb WBS 49815)	19	8	<b>50</b> SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)	54	2	<b>83</b> REMEMBER THOSE SWEET YESTERDAYS JAMES MARVELL (CSA 177)	—	1
<b>18</b> WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02522)	21	10	<b>51</b> (THERE'S NO ME) WITHOUT YOU SUE POWELL (RCA PB-12287)	52	7	<b>84</b> LOOKS LIKE A SET-UP TO ME CEDAR CREEK (Moon Shine MS 30001)	90	4
<b>19</b> YEARS AGO THE STATLER BROS. (Mercury/PolyGram 57059)	22	6	<b>52</b> WATCHIN' GIRLS GO BY RONNIE McDOWELL (Epic 14-02614)	56	3	<b>85</b> ARIZONA REX ALLEN, JR. (Warner Bros. WBS 49844)	88	3
<b>20</b> I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)	26	5	<b>53</b> MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)	58	3	<b>86</b> TOO MANY HEARTS IN THE FIRE BOBBY SMITH (Liberty P-A-1439)	—	1
<b>21</b> HEADED FOR A HEARTACHE GARY MORRIS (Warner Bros. WBS 49829)	25	7	<b>54</b> SLIP AWAY MEL STREET & SANDY POWELL (Sunbird SBR-7568)	55	7	<b>87</b> SLIPPIN' OUT, SLIPPIN' IN BILL NASH (Liberty P-A-1433)	62	8
<b>22</b> HUSBANDS AND WIVES DAVID FRIZZELL & SHELLY WEST (Warner/Viva WBS 49825)	23	8	<b>55</b> ONLY WHEN I LAUGH BRENDA LEE (MCA-51195)	57	7	<b>88</b> GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS (LS-45094)	93	2
<b>23</b> JUST ONE TIME TOMPALL & THE GLASER BROS. (Elektra E-47193)	24	11	<b>56</b> FAMILY MAN WRIGHT BROTHERS (Warner Bros. WBS 49837)	59	5	<b>89</b> ALL THESE THINGS JOE STAMPLEY (Epic 14-02533)	64	7
<b>24</b> RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCA-5119)	29	5	<b>57</b> I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. WBS 49860)	60	3	<b>90</b> I WISH YOU COULD HAVE TURNED MY HEAD (AND LEFT MY HEART ALONE) PEGGY FOREMAN (Dimension DMS-1023)	91	4
<b>25</b> RODEO ROMEO MOE BANDY (Columbia 18-02532)	28	7	<b>58</b> DROPPING OUT OF SIGHT BOBBY BARE (Columbia 18-02577)	61	4	<b>91</b> WASTED AGAIN RAY PILLOW (First Generation FGS-014)	—	1
<b>26</b> THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER (Scotti Bros. AE7 1289)	27	9	<b>59</b> PREACHING UP A STORM MEL McDANIEL (Capitol P-A-5059)	68	3	<b>92</b> UNTIL THE NIGHTS CHARLIE MCCOY & LANEY SMALLWOOD (Monument 21001)	92	3
<b>27</b> TELL ME WHY EARL THOMAS CONLEY (RCA PB-12344)	30	7	<b>60</b> SHE'S GOT A DRINKING PROBLEM GARY STEWART (RCA PB-12343)	63	5	<b>93</b> WHOLE LOT OF CHEATIN' GOIN' ON JIMMI CANNON (Warner Bros. WBS 49806)	89	4
<b>28</b> YOU'RE MY BESTEST FRIEND MAC DAVIS (Casablanca/PolyGram 2341)	32	6	<b>61</b> THE ROUND-UP SALOON BOBBY GOLDSBORO (Curb ZS5 02583)	65	4	<b>94</b> CHEROKEE COUNTRY SOLID GOLD BAND (NSD-110)	—	1
<b>29</b> LONELY NIGHTS MICKIE GILLEY (Epic 14-02578)	36	4	<b>62</b> ALL NIGHT LONG JOHNNY DUNCAN (Columbia 18-02570)	66	5	<b>95</b> SLEEPIN' WITH THE RADIO ON CHARLY McCLAIN (Epic 14-02421)	70	15
<b>30</b> MOUNTAIN DEW WILLIE NELSON (RCA PB-12328)	31	9	<b>63</b> ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 57062)	67	2	<b>96</b> TEACH ME TO CHEAT THE KENDALLS (Mercury/PolyGram 57055)	73	16
<b>31</b> THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)	37	6	<b>64</b> DIAMONDS IN THE STARS RAY PRICE (Dimension DS-1024)	72	3	<b>97</b> SHE'S STEPPIN' OUT CON HUNLEY (Warner Bros. WBS 49800)	75	14
<b>32</b> WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN (Elektra E-47216)	35	7	<b>65</b> HEARTACHES OF A FOOL WILLIE NELSON (Columbia 18-02558)	69	3	<b>98</b> CRYING IN THE RAIN TAMMY WYNETTE (Epic 14-02439)	77	14
<b>33</b> SLOWLY KIPPI BRANNON (MCA 51166)	33	11	<b>66</b> YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-51210)	—	1	<b>99</b> DON'T WE BELONG IN LOVE RITA REMINGTON (Plantation PL202)	83	7
						<b>100</b> THE ROSE IS FOR TODAY JIM CHESNUT (Liberty P-A-1434)	87	6

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

All My Rowdy Friends (Bocephus — BMI)	4	I Just (Contemtion — SESAC)	57	Now That The (Muscle Shoals — BMI)	38	Stuck Right (Southern Nights — ASCAP)	77
All Night Long (Sun Disc/Bosque River All Rights Adm. by Rokblok — BMI)	62	I Wish You Could (Tree — BMI)	90	One-Night Fever (Southern Nights — ASCAP)	8	Teach Me To Cheat (Hall-Clement — BMI)	96
All Roads Lead To You (Hall-Clement/Welk — BMI)	10	I Wouldn't Have (Hall-Clement/Welk — BMI/Jack & Bill/Welk — ASCAP)	20	Only One You (Cross Keys — ASCAP/Tree — BMI)	44	Teardrops In My Heart (Tro-Cromwell — ASCAP)	75
All These Things (Tune Kel — BMI)	89	If I Needed (United Artists/Columbine — ASCAP)	3	Only When (Golden Torch/Gold Horizon (Adm. by Screen Gems-EMI/Colgems-EMI) — ASCAP/BMI)	55	Tell Me Why (Blue Moon/Easy Listening/April — ASCAP)	27
Arizona (Boxer Music — BMI)	85	It'll Still Be (Music West Of The Pecos — BMI)	49	Only You (TRO-Hollis — BMI)	53	The Cowboy And (House Of Gold — BMI)	67
Bet Your Heart On Me (April/Widmont — ASCAP)	5	It Turns Me (Duchess-MCA/Red Angus — BMI)	43	Patches (Gold Forever — BMI)	71	The Rose Is For Today (Jack & Bill/Welk — ASCAP)	100
Blaze Of Glory (House Of Gold — BMI)	34	It's All I (United Artists/Jack & Bill/Welk — ASCAP)	12	Play Something (Strawberry Patch — ASCAP)	80	The Round-Up Saloon (House of Gold — BMI)	61
Catch Me If You Can (Milene — ASCAP)	47	It's High Time (Welbeck/Blue Quill/Random Notes — ASCAP)	35	Preaching Up (Blackwood/Magic Castle — BMI)	59	The Sweetest Thing (Sterling/Addison Street — ASCAP)	3
Cheat On Him (I.S.P.D. — ASCAP)	70	It's Who You (Cross Keys/Chappell — ASCAP)	45	Red Neckin' (Warner-Tamerlane/Face The Music/Blue Lake/Plum Creek — BMI)	24	The Woman In Me (O.A.S. — ASCAP)	14
Cheatin' Is Still (Kevin Lee/Robchris — BMI)	46	Jamaco (O'Lyric/Geoff & Eddie — BMI)	79	Remember Those (Ricci Mareno — SESAC)	83	Them Good Ol' Boys (Flowering Stone — ASCAP)	2
Cherokee Country (Trail Of Tears — BMI)	94	Just One Time (Acuff-Rose — BMI)	23	Rodeo Romeo (Baray — BMI)	25	There's No Me (Hall-Clement/Welk — BMI)	5
Crying In The Rain (Screen Gems — EMI — BMI)	98	Lady Lay Down (Tree/Cross Keys — BMI/ASCAP)	69	Send Me Somebody (Combine — BMI)	76	Too Many Hearts (House Of Gold — BMI)	6
Diamonds In The Stars (Almarie — BMI)	64	Lady Sorrow (Chappell — ASCAP/Unichappell — BMI)	81	Share Your Love (Duchess (MCA) — BMI)	42	Until The Nights (Impulsive/April — ASCAP)	2
Don't We Belong (Blackwood/O'Lyric — BMI)	99	Lonely Nights (Blackwood — BMI)	29	She's Got A Drinking (House of Gold — BMI)	60	Wasted Again (Powdermill — BMI)	1
Down And Out (Hall-Clement/Welk — BMI/Golden Opportunity — SESAC)	13	Looks Like A (Tree — BMI)	84	She's Steppin' Out (Rick Hall — ASCAP)	97	Watchin' Girls (Tree/Strawberry Lane — BMI)	14
Dropping Out (Unichappell/Morris — BMI)	58	Lord, I Hope (Sabal — ASCAP)	40	Shine (Waylon Jennings — BMI)	41	What Are We Doin' (Larry Gatlin — BMI)	1
Everlovin' Woman (Combine — BMI/Music City — ASCAP)	78	Love In The First Degree (House of Gold — BMI)	13	Shinin' With The Radio On (Algee — BMI)	95	When You Walk In (Unart — BMI)	1
Everyone Gets Crazy (Cross Keys — ASCAP)	48	Midnight Rodeo (Denny — ASCAP)	53	Slip Away (Levisa & Red Ribbon — BMI)	54	Where's There's Smoke (Hall-Clement)	1
Family Man (Tree — BMI)	56	Miss Emily's Picture (Tree — BMI)	2	Slippin' Out, Slippin' In (Barnwood — BMI)	87	Who Do You Know (Milene — ASCAP)	1
Fancy Free (Goldline/Silverline — ASCAP/BMI)	68	Mountain Dew (Tree/Tannen — BMI)	30	Slowly (Cedarwood — BMI)	33	Whole Lot Of Cheatin' (Partner/Algee — BMI)	1
Fourteen Carat Mind (Acuff-Rose — BMI)	16	My Baby Thinks (Asleep at the Wheel — BMI)	36	Someone Could Lose (Briarpatch/DebDave — BMI)	50	Why Am I (Tree — BMI/Millstone — ASCAP)	1
Gonna Take (Sister John/Sugar Plum/New Keys — BMI)	88	My Favorite Memory (Shade Tree — BMI)	1	Stars On The Water (Coolwell/Granite — ASCAP)	39	Wish You Were Here (Hall-Clement/Welk — BMI)	1
Have You Ever (Shapiro, Bernstein — ASCAP)	37			Still Doin' Time (Cedarwood — BMI)	7	Years Ago (American Cowboy — BMI)	1
Headed For A (New Albany-BMI/Hoosier — ASCAP)	21					You May See Me Walkin' (Amanda-Lin — BMI)	1
Heart On The Mend (Hall-Clement/Welk — BMI)	9					Your Daddy (Phoey/Black Mountain — BMI)	1
Heartaches Of A Fool (Tree/Pardner — BMI)	65					You're My Bestest Friend (Songpair — BMI)	1
Husbands And Wives (Tree — BMI)	22					You're My Favorite (Famous/Bell — BMI)	1
						You're The Best Break (Bibo — BMI)	1



Exceptionally heavy radio activity this week



Exceptionally heavy sales activity this week



# COUNTRY

## SINGLES REVIEWS

### NEW AND DEVELOPING ARTISTS

**O'Roark Brothers** (Comstock COM 1672)  
**A Woman Like You** (3:18) (Gold Line Music/Curtis Young Music — ASCAP) (C. Young) (Producers: P. Parker, J. Williamson)

The O'Roark's debut single on Comstock is one of those across-the-board appeal types that should suit a country playlist as readily as pop or A/C. The song itself is a catchy, well-produced tune that features a great saxophone interlude. Vocally, these brothers blend as well as the Bee Gees.



### HITS OUT OF THE BOX

**JANIE FRICKE** (Columbia 18-02644)  
**Do Me With Love** (2:49) (Jack & Bill Music Co. c/o Welk Music Group — ASCAP) (J. Schweers) (Producer: J.E. Norman)

### FEATURE PICKS

**BURRITO BROTHERS** (Curb ZS5 02641)  
**If Something Should Come Between Us (Let It Be Love)** (3:42) (Atlantic Music Corp. — BMI) (J. Beland, G. Guilbeau) (Producer: M. Lloyd)

**RANDY PARTON** (RCA PB-12351)  
**Don't Cry Baby** (3:29) (Closed Door Pub. Ltd. c/o Castle Hill Pub. Ltd./April Music, Inc. — ASCAP) (D. Finnerty) (Producer: M. Post)

**SAMMI SMITH** (Sound Factory S.F. 450)  
**Ozark Mountain Jubilee** (3:01) (Blackwood Music — BMI/Magic Castle — BMI) (R. Murray, S. Anders) (Producers: P. Baugh, B. Emmons)

**KENNY SERATT** (Hillside HS81-06)  
**I Never Go Around Mirrors** (2:40) (Acuff-Rose — BMI) (L. Frizzell, S. Shafer) (Producer: D. Franer)

**RICH LANDERS** (AMI 1301)  
**Lay Back Down and Love Me** (2:42) (Nub-Pub Music/Washington Girl Music/Bagdad Music — ASCAP) (J. Young) (Producer: M.R. Radford)

**SONNY THROCKMORTON** (MCA-51214)  
**A Girl Like You** (3:25) (Buzz Cason Pub./Young World Music — ASCAP/BMI) (B. Cason, F. Weller) (Producer: R. Chancey)

**JERRY FORD** (JFI-01)  
**One More Dollar (For The Band)** (2:51) (Denny Music — ASCAP) (L. Morris) (Producer: R. Smarr)

**WYVON ALEXANDER** (Gervasi S.P. 671)  
**Don't Lead Me On** (2:53) (Gervasi Pub. Co. — BMI) (W. Alexander) (Producers: B. Saporiti, J. Shook)

**HANK THOMPSON** (Churchill CR 7779)  
**Rockin' In the Congo** (2:20) (Brazos Valley Music — BMI) (H. Thompson) (Producer: H. Thompson)

## ALBUM REVIEWS

**GREATEST HITS — Jim Reeves and Patsy Cline — RCA AHL-14127 — Producers: Chet Atkins, Anita Kerr and Owen Bradley — List: 8.98 — Bar Coded**

It's amazing what modern technology and a whole lot of talent and know-how can do. Jim Reeves and Patsy Cline never recorded together during their lifetimes, but on this record, producer Owen Bradley and engineer Bill Harris have spliced together tapes recorded separately by the artists and come up with a wonderful duet, plus nine other great songs featuring the artists individually — five from Reeves and four from Cline.



### Austin City Limits To Start New TV Season

NASHVILLE — *Austin City Limits*, entering its seventh year as a country music television showcase, will kick off its 1982 season Jan. 7 on the Public Broadcasting Service (PBS) when it features Emmylou Harris and Rodney Crowell in the first of 13 one-hour segments.

On the bill for the upcoming season are Harris, Crowell, Kris Kristofferson, Jerry Reed, Chet Atkins, Charly McClain, Johnny Lee, John Anderson, Ricky Skaggs, Willie Nelson, Ronnie Milsap, Merle Haggard, Earl Scruggs, Roy Clark, Terri Gibbs and

Guy Clark. The show will also augment its country offerings with rock and jazz entries like George Thorogood and the Destroyers, Nashville-based David Olney and the X-Rays and Jazzmanian Devil.

The program features the artists in a spontaneous performance recorded for stereo simulcasting by PBS affiliates. *Austin City Limits* is produced by the Southwest Texas Public Broadcasting Council and is distributed nationally by PBS. The show is partially underwritten by a grant from the Lone Star Brewing Co., Inc.

## THE COUNTRY COLUMN

**COULD YOU PLEASE EXPLAIN** — Ronnie McDowell's last single, "Older Women," caused quite a bit of speculation among some just as to what age qualifies one as an "older woman." For the answer to this and other questions, check out the January issue of *MS* magazine. Representatives of the magazine queried McDowell on the subject following his appearance at the Sundown Club in New York and his response, plus the lyrics to the song, will be printed in that issue. From New York, McDowell headed to Atlantic City to appear on the WTBS superstation show *Atlantic City Alive*, which is seen by an estimated 17 million viewers. McDowell was also part of the CBS artists' entourage that travelled to Munich, Germany to appear on the television program *Musikladen*.

**ONLY IN NASHVILLE** — To those in the outside world, Nashville and new wave (or new music) go together about as well as **Adam and the Ants** and **Black Flag**. But, to those who are familiar with the local scene, it is no secret that new wave and progressive rock have a very strong following in Music City. Substantiate that statement with the fact that Praxis Records, based in Nashville, has released its first EP featuring four local bands — **Factual, No Art, U.S.R.** and **Cloverbottom**. Back that with a release party for the EP, titled "Never In Nashville," held at Cantrell's Nov. 14, where a free copy of the EP was included with the cover charge of four dollars. Not a bad deal — an EP and a concert featuring the artists. Praxis Records, by the way, is the brainchild of **Jack Emerson**, a Vanderbilt University (Nashville) student who decided to take the initiative and form an independent company shaped by new blood, new energy and new vision. Tired of hearing "never in Nashville," he decided to prove "only in Nashville," and the result is the four-band, four-song EP.

**AN INTERNATIONAL AIR** — Nashville took on an international air a couple of weeks ago when CBS Songs held its first international meeting here following its recent realignment. The highlight of the meeting was the songwriter showcase at Blazing Saddles, which showed off the considerable talents of **Marvin Morrow, Earl Thomas Conley, Holly Dunn, Stewart Harris and Keith Stegall**. The showcase also illustrated the versatility and diversification of Nashville songwriters, covering the gamut from country to pop to rock to R&B. Stegall, by the way, is represented on both the pop and B/C charts with **Al Jarreau's** "We're In This Love Together."



**BACKSTAGE DISCUSSION** — RCA acts **Hall & Oates** and **Steve Wariner** met backstage after a recent show in Nashville. Pictured discussing what's happening are (l-r): **Daryl Hall, Wariner** and **John Oates**.

**BLUEGRASS GROWING ON SIDE TWO** — Anyone who hasn't flipped **Steve Martin's** current album, "The Steve Martin Brothers," to side two should do so and get a big surprise if you aren't already familiar with Martin's commendable ability on banjo. His alter

ego, the peaceable Steve Martin, "player extraordinaire of handcrafted fretted instruments," turns in a wonderful performance on some excellent bluegrass material that should easily be a success on any playlist.

**HERE AND THERE** — Teenage songstress **Kippi Brannon** will open for **Jerry Lee Lewis** at the Opry House Dec. 3. . . **Don Williams** headed for the high country last week when he played three dates in Canada — two in Edmonton, Alberta and one in Calgary. Williams and his booking agency, the Jim Halsey Company are planning a major European tour for early 1982.

**A DIAMOND A DAY** — In a very unusual, and expensive, promotion, some lucky concertgoer is going to find a diamond in a chunk of coal. That's right. For **John Anderson's** upcoming southwest tour, which kicks off Nov. 25 at Grand Central Station in Phoenix, **Frank Stephens** of the **Joe Taylor Artist Agency**, has concocted a foolproof draw — he has hidden a diamond in a chunk of coal. Everyone who enters the clubs Anderson plays on the tour will receive a chunk of coal, and one chunk in each club will conceal a diamond for some lucky fan to find.

**TIS THE SEASON** — We know Thanksgiving isn't even here yet, but it is time to start considering that other holiday that's not so far behind the one turkeys dread. And this year, it seems a record number of name entertainers have released Christmas albums, including **Anne Murray, Kenny Rogers, John Schneider, Slim Whitman, the Chipmunks**, a passle of artists from Elektra on the "Christmas Country" album and **Mickey Gilley**, half of which was cut live at his club in Pasadena, Tex.

jennifer bohler



**FRENCHIE FIDDLER WITH AWARD** — Fiddlin' **Frenchie Burke** was recently honored with the **Cash Box Country Instrumentalist of the Year** award for 1981. Pictured at the presentation are (l-r): **Ronnie Spillman, Encore Talent; David Statlings, president, Delta Records; Burke; and Joe Garrison, national sales, Delta Records.**



# COUNTRY RADIO

## MOST ADDED COUNTRY SINGLES

1. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD — ED BRUCE — MCA — 32 ADDS.
2. STUCK RIGHT IN THE MIDDLE OF YOUR LOVE — BILLY SWAN — EPIC — 22 ADDS.
3. ONLY ONE YOU — T.G. SHEPPARD — WARNER/CURB — 20 ADDS.
4. PLAY SOMETHING WE CAN LOVE TO — DIANE PFEIFER — CAPITOL — 19 ADDS.
5. LORD, I HOPE THIS DAY IS GOOD — DON WILLIAMS — MCA — 18 ADDS.
6. WATCHIN' GIRLS GO BY — RONNIE McDOWELL — EPIC — 18 ADDS.
7. REMEMBER THOSE SWEET YESTERDAYS — JAMES MARVELL — CSA — 16 ADDS.
8. MIDNIGHT RODEO — LEON EVERETTE — RCA — 16 ADDS.
9. SHINE — WAYLON JENNINGS — RCA — 15 ADDS.
10. PREACHING UP A STORM — MEL McDANIEL — CAPITOL — 14 ADDS.

## MOST ACTIVE COUNTRY SINGLES

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD — RONNIE MILSAP — RCA — 67 REPORTS.
2. LONELY NIGHTS — MICKEY GILLEY — EPIC — 65 REPORTS.
3. RED NECKIN' LOVE MAKIN' NIGHT — CONWAY TWITTY — MCA — 63 REPORTS.
4. LOVE IN THE FIRST DEGREE — ALABAMA — RCA — 61 REPORTS.
5. YOU'RE MY BESTEST FRIEND — MAC DAVIS — CASABLANCA — 53 REPORTS.
6. HEADED FOR A HEARTACHE — GARY MORRIS — WARNER BROS. — 53 REPORTS.
7. HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE) — JIM REEVES and PATSY CLINE — RCA — 52 REPORTS.
8. BLAZE OF GLORY — KENNY ROGERS — LIBERTY — 51 REPORTS.
9. IT'S HIGH TIME — DOTTIE WEST — LIBERTY — 51 REPORTS.
10. YEARS AGO — THE STATLER BROTHERS — MERCURY — 48 REPORTS.

## Small Market Country Radio Stations Claim Problems In Record Service

(continued from page 25)

a "you scratch my back, I'll scratch yours" proposition. He, too, feels labels that are overlooking the smaller markets are missing potential customers. He claims his 50,000 watt station reaches a larger listening audience than many large market stations, since WELA is located 30 miles from Pittsburgh and taps into that market.

"We have to educate labels," West says. "Just because we are based in East Liverpool, which is a small town, doesn't mean we don't have the big number listeners. Labels need to learn that we can help each other. For example, our station playlist is big — a Top 60 rotation. And the records on the bottom half of the chart are getting played just as much as the records on the top half. Plus we play 25-30 more new adds each week. That's a lot of exposure. All I ask is that I get the records, and get them on time."

### Cross-Country To Air Christmas Special

NASHVILLE — Cross-Country Communications will again make available *An American Country Christmas*, a four-hour Christmas special featuring 36 major country artists.

The program, which can be run as a four-hour block or as four segments, allows stations 10 commercial minutes per hour, or a total of 40 minutes for the entire format. During the 1980 Christmas season, the special's debut, *An American Country Christmas*, was heard via WHK/Cleveland, KNEW/Oakland, WSOC-FM/Charlotte, WUBE-FM/Cincinnati, KIKK/Houston and WQYK/St. Petersburg, plus the Greater Empire Broadcasting chain, which includes KWKH/Shreveport, KYNN/Omaha and KFDI/Wichita.

Hosted by radio personality Kris Kane, the special will feature celebrities such as Eddy Arnold, Gene Autry, Moe Bandy, the Bellamy Brothers, Charlie Daniels, Mickey Gilley, Tom T. Hall, Larry Hagman, Barbara Mandrell, Anne Murray, Oak Ridge Boys, Minnie Pearl, Eddie Rabbitt, Kenny Rogers, Joe Stampley and the Statler Brothers.

The program's cost is variable according to market size, with a guaranteed market exclusivity. For details, call (210) 262-0020.

How does a radio station qualify for record service? Both Harrison and West claim they have been told by at least one major label that they must be a "trade reporter" (a radio station whose playlist is tracked by the trade magazines for use in compiling the weekly national charts). However, the three major labels contacted by *Cash Box* — RCA, MCA and CBS — say that reporting status is not a prime consideration in doling out record service.

"You don't have to be a trade reporter to get service like so many stations think," says Casey. "That is not part of the criteria. I have absolutely no problem servicing stations that program country music, whether they be small market or what. There are cities, towns and 'villes' on our mailing list that you have never heard of. So it doesn't matter if you are a small station."

#### Criteria Needed

Joe Galante, vice president of marketing with RCA Records Nashville, notes that single service criteria is based on "population and what the station is doing in terms of reporting. You obviously cannot use reporting status as a sole barometer, so we take into consideration population and geographic location."

MCA tries to "service every radio station that plays country music at least three hours a day," according to its Nashville vice president of marketing, Erv Woolsey. "If any station writes or calls and requests a record, we will send it to them. If they play the records, we want them to have it."

Because of the nature of the problem Casey feels there will always be those stations that feel slighted by one label or another. With stations almost daily changing formats, it is often difficult for the labels to keep up with the change. And, as Casey also points out, oftentimes these stations do not inform the record company that they are no longer programming certain types of music, and therefore continue to receive pop product when perhaps the station is a recent format changed hard core country station, thus costing the manufacturer even more.

The best advice the labels could give to those stations who are having difficulty getting the product is to call the nearest label branch.

## THE COUNTRY MIKE

**LATEST ON TM'S STORY OF COUNTRY MUSIC** — Academy Award winning composer Tom Merriman recently completed the original score for TM Special Projects' country music chronicle, *The Story of Country Music*. According to Neil Sargent, special projects vice president and general manager, the 48-hour special will be the "definitive history of country music, with various aspects of the genre presented through the eyes of contemporary artists. We're watching an exciting story unfold, chapter by chapter, with close to a thousand song titles to be included. The music composed by Tom Merriman will tie this vast number of country songs to an equally imposing number of interviews with country music greats." Over 100 interviews have been completed with the likes of Hank Williams, Jr., Faron Young, Tom T. Hall, Tex Williams, Brenda Lee, The Statler Brothers and Patsy



Art Nelson

Montana, the first female country million seller from the '30s. Producer Carl Goldman has gone through the John Edwards Foundation in Los Angeles, as well as private collections for rare interviews with country music legends. For further information on *The Story of Country Music*, contact Sargent at TM, (214) 634-8511.

**PERSONALITY PROFILE** — Art Nelson began a career in broadcasting nearly 40 years ago while attending high school in Corsicana, Texas. The station manager for block-formatted KAND became desperate when all his regular personalities were drafted, and he was forced to do a little high school recruitment of his own. Then, in 1948, Nelson moved to Dallas and the then Top 40 giant KLIF to do primarily the afternoon drives under the famed program director, Gordon McLendon. Thirteen years later, Nelson was on the move again, this time to L.A. and Top 40 station KFWB. Between 1961 and 1968 he traveled between L.A. and San Francisco, where he took a shift with KFWB sister station KEWB. By 1968, however, Nelson found himself in Chicago doing the morning show for the really first large market country station, WJJD, a very successful pioneer in a market of that size. In 1973, Nelson returned to California and began doing the middays for KLAC/Los Angeles, a position he holds today.

**ACM JOINS KLAC CELEBRATING ANNIVERSARY** — The Academy of Country Music (ACM) recently joined KLAC/Los Angeles in celebration of the station's 11th anniversary of playing country music. On Nov. 14, the ACM provided 20 country acts to perform that evening at Magic Mountain Park's Miller's Outpost Theater. ACM members presenting valid membership cards were admitted a two dollar discount, and admission to the theater was free.

**ALL NIGHT JOCK WANTED AT WNOE** — WNOE/New Orleans is presently looking for an experienced jock to work the midnight to 5:30 a.m. slot. Minorities and women are encouraged to apply. Send tapes and resume to Joe Patrick, 529 Bienville, New Orleans, La., 70130.

**CONGRATS** — Congratulations to Charlie Chase, afternoon jock with WSM/Nashville, and his wife Karen on the birth of 7 pound, 9 ounce Rachael Ann.

**WMC HOSTS 'PAC MAN' TOURNAMENT** — WMC/Memphis and Miller High Life Beer have teamed up to sponsor a tournament of the video game "Pac Man" to benefit the March of Dimes. Entry fee for the worthy benefit is a rather steep \$10 per game, and a player may enter as many times as he chooses (providing the bankroll holds out). There are four categories, and the 20 top scorers in each qualify for the finals. The high score in category 1 wins a trip for two to Hawaii, including airfare and hotel accommodations. Winner of category 2 takes home \$500. Category three winner reaps a \$250 cash prize, and category four wins \$100.

**NEW MARKETING APPROACH FOR HISTORY OF COUNTRY MUSIC** — Drake-Chenault Enterprises, one of the nation's largest producers of specialized radio programming, has announced a new marketing approach for its forthcoming special *The History of Country Music*. Drake-Chenault president, James Kefford, has announced that the 52-hour special represents the first 'network' effort in Drake-Chenault's history. Kefford stated the company decided to make the special its first network special because of its appeal and its economic opportunities. "The syndication is changing and as a production company we intend to remain competitive with networks," Kefford added. "The production costs of *The History of Country Music* are extremely high and pricing to stations would have been out of line." Drake-Chenault is selling commercial advertisements to national advertisers, four minutes per hour, with local stations retaining six commercial minutes per hour. Stephan J. Van Ophuljzen, Drake-Chenault's director of network sales, is overseeing the marketing for the company's network affiliates.

country mike

## PROGRAMMERS PICKS

Tim Perkins	KCAN/EI Reno	Lady Sorrow — Allen Tripp — Nashville
Bill Warren	KNOE/Monroe	Only One You — T.G. Sheppard — Warner/Curb
Willis Williams	WLAS/Jacksonville	Play Something We Could Love To — Diane Pfeifer — Capitol
Jessica James	KFH/Wichita	Watchin' Girls Go By — Ronnie McDowell — Epic
Mike Lee	KVOC/Casper	Midnight Rodeo — Leon Everette — RCA
John Marks	WSAI/Cincinnati	Lady Lay Down — Tom Jones — Mercury
Michael Day	WSDS/Ypsilanti	Oklahoma Crude — Corbin/Hanner Band — Alfa
Bill Jones	WKSJ/Mobile	Play Something We Could Love To — Diane Pfeifer — Capitol
Debble Fradin	WMZQ/Washington, D.C.	Stuck Right In The Middle Of Your Love — Billy Swan — Epic



# BLACK CONTEMPORARY

## TOP 75 ALBUMS

	Weeks On Chart	11/21		Weeks On Chart	11/21
<b>1</b> <b>RAISE!</b> EARTH, WIND & FIRE (ARC/Columbia TC 37548)	3	3	<b>39</b> <b>BEWARE!</b> BARRY WHITE (Unlimited Gold/CBS FZ 37176)	39	8
<b>2</b> <b>SOMETHING SPECIAL</b> KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	2	7	<b>40</b> <b>SOMETHING ABOUT YOU</b> ANGELA BOFILL (Arista AL 9576)	48	2
<b>3</b> <b>NEVER TOO MUCH</b> LUTHER VANDROSS (Epic FE 37451)	1	11	<b>41</b> <b>I'M IN LOVE</b> EVELYN KING (RCA AFL1-3962)	34	20
<b>4</b> <b>THE MANY FACETS OF ROGER</b> ROGER (Warner Bros. BSK 3594)	4	11	<b>42</b> <b>LOVE MAGIC</b> L.T.D. (A&M SP-4881)	—	1
<b>5</b> <b>CONTROVERSY</b> PRINCE (Warner Bros. BSK 3601)	10	4	<b>43</b> <b>SWITCH V</b> SWITCH (Gordy/Motown G8-1007M1)	49	3
<b>6</b> <b>SHOW TIME</b> SLAVE (Cotillion/Atlantic SD 5227)	6	8	<b>44</b> <b>IT MUST BE MAGIC</b> TEENA MARIE (Gordy/Motown G8-1004M1)	35	25
<b>7</b> <b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	7	9	<b>45</b> <b>CHANCES ARE</b> BOB MARLEY (Cotillion/Atlantic SD 5228)	47	6
<b>8</b> <b>INSIDE YOU</b> THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	8	5	<b>46</b> <b>I AM LOVE</b> PEABO BRYSON (Capitol ST-12179)	—	1
<b>9</b> <b>BREAKIN' AWAY</b> AL JARREAU (Warner Bros. BSK 3576)	5	15	<b>47</b> <b>FACE TO FACE</b> GQ (Arista AL 9547)	53	3
<b>10</b> <b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS (RCA AFL1-4153)	13	4	<b>48</b> <b>GWEN McCRAE</b> (Atlantic SD 19308)	51	5
<b>11</b> <b>THE TIME</b> (Warner Bros. BSK 3598)	9	14	<b>49</b> <b>BLACK &amp; WHITE</b> POINTER SISTERS (Planet/Elektra P-18)	43	22
<b>12</b> <b>LIVE IN NEW ORLEANS</b> MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	11	23	<b>50</b> <b>SIGN OF THE TIMES</b> BOB JAMES (Tappan Zee/CBS FC 37495)	46	8
<b>13</b> <b>TONIGHT!</b> THE FOJR TOPS (Casablanca/PolyGram NBLP 7258)	12	13	<b>51</b> <b>EBONEE WEBB</b> (Capitol ST-12148)	50	14
<b>14</b> <b>STREET SONGS</b> RICK JAMES (Gordy/Motown G8-1002M1)	14	32	<b>52</b> <b>THE BROOKLYN, BRONX &amp; QUEENS BAND</b> (Capitol ST-12155)	52	17
<b>15</b> <b>FANCY DANCER</b> ONE WAY (MCA 5247)	15	9	<b>53</b> <b>ENDLESS LOVE</b> ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	37	17
<b>16</b> <b>CAMOUFLAGE</b> RUFUS with CHAKA KHAN (MCA-5270)	16	4	<b>54</b> <b>REFLECTIONS</b> GIL SCOTT-HERON (GRP/Arista 5506)	54	8
<b>17</b> <b>SOLID GROUND</b> RONNIE LAWS (Liberty LO-51087)	17	9	<b>55</b> <b>MY MELODY</b> DENICE WILLIAMS (ARC/Columbia FC 37048)	44	35
<b>18</b> <b>NIGHTCRUISING</b> BAR-KAYS (Mercury/PolyGram SRM-1-4028)	27	3	<b>56</b> <b>PIECES OF A DREAM</b> (Elektra 6E-350)	38	9
<b>19</b> <b>EVERY HOME SHOULD HAVE ONE</b> PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	19	9	<b>57</b> <b>CAN'T WE FALL IN LOVE AGAIN</b> PHYLLIS HYMAN (Arista AL 9544)	55	20
<b>20</b> <b>ALL THE GREAT HITS</b> DIANA ROSS (Motown M13-96002)	24	6	<b>58</b> <b>WHAT A WOMAN NEEDS</b> MELBA MOORE (EMI America ST-17060)	62	2
<b>21</b> <b>GO FOR IT</b> SHALAMAR (Solar/RCA BXL 1-3984)	22	7	<b>59</b> <b>PERFORMANCE</b> ASHFORD & SIMPSON (Warner Bros. 2WB 3524)	45	7
<b>22</b> <b>THE DUDE</b> QUINCY JONES (A&M SP-3721)	21	35	<b>60</b> <b>WANTING YOU</b> STARPOINT (Chocolate City/PolyGram CCLP 2020)	63	2
<b>23</b> <b>THIS KIND OF LOVIN'</b> THE WHISPERS (Solar/RCA BXL 13976)	23	11	<b>61</b> <b>SUMMER HEAT</b> BRICK (Bang/CBS FZ 37471)	57	13
<b>24</b> <b>THE GEORGE BENSON COLLECTION</b> (Warner Bros. 2HW 3577)	31	2	<b>62</b> <b>BLUE JEANS</b> CHOCOLATE MILK (RCA AFL1-3896)	—	1
<b>25</b> <b>IN THE POCKET</b> COMMODORES (Motown M8-955M1)	26	21	<b>63</b> <b>HAPPY LOVE</b> NATALIE COLE (Capitol ST-12165)	60	12
<b>26</b> <b>CRAZY FOR YOU</b> EARL KLUGH (Liberty LT-51113)	28	5	<b>64</b> <b>MAGIC WINDOWS</b> HERBIE HANCOCK (Columbia FC 37387)	59	9
<b>27</b> <b>LOVE ALL THE HURT AWAY</b> ARETHA FRANKLIN (Arista AL 9552)	18	14	<b>65</b> <b>I BELIEVE IN LOVE</b> ROCKIE ROBBINS (A&M SP-4869)	58	12
<b>28</b> <b>THE POET</b> BOBBY WOMACK (Beverly Glen BG 1000)	42	3	<b>66</b> <b>THE MAN WITH THE HORN</b> MILES DAVIS (Columbia FC 36790)	61	18
<b>29</b> <b>LIVE BYRD</b> DONALD BYRD & 125TH ST., N.Y.C. (Elektra 5E-531)	20	10	<b>67</b> <b>JUST BE MY LADY</b> LARRY GRAHAM (Warner Bros. BSK 3554)	56	17
<b>30</b> <b>LIVE</b> THE JACKSONS (Epic KE2 37545)	—	1	<b>68</b> <b>SWEET AND WONDERFUL</b> JEAN CARN (TSOP/CBS FZ 36775)	66	17
<b>31</b> <b>CARL CARLTON</b> (20th Century-Fox/RCA T-628)	25	19	<b>69</b> <b>THE SECOND ADVENTURE</b> DYNASTY (Solar/Elektra S-20)	64	10
<b>32</b> <b>SLINGSHOT</b> MICHAEL HENDERSON (Buddah/Arista BDS 6002)	30	12	<b>70</b> <b>WALL TO WALL</b> RENE & ANGELA (Capitol ST-12161)	65	18
<b>33</b> <b>TOUCH</b> GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	33	13	<b>71</b> <b>VERY SPECIAL</b> DEBRA LAWS (Elektra 6E-300)	68	38
<b>34</b> <b>LOVE IS THE PLACE</b> CURTIS MAYFIELD (Boardwalk NB1 33239)	32	7	<b>72</b> <b>WITH YOU</b> STACY LATTISAW (Cotillion/Atlantic SD 16049)	67	21
<b>35</b> <b>I LIKE YOUR STYLE</b> JERMAINE JACKSON (Motown M8-052M1)	36	11	<b>73</b> <b>THE SPIRIT'S IN IT</b> PATTI LABELLE (Phila. Int'l./CBS RZ 37380)	69	11
<b>36</b> <b>SKYYLINE</b> SKYY (Salsoul/RCA SA-8548)	41	4	<b>74</b> <b>TRY ME, I'M REAL</b> BOBBY BLAND (MCA-5233)	73	11
<b>37</b> <b>STANDING TALL</b> CRUSADERS (MCA-5254)	29	8	<b>75</b> <b>BLACK TIE</b> THE MANHATTANS (Columbia FC 37156)	72	17
<b>38</b> <b>COMPUTER WORLD</b> KRAFTWERK (Warner Bros. HS 3549)	40	4			



**O'JAYS INK WITH ASSOCIATED** — Philadelphia International recording act The O'Jays recently signed an exclusive worldwide booking agreement with the Associated Booking Corp. Pictured at the signing are (l-r): Jody Wenig, Associated Booking Corp.; Eddie Levert of the group; Oscar Cohen, president, Associated Booking Corp.; Sammy Strain of the group; Bill Wyatt, the O'Jay's manager; and Walter Williams of the group.

## THE RHYTHM SECTION

**MARCH IN JANUARY** — Tamla/Motown recording artist **Stevie Wonder** expects wider support for the next march in Washington D.C. to support federal legislation to make Jan. 15, the late **Martin Luther King, Jr.**'s birthday, a nationally recognized holiday. The late human rights activist's wife (**Coretta King**), Wonder and other coalitions and public officials supporting the measure, including the Black Leadership Forum, will be conferring in Atlanta in efforts to better organize the energies of MLK birthday supporters, according to Wonder, who spoke at a Los Angeles press conference. Wonder also announced that Mrs. King would be dedicating the Martin Luther King, Jr. Center for Non-Violent Social Change in a special ceremony on her late husband's birthday. Additionally, Wonder outlined plans to attend a ceremony in Harrisburg, Pa. where a proclamation will be signed making MLK's birthday a state holiday. Thirty-four states, plus D.C., already celebrate the day. He said on the morning of King's birthday he will travel to Atlanta for the summit meeting and then on to D.C. where he will join marchers.

**BUSY AT THE ROCK** — Island and Mango Records will be busy during the holidays preparing product from **Grace Jones**, **Black Uhuru** and a yet-to-be-shopped album by blues/rock shouter **Joe Cocker**. Mango president and reggae proponent **Lister Hewan-Lowe** said that Jones will follow up her successful "Nightclubbing" LP with an album being taped in December with members of Black Uhuru, in addition to those quintessential reggae sessionists, **Sly Dunbar** and **Robbie Shakespeare**, who co-wrote Jones' high-charting single, "Pull Up To The Bumper," from the last LP. Dunbar and Shakespeare will join Black Uhuru later in the month to complete work on their second Mango album, which has already provided a hit with the single "Spongi Reggae." Finally, members of Black Uhuru, Dunbar and Shakespeare will join Cocker on his album project in January, which will be shipped to a label, according to Hewan-Lowe. Island Records chief **Chris Blackwell** is producing Jones' LP along with the project by Cocker, who is currently featured on the **Crusader's** LP "Standing Tall." Dunbar and Shakespeare will be producing the Black Uhuru project.

**SOLO FANTASIES** — That urge to travel the rocky road of the music industry as a solo artist/producer is often a difficult decision to make. But for some artists who have been with well-known groups in the past, the decision is promoted and executed with an eye on career growth. **Marlon McClain**, formerly the lead guitarist and co-writer on much of the material by Fantasy Records act **Pleasure**, has been on his solo road as producer of late, having produced last year's debut by Brit pop/rock outfit **Taxxi**. This year he returns with co-production of the self-titled debut album by Fantasy's **Shock**, another Portland-based B/C-pop outfit that gained some attention with the single "Let's Get Crackin'." The album was produced with Shock's leader, keyboardist and chief songwriter **Roger Sause**. . . . Another artist to record in a group context on a Fantasy LP is **Jeanie Tracy**, who is the featured lead vocalist on **Freddie Hubbard's** "You're Gonna Lose Me," from his Fantasy LP, "Splash." Tracy is currently working on her solo album with **Harvey Fuqua**. . . . Last, but certainly not least, is **Kevin Toney**, former keyboardist with Fantasy group **Blackbyrds**. Toney recently completed his solo effort for Fantasy, which he produced with **Orrin Keepnews**. Joining Toney on the set were drummer **Ndugu** and bassist **Aaron Mills** from Cameo.

**SPACED RADIO** — Radio, television and other communication media's reliance on satellites has and will continue to become more evident. While the possibility of having a radio station in a small market utilize satellite hook-ups has sometimes proven too expensive, the black music station, which more often than not operates with small market income, has gained increasing access to satellite programming and services. The Satellite Music Network (SMN) recently announced an expansion of its services by offering two additional 24-hour, full service formats, including MOR and black urban programming, to be introduced by March 1982. The black urban format will be developed in conjunction with veteran radio broadcaster **Jim Maddox**, who will serve as president of the new venture. Maddox noted in a statement that the new network could mean new jobs in programming, on-air talent and support staff. Member stations, which will have the capabilities to cut away to local segments, will be charged a \$1,000 per month fee, in addition to a pair of commercial spots per hour. **Ivan Braiker**, vice president and general manager of the satellite network, said that SMN hopes to have 70 affiliates by June 1982. Other formats offered by SMN include Coast-to-Coast Country, StarStation and Bonneville's Beautiful Music.

**SHORT CUTS** — **Mynk's** new "Get Up And Dance" single, which was produced by Spring Records' **Fatback Band**, was recently released in 7" and 12" configurations. . . . Kendun Recorders has artist/producer **Fred Knight** in the studio recording his upcoming project for Juana Records. Also at Kendun is **Augie Johnson**, recording the next album by his Elektra/Asylum group **Side Effect**. Overdubbing at the studios is producer **James Carmichael**, adding tracks to the upcoming LP by A&M recording group **Atlantic Starr**.

michael martinez



# CASH BOX TOP 100

November 28, 1981

Weeks On		Chart	Weeks On		Chart	Weeks On								
11/21	11/21		11/21	11/21		11/21	11/21							
1	LET'S GROOVE	EARTH, WIND & FIRE (ARC/Columbia 18-02536)	2	8	32	STEAL THE NIGHT	STEVE WOODS (Cotillion/Atlantic 46016)	33	9	67	BLUER THAN BLUE	PEACHES & HERB (Polydor/PolyGram PD 2187)	76	3
2	TAKE MY HEART	KOOL & THE GANG (De-Lite/PolyGram DE 815)	1	9	33	SWEETER AS THE DAYS GO BY	SHALAMAR (Solar/RCA YB-12329)	38	6	68	SOMETHING ABOUT YOU	ANGELA BOFILL (Arista AS 0636)	77	2
3	NEVER TOO MUCH	LUTHER VANDROSS (Epic 14-02409)	3	17	34	LA LA MEANS I LOVE YOU	TIERRA (Boardwalk NB7-11-129)	34	6	69	BE MINE (TONIGHT)	GROVER WASHINGTON, JR. (Elektra E-47246)	—	1
4	I HEARD IT THROUGH THE GRAPEVINE (PART 1)	ROGER (Warner Bros. WBS 49786)	4	15	35	I'M JUST TOO SHY	JERMAINE JACKSON (Motown M 1525F)	41	5	70	RATED X	INVISIBLE MAN'S BAND (Boardwalk NB7-11-127)	71	4
5	CONTROVERSY	PRINCE (Warner Bros. WBS 49808)	7	10	36	I WILL FIGHT	GLADYS KNIGHT & THE PIPS (Columbia 18-02549)	43	6	71	GHETTO LIFE	RICK JAMES (Motown G 7215F)	79	2
6	SNAP SHOT	SLAVE (Cotillion/Atlantic 46022)	6	12	37	DON'T HIDE OUR LOVE	EVELYN KING (RCA PB-12322)	39	6	72	HEART HEART	GERALDINE HUNT (Prism PDS 413)	74	8
7	GET IT UP	THE TIME (Warner Bros. WBS 49774)	5	15	38	CALL ME	SKYY (Salsoul/RCA S7 2152)	48	5	73	CAN'T HOLD BACK (YOUR LOVING)	KANO (Mirage/Atlantic WTG 3878)	86	2
8	OH NO	COMMODORES (Motown M 1527F)	8	10	39	STAY AWAKE	RONNIE LAWS (Liberty P-1424)	35	16	74	YOU	THE S.O.S. BAND (Tabu/CBS ZS5 02569)	—	1
9	TURN YOUR LOVE AROUND	GEORGE BENSON (Warner Bros. WBS 49846)	11	5	40	WALL TO WALL	RENE & ANGELA (Capitol P-A-5052)	46	7	75	I BELIEVE IN LOVE	ROCKIE ROBBINS (A&M 2380)	83	2
10	INSIDE YOU (PART 1)	THE ISLEY BROTHERS (T-Neck/CBS ZS5 02531)	12	9	41	SUPER FREAK (PART 1)	RICK JAMES (Gordy/Motown G 7205F)	21	18	76	I CAN'T GO FOR THAT (NO CAN DO)	DARYL HALL & JOHN OATES (RCA JB-12361)	85	2
11	JUST ONCE	QUINCY JONES featuring JAMES INGRAM (A&M 2357)	10	15	42	LOVE HAS COME AROUND	DONALD BYRD AND 125TH STREET N.Y.C. (Elektra E-47168)	32	17	77	ROCKIN' TO THE BEAT	FATBACK (Spring/PolyGram SP 3022)	—	1
12	WHY DO FOOLS FALL IN LOVE?	DIANA ROSS (RCA PB-12349)	14	6	43	I WANT YOU	BOOKER T (A&M 2374)	50	5	78	FIRST TRUE LOVE AFFAIR	JIMMY ROSS (RFC/Quality QRFC 7002)	78	6
13	WHEN SHE WAS MY GIRL	THE FOUR TOPS (Casablanca/PolyGram NB 2338)	9	16	44	IT MUST BE MAGIC	TEENA MARIE (Motown G 7212F)	44	7	79	HOW CAN LOVE SO RIGHT (BE SO WRONG)	RAY. GOODMAN & BROWN (Polydor/PolyGram PD 2191)	—	1
14	PULL FANCY DANCER/PULL — PART 2	ONE WAY (MCA 51165)	18	13	45	HANG ON IN THERE	HAROLD MELVIN AND THE BLUE NOTES (MCA 51190)	45	8	80	STATION BRAKE	CAPTAIN SKY (WMOT 4W9-02407)	81	3
15	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)	CARL CARLTON (20th Century-Fox/RCA TC-2488)	15	24	46	YOU'RE MY LATEST, MY GREATEST INSPIRATION	TEDDY PENDERGRASS (Philadelphia Int'l./Epic ZS5 02619)	58	3	81	PORTUGUESE LOVE	TEENA MARIE (Motown G 7216F)	89	2
16	I CAN'T LIVE WITHOUT YOUR LOVE	TEDDY PENDERGRASS (Phila. Int'l./CBS ZS5 02462)	16	14	47	SHAKE	GQ (Arista AS 0603)	56	4	82	TUFF	MIDNIGHT STAR (Solar/Elektra S-47948)	90	2
17	SHE DON'T LET NOBODY (BUT ME)	CURTIS MAYFIELD (Boardwalk NB7-11-122)	17	13	48	ALL I WANT	TWENNYNINE With LENNY WHITE (Elektra E-47208)	51	7	83	IF YOU THINK YOU'RE LONELY NOW	BOBBY WOMACK (Beverly Glen 2000)	—	1
18	BLUE JEANS	CHOCOLATE MILK (RCA PB-12335)	22	8	49	NOTHIN' BUT A FOOL	NATALIE COLE (Capitol P-A-5045)	40	9	84	YOU'LL BE DANCING ALL NIGHT	SHEREE BROWN (Capitol P-A-5026)	84	5
19	ENDLESS LOVE	DIANA ROSS and LIONEL RICHIE (Motown M 1519F)	13	21	50	SCHOOL DAZE	FUNN (Magic 93000)	57	5	85	YOUR LOVE	SKOOL BOYZ (Destiny D-2001)	93	2
20	SHARING THE LOVE	RUFUS WITH CHAKA KHAN (MCA 51203)	27	5	51	LOVE IN THE FAST LANE	DYNASTY (Solar/Elektra 47946)	61	4	86	QUICK SLICK	SYREETA (Tamlam/Motown T 5433F)	—	1
21	TONIGHT YOU AND ME	PHYLLIS HYMAN (Arista AS 0637)	23	7	52	NIGHTLIFE	KWICK (EMI America P-A-8091)	52	7	87	THE OLD SONGS	FREDERICK KNIGHT (Juana/R&L JU 3700-S)	91	3
22	HIT AND RUN	BAR-KAYS (Mercury/PolyGram 76123)	28	5	53	LOVE FEVER	GAYLE ADAMS (Prelude PRL 8040-AS)	62	3	88	TWINKLE	EARL KLUGH (Liberty P-A-1431)	88	3
23	SOMETHING ABOUT YOU	EBONEE WEBB (Capitol P-A-5044)	24	10	54	LOVELINE	TAVARES (Capitol 5043)	54	5	89	SOMETHING INSIDE MY HEAD	GENE DUNLAP featuring PHILIPPE WYNN (Capitol P-A-5055)	95	2
24	LET THE FEELING FLOW	PEABO BRYSON (Capitol P-A-5065)	31	6	55	WANTING YOU	STARPOINT (Chocolate City/PolyGram CC 3229)	63	6	90	SWEET TENDER LOVE	DENROY MORGAN (Becket BKD 506)	—	1
25	FUNKY SENSATION	GWEN McRAE (Atlantic 3853)	25	13	56	SATURDAY, SATURDAY NIGHT	ZOOM (Polydor/PolyGram PD 2186)	59	6	91	LET YOUR LOVE COME DOWN	MANHATTANS (Columbia 18-02548)	82	5
26	WALKING INTO SUNSHINE	CENTRAL LINE (Mercury/PolyGram 76126)	29	7	57	WE WANT YOU (ON THE FLOOR)	LAKESIDE (Solar/RCA YB-12334)	65	4	92	TOO MUCH TOO SOON	T.S. MONK (Mirage/Atlantic WTG 3875)	—	1
27	LOVE ALL THE HURT AWAY	ARETHA FRANKLIN and GEORGE BENSON (Arista AS 0624)	19	15	58	(I FOUND) THAT MAN OF MINE	THE JONES GIRLS (Philadelphia Int'l./Epic ZS8 02618)	66	3	93	BOOGIE'S GONNA GET YA'	RAFAEL CAMERON (Salsoul/RCA S7 2151)	60	7
28	TAKE MY LOVE	MELBA MOORE (EMI America A-8092)	20	12	59	IT'S MY TURN	ARETHA FRANKLIN (Arista AS 0646)	67	3	94	STRUNG OUT ON THE BOOGIE	GANGSTERS (Heat HS 2007)	—	1
29	BEFORE I LET GO	MAZE featuring FRANKIE BEVERLY (Capitol P-A-5031)	26	15	60	BABY NOT TONIGHT	MADAGASCAR (Arista AS 0625)	55	8	95	SILLY	DENIECE WILLIAMS (ARC/Columbia 18-02406)	47	17
30	YOU GO YOUR WAY (I'LL GO MINE)	THE SPINNERS (Atlantic 3865)	30	7	61	THIS KIND OF LOVIN'	THE WHISPERS (Solar/RCA YB-12295)	36	13	96	FREEFALL (INTO LOVE)	LENNY WILLIAMS (MCA 51179)	53	10
31	KICKIN' BACK	L.T.D. (A&M 2382)	37	4	62	(WE ARE HERE TO) GEEK YOU UP	MICHAEL HENDERSON (Buddah/Arista BDA 629)	64	4	97	WE'RE IN THIS LOVE TOGETHER	AL JARREAU (Warner Bros. WBS 49746)	42	20
					63	LOVE DON'T LOVE NOBODY	JEAN CARIN (TSOP/CBS ZS5 02501)	49	10	98	BODY SNATCHER	RJ'S LATEST ARRIVAL (Sutra SUA 109)	87	4
					64	BREAKIN' AWAY	AL JARREAU (Warner Bros. WBS 49842)	80	2	99	DISCO DREAM	THE MEAN MACHINE (Sugar Hill SH-768)	69	9
					65	WIDE OPEN	BRICK (Bang/Epic ZS5 02599)	75	3	100	WHAT A SURPRISE	THE POINTER SISTERS (Planet/Elektra P-47937)	72	6
					66	BEWARE	BARRY WHITE (Unlimited Gold/CBS ZS5 02580)	68	4					

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

All I Want (Mel-Yel/Spazmo — ASCAP)	48	BMI/ASCAP	79	Nothin' But A Fool (Chardax — BMI)	49	Take My Heart (Delightful/Second Decade — BMI)	2
Baby Not Tonight (Madagascar Music — ASCAP)	60	I Believe (Almo — ASCAP)	75	Oh No (Jobete & Commodores — ASCAP)	8	Take My Love (Duchess — BMI)	28
Be Mine (Antisia — ASCAP)	69	I Can't Go For That (Fust Buzza/Hot-Cha/Six Continents — BMI)	76	Portuguese Love (Jobete — ASCAP)	81	That Man (Mighty Three — BMI)	58
Before I Let Go (Amazement — BMI)	29	I Can't Live (Mighty Three — BMI)	16	Pull Fancy (Duchess/Perk's — BMI)	14	The Old Songs (Warner Bros./Upward Spiral — ASCAP)	87
Beware (Stone Diamond — BMI)	66	I Heard It (Ston Agate — BMI)	4	Rated X (All In All/Unforeseen — license pending)	70	This Kind Of Lovin' (Spectrum VII/Silver Sounds — ASCAP)	61
Blue Jeans (Cessess/Electric Apple/Le-Ha — BMI)	18	I Want You (Irving/House Of Jones — BMI)	43	Quick Slick (Jobete — ASCAP)	86	Tonight You And Me (Industrial Strength — BMI)	21
Bluer Than Blue (Bull Pen — BMI/Perren-Vibes — ASCAP)	67	I Will Fight (Nick-O-Val — ASCAP)	36	Rockin' (Clita/House Of Gemini — BMI)	77	Too Much (Linzer/Sumac — BMI)	92
Body Snatcher (Big Seven/Arrival — BMI)	98	Just Once (ATV/Mann and Weill — BMI)	11	Saturday, Saturday Night (Zoom — BMI)	56	Tuff (Hip-Trip/Mid-Star — BMI)	82
Boogie's Gonna (One To One — ASCAP)	93	Kickin' Back (Almo/McRovscood — ASCAP)	31	School Daze (Pure Love — ASCAP)	50	Turn Your Love Around (Garden Rake — BMI/Rehtakul Veets/JSH — ASCAP)	9
Breakin' Away (AlJarreau/Desparate/Garden Rake — BMI)	64	Let The Feeling (WB Music/Peabo — ASCAP)	24	Shake (Slim Jim/Middle Melodie — ASCAP)	47	Twinkle (United Artists/Earl Klugh — ASCAP)	88
Call Me (One To One — ASCAP)	38	Let Your Love Come Down (Content — BMI)	91	Sharing The Love (Bean Brooke — ASCAP)	20	Walking Into Sunshine (Central Line — PRS)	26
Can't Hold Back (Greenstar/Emergency — ASCAP)	73	Let's Groove (Saggi/Ifire/Yougoulei — ASCAP)	1	She Don't Let (Fekaris — ASCAP/M&M — BMI)	17	Wall To Wall (A la Mode/Arista — ASCAP)	40
Controversy (Ecnirp — BMI)	5	Love All The Hurt (Irving/Lijesrika — BMI)	27	She's A Bad Mama Jama (Jim/Edd — BMI)	15	Wanting You (Lionel Job Harrindur/Licyndiana (admin. by Ensign) — BMI)	55
Disco Dream (Sugar Hill — BMI)	99	Love Don't Love (Mighty Three — BMI)	63	Silly (Rosebud — license pending)	95	We're In This (Blackwood/Magic Castle — BMI)	97
Don't Hide Our Love (Mighty M — ASCAP)	37	Love Fever (Trumar — BMI/Diamond In The Rough — BMI)	53	Something About You (ATV/Irving/Patamos/Charleville — BMI)	68	We Want You (Spectrum VII/Circle — ASCAP)	57
Endless Love (PGP/Brockman — ASCAP/Admin. by Intersong)	19	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Something About You (ATV/Irving/Patamos/Charleville — BMI)	68	What A Surprise (Brintree/Tira — BMI)	100
First True Love Affair (Soul Chak — license pending)	78	Love Has Come (Blackbyrd — BMI)	42	Something Inside (United Artists/Earl Klugh/Ermak — ASCAP)	89	When She Was My (MCA — ASCAP)	13
Freefall (Len-Lon/Fat Jack the Second/Stay Attuned — BMI)	96	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Station Break (Framingreg/Upper Level — BMI)	80	Why Do Fools (Patricia — BMI)	12
Funky Sensation (Kenix — ASCAP)	25	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Stay Awake (Sweetbeat — ASCAP)	39	Wide Open (WB Music/Good High — ASCAP/Raydiola — BMI)	65
Geek You Up (Electrocord/Geeks/Ron-Ken — ASCAP)	62	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Steal The Night (Edition Sunrise — BMI)	32	You (Interior/Humble Man — BMI)	74
Get It Up (Tionna-license pending)	7	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Strung Out (Jimi Mac — BMI)	94	You Go Your Way (Do Drop In/Frozen Butterfly — BMI)	30
Ghetto Life (Jobete/Stone City — ASCAP)	71	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Super Freak (Jobete & Stone City — ASCAP)	41	You'll Be Dancing (Shown Brere/Glenwood — ASCAP)	84
Hang On (Hal-Mel/Davyjoy/Ensign — BMI)	45	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Sweet Tender Love (Planetary/Ron Miller — ASCAP/Bert Reid — BMI)	90	Your Love (De Note/Skoool Boyz/Easley — BMI)	85
Hear Heart (Pabon/Torres — BMI/Prismatic — BMI)	72	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42	Sweetener As The Days (Spectrum VII/Silver Sounds — ASCAP)	33	You're My Latest (Mighty Three — BMI)	46
Hit And Run (Bar-Kays/Warner Tamerlane — BMI)	22	Love In The Fast (Spectrum VII/Silver Sounds — ASCAP)	42				
How Can Love (Dark Cloud/H.A.B./We Got Music —							



# BLACK CONTEMPORARY

## MOST ADDED SINGLES

- 1. BE MINE (TONIGHT) — GROVER WASHINGTON, JR. — ELEKTRA**  
V103, WWRL, WWIN, WHRK, WGCI, WNHC, WUFO, WIGO, WILD, KMJQ, WBMX, WWDM, KPRS, WDAO
- 2. BREAKIN' AWAY — AL JARREAU — WARNER BROS.**  
WENZ, KDAY, WGCI, WNHC, WIGO, WRBD, WWDM, WVKO
- 3. CALL ME — SKYY — SALSOL/RCA**  
V103, WWRL, WDIA, KMJQ, WJLB, WATV
- 4. LOVE IN THE FAST LANE — DYNASTY — SOLAR/ELEKTRA**  
WENZ, WJMO, WHRK, WGCI, WWDM, WRAP
- 5. KICKIN' BACK — L.T.D. — A&M**  
WTLC, KDAY, KOKA, WGIV, WATV
- 6. SWEETER AS THE DAYS GO BY — SHALAMAR — SOLAR/RCA**  
WDIA, WJMO, WRBD, KPRS, WJLB
- 7. SWEET TENDER LOVE — DENROY MORGAN — BECKET**  
KDKO, WUFO, WRBD, WBMX, WGIV

## MOST ADDED ALBUMS

- 1. I AM LOVE — PEABO BRYSON — CAPITOL**  
WIGO, WRBD, WOKB, WJLB, WGIV, WLLC, WENZ, WHRK, WGCI, WEDR, WUFO
- 2. JUST LIKE DREAMIN' — TWENNYNINE with LENNY WHITE — ELEKTRA**  
WIGO, WILD, WOKB, WBMX, WGIV, WWDM, WTLC, KDKO, WLUM, WUFO
- 3. SOMETHING ABOUT YOU — ANGELA BOFILL — ARISTA**  
WYLD-FM, WBMX, WJLB, WWDM, KGFJ, KDKO, WGCI, WEDR, WAMO

## UP AND COMING

- COOL — THE TIME — WARNER BROS.**  
**DO IT TO ME — VERNON BURCH — SPECTOR RECORDS INT'L.**  
**MAKE UP YOUR MIND — AURRA — SALSOL/RCA**  
**LOVE MESSAGE — LOWRELL SIMON — ZOO YORK**  
**YOU'RE THE ONE FOR ME — "D" TRAIN — PRELUDE**

## BLACK RADIO HIGHLIGHTS

**V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — P. BRYSON**  
HOTS: E. King, Ebonye Webb, G. Benson, A. Franklin, Roger, Kool & The Gang, Earth, Wind & Fire, Shock, J. Jackson, Central Line, D. Ross, R. Cameron, T. Pendergrass. ADDS: P. Austin, Skyy, Lulu, G. Washington, G.S. Heron, "D" Train, Dynasty, V. Burch, North End, M. Kane, Emotions, Invisible Man's Band. LP ADDS: G. Benson.

**WIGO — ATLANTA — QUINCY JASON, PD — #1 — CENTRAL LINE**  
JUMPS: 10 To 6 — G. McCrae, 12 To 7 — C. Mayfield, 14 To 10 — Zoom, 16 To 12 — Shock, 19 To 13 — Captain Sky, 17 To 14 — B. White, 21 To 15 — North End, 20 To 16 — Kraftwerk, 23 To 19 — LTD, 25 To 20 — Skyy, 32 To 25 — J. Ross, 30 To 26 — Slave, 31 To 28 — Rhyze, 33 To 30 — Midnite Star, Ex To 38 — R. Robbins. ADDS: G. Washington, The Time, Al Jarreau, S. Dash, L. Simon, Kano, V. Burch, F. Hubbard, Aurra, Weeks & Company, J.G. Watson, Bad Girls, Lipps, Inc. LP ADDS: Spunk, P. Bryson, L. White, Suzi Q, Five Special, B. Wells.

**WWIN — BALTIMORE — CURTIS ANDERSON, PD**  
HOTS: G. McCrae, Earth, Wind & Fire, R. Laws, L. Vandross, P. LaBelle, Q. Jones, C. Mayfield, Skyy, Kool & The Gang, ADDS: Sugar Daddy, Gangsters, North End, B. Watts, Pure Gold, Aurra, L. Simon, G. Hunt, AM/FM, "D" Train, G. Washington. LP ADDS: West Street Mob, B. Summers, L. Wilson.

**WILD — BOSTON — BUTTERBALL, JR., PD — #1 — CENTRAL LINE**  
JUMPS: 12 To 6 — Prince, 17 To 11 — Commodores, 21 To 13 — G. Benson, 22 To 14 — Isley Brothers, 23 To 15 — R. James, 28 To 19 — D. Ross, 29 To 21 — Skyy, 26 To 23 — A. Franklin, 30 To 24 — S. Woods, 31 To 25 — Shalamar, 34 To 26 — Bar-Kays, 35 To 27 — T. Marie, 32 To 28 — H. Melvin, 33 To 30 — G. Hunt, 36 To 33 — Rufus, 37 To 34 — LTD, HB To 31 — P. Bryson, HB To 32 — Hall & Oates, HB To 37 — Funn, HB To 40 — P. Reaves. ADDS: Aurra, The Time, L. Simon, Four Tops, G. Fleming, Chocolate Milk, G. Washington, E. Klugh. LP ADDS: LTD, Five Special, J.G. Watson, L. White.

**WPAL — CHARLESTON — DON KENDRICK, MD — #1 — KOOL & THE GANG**  
HOTS: Earth, Wind & Fire, Slave, Isley Brothers, Shalamar, Mean Machine, Commodores, Ebonye Webb, Spinners, D. Laws, J. Jackson, Prince, H. Alpert, Rene & Angela, E. King, L. Graham, GQ, Rufus, L. Williams. ADDS: Sugar Hill Gang, R. Fields, Rose Royce, J.G. Watson, L. Jackson, T. Marie, Creme D'Cocoa, Red Hott, AM-FM, Spunk, Kano, T.S. Monk, D. Rene, Black Ice. LP ADDS: Skyy, Bar-Kays, N. Connors, Jacksons (Live), Jones Girls, Chocolate Milk, L. Williams, Shock, Lakeside, B. Summers.

**WGIV — CHARLOTTE — CHRIS TURNER, PD**  
HOTS: Earth, Wind & Fire, Isley Brothers, Mean Machine, Roger, Raydio, Prince, Whispers, Kool & The Gang, Chocolate Milk, G. Benson, D. Williams, E. King, Starpoint, Slave, J. Jackson, M. Moore, Sequence, H. Alpert, Bar-Kays, Spinners, Q. Jones, R. Robbins. ADDS: P. Bryson, The Time, D. Morgan, C. Staton, Aurra, LTD, L. Simon, C. Carlton, Funn. LP ADDS: B. Summers, G. Benson, Lakeside, P. Bryson, B. Womack, L. White.

**WBMX — CHICAGO — LEE MICHAELS, PD**  
HOTS: Kool & The Gang, Prince, Slave, One Way, D. Ross/L. Richie, Isley Brothers, Temptations, The Time, Dazz Band, Bar-Kays, Roger, Earth, Wind & Fire, Four Tops, P. Austin, S. Brown, C. Mayfield, L. Vandross, B. Womack, G. Benson, P. Bryson. ADDS: Midnite Star, D. Morgan, RGB, Rene & Angela, S.O.S. Band, T. Browne, Black Ice, E. King, G. Hunt, G. Knight, G. Washington. LP ADDS: Spinners, E. Birdsong, L. White, A. Bofill, N. Connors, Jones Girls.

**WGCI — CHICAGO — PAM WELLES, MD**  
HOTS: Kool & The Gang, Isley Brothers, Earth, Wind & Fire, G. Adams, Slave, Temptations, S. Brown, Commodores, B. Womack, P. Bryson, N. Cole, G. Benson, G. McCrae, Bar-Kays, B.B.&Q. Band, Prince, B. White, P. Hyman. ADDS: Dynasty, Central Line, G. Knight, G. Washington, T. Davis, Al Jarreau, Chocolate Milk. LP ADDS: A. Bofill, Jones Girls, P. Bryson.

**WJMO — CLEVELAND — ERIC STONE, PD — #1 — KOOL & THE GANG**  
HOTS: J. Carr, The Time, C. Mayfield, Earth, Wind & Fire, Roger, G. Benson, Mean Machine, Prince, Whispers, P. Bryson, G. McCrae, N. Cole, D. Laws, Slave. ADDS: J. Jackson, Shalamar, Starpoint, Dynasty, T. Pendergrass.

**KDKO — DENVER — BYRON PITTS, PD — #1 — KOOL & THE GANG**  
HOTS: Prince, Shalamar, Slave, Isley Brothers, Earth, Wind & Fire, Zoom, R. James, Switch, G. Benson. ADDS: Fatback, Sugar Hill Gang, D. Morgan, E. Kendrick, RGB&B, T. Pendergrass, Kano, T. Davis. LP ADDS: Bar-Kays, N. Connors, Starpoint, L. White, Godmama, I. Dury, Zoom, L. Williams, Five Special, Shock, B. Summers, Madagascar, A. Bofill.

**WJLB — DETROIT — JOHN EDWARDS, MD — #1 — L. VANDROSS**  
HOTS: P. Bryson, Earth, Wind & Fire, Kool & The Gang, S. Clarke/G. Duke, Whispers, Slave, G. Benson, Four Tops, RJ's Latest Arrival, P. Austin, B. Womack, Slave, T. Pendergrass, E. Klugh, S. Woods, Tierra, Central Line, Earth, Wind & Fire. ADDS: Rufus, J. Feliciano, Shalamar, Skyy, C. Mayfield. LP ADDS: A. Bofill, P. Bryson, Brick, The Time, Jacksons (Live), G. Dunlap, TTF.

**KMJQ — HOUSTON — ROSS HOLLAND, PD — #1 — EARTH, WIND & FIRE**  
HOTS: Roger, Kool & The Gang, Slave, L. Vandross, D. Morgan, Four Tops, The Time, Prince, Q. Jones, E. Webb, Shalamar, One Way, Al Jarreau, G. Benson, Maze, Aurra, Isley Brothers. ADDS: Skyy, J. Jackson, Brick, G. Washington, Apache. LP ADDS: Kool & The Gang, Jacksons, B. Summers, Earth, Wind & Fire, Roger.

**KPRS — KANSAS CITY — DELL RICE, PD — #1 — KOOL & THE GANG**  
HOTS: L. Vandross, D. Ross/L. Richie, The Time, C. Mayfield, Earth, Wind & Fire, Commodores, Slave, S. Brown, S. Woods, Chocolate Milk, Ebonye Webb, Isley Brothers, M. Moore, B. Womack, N. Cole, B. James, Shock, R. Cameron, Aurra, L. White, G. Knight, P. Hyman, D. Ross. ADDS: V. Burch, G. Washington, T. Davis, T. Gardner, Fatback, L. Love, Satin Dreams, Shalamar. LP ADDS: LTD, B. Miles.

**KDAY — LOS ANGELES — JON BADEAUX, MD — #1 — EARTH, WIND & FIRE**  
HOTS: Prince, Whispers, Kool & The Gang, Shalamar, Roger, Isley Brothers, B. James, D. Ross, Commodores, Slave, G. Benson, Zoom, B. Womack, Central Line. ADDS: LTD, The Time, L. White, Skool Boyz, S.O.S. Band, Jones Girls, Al Jarreau.

**KGFJ — LOS ANGELES — J.B. STONE, PD — #1 — ROGER**  
HOTS: Earth, Wind & Fire, Slave, Prince, Kool & The Gang, Mean Machine, B. Womack, D. Ross, Commodores, One Way. ADDS: Fatback, B. Summers, Four Tops, Brick, C. Carlton. LP ADDS: Spunk, A. Bofill, Al Jarreau, Skyy, M. Moore, B. James.

**WDIA — MEMPHIS — CARL CONNOR, PD**  
HOTS: Roger, Prince, Kool & The Gang, Commodores, Bar-Kays, B. Womack, Chocolate Milk, Earth, Wind & Fire, One Way, West Street Mob, M. Moore, Q. Jones, Ebonye Webb, Isley Brothers, L.

Vandross, Slave, Spinners, G. Benson, Rene & Angela, C. Mayfield. ADDS: P. Bryson, Rufus, Shalamar, Skyy, The Time. LP ADDS: Bar-Kays.

**WHRK — MEMPHIS — SHARON SMITH, MD**  
HOTS: The Time, Bar-Kays, Ebonye Webb, G. Benson, M. Moore, One Way, D. Ross, Prince, Isley Brothers, Kool & The Gang, P. Bryson, Commodores, Earth, Wind & Fire, Roger, Chocolate Milk. ADDS: Dynasty, Starpoint, T. Pendergrass, G. Washington. LP ADDS: Four Tops, E. King, N. Connors, J.G. Watson, Roger, B. Summers, Chocolate Milk, P. Bryson, Lakeside, Jacksons, T. Marie.

**WEDR — MIAMI — GEORGE JONES, MD — #1 — LONNIE LOVE**  
JUMPS: Ex To 20 — N. Cole, Ex To 19 — L. Williams, Ex To 18 — Twice, Ex To 17 — G. McCrae, Ex To 16 — Chocolate Milk, Ex To 15 — Bang Gang, 17 To 14 — B. Wright, 12 To 10 — Hot Cuisine, 11 To 9 — D. Byrd, 15 To 8 — Ebonye Webb, 16 To 7 — P. Austin, 9 To 5 — Madagascar, 10 To 4 — Slave. ADDS: P. Reaves, Emotions, C. Staton, Funn, Rene & Angela, D. Laws, F. Knight. LP ADDS: Emotions, A. Meyers, R. Brown, Kwick, M. Moore. ADDS: LTD, Kano, T. Gardner, Lulu, Jones Girls, Peaches & Herb. LP ADDS: Earth, Wind & Fire, Pieces Of A Dream, Main Ingredient, Rhyze, B. White, Skyy. ADDS: A. Adams, Gangsters, Syreeta, Karen Young, Ozone, G. Dunlap, S. Woods, The Time, R. Fields, A. Franklin, Take 5, J. Day. LP ADDS: Jones Girls, B. Summers, Chocolate Milk, P. Bryson, B. Wells, N. Connors, A. Bofill, B. White.

**WAWA — MILWAUKEE — JIMMY GOODTIME, MD — #1 — KOOL & THE GANG**  
HOTS: Earth, Wind & Fire, Prince, L. Vandross, Four Tops, Roger, One Way, Commodores, Isley Brothers, J. Ross, P. Hyman, B. White, Chocolate Milk, M. Moore, G. Benson, Bar-Kays, G. Knight, Dynasty, Rene & Angela, C. Khan, T. Grant, Midnite Star, Shalamar, G. Adams. ADDS: Kwick, ZZ Hill, T. Gardner, B. Woods, T.S. Monk. LP ADDS: B. Womack.

**WLUM — MILWAUKEE — BOB COLLINS, PD — #1 — KOOL & THE GANG**  
HOTS: Earth, Wind & Fire, G. Benson, L. Vandross, Four Tops, G. Knight, Commodores, D. Ross, Shalamar, A. Franklin/G. Benson, Pieces Of A Dream, R. Flack, S. Woods, Lovesmith, Booker T. ADDS: F. Hubbard, D. Byrd, N. Connors, Al Jarreau, S. Butler, A. Bofill, L. Simon, Magnum Force, T. Davis, R. Fields. LP ADDS: Chi-Lites, S. Woods, D. Ross, L. White.

**WRKS — NEW YORK — BARRY MAYO, ASST. PD**  
HOTS: D. Williams, G. McCrae, Four Tops, Kool & The Gang, M. Moore, Earth, Wind & Fire, L. Graham, L. Vandross, Central Line, Prince, G. Knight, G. Adams, D. Byrd, C. Carlton, Weeks & Company. ADDS: J. Carr, T. Weber, Bad Girls, "D" Train, T. Browne.

**WWRL — NEW YORK — WANDA RAMOS, MD**  
HOTS: Kool & The Gang, B. White, Shalamar, L. Graham, T. Pendergrass, D. Ross, G. McCrae, Central Line, Maze, Rufus, G. Benson, Manhattans, A. Franklin, E. Klugh, N. Cole. ADDS: Hall & Oates, RGB, G. Adams, G. Washington, Skyy, F. Knight, E. Kendrick, Emotions, N. Connors, L. Wilson. LP ADDS: Spunk, Tzyick, Earth, Wind & Fire.

**WYLD-FM — NEW ORLEANS — JAMES ALEXANDER, MD — #1 — KOOL & THE GANG**  
HOTS: Earth, Wind & Fire, Four Tops, L. Vandross, Slave, C. Mayfield, D. Ross/L. Richie, Q. Jones, Isley Brothers, D. Byrd, R. Laws, Raydio, M. Moore, J. Feliciano, Tierra, T. Pendergrass, S. Brown, N. Cole, Pointer Sisters, J. Jackson, Emotions, Booker T., Spinners, G. Benson, D. Ross, P. Hyman, Tavares, E. King, Rufus. ADDS: Central Line, Rene & Angela. LP ADDS: Brandy Wells, Kool & The Gang, A. Bofill, Jones Girls.

**WDAS — PHILADELPHIA — JOE TAMBURRO, PD — #1 — KOOL & THE GANG**  
HOTS: Slave, Prince, Earth, Wind & Fire, Isley Brothers, Chocolate Milk, Q. Jones, Commodores, The Time, G. McCrae, Whispers, C. Mayfield, Central Line, G. Benson, M. Moore, One Way, Rufus, E. King, Rene & Angela, P. Hyman, Sequence, Tierra, Fine Quality, D. Ross, N. Cole, H. Alpert, Skool Boyz. ADDS: Stylistics, P. Austin, E. Mercury. LP ADDS: B. Wells, Jones Girls, A. Bofill, D. Newman, E. Klugh, H. Melvin, Booker T. ADDS: T. Browne, Four Tops, Gangsters, Aurra, Red Hott, The Time, Michael & Brenda Sutton. LP ADDS: Spinners, Syreeta, H. Hancock, Skool Boyz, D. Morgan.

**WAMO — PITTSBURGH — JON ANTHONY, MD — EARTH, WIND & FIRE**  
JUMPS: 9 To 4 — G. Benson, 14 To 8 — P. Bryson, 21 To 12 — L. Graham, 16 To 13 — Slave, 17 To 14 — Central Line, 37 To 20 — Bar-Kays, 26 To 21 — Ebonye Webb, 25 To 22 — Skyy, 29 To 23 — Shalamar, 40 To 31 — Dynasty. ADDS: Temptations, Cameron, Kwick. LP ADDS: A. Bofill, Lakeside, A. Crouch, Spinners, Jacksons, Bar-Kays, S. Woods.

**KATZ — ST. LOUIS — EARL PERNELL, MD — #1 — KOOL & THE GANG**  
JUMPS: 7 To 4 — Chocolate Milk, 12 To 8 — Slave, 16 To 9 — G. Benson, 14 To 10 — P. Bryson, 22 To 13 — D. Ross, 25 To 14 — B. Womack, 20 To 15 — Rufus, 18 To 16 — M. Moore, 30 To 21 — GQ, 28 To 22 — Booker T., 40 To 24 — Bar-Kays, 33 To 25 — LTD, 36 To 26 — Funn, 34 To 28 — Skyy, 39 To 29 — R. Robbins, HB To 34 — T. Pendergrass, HB To 35 — Jones Girls, HB To 36 — R. James, HB To 37 — C. Staton, HB To 38 — Shalamar, HB To 39 — Skool Boyz. ADDS: L. Simon, Patterson Twins, Aurra, G.S. Heron, V. Burch, Lipps, Inc., H. Hancock.

**KMJM — ST. LOUIS — DICK EDWARDS, PD — #1 — ROGER**  
HOTS: Earth, Wind & Fire, Commodores, The Time, Kool & The Gang, D. Ross/L. Richie, L. Vandross, Prince, D. Morgan, R. James, Q. Jones, D. Ross, Al Jarreau, T. Pendergrass, Four Tops, Pointer Sisters, A. Franklin/G. Benson, C. Carlton, T. Pendergrass.

**KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — KOOL & THE GANG**  
JUMPS: 8 To 5 — Isley Brothers, 11 To 7 — G. Benson, 16 To 11 — D. Ross, 22 To 14 — Skyy, 29 To 19 — Switch, 30 To 22 — Central Line, 26 To 23 — P. Hyman, 31 To 27 — G. Dunlap, 32 To 28 — Bar-Kays, 33 To 29 — Hall & Oates, 34 To 30 — Al Jarreau, 35 To 31 — Zoom, 36 To 32 — H. Hancock, 37 To 33 — Midnite Star, 38 To 34 — Jones Girls. ADDS: A. Bofill, Mike & Brenda Sutton, Starpoint, P. Austin, B. Summers, Ozone.

**WWDM — SUMTER — BARBARA TAYLOR, MD**  
HOTS: G. Benson, Earth, Wind & Fire, D. Ross, Prince, L. Graham, Bar-Kays, Central Line, Kool & The Gang, Chocolate Milk, M. Moore. ADDS: G. Washington, T.S. Monk, B. Womack, Dynasty, B. Summers, Al Jarreau, R. Robbins, BT Express. LP ADDS: G. Dunlap, L. White, L. Williams, B. Womack, Bar-Kays, Five Special, A. Bofill.

**OK100 — WASHINGTON — HARRY BOOMER, MD**  
HOTS: D. Ross/L. Richie, C. Carlton, R. James, E. King, B.B.&Q. Band, N. Straker Band, L. Vandross, R. Robbins, Cameo, P. Hyman/M. Henderson. ADDS: Madagascar, G. McCrae, Skyy, G. Benson, Kwick. ADDS: T. Pendergrass, G. Knight, P. LaBelle, Bar-Kays. LP ADDS: Earth, Wind & Fire. ADDS: Peaches & Herb, LTD, G. Benson, Central Line, Starpoint. ADDS: Q. Jones, RJ's Latest Arrival, S. Woods, M. Henderson, Zoom, R. Robbins, Jones Girls, Spinners, J. Jackson, Syreeta. ADDS: H. Hancock, N. Cole, T. Marie, Kraftwerk, GQ, P. Bryson, Tierra.



# INTERNATIONAL

## New Canadian Government Budget Offers Little Help To Music Industry

(continued from page 6)

1.3% in the coming year — a figure that will see consumers' entertainment budgets reduced in many cases. (It had been predicted the real spending figures would be double the 1.3% figure before budget day).

## U.K. Home Taping Fight Intensifies

by Paul Bridge

LONDON — In the second phase of the British Phonographic Industry (BPI) campaign against home taping, K-tel Records has become the first label to commit itself to concrete action. K-tel releases will bear the message, "Home Taping Is Killing Music — And It's Illegal," and its TV ads will also feature the message prominently.

K-tel's latest releases — "Chart Hits '81, volumes 1 and 2" — will be promoted on national television with a 250,000 pound (just under \$500,000) campaign. Album sleeves used in the advertisements will bear stickers on the front, making the message clearly visible to viewers.

In addition, the K-tel sales staff will be wearing T-shirts carrying the message for the duration of the TV campaign and will also use anti-home taping bumper stickers on their cars.

"We are very pleased that K-tel is the first company to get the new home taping campaign under way," said K-tel managing director Colin Ashby. "Through these albums, over 300,000 consumers will be reminded of our stance on home taping, not to mention the millions of others who will see the television advertisements."

The BPI has requested that all its member companies reproduce the anti-home taping message on the back of all record sleeves. The campaign, bowed at the end of October (**Cash Box**, Nov. 14), got under way with advertisements in the national newspapers identifying home taping as a problem that could lead to the demise of the British music industry. A number of musical and recording stars also participated in the campaign, lending their names as endorsements of the anti-home taping message.

The advertisements, however, did not meet with unanimous sympathy from the public, with at least one national newspaper receiving enough letters of complaint that it published some that said stars the stature of Elton John or Rod Stewart already have a sufficient income.

In addition to the BPI, the Musicians Union, the Mechanical Copyright Protection Society (MCPS), the Mechanical Rights Society (MRS) and the Assn. of Professional Recording Studios are behind the campaign.

For people owning small businesses, the budget may be a bitter pill to swallow. The tax cost of income flowing through a business enjoying small business deductions — particularly for those in lower tax brackets — will be dramatically increased.

While the arts in general were expecting little from the budget, many found themselves deprived of what little they had. Specifically, the Canadian film industry found itself amid a new and exceptionally vague set of personal investment laws that may effectively hinder the development of Canadian movies.

The music business was another not expecting any measures of support, having been told several weeks ago by the federal government that its pleas for blank tape levies were considered infeasible, the arts in general were given short shrift on a novel concept that would have seen suddenly unsuccessful artists qualify for the country's unemployment insurance.

Many arts organizations offered to administer through their memberships a program in which fledgling artists out of work — among them, recording artists dropped from a label — would be paid unemployment insurance.

Copyright revision, meanwhile, will be handled through two different federal departments.

## Nippon Victor Sales Up

TOKYO — Total sales revenues for Nippon Victor (JVC in the U.S. and Europe) jumped to 235.3 billion yen (\$1.0 billion) for the six month period from March 21 to Sept. 20. The total represented a 42% increase over sales for the same period last year.

Operating income of 23.8 billion yen (\$103 million), up 64% over the same period last year, and net profits of 9.5 billion yen (\$41.3 million), up 54% over last year, represented set all-time highs for the company.

Sales from the audio division totalled 57.7 billion yen, or 25% of the total; the television accounted for 25.0 billion yen, 11% of the total; the video division brought in nearly 140.0 billion yen, 59% of the total; and records and the manufacturing of pre-recorded tapes accounted for nearly 4.8 billion yen, five percent of the total.

## For The Record

In the Nov. 7 issue of **Cash Box** in an article on the break-up of a counterfeiting ring in Canada, it was erroneously stated that "being sought is Gary Salter, head of Ahd Music Corp. and Precision Record Manufacturers, who is now residing in Manila, The Philippines." **Cash Box** apologizes for any inconvenience the error may have caused.

## INTERNATIONAL DATELINE

### Canada

TORONTO/OTTAWA — Gary Numan, who passed through Toronto and Ottawa Nov. 5 as part of his piloting fling, says he may return to performing soon. "I've only been really thinking about it for the past couple of weeks, but people really have been urging me to get back onstage" . . . **Rod Stewart's** new album features a song dedicated to **Terry Fox**, the cancer-stricken amputee who ran across the country last summer to raise money for cancer research . . . Long after its release, about nine years to be exact, the **Edmonton Symphony Orchestra** has its first gold record (and the first for any Canadian orchestra). The disc is the one it cut with **Procol Harum**, featuring the powerful "Conquistador."

The **Bryan Adams** recording is turning out to be a sleeping giant for radio. Adams also has songs on the next **Prism**, **Bob Welch** and **Loverboy** albums, and one has to wonder why the gifted 22-year-old hasn't caught programming ears in the U.S. . . . Montreal's **Le Club**, the city's bona fide rock showcase, closed its doors for a few months in mid-November. Plans are to reopen with a new music policy . . . Our belated congratulations to **Wayne Webster**, one of the outstanding young and energetic programmers emerging in Canada, in his new posting as music director for CHUM-FM in Toronto . . . Strong new Canadian entries this past month include "Needless Freaking" by **Dwayne Ford**, the vastly-improved **Saga** with its "Worlds Apart" disc (produced by **Rubert Hine**) and **B.B. Gabor's** "Girls of the Future."

A great three-album series entitled "Superstars Salute **Rex Massey** Hall" is expected to be a brisk Christmas item. The all-Canadian package will contribute \$2.50 from each unit to the new Toronto facility.

In an article in the Nov. 7 issue of **Cash Box**, it was reported that counterfeit records and manufacturing equipment was seized from several companies in Canada. One of those companies was **Modern Album of Canada**, a company in no way associated with **Modern Album of the United States** or any of its subsidiaries or associated companies, including **Modern Albums of Tennessee**, **Modern Albums of Indiana** and the **Modern Album and Finishing Company, Inc.** of Haupaug, New York. **kirk lapointe**

### Italy

MILAN — To celebrate his 10 years of activity as producer for the CGD label, **Giancarlo Lucarullo** has collected for an album many hit recordings by the **Pooh**, **Riccardo Fogli**, **Viola Valentino**, **Gianni Togni** and other artists that he produced over the years.

Beat Records has started a new medium priced line called **Orbita**. Among the first 10

albums just released are recordings by **Frank Chacksfeld**, **Lalo Schifrin** and other orchestras.

**Lilliana Azzolini**, general manager of **K-tel International**, Italy, announced an agreement with an Italian radio network of 168 stations for the simultaneous broadcasting of programs dedicated to the new 10-LP set, "Canzoniere 50," which includes original hits by **Domenico Modugno**, **Adriano Celentano**, **Marino Marini** and other artists.

RCA released the first 18 LPs and cassettes of the new midline **Lineatre America**, all dedicated to U.S. recordings of the past. The series includes albums by **Elvis Presley**, **Tommy Dorsey** with **Frank Sinatra**, **Glenn Miller**, **Duke Ellington** and others.

**marlo de luigi**

### United Kingdom

LONDON — The British Phonographic Industry (BPI) generic advertising campaign, sidetracked earlier this year, has once again been reactivated. Scheduled to start this year, the campaign, designed to be the U.K. equivalent of the National Assn. of Recording Merchandisers (NARM) "Give the Gift of Music" campaign, was dropped with the publication of the government's "Green Paper" on copyright reform, which rejected out of hand the possibility of a levy on blank tape. Plans for the campaign were postponed as BPI officials and industry executives rallied to formulate an official response to the Green Paper. Now, however, **Brian Southall**, publicity director of EMI Records and a member of the BPI Profile Committee that will ultimately administer the campaign, is approaching advertising agencies, asking them for "pitches" for the campaign, which will begin in 1982. The projected budget for the campaign is put "around two million pounds (approximately \$4 million)." **Saatchi and Saatchi**, which organized **Margaret Thatcher's** successful election campaign and is the current "whiz kid" of the agency scene, has already submitted a proposal, but several others will be seen before **Southall** and the BPI committee make a commitment.

After six months as A&R director of **Island Records**, **Andrew Lauder** has left the company following a difference of opinion over the direction of A&R policy. Said **Lauder**, "I knew when I joined **Island** that **Chris Blackwell** and I might not see eye to eye over the kind of music we appreciated. Indeed, this was discussed when we first met earlier this year — so we both knew it was a potential problem. Unfortunately we haven't been able to reach an agreed A&R policy so rather than let the situation degenerate, we've agreed to part company. There's no animosity, simply a fundamental difference of opinion." **paul bridge**

## INTERNATIONAL BESTSELLERS

### Australia

#### TOP TEN 45s

- 1 **Start Me Up** — The Rollins Stones — Rolling Stones
- 2 **You Weren't In Love With Me** — Billy Field — WEA
- 3 **Physical** — Olivia Newton-John — Interfusion
- 4 **Endless Love** — Diana Ross and Lionel Richie — Motown
- 5 **Prince Charming** — Adam And The Ants (CBS)
- 6 **Precious To Me** — Phil Seymour — CBS
- 7 **The Stroke** — Billy Squire — Capitol
- 8 **Queen of Hearts** — Juice Newton — Capitol
- 9 **Too Many Times** — Mental As Anything — Regular
- 10 **Hold On Tight** — Electric Light Orchestra — Jet

#### TOP TEN LPs

- 1 **Tattoo You** — The Rolling Stones — Rolling Stones
- 2 **Sirocco** — Australian Crawl — EMI
- 3 **Physical** — Olivia Newton-John — Interfusion
- 4 **Bad Habits** — Billy Field — WEA
- 5 **Cats & Dogs** — Mental As Anything — Regular
- 6 **New Traditionalists** — Devo — Warner Bros.
- 7 **Hooked On Classics** — Royal Philharmonic Orchestra — K-tel)
- 8 **Time** — Electric Light Orchestra — Jet
- 9 **Bella Donna** — Stevie Nicks — Modern/WEA
- 10 **Time Exposure** — Little River Band — Capitol

— Kent Music Report

### Italy

#### TOP TEN 45s

- 1 **Bette Davis Eyes** — Kim Carnes — EMI
- 2 **(Out Here) On My Own** — Nikka Costa — CGD
- 3 **Rock 'n' Roll Robot** — Alberto Camerini — CBS
- 4 **Arthur's Theme** — Christopher Cross — Warner Bros.
- 5 **Every Little Thing She Does Is Magic** — The Police — A&M
- 6 **M'Innamoro Di Te** — Ricchi E Poveri — Baby
- 7 **Hula Hoop** — Plastic Bertrand — Durium
- 8 **He's A Liar** — Bee Gees — Polydor
- 9 **Malinconia** — Riccardo Fogli — Paradiso
- 10 **More Stars on 45** — Stars On — Delta

#### TOP TEN LPs

- 1 **Buona Fortuna** — Pooh — CGD
- 2 **Ghost In The Machine** — The Police — A&M
- 3 **Fabrizio De Andre** — Fabrizio De Andre — Ricordi
- 4 **Abacab** — Genesis — Vertigo
- 5 **Tattoo You** — Rolling Stones — Rolling Stones
- 6 **La Grande Grotta** — Alberto Fortis — Philips
- 7 **Strada Facendo** — Claudio Baglioni — CBS
- 8 **Duemila 60 Italian Graffiti!** — Ivan Cattaneo — CGD
- 9 **Rudy & Rita** — Alberto Camerini — CBS
- 10 **Val Mo'** — Pino Daniele — EMI

—Musica e Dischi

### United Kingdom

#### TOP TEN 45s

- 1 **Every Little Thing She Does Is Magic** — The Police — A&M
- 2 **Labeled With Love** — Squeeze — A&M
- 3 **Joan Of Arc** — Orchestral Manoeuvres In The Dark — Dindisc
- 4 **Happy Birthday** — Altered Images — Epic
- 5 **When She Was My Girl** — The Four Tops — Casablanca
- 6 **It's My Party** — Dave Stewart and Barbara Gaskin — Stiff
- 7 **Good Year For The Roses** — Elvis Costello — F-Beat
- 8 **Tonight I'm Yours** — Rod Stewart — Riva
- 9 **Favourite Shirts** — Haircut One Hundred — Arista
- 10 **Physical** — Olivia Newton-John — EMI

#### TOP TEN LPs

- 1 **Dare** — Human League — Virgin
- 2 **Ghost In The Machine** — The Police — A&M
- 3 **The Best Of Blondie** — Chrysalis
- 4 **Almost Blue** — Elvis Costello — F-Beat
- 5 **Shaky** — Shakin' Stevens — Epic
- 6 **Hedgehog Sandwich** — Not The Nine O'Clock News — BBC
- 7 **Greatest Hits** — Queen — EMI
- 8 **7** — Madness — Stiff
- 9 **Exit . . . Stage Left** — Rush — Mercury
- 10 **Still** — Joy Division — Factory

—Melody Maker



# Rental Vs. Sales, Role Of Cable Highlight ITA Seminar

(continued from page 5)

some checking system is needed to eliminate blatant cheating and piracy.

"If either the motion picture company, the retailer or the consumer feels they're not getting a fair shake, the whole thing will collapse," Fishman said.

Fishman suggested as a possible solution some kind of joint venture using "service merchandisers," neutral companies that would act as distributors for cassettes and discs as a way of cutting the enormous cost incurred by the studios in maintaining distribution systems. Fishman felt this would eventually bring costs down sufficiently to a figure that would be satisfactory to all parties.

The consensus on the producers panel was that rentals are now the most practical direction for the producers to consider. "There will always be sales, but where the business is going is rental," said Jim Jimirro, president of Walt Disney Communications. "There are 12, 15-20 rentals for every sale transaction." Echoing his sentiments, Bob Klingensmith, vice president of video distribution for Paramount Pictures, said, "The rental system works

## VSDA Formed

(continued from page 10)

what Warner's has based its rental program on."

Curtright added that, based on responses at the meeting and discussion he has had with other video dealers, there is a pressing need for what he calls "a positive rental program."

"(Video of Texas) enforces rental programs, such as Warner's Home Video's, but we don't endorse them," stressed Curtright. "As far as I'm concerned it's a Catch-22 situation at this point."

An immediate goal of the VSDA, he concluded, will be to address WHV's present rental-only program in addition to the forthcoming Magnetic Video lease/rental plan (see separate story).

The second priority of the VSDA, according to Gimbel, will be to tackle the issue of video bootlegging and piracy. In this area, he added, the trade group has already suggested setting up a toll-free 800 number as an anti-piracy hotline, similar to the one already in service to report record piracy through NARM.

"That way, we can establish a direct line to law enforcement group's such as the Motion Picture Assn. of America's (MPAA) Film Security Office and the FBI," said Gimbel. "We plan to make our entire membership aware of it so that they don't have to go through other channels. It will be more efficient for us as a group."

The VSDA is presently constructing its bylaws and planning an extensive membership drive, according to Gimbel, which he hopes will include placing inserts in video and record industry trade publications. He added the group would also like to start its own industry newsletter at some point.

"We've purposely set a low initiation fee of \$100 so that the little retailer, as well as the big chain, can afford joining," said Gimbel.

Both Gimbel and Curtright mentioned that the organization is planning its first board meeting for the beginning of 1982 to be held concurrently with the Winter Consumer Electronics Show (CES) in Las Vegas Jan. 7-10. They hope to schedule the association's first national convention by August of next year, after a proposed second board meeting at the Summer CES in Chicago.

"We discussed holding it in Chicago, St. Louis, Dallas or Kansas City, some central location in the country that will be easy to reach by all dealers," Gimbel explained. "We want to make events such as this affordable to all our membership. That is a key concern of ours."

because it helps stimulate business." Adding that "we should have no fear of renting," Klingensmith cautioned that "the rental system will be resisted just as the sales (system) was" and that the current rental royalty system needs a bit of overhauling.

Cy Leslie, president of CBS Video Enterprises also had a few words of caution. "With the sunshine of promise, there are also clouds of concern in this industry," he said. "There is an oversupply of retailers, undercapitalization and a lack of understanding of the economy." He advocated a pragmatic attitude towards rental and sales policies.

Stuart Karl, president of the Karl Video Crop., the only independent video company represented on this panel, focused not on sales or rentals, but on programming. "The vigor of this business is original programming," he said, adding that the future of video programming lies in non-fiction.

All the producers agreed that the videodisc business will grow in the next few years. The retailers panel, in contrast, produced little consensus, except for the future of non-fiction videocassettes. "They're the way to go," said Deborah Skinner, division product merchandise manager of the Associated Merchandising Corp., a department store buying agent.

### Sales Vs. Rentals

Sales vs. rentals, naturally, provoked the liveliest discussions during this panel session. Arthur Morowitz, president of Video Shack/A&H Distributors, said that no retailer could survive on rentals alone. "We've been in the rental business from the beginning, and it's not where we make the bulk of our profit," he said. "My contention is that the video business is a stronger selling business than any other form." Jerry Frebowitz, president of Movies Unlimited, agreed on this point. "The rental window is getting smaller," he said. "No retailer can possibly get his money back." Although he opposed rental-only plans, he said the 20th Century-Fox Magnetic Video plan was the best one.

While most of the retailers believed sales to be better than rentals, Jack Friedman, president of Video To Go, asserted that high retail prices due to short-term profit outlook of the production companies has caused the proliferation of rental outlets and termed it an "unwise policy." "A rental-dominated marketplace will always make the video industry dependent on other policies," he said.

But Steve Wilson, vice president of operations for Fotomat, offered another perspective. "There's clear evidence that the renters and the buyers are two different groups," he said. "The retailer must have the flexibility to meet these two." He viewed the whole rental vs. sales issue one of "different value perceptions."

On the subject of piracy, Frebowitz said that rental-only policies for blockbuster movies "invite piracy," and that reasonable rental fees discourage it. He advocated a sliding scale for tape rentals based on a movie's popularity at a given time. "You could rent *The Boob* for one dollar a night and *Arthur* for \$20," he said.

Better techniques for deterring piracy and the potential of high-speed videotape duplicating machines were the dominant concerns of the panel of duplicators. The only subject they could not agree on was the life of recycled tapes, although they tended to believe that industrial tapes last longer than consumer tapes.

In offering "An Industry Perspective," Bill Madden, marketing manager, 3M Company, claimed that even the industry did not initially realize the magnitude of the home video revolution. Calling initial predictions concerning manufacturing capabilities "conservative," Madden referred to current

production figures as "astonishing" and said that tape manufacturers are currently in a period of "assessing strengths and concentrating on those areas."

Madden cited miniaturization in both hardware and software and the movement toward slower speeds in tapes, heads, and drums as the major current video trends.

In his speech on "Prosecuting Piracy and Other White Collar Crimes," Julian Greenspun, deputy chief of litigation, criminal division, U.S. Department of Justice, spelled out current legislative efforts to increase penalties for tape piracy from a misdemeanor to a felony and the impact passage of such legislation would have on increasing piracy prosecutions. Greenspun also questioned the video industry's efforts to publicize its counterfeiting problems, saying that increasing public awareness of the problem would help alleviate it.

Eliot Minsker, publisher/president, Knowledge Industry Publications, provided perhaps the most controversial speech of the opening day in announcing the results of "Tracking The Home Video Market: A Study Prepared for the ITA Seminar." Minsker offered a dim view of the future of movies on prerecorded video cassettes and discs, pointing out that cable TV will eventually offer greater and cheaper consumer access to films, with the result that people will no longer feel compelled to buy or rent prerecorded tapes.

"The consumer business distorts the universe it operates in," Minsker said. "As cable households increase, demand for prerecorded tapes may slowly disappear... Prerecorded movies on tape or disc don't seem to have a chance in the long run... When the history of home video is written, prerecorded cassettes and discs will be a blip."

### Cable Vs. Video

Minsker said he expects pay TV's gross to slowly pass movie theater grosses as well. However, Minsker's gloomy predictions were later countered somewhat by the assessment of Harlan Kleinman, president of The Harlan Kleinman Co., in his talk on "Cable and Home Video/Friends Or Foes?" Kleinman referred to cable and home video as "not an either/or but an either/and situation."

While granting that cable had the advantage in story-oriented material, Kleinman pointed out that "cable has no time utility, you can't play with it whenever you want." Kleinman also listed the unique advantages offered by videodiscs as educational tools.

"You will see theatrical, pay-per-view and videocassette distribution simultaneously," Kleinman said. "What we're talking about is modularity. Everyone owns a basic tuner and a TV screen — from there we will add on modules. What's holding us up is technology — the fact that few systems are currently compatible."

"The real situation is one of time," Kleinman concluded. "How long will it be before we can integrate the hardware?"

In his speech prior to demonstrating 3D video, Daniel Symmes, vice president and technical director, 3D Video Corp. stated that public response to 3D showing on cable TV had been extremely enthusiastic. Symmes said that the technology for 3D video without either the colored glasses or more expensive polarized glasses is currently available, although cost-prohibitive for the individual consumer at this stage. Also, while 3D exhibitors currently are forced to rely on old material, new 3D videos are now in production using today's more advanced cameras and other production equipment. Symmes also spoke of the "limitless educational and industrial uses of 3D video."

Paul Foster, vice president, programming, VHD Programs, Inc. spoke on "A New Dimension In Videodiscs." In his speech,

Foster addressed the advantages offered by videodiscs in the areas of interactive and stereo programming. Pointing to the discs' unique chaptering, auto-stop and freeze frame features, and to the tremendous amount of information that can be stored on discs, Foster said he felt that because of cable availability movies would eventually decline in the disc market to be overtaken by other uses, such as preprogrammed sports, travel and "how-to"/instruction films, which better fit the disc medium.

The Nov. 18 activities closed with a late addition to the schedule of seminars "What Was The Sony Decision And What Does It Mean?" Speaker William M. Bourchard, chairman, copyright division, American Bar Assn., Trademark and Copyright Section, attempted to shed some light on the recent appellate court decision that ruled it is unlawful to use a videotape recorder in your home to copy copyrighted material (*Cash Box*, Oct. 31).

Bourchard carefully outlined the reasoning by both the district court, which ruled for Sony, and the Appeals Court in the Ninth Circuit, which overturned the district court's decision in ruling for MCA. He stressed that the current decision is in no way the final word on the subject and that the ruling actually only applies within the jurisdiction of the Ninth Circuit.

"The Ninth Circuit decision should not be viewed as an end, but both decisions — that of the district court and of the appellate court — should be looked at as the beginning of an attempt to come to some decision on a question we will increasingly have to face," Bourchard said.

In "Bridging the Gap Between Record Companies and the Home Video Market," Howard M. Borris, president, Myriad Media Prods., Inc., an independent musical production company for the home video market, detailed the difficulties of the three areas of negotiation that must be entered into in order to produce music for the home video market — with the artist, with the record company and with the music publisher. Borris also stated that there are three ways that the record companies can meet the challenges of video music programming: through a series of record company involvements a la present production label-distribution deals, separate audio-visual record labels, or a set-up such as exists in the motion picture industry, whereby the companies pay independents to come up with projects on a task by task basis.

## Co-op Adversiting

(continued from page 12)

schedules for country and jazz. We're highly supportive of going after other demographics and stretching those ad dollars across the board."

Stauffacher also says that there is a noticeable increase in co-op support from accessory companies like Maxell and TDK.

As far as co-op media advertising, Stauffacher says Budget has been pursuing radio and print more aggressively than last year, and that it will do regular print layouts in Denver and then send them out to stores in other states to use institutionally.

Although co-op ad support varies from account to account around the country, the majority of the retailers surveyed say they are taking a positive and aggressive approach to holiday advertising.

Russ Solomon, president of the Sacramento, Calif.-based Tower Records, is a prime example of a retailer taking an upbeat approach to holiday advertising. "Given the nature of our economy even when it is down, people don't stop buying gifts," says Solomon. "Records are a high value gift at a moderate price, and I expect you'll see a lot of retail advertising in general this Christmas."



# CASH BOX TOP 100 ALBUMS

November 28, 1981

		Weeks On Chart			Weeks On Chart			Weeks On Chart									
		11/21			11/21			11/21									
1	4	FOREIGNER (Atlantic SD 16999)	8.98	1	19	35	CIRCLE OF LOVE	THE STEVE MILLER BAND (Capitol ST-12121)	8.98	43	3	68	ARTHUR — THE ALBUM	ORIGINAL SOUNDTRACK (Warner Bros. BSK 3582)	8.98	62	13
2	TATTOO YOU	ROLLING STONES (Rolling Stones/Atlantic COC 16052)	8.98	2	12	36	WORKING CLASS DOG	RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	33	36	69	THIS IS THE WAY	ROSSINGTON COLLINS BAND (MCA-5207)	8.98	54	8
3	ESCAPE	JOURNEY (Columbia TC 37408)	—	3	17	37	INSIDE YOU	THE ISLEY BROTHERS (T-Neck/CBS FZ 37533)	—	37	5	70	BEST OF THE DOOBIES VOLUME II	THE DOOBIE BROTHERS (Warner Bros. BSK 3612)	8.98	98	2
4	GHOST IN THE MACHINE	THE POLICE (A&M SP-3730)	8.98	4	6	38	ON THE WAY TO THE SKY	NEIL DIAMOND (Columbia TC 37628)	—	—	1	71	WALK UNDER LADDERS	JOAN ARMATRADING (A&M SP-4876)	8.98	74	7
5	RAISE!	EARTH, WIND & FIRE (ARC/Columbia TC 37548)	—	6	3	39	TIME EXPOSURE	LITTLE RIVER BAND (Capitol ST-12163)	8.98	28	12	72	TIME	ELO (Jet/CBS FZ 37371)	—	61	15
6	NINE TONIGHT	BOB SEGER & THE SILVER BULLET BAND (Capitol STBK-12182)	12.98	5	10	40	FANCY FREE	OAK RIDGE BOYS (MCA-5209)	8.98	41	26	73	ALMOST BLUE	ELVIS COSTELLO (Columbia FC 37562)	—	80	3
7	BELLA DONNA	STEVIE NICKS (Modern/Atlantic MR 38-139)	8.98	7	16	41	HI INFIDELITY	REO SPEEDWAGON (Epic FE 36844)	—	32	51	74	STEP BY STEP	EDDIE RABBITT (Elektra SE-532)	8.98	64	15
8	PHYSICAL	OLIVIA NEWTON-JOHN (MCA-5229)	8.98	10	5	42	THE ONE THAT YOU LOVE	AIR SUPPLY (Arista AL 9551)	8.98	42	25	75	CRAZY FOR YOU	EARL KLUGH (Liberty LT-51113)	8.98	86	5
9	EXIT . . . STAGE LEFT	RUSH (Mercury/PolyGram SRM-2-7001)	15.98	15	3	43	RE-AC-TOR	NEIL YOUNG and CRAZY HORSE (Reprise HS 2304)	8.98	57	2	76	CRIMES OF PASSION	PAT BENATAR (Chrysalis CHE 1275)	8.98	72	67
10	THE INNOCENT AGE	DAN FOGELBERG (Full Moon/Epic KE2 37393)	—	9	11	44	IT'S TIME FOR LOVE	TEDDY PENDERGRASS (Phila. Int'l./CBS TZ 37491)	—	35	9	77	EL LOCO	ZZ TOP (Warner Bros. BSK 3593)	8.98	67	17
11	SOMETHING SPECIAL	KOOL & THE GANG (De-Lite/PolyGram DSR 8502)	8.98	12	7	45	GET LUCKY	LOVERBOY (Columbia FC 37638)	—	63	3	78	WATTS IN A TANK	DIESEL (Regency RY 19315)	8.98	82	13
12	PRIVATE EYES	DARYL HALL & JOHN OATES (RCA AFL1-4028)	8.98	11	11	46	GREATEST HITS	KENNY ROGERS (Liberty LOO-1072)	8.98	47	59	79	HOOKED ON CLASSICS	THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194)	8.98	107	2
13	ABACAB	GENESIS (Atlantic SD 19313)	8.98	8	7	47	ALLIED FORCES	TRIUMPH (RCA AFL1-3902)	8.98	38	11	80	JUICE	JUICE NEWTON (Capitol ST-12136)	8.98	70	39
14	PRECIOUS TIME	PAT BENATAR (Chrysalis CHR 1346)	8.98	13	19	48	NEW TRADITIONALISTS	DEVO (Warner Bros. BSK 3595)	8.98	24	8	81	ENDLESS LOVE	ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	8.98	66	19
15	GREATEST HITS	QUEEN (Elektra SE-564)	8.98	22	3	49	LIVING EYES	THE BEE GEES (RSO/PolyGram RX-1-3098)	8.98	68	2	82	LIVE IN NEW ORLEANS	MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	9.98	71	23
16	WHY DO FOOLS FALL IN LOVE	DIANA ROSS (RCA AFL1-4153)	8.98	18	4	50	SHOW TIME	SLAVE (Cotillion/Atlantic SD 5227)	8.98	46	8	83	HOOLIGANS	THE WHO (MCA 2-12001)	15.98	56	6
17	IF I SHOULD LOVE AGAIN	BARRY MANILOW (Arista AL 9573)	8.98	14	7	51	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)	WILLIE NELSON (Columbia KC2 37542)	—	40	11	84	NIGHTCRUISING	BAR-KAYS (Mercury/PolyGram SRM-1-4028)	8.98	103	3
18	SONGS IN THE ATTIC	BILLY JOEL (Columbia TC 37461)	—	16	9	52	THE DUDE	QUINCY JONES (A&M SP-3721)	8.98	53	35	85	PARADISE THEATER	STYX (A&M SP-3719)	8.98	79	44
19	TONIGHT I'M YOURS	ROD STEWART (Warner Bros. BSK 3602)	8.98	39	2	53	GIVE THE PEOPLE WHAT THEY WANT	THE KINKS (Arista AL 9567)	8.98	48	12	86	ROUND TRIP	THE KNACK (Capitol ST-12168)	8.98	88	5
20	NEVER TOO MUCH	LUTHER VANDROSS (Epic FE 37451)	—	17	11	54	LAW AND ORDER	LINDSEY BUCKINGHAM (Asylum SE-561)	8.98	60	4	87	CAMOUFLAGE	RUFUS with CHAKA KHAN (MCA-5270)	8.98	93	5
21	CONTROVERSY	PRINCE (Warner Bros. BSK 3601)	8.98	23	4	55	THE TIME	(Warner Bros. BSK 3598)	8.98	59	14	88	SOLID GROUND	RONNIE LAWS (Liberty LO-51087)	8.98	73	9
22	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	8.98	19	15	56	DISCIPLINE	KING CRIMSON (Warner Bros. BSK 3629)	8.98	58	5	89	AEROBIC DANCING	featuring DORIAN DAMMER (Parade/Peter Pan 100)	8.98	95	8
23	DON'T SAY NO	BILLY SQUIER (Capitol ST 12146)	8.98	20	29	57	HEAVY METAL	ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	15.98	44	17	90	WANNA BE A STAR	CHILLIWACK (Millennium/RCA 1-7759)	8.98	100	13
24	SHAKE IT UP	THE CARS (Elektra SE-567)	8.98	—	1	58	TONIGHT!	THE FOUR TOPS (Casablanca/PolyGram NBLP 7258)	—	49	13	91	URBAN CHIPMUNK	THE CHIPMUNKS (RCA AFL 1-4027)	8.98	83	27
25	STREET SONGS	RICK JAMES (Gordy/Motown G8-1002M1)	8.98	21	32	59	LIVE	THE JACKSONS (Epic KE2 37545)	15.98	—	1	92	STARS ON LONG PLAY II	Performed by Stars On (Radio Records/Atlantic RR 19314)	8.98	94	5
26	THE MANY FACETS OF ROGER	ROGER (Warner Bros. BSK 3594)	8.98	25	11	60	SHARE YOUR LOVE	KENNY ROGERS (Liberty LOO-1108)	8.98	51	21	93	STANDING TALL	CRUSADERS (MCA-5254)	8.98	65	8
27	FREEZE-FRAME	THE J. GEILS BAND (EMI America SOO-17062)	8.98	34	3	61	CHRISTOPHER CROSS	(Warner Bros. BSK 3383)	8.98	55	96	94	HANG ON FOR YOUR LIFE	SHOOTING STAR (Virgin/Epic NFR 37407)	—	87	15
28	THE BEST OF BLONDIE	(Chrysalis CHR 1337)	8.98	31	5	62	QUARTERFLASH	(Geffen GHS 2003)	8.98	76	6	95	EVERY HOME SHOULD HAVE ONE	PATTI AUSTIN (Qwest/Warner Bros. QWS 3591)	8.98	75	9
29	BEAUTY AND THE BEAT	THE GO-GOS (I.R.S./A&M SP 70021)	8.98	29	18	63	TORCH	CARLY SIMON (Warner Bros. BSK 3592)	8.98	45	7	96	PERHAPS LOVE	PLACIDO DOMINGO (CBS MF 37243)	—	111	5
30	FEELS SO RIGHT	ALABAMA (RCA AHL-1-3930)	8.98	30	38	64	MOB RULES	BLACK SABBATH (Warner Bros. BSK 3605)	8.98	—	1	97	COMPUTER WORLD	KRAFTWERK (Warner Bros. HS 3549)	8.98	89	26
31	DIARY OF A MADMAN	OZZY OSBOURNE (Jet/CBS FZ 37492)	—	50	2	65	THE GEORGE BENSON COLLECTION	GEORGE BENSON (Warner Bros. 2HW 3577)	16.98	84	2	98	HIGH 'N' DRY	DEF LEPPARD (Mercury/PolyGram SRM-1-4021)	8.98	85	17
32	IN THE POCKET	COMMODORES (Motown M8-955M1)	8.98	27	21	66	AS FAR AS SIAM	RED RIDER (Capitol ST-121145)	8.98	69	12	99	GREG LAKE	(Chrysalis CHR 1357)	8.98	108	5
33	ALL THE GREAT HITS	DIANA ROSS (Motown M13-960C2)	15.98	36	5	67	PIRATES	RICKIE LEE JONES (Warner Bros. BSK 3432)	8.98	52	17	100	KING COOL	DONNIE IRIS & THE CRUISERS (Carousel/MCA-5237)	8.98	78	10
34	LONG DISTANCE VOYAGER	THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	26	26												



# Cash Box Top Albums/101 to 200

November 28, 1981

101-150			151-200		
Rank	Artist/Album	Weeks On Chart	Rank	Artist/Album	Weeks On Chart
101	"LIVE" BARBARA MANDRELL (MCA-5243)	8.98 101 14	151	SIGN OF THE TIMES BOB JAMES (Tappan Zee/Columbia FC 37495)	112 12
102	THE FRIENDS OF MR. CAIRO JON & VANGELIS (Polydor/PolyGram PD-1-6326)	8.98 81 18	152	DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98 130 33
103	QUINELLA ATLANTA RHYTHM SECTION (Columbia FC 37550)	— 92 11	153	STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	— 1
104	CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor/PolyGram PD-1-6335)	8.98 115 7	154	REFLECTION GIL SCOTT-HERON (Arista AL 9566)	8.98 158 10
105	OCTOBER U2 (Island ILPS 9680)	8.98 114 4	155	DEAD SET GRATEFUL DEAD (Arista A2L 8606)	8.98 141 11
106	PRETENDERS II PRETENDERS (Sire SRK 3572)	8.98 77 15	156	AGAINST THE WIND BOB SEGER & THE SILVER BULLET BAND (Capitol SOO 12041)	8.98 156 9
107	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM (Vintage/Mirus VNI 77.13)	8.98 109 41	157	ROCK & ROLL ADULT GARLAND JEFFREYS (Epic FE 37436)	— 159 5
108	FREETIME SPYRO GYRA (MCA-5238)	8.98 91 14	158	GO FOR IT SHALAMAR (Solar/RCA BXL 1-3984)	8.98 121 7
109	LOVE MAGIC L.T.D. (A&M SP-4881)	8.98 — 1	159	MY MELODY DENICE WILLIAMS (ARC/Columbia FC 37048)	8.98 161 35
110	BACK IN BLACK AC/DC (Atlantic SD 13108)	8.98 104 66	160	A CHIPMUNK CHRISTMAS THE CHIPMUNKS (RCA AQL1-4041)	8.98 — 1
111	THE PRESSURE IS ON HANK WILLIAMS, JR. (ELEKTRA/CURB 5E-535)	8.98 113 14	161	LOST IN LOVE AIR SUPPLY (Arista AL 9530)	8.98 162 89
112	CARL CARLTON (20th Century Fox/RCA T-628)	8.98 97 19	162	BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	8.98 133 7
113	MAIDEN JAPAN IRON MAIDEN (Harvest/Capitol MLP-15000)	5.98 124 5	163	BOBBY AND THE MIDNITES BOB WEIR (Arista AL 9568)	8.98 173 2
114	THE STEVE MARTIN BROTHERS STEVE MARTIN (Warner Bros. BSK 3477)	8.98 117 4	164	UNTOLD PASSION NEAL SCHON & JAN HAMMER (Columbia FC 37600)	— 153 7
115	I LIKE YOUR STYLE JERMAINE JACKSON (Motown M8-952M1)	8.98 102 11	165	CURED STEVE HACKETT (Epic ARE 37632)	— 166 6
116	SOMETHING ABOUT YOU ANGELA BOFILL (Arista AL 9576)	8.98 131 2	166	LOVERBOY (Columbia JC 36762)	— 167 45
117	THERE'S NO GETTIN' OVER ME FONNIE MILSAP (RCA AHL 1-4060)	8.98 96 14			
118	PREMONITION SURVIVOR (Scotti Bros./CBS ARZ 37549)	8.98 119 10			
119	FANCY DANCER ONE WAY (MCA-5247)	8.98 105 10			
120	MSG MICHAEL SCHENKEF GROUP (Chrysalis CHR 1336)	8.98 90 8			
121	I AM LOVE PEABO BRYSON (Capitol ST-12179)	8.98 — 1			
122	AEROBIC DANCING BARBARA ANN AUEF (Gateway GSP-7610)	8.98 128 19			
123	PIECES OF A DREAM (Elektra 6E-350)	8.98 126 9			
124	HOT ROCKS THE ROLLING STONES (London 2PS E06)	12.98 136 7			
125	MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-4013)	8.98 116 40			
126	STOP AND SMELL THE ROSES RINGO STARR (Boarc walk NB1 33246)	8.98 150 2			
127	THE SPIRIT'S IN IT PATTI LABELLE (Phila. Int'l/CBS FZ 37380)	— 122 11			
128	CHRISTMAS KENNY ROGERS (Liberty LOO-51115)	8.98 154 2			
129	LOVE BYRD DONALD BYRD AND 125TH ST., N.Y.C. (Elektra 5E-531)	8.98 120 10			
130	THE POET BOBBY WOMACK (Beverly Glen BG 1C000)	8.98 155 3			
131	BIG CITY MERLE HAGGARD (Epic FE 37593)	— 135 5			
132	BLIZZARD OF OZZ OZZY OSBOURNE (J&M/CBS JZ 36812)	— 134 33			
133	TOM TOM CLUB (Sire SRK 3628)	8.98 137 6			
134	YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI America SW-17061)	8.98 — 1			
135	IN HARMONY 2 VARIOUS ARTISTS (Columbia BFC 37641)	— 145 2			
136	SWITCH V SWITCH (Gordy/Motown G8-1007M1)	8.98 139 4			
137	SKYLINE SKYY (Salsoul/RCA SA-8548)	8.98 148 4			
138	GWEN McCRAE (Atlantic SD 19308)	8.98 147 5			
139	ANTHOLOGY THE BABYS (Chrysalis CHR 1351)	8.98 146 5			
140	FACE TO FACE GQ (Arista AL 9547)	8.98 151 3			
141	ANNE MURRAY'S GREATEST HITS (Capitol SOO-12110)	8.98 142 91			
142	FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT (Columbia FC 37389)	— 99 21			
143	CHRISTMAS WISHES ANNE MURRAY (Capitol SN-16232)	5.98 — 1			
144	THE JAZZ SINGER NEIL DIAMOND (Capitol SWAV-12120)	9.98 144 50			
145	GREATEST HITS THE DOORS (Elektra 5F-515)	8.98 132 57			
146	LOVE ALL THE HURT AWAY ARETHA FRANKLIN (Arista AL 9552)	8.98 118 14			
147	EXPOSED II VARIOUS ARTISTS (CBS X2 37601)	— 164 2			
148	THIS KIND OF LOVIN' THE WHISPERS (Solar/RCA BXL 1-3976)	8.98 123 11			
149	DANGEROUS ACQUAINTANCES MARIANNE FAITHFULL (Island ILPS 9648)	8.98 138 7			
150	TOUCH GLADYS KNIGHT & THE PIPS (Columbia FC 37086)	— 125 13			

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

AC/DC	1	0.152	Crusaders	93	In Harmony 2	135	Loverboy	45	166	Pointer Sisters	179	Stanley, Michael	200	
Aerobics (Auer)	122		Del Leppard	98	Iris, Donnie	100	L.T.D.	109		Police	4	173	Starr, Ringo	126
Aerobics (Dammer)	89		Denver, John	174	Iron Maiden	113	Mandrell, Barbara	101		Pretenders	106	Stars On Long Play II	92	
Air Supply	2,161		Devo	48	Isley Brothers	37	Manhattan Transfer	188		Pride, Charley	172	Stewart, Al	178	
Alabama	30		Diamond, Neil	38, 144	Jackson, Jermaine	115	Manilow, Barry	17		Prince	21	Stewart, Rod	19	
Armstrong, Joan	71		Diesel	78	Jacksons	59	Marie, Teena	197		Quarterflash	62	Styx	85	
Atlanta Rhythm Section	103		Domingo, Placido	96	James, Bob	151	Marley, Bob	190		Queen	15	Survivor	118	
Austin, Patti	95		Doobie Brothers	70	James, Rick	25	Martin, Steve	114		Rabbitt, Eddie	74	Switch	136	
Babys	139		Doors	145	Jarreau, Al	22	Mayfield, Curtis	187		Red Rider	66	Tangerine Dream	168	
Bar-Kays	84		Dury, Ian	177	Jeffreys, Garland	157	Maze	82		REO Speedwagon	41	Triumph	55	
Bee Gees	49		Earth, Wind & Fire	5	J. Geils Band	27	McCrae, Gwen	138		Roger	26	Tom Tom Club	133	
Benatar, Pat	14, 76		Easton, Sheena	134	Joel, Billy	18	McLean, Don	170		Rogers, Kenny	46, 60, 128	Triumph	47	
Benson, George	65		ELO	72	Jon & Vangelis	102	McClinton, Delbert	189		Rolling Stones	2, 124	U2	105	
Black Sabbath	64		Exposed II	147	Jones, George	153	Meat Loaf	185		Ross, Diana	16, 33	Vandross, Luther	20	
Blondie	28		Faithfull, Marianne	149	Jones, Quincy	52	Mickey Mouse Disco	171		Rossington Collins Band	69	Washington, Grover Jr.	181	
Blue Oyster Cult	142		Fogelberg, Dan	10	Jones, Ricki Lee	67	Miller, Steve	35		Royal Philharmonic Orchestra	79	Weir, Bob	163	
Bofill, Angela	116		Foreigner	1	Journey	3, 183	Milsap, Ronnie	117		Rufus	87	Whispers	148	
Bryson, Peabo	121		Four Tops	58	King Crimson	56	Moody Blues	34		Rush	9, 125	Who	83	
Buckingham, Lindsey	54		Franklin, Aretha	146	King, Evelyn	195	Moore, Meiba	186		Schenker, Michael	120	Williams, Deniece	159	
Byrd, Donald	129		Gayle, Crysta	191	Kinks	53	Murray, Anne	141, 143		Schon/Hammer	164	Williams, Hank Jr.	111	
Carlton, Carl	112		Genesis	13	Klugh, Earl	75	Nelson, Willie	51		Scott-Heron, Gil	154	Womack, Bobby	130	
Carnes, Kim	198		Go-Go's	29	Knack	86	Newton, Juice	80		Seeger, Bob	6, 156	Young, Neil	43	
Cars	24		GQ	140	Knight, Gladys	150	Newton-John, Olivia	8		Shalamar	158	ZZ Top	77	
Cheech & Chong	199		Grateful Dead	155	Kool & The Gang	11	Nicks, Stevie	7		Shooting Star	94			
Chilliwack	90		Hackett, Steve	165	Kraftwerk	97	Novo Combo	192		Simon, Carly	63			
Chipmunks	91, 160		Haggard, Merle	131	LaBelle, Patti	127	Oak Ridge Boys	40		Sky	137			
Chocolate Milk	180		Hall & Oates	12, 182	Lake, Greg	99	One Way	119		Slave	50	Arthur — The Album	68	
Commodores	32		Hall, John	175	Lakeside	169	Osbourne, Ozzy	31, 132		Sneaker	184	Chariots Of Fire	104	
Costello, Elvis	73		Harrison, Jerry	176	Laws, Ronnie	88	Pendergrass, Teddy	44		Springfield, Rick	36	Endless Love	81	
Cross, Christopher	61		Hensel, Carol	107	Lee, Johnny	162	Petty, Tom	167		Spyro Gyra	108	For Your Eyes Only	193	
Crowell, Rodney	194		Horne, Lena	196	Little River Band	39	Pieces Of A Dream	123		Squier, Billy	23	Heavy Metal	57	



# CLASSIFIEDS

## CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$188 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at the rate of 35c per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office, 6363 Sunset Blvd, Los Angeles, CA 90028 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

### RECORDS-MUSIC

**EXPORT ONLY.** All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only. **ALBERT SCHULTZ, INC., 116 West 14th St., New York, N.Y. 10011. Cable: ALBYREP Telex: 236569 Telephone (212) 924-1122.**

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**FREE CATALOG:** New York's largest and most complete One-Stop specializing in OLDIES BUT GOODIES. Retail stores and chains only. Write to: Paramount Records Inc., 1 Colonial Gate, Plainview, New York 11803.

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**FOR SALE:** One penny falls like new \$4,000.00, Used OK Bingo machines, used flippers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. **D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.**

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**FOR SALE:** Sircoma Draw Pokers, Bally Lotta Fun, Bally Barrel O Fun, & Bally Shoot A Line. Frank Guerrini Vending, 1211 W. 4th St., Lewistown, Pa. 17044

**FOR SALE:** Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingos and Uprights. We are also Distributors for Amstars Hold and Draw poker games. Antique slots for legal areas. Call Wassick Dist. area code 304 - 292-3791. **Morgantown, W. Va. 26505.**

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**COUNTRY SONGWRITERS** Now accepting original Country songs for publishing consideration. Send cassette and lead sheet to **NASHVILLE WEST, 43334 Bryant Street, Suite #7, Fremont, California 94538.**

**NATIONAL DISTRIBUTION & PROMOTION** for America's independent country labels! Lowest prices, best results. Try us just once! Send your master tape... we do the rest! Write General Broadcasting Service, P.O. Box 1628, Elizabeth City, NC 27909, or call (919) 232-2703.

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**CAT STEVENS** Private Collector Wants: Records, Tapes (promotional or other), Magazine Articles, In-store Displays, Posters, Movies, Music Sheets, Books. Plus any memorabilia world wide. Genuine replies to: P. Alphors, 1107 Heaphy Terrace, Hamilton, New Zealand.

**THE "JOHN LENNON" LITHOGRAPH** by Alan Aldridge. First litho from "THE BEATLES ILLUSTRATED LYRIC" book. Signed and numbered limited edition \$150.00. For brochure and more information call 1-213-876-2551 24 hrs or write **MUSIC HERITAGE ARTWORK, 7188 Sunset Blvd., Suite 204, L.A., CA 90056**

**MOVIE MATERIAL** (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO., 1706 N. Las Palmas Ave., Hollywood, CA 90028. (213) 465-8764.**

**DYNAMD POOL TABLES 4x8 - \$1,000 each, 1/3 deposit & balance C.O.D.** I want to buy 22 Col. Crownline Cig. Machines in good condition. **Henry Adams Amusement Co. 114 South 1st, P.O. Box 3644, Temple, TX 76701.**

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**ATTENTION ANNOUNCERS!** Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter, Dee Jay Handbooks, career-boosting Monologues, individualized, Custom Gags and much more. Send for **FREE INFORMATION PACKAGE. PETER PATER P.O. Box 402-C, Pinedale, Calif., 93650.**

## Gospel Labels To Emphasize Music As Gifts For Coming Holiday Season

(continued from page 24)

the 'Up' album by Fireworks and 'Spreadin' Like Wildfire' by the Archers.

### Children's Market

"Sparrow has also come up with a stand-up display that centers on its children's albums," Shaw adds. "Knowing that Christmas is a time when a lot of parents are buying records for their kids, we're making a special effort to tie in with that theme."

The labels will focus in on the Christian bookstores, which concentrate on a very specific segment of the market. "About half of the projects that we do are aimed at the bookstore market and the other half that we do are by artists like Willie Nelson and Merle Haggard," Shaw says. "We've been able to take the female singers with a country background — Donna Fargo and Jeannie C. Riley — and we've been able to cross very lightly into the Christian bookstore market. But the guys with a country background doing gospel albums

are primarily a pop sale; they have miniscule crossover into the Christian bookstore marketplace."

Advertising campaigns during the fourth quarter will utilize all media, with an emphasis on radio. "In terms of radio, we concentrate most of our advertising there in the fourth quarter," explains Benson Company's Blines. "We've had a pretty extensive trade campaign all year long. However, the Benson Company has been in a different situation; we've been trying to establish ourselves in the marketplace as new and different after the merger, so we've been very consistent in print all year long."

"We released approximately 80,000 units of the Don Francisco album as part of a 40-market direct buy on Christian radio stations, and secular radio stations tied to stores that were a part of in-store merchandising campaign that involves a poster, flats, cutouts from the album and a 20x20 lightbox, which was the very first lightbox used in the Christian retail business."

## CBS Canada Retail, Rack Units Sold

**TORONTO —** CBS Records of Canada Ltd. has divested itself of its retail and rack jobbing concerns by selling A&A Records and A.P.S. Distributors to three of its former executives for an estimated \$8 million.

In a brief, two paragraph statement Nov. 6, CBS announced the divestiture of the two firms, saying they were sold to Sound Insight Ltd., headed by Terence Lynd, former CBS Canada President; Richard Moody, former CBS vice president and general manager; and Frederick Rich, former CBS vice president of finance. (Cash Box, Nov. 21).

The retail and rack firms controlled a market share estimated at 15-20%.

CBS Canada president Bernard DiMat-

teo said in an interview that negotiations for the two firms had been conducted over a six-month period and that Sound Insight was not the only firm in the bidding.

DiMatteo said it was likely there would be few layoffs at CBS Canada as a result of the move. It was more likely that those dealing directly with the A&A — which has about 40 franchises in the country — and A.P.S. — which has many of the largest department stores as its major accounts — would move over to the new company.

DiMatteo admitted that CBS' resources were being "spread a bit thin" by two adjunct companies. He said CBS is not looking to re-enter the retail and rack industries at present.

## ON JAZZ

(continued from page 17)

When they can't get it because the money isn't there from the previous funding institutions, then I would anticipate that contributions from listeners would go down." As a partial solution to funding problems, the station has begun to reach out to small business for underwriting to fill the space between major underwriters and listener contributions. This has been facilitated by newly relaxed guidelines for public radio sponsorship by the Federal Communications Commission (FCC). "On June 25, the FCC put in a new set of guidelines that loosened up considerably what we're allowed to say on the air about a sponsor," **Steve Robinson**, the station's development director told us. "We don't regard it as a commercial; however, we do regard it as a viable way for somebody who wants to be identified as a jazz entity to do so." Despite the fact that public radio can't offer spot advertising for a specific product, Pryor feels it has certain things to offer a sponsor that commercial radio doesn't. "First of all, even small businesses are beginning to find out that goodwill is an asset that can have financial gains. But small business has to experience an upturn if that support is going to continue or increase at all. We tend to make a big deal of it because we want to have good relations with the business community, both the *Fortune* 500 and the small businesses." For the future, Robinson feels that, ultimately, the federal budget cuts will place public broadcasters in a better position as fundraisers. "Frankly," he said, "while some of the public TV and radio stations like to moan and groan about how awful it is, it really isn't. With the loosening of the FCC rules, we're in good shape. Better shape. By the time the cutbacks hit, we'll probably be able to double or triple what we would have gotten." For Pryor, the changes are forcing a maturation for public broadcasters. "When you're in college and living the life of a liberal, it's so easy to forget the problems that a businessman has," he said. "Once you get back into the work environment, you begin to see that this is not a situation of good guys versus bad guys. This is a situation of trying to orient yourself in society so you can provide a service, make a decent income and not mess over anybody. We're hoping that businesses both large and small will agree with us."

**RECORDS RECORDS RECORDS —** New York indie Muse Records has a batch of new titles including: "Very Personal" by saxophonist **Houston Person**; "Cool 'C'" by alto man **Richie Cole**; "Tenor For The Times" by **Ricky Ford**; "Bop For Kerouac" by vocalist **Mark Murphy**; and "Line-Up" by guitarist **Ron Eschete**. . . ECM has just added two new titles to its catalog: "The Amazing Adventures of Simon Simon" by saxophonist **John Surman** with drummer **Jack DeJohnette**; and "Sanfona" by guitarist **Egberto Gismonti**. . . Fantasy's Milestone label has "Super Strings" by bassist **Ron Carter** with **Kenny Barron, John Tropea, Ralph McDonald** and **Jack DeJohnette**. Due later this month from Fantasy/Milestone/Prestige are seven new two-fer titles including: "Conception" by **Bill Evans**; "Dakar" by **John Coltrane**; "Yusef's Bag" by **Yusef Lateef**; "Moonglow" by **Kenny Burrell** and **Coleman Hawkins**; "Caravan" featuring allstar groups led by **Johnny Hodges, Billy Strayhorn** and **Duke Ellington**; and a pair of compilations assembled by **Bob Porter** entitled "Giants Of The Blues Tenor Sax" and "Giants Of The Funk Tenor Sax." Among the bluesmen are **Arnett Cobb, King Curtis, Eddie "Lockjaw" Davis, Jimmy Forrest, Illinois Jacquet, Al Sears, Oliver Nelson, Hal Singer** and **Buddy Tate**. The funkateers include **Gene Ammons, Johnny Griffin, Willis "Gator" Jackson, Houston Person, Sonny Stitt** and **Stanley Turrentine**.

fred goodman



# CASH BOX

November 28, 1981

## AROUND THE ROUTE

by Camille Compasio

**Jerry Gordon**, senior vice president of **Betsen Enterprises-Moonachie, N.J.**, announced that the firm has added the **Williams** product line to its roster. **Betsen** will now be distributing **Williams** full line of equipment in **New York, New Jersey** and **Connecticut** — and is anxiously awaiting delivery of the factory's "Star-gate" and "Make Trax" video games. Among the new pieces in test at **Betsen** — and looking good — are **Centuri's** "Challenger" and **Gremlin's** "Eliminator". **Stern's** "Turtles" is starting to generate interest, **Jerry** told us, and the distrib's current best-seller list is featuring the ever popular Midway "Pac-Man," **Taito America's** "Qix," **Atari's** "Centipede" and "Tempest," **Gremlin's** "Frogger" and **Nintendo's** "Donkey Kong." On the subject of the recently held **AMOA** convention, **Jerry** passed along the suggestion to **AMOA** that distributors be permitted to see the show equipment the day prior to opening, for a longer period of time than the two hours currently allowed them on opening day. Under the present arrangement, according to **Jerry**, you just don't get enough time to really see everything before the crowds start gathering. **Jerry**

(continued on page 41)

## Record Number Of Exhibits At NAMA Annual Convention

**CHICAGO** — A record number of 216 exhibitors, 36 of whom were first-timers, participated in the 1981 **NAMA** national convention. The event, held Oct. 29 to Nov. 1 at **Chicago's McCormick Place**, attracted 7,283 registrants.

"We were extremely pleased with the show, as well as with the attendance, and so were the exhibitors," commented **G. Richard Schreiber**, **NAMA** president. Association officials said both the attendance and the upbeat reports from exhibitors indicate that the prospects for merchandise vending and food-service management firms are looking up for 1982.

The show had reached an all-time high of 201 exhibitors in **Kansas City** last year and **NAMA** officials earlier had been concerned about 1981 prospects in view of the state of the economy. The 1981 registration was far ahead of the 5,500 figure of last year and less than 500 under the comparable 1979 attendance in **Chicago** two years ago.

### Public Opinion Survey

Other good news at the convention came in the presentation of the results of a nationwide public opinion study regarding vending machines, conducted for **NAMA** this summer by **Social Research, Inc.**, of **Chicago**.

"The study proves that the public perception of vending, vending machines and vending companies is positive and favorable," **Schreiber** told the convention audience. "Not only does the public perceive vending as an honest, above-board business — as we know

it to be — but views vending machines as attractive in design, in step with modern times, convenient and reliable."

Copies of the survey results are available from **NAMA** free to members and may be purchased by non-members for \$3 per copy.

(continued on page 41)

## Atari, Namco Game Agreement Told

**SUNNYVALE** — **Atari** announced that it has entered into an agreement with **Namco, Ltd.**, a leading Japanese video game manufacturer for the exclusive manufacture and sale of the coin-operated version of **Namco's** newest video game in the **U.S.** and **Canada**, among other territories.

"**Atari** is proud and excited to announce this agreement for the rights to **Namco's** newest game which we will introduce early next year. This agreement marks an important step in our growing relationship with **Namco**," stated **Raymond E. Kassar**, chairman of **Atari**. "**Namco** brought the world two of the most popular video games, 'Pac-Man' and 'Galaxian,' to which **Atari** has the rights for its home video game system." **Kassar** added, "We will be introducing the home version of **Pac-Man** early in 1982."

**Masaya Nakamura**, president of **Namco** stated, "The relationship between **Atari** and **Namco** which dated back to 1973 will become

(continued on page 42)

### CONTENTS

Around The Route .....	39
Industry News .....	40
Jukebox Programmer .....	40
New Equipment .....	41

# COIN MACHINE





## 'Accent The Positive,' Rosen Tells Sega/Gremlin Distributors

by Alan Sutton  
and Camille Compasio

CHICAGO — With the mass media and politicians in all levels of government struggling to understand the video game phenomenon, now is the time for the amusement games industry to "communicate the positives of our industry" to the public at large, said David Rosen, chairman of Sega Enterprises, in his keynote address at the company's annual distributors meeting here.

"What the industry has before it is an educational process which must not be underestimated in terms of its magnitude, and obviously, in terms of its importance to the future well-being of the industry overall," Rosen told the factory's international distributors meeting here Oct. 28 at the Marriott Hotel.

"We are the industry's ambassadors," Rosen went on to say, adding "let us point with pride to the numerous social benefits and accomplishments of our industry." According to Rosen, these include:

— Active rather than passive participation. Unlike other forms of entertainment — such as television, movies, sporting events, radio and prerecorded music — computer video games involve active participation and teach eye-hand coordination.

— Mental stimulation. By their very nature, most forms of passive entertainment require that one absorb information. Video games, on the other hand, require the player to think and to physically react in order to participate in the entertainment experience.

— Emotional release. As a result of new technologies that allow for the design of sophisticated and complex play themes, video games attract players of all ages. Therefore, they provide a means of expression and welcome diversion from the tensions of work-day life for an ever-growing number of adults.

— Discipline and concentration. In addition to eye-hand coordination, video games teach discipline and concentration — the lack of which, according to most educators, constitutes a major obstacle in schooling today's youngsters.

### Video Game Phenomenon

Rosen's address also touched on what he said the press currently refers to as "the

phenomenon" of electronic video games. "It is eminently clear that computer video games are a 'sign of the times' — and by that I mean the games are truly one of the early manifestations of an electronic revolution whose technology will personally touch, on an increasing basis, all of our lives," he said.

"Therefore, what the media refers to as 'The Video Game Phenomenon' is in reality an evidence of the phenomenal acceptance of electronic entertainment in today's computer-oriented society."

As a prelude to introducing the company's new product lineup, Rosen said, "In order for the industry to continue to prosper, we must never lose sight of the objective of introducing new technology to the player-customer."

He continued by identifying three different types of players in today's marketplace: the "macho" player who gravitates towards action-packed futuristic space-theme games; the "high skill" player who is attracted to new game features that require the transference of previously developed skills; and the "cartoon game" player who may or may not be a skilled player, but who is attracted to lighthearted play themes.

"Add to these player types an expanding customer base of women and male adults in higher age brackets, and it becomes obvious that a variety of games is needed to satisfy the various groups of players," Rosen said.

In order to satisfy the various player groups and for operators to continue to enjoy high earnings, the factories will have to introduce "more new games more often," according to Rosen.

### New Games

Following Rosen's remarks, Sega/Gremlin vice chairman Frank Fogleman presented the factory's new video games: "Turbo," "Eliminator" and "Tactician."

Turbo, the factory's latest driving game, features a colorful sit-down cockpit design. Tactician is a unique strategy game in which the player sets up his own defense barricade to intercept enemy forces, while Eliminator is a space-theme game that incorporates Sega/Gremlin's Colorbeam monitor.

Other factory officials who addressed the meeting included president Duane Blough, marketing director Leonard Wisz and sales director Jack Gordon.



**THE CHAIRMAN SPEAKS** — "Partners In Progress" was the theme of Sega/Gremlin's recent International Distributors Meeting, held in Chicago. Highlights of the meeting included a new product presentation and a keynote address by company chairman David Rosen, pictured above.

## 'Bally Day' Is Declared In Chicago

CHICAGO — Mayor Jane M. Byrne of Chicago officially proclaimed Oct. 19, 1981 as Bally Manufacturing Corporation Day in Chicago in recognition of Bally's 50 years of participation in the city's business community.

Bally's president and chairman Robert E. Mullane presented Mayor Byrne with a "Pac-Man" video game in honor of the occasion.

The mayor's proclamation reads as follows:

"Whereas, the Bally Manufacturing Cor-

poration this year marks the 50th anniversary of its founding, achieving a half century of continuous participation in Chicago's business community; and Whereas, originally known as the Lion Manufacturing Corporation, the company was founded in 1931 in Chicago when The Great Depression was overwhelming the nation; and Whereas, the leadership and spirit of the founders and succeeding executives has lifted Bally's status from a small local concern to one of the "Top

(continued on page 41)

## THE JUKE BOX PROGRAMMER

### TOP NEW POP SINGLES

1. TROUBLE LINDSEY BUCKINGHAM (Asylum E-47223)
2. YESTERDAY'S SONGS NEIL DIAMOND (Columbia 18-02604)
3. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (RCA JB-12361)
4. HOOKED ON CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA PB-12304)
5. THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON (Capitol P-A-5046)
6. UNDER PRESSURE QUEEN & DAVID BOWIE (Elektra E-47235)
7. COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND (Columbia 1802621)
8. LIVING EYES BEE GEES (RSO/PolyGram RS 1067)
9. CENTERFOLD THE J. GEILS BAND (EMI America A-8102)
10. SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT (Elektra E-47239)

### TOP NEW COUNTRY SINGLES

1. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)
2. LONELY NIGHTS MICKEY GILLEY (Epic 14-02578)
3. BLAZE OF GLORY KENNY ROGERS (Liberty P-A-1441)
4. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-51207)
5. RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY (MCA-5119)
6. SHINE WAYLON JENNINGS (RCA PB-12367)
7. WATCHIN' GIRLS GO BY RONNIE McDOWELL (Epic 14-02614)
8. ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 57062)
9. MIDNIGHT RODEO LEON EVERETTE (RCA PB-12355)
10. PREACHING UP A STORM MEL McDANIEL (Capitol P-A-5059)

### TOP NEW B/C SINGLES

1. TURN YOUR LOVE AROUND GEORGE BENSON (Warner Bros. WBS 49846)
2. SHARING THE LOVE RUFUS WITH CHAKA KHAN (MCA 51203)
3. KICKIN' BACK L.T.D. (A&M 2382)
4. DON'T HIDE OUR LOVE EVELYN KING (RCA PB-12322)
5. CALL ME SKYY (Salsoul/RCA S7 2152)
6. YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS (Philadelphia Int'l./Epic ZS5 02619)
7. I WANT YOU BOOKERT (A&M 2374)
8. LOVE FEVER GAYLE ADAMS (Pretude PRL 8040-AS)
9. (I FOUND) THAT MAN OF MINE THE JONES GIRLS (Philadelphia Int'l./Epic ZS8 02618)
10. WIDE OPEN BRICK (Bang/Epic ZS5 02599)

### TOP NEW A/C SINGLES

1. WAITING FOR A GIRL LIKE YOU FOREIGNER (Atlantic 3868)
2. CASTLES IN THE AIR DON McLEAN (Millennium RCA YB-11819)
3. IF I WERE YOU LULU (ALFA ALF-7011)
4. I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP (RCA PB-12342)
5. LEATHER AND LACE STEVIE NICKS (with DON HENLEY) (Modern/Atlantic MR7341)

## Valley's Traveling Ambassador Rolls On

CHICAGO — Distributors, operators and location owners across much of the United States and parts of Canada will very shortly be visited by Bill Nemgar, "Travelling Ambassador" for The Valley Company, prominent manufacturer of coin-operated pool tables. The Valley 8-Ball League consultant and coordinator will be driving a 21-foot motor home identified with the Valley logo

and the words, "The World's Largest Manufacturer of Coin-Operated Pool Tables."

The initial itinerary will include stops from the midwest through the central states to San Francisco, then north to Vancouver, British Columbia. The return route will be through the provinces and northern tier of the States to

(continued on page 41)



**ON HIS WAY** — Bill Nemgar, Valley's Ambassador-At-Large, leaves the pool table manufacturer's Bay City, Mich. plant to begin his cross-country tour promoting Valley's 8-Ball leagues.



## AROUND THE ROUTE

(Continued from page 39)

said he observed some "very good pieces" at Expo this year, but far too many "secondary pieces" and an awful lot of games in the cutesy category that were so similar to each other. Not too much innovation this year, he added.

Hialeah, Fla., home of Centuri Inc., is where the concentration in the video department these days is on "Challenger," "Round Up" and "Vanguard." As **Laura Miller** pointed out, reaction at AMOA Expo to the factory's "Challenger" is further evidence of Centuri's strong R&D commitment. The game, an in-house creation, is doing very well and Centuri has already shipped samples of "Round-Up" to its distributor network. Laura was also quite excited about the reaction at the show to the "2001" phonograph. While it is still undergoing extensive testing, and is not ready for shipment yet, the factory was gratified to see the "2001" enjoying such a good reception at Expo.

Happy to report that **Jack Gordon**, Gremlin's sales chief, is fully mended and back at the office after undergoing some eye surgery just after the AMOA show.

Once again this year, **Gus Tartol** of Singer One Stop For Ops, was ever present at AMOA Expo, handing out jukebox stock copies (with title strips) of four charted hits — namely, "Why Do Fools Fall In Love" by **Diana Ross** (RCA), "My Favorite Memory" by **Merle Haggard** (Epic), "The Sweetest Thing" by **Juice Newton** (Capitol) and "You're My Bestest Friend" by **Mac Davis** (Casablanca). Needless to say, with this year's attendance, he went through loads of copies trying to service as many jukebox ops as possible.

Speaking of AMOA, we would be remiss if we did not mention the superb luncheon hosted by C.A. Robinson & Co. on Friday, Oct. 30. **Al, Leah, Ira, Sandy and Adrea Bettelman** brought some of their famous West Coast hospitality to the Conrad Hilton's Imperial Suite, where conventioners were treated to a scrumptious buffet as well as a breathtaking view of the Chicago skyline and Lake Michigan. In addition to plenty of fine food and drink, the party featured relaxing background music performed by both a pianist and a harpsichordist. Kudos to the Bettelmans for providing a welcome respite from the hustle and bustle of Expo '81.

MAA, the New York ops state organization, scheduled a general membership meeting for Nov. 16 at Jimmy's of North Shore in Great Neck, N.Y. An election of officers is on the agenda.

## Gremlin Staffer Named Director Of The WTA

SAN DIEGO, Calif. — Marita Keddeinis, an employee at Gremlin Industries, Inc., has been appointed to the board of directors of the World Trade Assn.

Keddeinis is assistant to H. Frank Fogleman, vice chairman of Gremlin. Gremlin is the video game design and manufacturing subsidiary of Sega Enterprises, Inc.

## Valley's Nemgar Hits The Road

(Continued from page 40)

Chicago. Future visits to other sections of both countries are being scheduled. While the primary purpose of the tour is to push the booming league idea, Nemgar will also promote such Valley products as coin-operated and home pool and Bumper Pool tables and coin-operated soccer tables. He will give particular emphasis to the full Valley line of jointed and four-prong American-made cues, featuring all natural wood construction, and without artificial weighting.

"This is a new way to keep the 8-Ball league concept moving and growing, and to sell Valley products at the grass roots level," Nemgar said, "and I plan to contact everyone possible, wherever I find them, who will benefit from the formation of 8-Ball leagues." In spite of the fact that leagues are growing by leaps and bounds, as Nemgar pointed out, "there are still many operators who do not think it's for them, or who have not yet been shown how they will benefit. I'll be telling operators how to form leagues; location owners how to sign up teams; distributors how they will sell more tables, all through leagues, which generate more business and higher profits for everyone right down the line," he concluded.

## 1981 NAMA Meet

(Continued from page 39)

Other convention highlights included the appearance of TV host and editor William F. Buckley, Jr., along with discussions of management methods, financial controls and vending route systems structure; and a keynote address on the status of NAMA and the industry by NAMA board chairman John B. Edgerton, Jr.

### New Officers

Howard A. Michaels, president of Automatic Vendors, Inc. (Randolph, Mass.), was elected chairman of the board of directors of NAMA. He succeeds John B. Edgerton, Jr.

Other officers elected for 1982 are: Ralph L. Sanese (president of Sanese Services in Columbus, Ohio), senior vice chairman; Kenneth J. Nowak (president of Variety Vendors in Warren, Mich.), vice chairman; and John M. Darden III (president of Sands & Co. in Marietta, Ga.), treasurer.

Michaels has served on the executive committee of the NAMA board of directors and is a past president of the Massachusetts Automatic Merchandising Council, which is a state council of NAMA.

## Coin Controls Pact Told

CHICAGO — During the Oct. 29-31 AMOA convention in Chicago, Claude Trieman, president of Coin Acceptors, Inc. (St. Louis, Mo.) announced that a license agreement had been signed with David Bellis, managing director of Coin Controls Ltd. of England.

The agreement, Trieman noted, allows Coin Acceptors, Inc. to manufacture a coin door utilizing parts which are covered by United States Patent # 4211317. This patent, he said, is the property of Coin Controls Ltd. (England) and the license agreement demands retroactive royalty payments to Coin Controls Ltd. (England).

In commenting on the announcement, Bellis stated that the agreement in no way restricts the American company, Coin Controls, Inc., from selling or manufacturing the products of Coin Controls Ltd. of England. "In fact," Bellis said, "to show our commitment to serve the United States amusement and vending industries, we will soon begin to actually manufacture many of our coin handling products in our Elk Grove, Illinois factory."

## New Equipment

### Video Music

"Video Music Center" (VMC), a revolutionary new coin-operated phonograph which incorporates the latest in microprocessor technology and the innovative video display feature in a sleekly designed cabinet, was premiered by the Seeburg division of



Stern Electronics, Inc. at the 1981 AMOA exposition at Chicago's Conrad Hilton Hotel.

The VMC's 19-inch color TV monitor displays up to 200 music titles, in addition to credits and location-formatted information. A scrolling message across the bottom of the screen also displays location information.

Other innovative design and engineering features of the new model include two precision customer controls composed of a thumbwheel that calls up musical category selections and a select button for individual title selection. The stereo speaker system is capable of powering six separate remote speakers. There are two separate channels housed in one cabinet containing two woofers, two tweeters and two midrange for full stereo sound. Positioned at mid-level on the phonograph, the speaker system produces optimum quality sound and can be removed for remote installation.

The highly reliable Seeburg mechanism has been increased in capacity from 160 to 200 selections. For easy accessibility, the VMC electronics are conveniently housed in a lockable, pull-out drawer at the bottom of the cabinet.

The new model is designed in contemporary, sleek styling and is also available in woodgrain finish.

Also available is a full line of accessories including a dollar bill validator, an instantly installed wireless remote volume control and remote consolettes that utilize nine-inch TV monitors. For mass loading of music titles, an Optical Character Reader which can read the Seeburg Title Strip supplied with each record is also available.

The cashbox is located on the upper right side panel, for easy accessibility and the machine's dual coin mechanisms are primed to reduce ser-

vice calls by all but eliminating the problem of coin jamming. The coin return receptacle is located on the top front panel and is highly visible to the customer. The new model provides bookkeeping information and there is a plug-in mini-printer with a capacity of 32 characters per line available to give operators a permanent copy of the accounting information.

Each location can program the VMC with customized information entered through an external plug-in keyboard. Information may vary from menu selections, special events and cocktail hours to stock exchange information and sport scores.

The VMC's electronic system was designed and developed by Universal Research Laboratories, Inc. of Elk Grove Village, Ill., a subsidiary of Stern Electronics.

### Striking Pin

Production of "Viper," a new four-player pinball machine, has been announced by Stern Electronics, Inc. The new model is encased in an attractively designed cabinet of serpentine-themed graphics and illustrations.

Viper boasts an exciting new play feature, the Roto Shooter, which is a rotating ball chamber that allows players to control the ball's shooting position when aiming for target points. The turning mechanism, located in the center of the playfield, is activated when the ball is swallowed into the chamber. Viper Shoot, located next to the side flipper button, ejects the ball out of the Roto Shooter.

Other features include the Viper Reverse, which controls the spin direction of the Roto Shooter; and a bonus multiplier of up to 9x, which is activated by hitting a sequence of standup targets.

The captive ball is released when the 1-2-3 lane sequence is completed and the game's multi-ball capability allows for as many as three balls to be launched simultaneously into the playfield.



Viper will be available through Stern's distributor network and further information may be obtained by contacting Stern Electronics, Inc., 1725 W. Diversey Parkway, Chicago, Ill. 60614.

## 'Bally Day' Is Declared In Chicago

(Continued from page 40)

500" corporations as listed by Fortune magazine; and Whereas, today Bally employs more than 10,000 persons, with the majority working in the Chicago area, making it one of the largest employers in Illinois; and Whereas, Bally is the world's leading manufacturer and distributor of coin-operated amusement and

gaming equipment, with over-all revenues for 1980 reaching \$690 million; and Whereas, the company has received numerous citations and awards from federal, state and local governments for its contributions to the war effort during World War II and the Korean conflict and for its determined efforts to be a good corporate citizen and fair employer in Chicago."



# INDUSTRY NEWS

## AVMDA Meet Stresses Need For Industry To Police Itself

CHICAGO — Coin machine distributors have enjoyed record revenues over the past year as a result of the amusement game boom, but unless they take action to stem the rising tide of anti-coin legislation that has accompanied the boom, it could have an adverse effect on their business in the future.

Ira Bettelman, president of the Amusement and Vending Machine Distributors Assn. (AVMDA), made this observation in an address before the recently formed association's general membership meeting at the Hyatt Regency hotel here.

In a speech delivered on Oct. 28, the day preceding the annual AMOA Expo, Bettelman said, "I think all of our businesses have enjoyed record performances since last year's AMOA. But the other side of the coin is that we have also witnessed a growing amount of adverse legislation."

tions, he said the coin machine industry must accept the responsibility for policing itself lest others move in with results that would be intolerable. "Location owners must be educated on how to keep undesirables from terrorizing their locations," according to Bettelman.

### PR Campaign

Following Bettelman's remarks, AVMDA executive director Ed Doris announced that the association plans to hire a PR firm to help overcome the industry's image problem. "Something must be done to combat all this adverse publicity," he said.

Other highlights of the meeting included: a treasurer's report, delivered by Jon Brady,



**DISTRIBUTORS MEETING** — Many of the industry's leading coin machine distributors were on hand for the recent Amusement and Vending Machine Distributors Assn. (AVMDA) meeting, held in Chicago. The meeting, which was held on the day preceding the annual AMOA Expo featured presentations by AVMDA president Ira Bettelman and executive director Ed Doris.

Cash Box photos by Pam Caposieno



Ira Bettelman



Ed Doris

who said AVMDA has a solid financial base: a presentation on life and health insurance programs; and a presentation on the application of computer systems for coin machine distributors.

The membership meeting was followed by a luncheon at the Hyatt Regency.

Citing proposed ordinances and regulations involving zoning, licensing and age restrictions, he said AVMDA has a solid financial base: a presentation on life and health insurance programs; and a presentation on the application of computer systems for coin machine distributors.

## Sega/Gremlin Steps Up Production Of 'Frogger' Video, Bows Cocktail

CHICAGO — Sega/Gremlin is accelerating production of its new "Frogger" video game in response to strong demand from distributors worldwide. Sega Enterprises, Inc. chairman David Rosen announced during the recent AMOA convention here.

"Distributors and operators throughout the country have declared Frogger a hit with long-range potential, and most everyone ranks the game among their top money-earners," Rosen said.

"Our customers agree Frogger is a fun game which is harder to play than it looks," he added. "Frogger is easy to learn but difficult to beat."

Distributors report that Frogger attracts a broad base of players and is appealing to people of all ages. Women in particular enjoy the game and feel comfortable with it because it is non-aggressive yet very challenging.

Operators, in turn, have been quick to recognize Frogger's appeal and money-making potential, according to Rosen. Once operators play Frogger, the game sells itself.

### Multi-Phase Game

Frogger is a one or two player MultiPhase computer video game in which players race against time as they attempt to guide, in succession, several intrepid frogs safely home across a busy, five-lane highway and a treacherous river. Along the way, the frogs must dodge whizzing cars and hop aboard swimming turtles and floating logs.



'Frogger'

The skill level of the game increases with each successive round. The pace of highway traffic accelerates and deadly snakes, otters, crocodiles and diving turtles appear to imperil the frogs' progress. Toe-tapping music, whimsical frog sounds and vivid, complex color imagery accompany the play action.

Sega/Gremlin is currently marketing in the U.S. a cocktail table version of Frogger. As Rosen pointed out, "The enthusiastic acceptance of Frogger among adult players makes the game especially well suited for locations where cocktail table games are appropriate, such as lounges and restaurants."

## Atari, Namco Announce Game Pact

(continued from page 39)

even closer in the future by exchanging both technical and marketing ideas." Nakamura added, "Namco has also just completed a preliminary round of discussions with top management of Atari and Warner Communications Inc., in New York concerning the

possibilities for other joint projects between the companies."

Atari, Inc., a subsidiary of Warner Communications, Inc. is a leading manufacturer of coin-operated and home video games and of personal computers, computer peripherals and software.

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