CASH BOX SPOTLIGHTS

MUSIC PUBLISHING

CASH BOX will present a special supplement on the ever-changing world of music publishing in our January 30 issue. Recent developments—including the new mechanical royalty rate, the increasing role of producers, the emerging home entertainment technologies, the uncertain economic climate and the exploitation of foreign catalogs—have brought on dramatic changes in the way songs are marketed and merchandised; and CASH BOX will examine these changes in detail.

Be sure to include your advertising message in the most important forum for music publishers in 1982.

ISSUE DATE:
JANUARY 30, 1982

ADVERTISING DEADLINE:
JANUARY 20, 1982

FOR ADDITIONAL INFORMATION CONTACT:

NEW YORK
J.B. CARMICLE
(212) 586-2640

LOS ANGELES
NICK ALBARANO
(213) 464-8241

NASHVILLE
JIM SHARP
(615) 244-2898
EDITORIAL
A New Beginning

With the start of this new year, a number of thoughts come to mind. While such monumental issues as the ordeal of the Polish people, worldwide recession and unemployment and the seemingly inexhaustible procession of international conflicts certainly demand much more attention than the state of the music industry, we nonetheless enter 1982 looking at the brightest of futures.

1982 will see the beginning of the National Assn. of Recording Merchandisers (NARM) proposal for a major institutional advertising campaign tutoring the industry as a whole. Keyed to the "Give the Gift of Music" theme, the campaign will mark the first time in modern history that the music industry has come together so unselfishly to cooperate so closely to achieve a common goal. That is certainly the first step in overcoming the serious problems that face the industry today.

In addition, this week's Winter Consumer Electronics Show (CES) will offer a glimpse at what promises to be another area of growth for the future. Recent developments, especially in the consumer video field, clearly establish the possibility of establishing and exploiting a home entertainment center concept. Offering complete entertainment for the home — with high tech audio and video appliances working together in as yet unimagined combinations and formats — another new market can be opened up for the future.

A lot has happened since the heady days of the '60s and '70s; the industry, and the world in general, has been forced to face new realities. Circumstances have changed, so the industry must also.

But one thing to always remember is that this industry offers what few others can — artistic expression. Music is the gift of the artist to society, especially valuable in light of the continuing problems to face in the world. But while we may not be able to change the world, we can certainly make it a much more pleasant place for everyone... and that is something to be proud of.

Happy New Year from Cash Box.

**NEWS HIGHLIGHTS**

- Record advertisement expected for 1982 Winter CES (page 5).
- NARM "Gift of Music" institutional ad campaign kicks off with new year (page 5).
- "That Girl" by Stevie Wonder and "I've Come Too Far" by Eloise Whittaker (new and developing artist) are the top Cash Box Singles Picks (page 7).
- The soundtrack to Sharky's Machine is the top Cash Box Album Pick (page 9).
NARM To Begin 'Gift Of Music' Ad Push On Schedule
by Richard Imamura

LOS ANGELES — The National Assn. of Recording Merchandisers (NARM) will proceed with its proposed $24 million institutional advertising campaign for the coming year. When fully launched, the campaign will be the largest in the history of the format to date.

"As we enter the new year," Cohen told Cash Box, "this campaign will be the first time the industry has pulled together financially to make a statement on its own behalf. While NARM has served as the catalyst, this will no longer be a NARM campaign — it's become an industry campaign. NARM is just the new administration to the campaign and the funds will be kept in NARM accounts, but all important decisions will be made by the Gift of Music Advisory Board, which will consist of representatives of all segments of the industry. We want everyone — the Recording Industry Assn of America (RIAA), Country Music Assn. (CMA), Black Music Assn. (BMA) and everyone else — to play into this and be involved in the implementation of the campaign. Symbolically, I think that's a significant development.

First Step
First step in implementation of the campaign will be the formation of the Gift of Music Advisory Board. Representatives from various segments of the industry — retailers, record distributors, label presidents, and others — will be invited to membership on the board, which will be charged with making the policy decisions.

As first proposed by Cohen and NARM at the NARM Retailers Advisory Committee meeting last September (Cash Box, Sept. 19, 1981), the campaign will involve institutional music industry advertising keyed to the "Give the Gift of Music" promotional push. The campaign will include national network TV and, to a lesser extent, major music radio and national consumer/lifestyle publication advertisements pushing the value of records and tapes as gifts for all occasions.

Initial targets for Gift of Music advertisement will be Mother's Day (May 10), the weekend before Memorial Day (May 23), Father's Day (third Sunday in June) and school graduations (June) during the first week of June. In addition, the last week of December sales are gifts," Cohen has said. "That's great, but this also suggests that if we are going to merchandise a whole lot around such special occasions as Mother's Day, Father's Day and graduation, then months like May, June and July two of our worst sales months of the year would greatly benefit from the increase in gift sales.

Funding for the campaign — which provided the most controversial aspect of the proposal — will come in the form of a voluntary 1% cent per LP or 2% per "unit" contributed from the supporting labels. Tabulation of units sold will be based on actual sales figures.

"All of the participating labels have agreed on the funding method," Cohen said. "Everyone quite understands this is the way to do it. Individual monitoring of units shipped will be handled by the labels themselves. NARM will not get involved in this. NARM doesn't want to get into that, because that's strictly an internal matter for the individual labels.

In the past, Cohen has stated that a minimum of 75% of the industry would be

PHILADELPHIA, PA — American music artist Kim Carnes was reacting to a recent honors in honor of her receiving 40 gold and platinum discs internationally for her "Bette Davis Eyes." single and the album "Mistaken Identity." Pictured with Carnes is Nick Albarano, Cash Box vice president.

Mathias Proposes Rental Amendment To Vid Taping Bill
by Larry Riggs

NEW YORK — An amendment to S. 1758, the DeConcini-D'Amato home taping bill, that would create royalties for rentals of video-tapes was introduced Dec. 16 by Sen. Charles Mathias (R-Md.). The DeConcini-D'Amato bill, which would create a home use exemption for the taping of copyrighted video product in the wake of recent decisions in the Sony Betamax copyright case, is currently before the Senate judiciary committee.

This provision would close a gap in (continued on page 11)

Compact Audio/Video Units In Spotlight At Winter CES
by Michael Glynn

LOS ANGELES — With pre-registration running more than 10% ahead of last year, topping 42,000, and a record number of exhibitors set, more than 900, the 1982 Winter Consumer Electronics Show (CES) in Las Vegas Jan. 19-21 is expected to reach a new high in both attendance and size, according to the Electronic Industries Assn.'s Consumer Electronics Group (EIA/CEG), organizing the CES.

"All indications are that we will have record attendance," said William T. Glasgow, vice president, Consumer Electronics Shows, noting that last year's figures reached some 59,000. "We were sold out of exhibit space in July, and normally we're not sold out until September.

More than 525,000 net square feet of exhibit space spread out over the Las Vegas Convention Center, the Las Vegas Hilton and the Jockey Club will be utilized, including 32,000 square feet on the upper level of the previously designated Audio Demonstration Complex, renamed this year as the Exhibitor Demonstration Room Complex, adjoining the east wing of the convention center. The convention also gains an extra 12,000 square feet of floor space in the Hilton.

According to representatives of the EIA/CEG, video hardware exhibits at this year's 25th show will reflect the growing trend toward smaller, lightweight portable videocassette recorders, with several new models in evidence. A number of new stereo-capable VCR units are also slated to bow. Companies such as Sharp Electronics will also introduce new 100-channel cable-ready VCR units, as illustrated by the Sharp VC-850. The move toward mini-combination radio-TV units can be seen in such new products as JVC's CX-710US.

VHD Videodisc Boons

The VHD Videodisc system — set to debut at Winter CES and perhaps the most heavily promoted of the three disc systems at the Winter CES, is as it is the last one to demonstrate. Systems previews will feature continuous wonderful of VHD Programs "light disc," as well as product exhibits from such companies as JVC, Matsushita, etc.

Many more portable audio products are anticipated to be on display at the CES, from lightweight Walkman-type personal cassette players to compact "boom boxes" with detachable stereo speakers. Show organizers also predict a large influx of new programmable turntable models, vertical linear tracking units and heavy number of various rack mounted units.

In home computers, many more hand-held, pocket-sized and desk top models will be exhibited this year, while the growing boom in computer video games will be fueled by several new programs.

Glasgow pointed out that up to 18 satellite dishes will be on display outside the Las Vegas Hilton this year, including 40 foot ocean cruiser and airplane and numerous automobiles to demonstrate the latest in in-car entertainment. The 1982 gondolas of the Double Eagle V, the first manned balloon to successfully cross the Pacific Ocean, will also be on display as part of US JVC Corp.'s exhibit.

Special exhibits will include the perennials (continued on page 11)

Holiday Sales Buoyed By Last Minute Surge
by Michael Martinez

LOS ANGELES — An eleventh hour buying spree, strong self-through for superstar product and the unexpected healthy sales of some novelty titles resulted in moderate sales gains and record-keeping for retailers over last year's Christmas season, according to a Cash Box survey.

While some retailers cited increased sales of up to 30% over last year's Christmas sales, most of those contacted were concerned that the substantial sales momentum created during the Christmas season would be lost in the first quarter of 1982 due to consumers concern over the economy and the fact that they may have overexerted themselves with holiday credit purchases.

A further indication of the consumers' concern over economic problems such as the possibility of greater unemployment in 1982, was reflected in their buying patterns leading up to Christmas. Many dealers reported that the week of Christmas and the weekend following the holiday "suzzled" their entire sales picture for the month of December, citing brisk sales of rock product — including titles by Journey, Foreclosure, AC/DC, Police, Billy Idol, Styx — as the strongest sale item during the late surge.

Unexpected Boost
But the unexpected success of some softer sounds, like RCA's "Hooked On Classics" LP and the CBS album featuring opera tenorist Placido Domingo in a pop setting with John Denver ("Perhaps Love"), also buoyed sales and put many dealers ahead of last year's holiday figures.

"The Christmas rush was the motivation behind purchases of some items, as many noticed an increase in store traffic by non-traditional record buyers, many not buying for friends and family promotion and advertising. Product which reflected this type of purchase through greater listening by Neil Diamond and Barbra Streisand.

Many retailers reported that accessory lines provided the margin of profit during the holiday month, including "booming" sales of blank audio tapes, tape carrying cases, blank video cassettes and video game cartridges.

Another bright spot in the sales picture was the movement of catalogs, both frontline and sideline. Most dealers noted that the heavy stocking of such product since October was finally rewarded with steady sales during the holiday.

Though many retailers reported that the traditional last minute surge of black book purchases did not materialize this year, titles by Diana Ross, Kool and the Gang, Earth, Wind and Fire and George Benson were notable.

It was clearly last minute purchasing that preserved a positive sales picture for many retailers for most dealers.

"Thank God for the week before Christmas," exclaimed Ralph King, vice president-marketing for the Durham-based, 140-store Record Bar chain, who added, "We were a little concerned that the sales would fall out on us, but that last week really made us well.

King noted that Record Bar's sales figures were up 25-30% over last year's Christmas figures, but this may also point to

HANDSHAKE SIGNS BRUZER — Handshake Records recently signed Los Angeles-based group Bruzer, whose debut album is slated for release in February. Pictured after the signing are (l-r): Paul Frank of the group; Ron Alexenburg, president, Handshake; Rick Ramirez of the group; and Joel Newman, director, west coast operations, Handshake.

(continued on page 20)
Racks View '82 With Faith

by Michael Martinez

LOS ANGELES — Rack jobbers are looking forward to 1982 with tempered enthusiasm, citing the oppressive economy, its slowing of growth among rack accounts and the chilling effect it will have on consumers' disposable income as factors demanding a frugal approach to doing business next year.

Racks believe that to remain competitive in 1982, improved and expanded services and development of firmer relationships with accounts will have to be the basis of business.

Factors like high unemployment and competition with non-music leisure goods (like home video games) were cited as the rack's principal concerns, along with the continuing problem of home-taping.

Canadian Labels React To Hefty Postal Rate Hike

by Kirk LaPointe

OTTAWA — Hefty postal rate increases effective Jan. 1 on virtually all types of mail are likely to lead to significant changes in the mid-1982 market for music companies in the Canadian music business.

Record company representatives last week said that their firms would absorb the costs — which will increase first class letter rates in Canada to 30 cents from 17 cents and implement an array of other increases — in lieu of the number of promotional records and news releases they send.

Bob Ansell, who oversees press and artist development at PolyGram, Inc., Canada, said he has pared down his mailing list to keep costs in line with what they were before the increases.

"I was tending with mailing of free product before, but it's just not going to happen anymore without reason," Ansell said.

He said he would likely have to delete about half the names from PolyGram's product mailing list to save the company hundreds of thousands of dollars in 1982.

"We aren't intending to cut off those supporting us," he said. "But people are going to have to make written requests and the press is just going to have to readjust their thinking. Free records just won't arrive on their doorsteps anymore...

Michelle Tolland, national press director for WEA Music of Canada Ltd., said that the increases would have to be absorbed by his company.

"We have been conducting a flat fee radio mailing service for promotional product, and Tolland said the increases will not affect first class mailing of albums and singles.

The postal increases, announced Dec. 21 after months of speculation, will see the the prospect of record manufacturers raising prices even higher.

Another concern seen on the horizon is the possibility of mass merchandisers buying records direct from the labels. This problem is particularly topical as racks that market territory competition is increasing.

More encouraging, according to those contacted, is the continued growth of the one-stop shopping consumer demographic. Racks feel that such consumers are traditionally done the lion's share of record buying and that the music they are most apt to buy has traditionally been their best selling artists.

Another area of encouragement has been the racks' increasing involvement in actively merchandising record department accounts for their accounts — from creative use and development of point-of-purchase material to the development of improved cassette packaging for open case browsing by consumers. The renewed emphasis on merchandising also includes exploring new product lines such as video. While racks report slow movement of prerecorded video software, more traditional accessories, i.e., blank audio and video tapes, record cleaners, etc., will remain strong.

Expansion Into Video

Expansion into new product lines like video will also be handled cautiously, an attitude adopted because of the problems in merchandising such items with records, but more substantially because of the bearish economy anticipated during the first half of 1982.

"The first six months are going to be pretty bad," noted Harold Okinow, president of the national rack jobbing outfit Lieberman Enterprises. "People are not going to have a lot of money, especially if they have big holidays.

Putting it more amphetatically, Lee Weimar, vice president and general manager of AFA Distributing (Southwest), said, "I don't think anybody is going to get real rich in '82 because we're not out of the woods yet," adding that he thought things would get better, but not substantially.

Weimar pointed to the slow discount in lines by mass merchandisers to expand and also noted that many such dealers have made construction plans far in advance, accounting for mass merchandising expansion plans for 1982.

While noting that the number of department store records with section would not change significantly in 1982, Weimar agreed with others who have expressed concern that they have overextended themselves during the holidays and that further lay-offs and greater unemployment is imminent, may be spending fewer dollars until they can see President Reagan's tax cuts on their refund checks.

Wea Increases New And Oldies Series 7" Prices

LOS ANGELES — In a move prompted by overall cost increases, the Warners-Electra/Atlantic (WEA) group of labels has upped its singles prices to $1.99. In addition to the price hike, which went into effect Dec. 29, all new 7" product released by the labels will feature a new catalog number series.

Both the new number series and the existing 7" oldies series are subject to the increase from $1.69 to $1.99, and all invoicing and new releases are affected accordingly.

WEA has also changed those singles carrying the following new numerical system prefixes: Warner Bros.-5000, Elektra-4000, Tele-72300. Oldie series product affected by the hike includes 7" records bearing the following prefixes: Warner Bros.-7100, 300, 7650, 1 through 700, 100 and 1152, Elektra-45000 and 45100, and Atlantic-873 through 1083, 13000, 19100, 19300 and 15000. Prices on other series of single records remain unchanged.

In a Dec. 18 letter to their customers, WEA branch managers cited cost increases in the areas of artist development, merchandising, promotion, selling, printing, distribution, and transportation. They stated: "the accumulation of these increases prohibits us to continue to offer our services and quality products.

"WEA's singles hike, which means a 30 cent boost at the retail level and approximately 20 cent increase for mass volume accounts at wholesale, comes on the heels of RCA's Nov. 1 price hike (Cash Box, Nov. 14). The RCA increase was also from $1.69 to $1.99.

Gold, Platinum Awards Slightly Down For 1981

LOS ANGELES — Reflecting the current economic climate in the music industry, gold and platinum certifications, as assigned by the Recording Industry Association of America (RIAA) were slightly down in 1981 in comparison to last years figures.

The RIAA certified a total of 156 gold and 59 platinum albums compared with last years respective figures of 162 and 66.

Singles showed more of a marked downward spiral since there were only 29 gold and 15 platinum albums awarded this year, showing an approximate 30 percent decline from 1980's total of 42.

In addition, there were only two platinum singles awards issued this year — "Celebration" by Kool And The Gang and "Endless Love" by Lionel Richie and Diana Ross — pointing up the strong sales year

Index

| Album Reviews | 9 |
| Black Contemporary | 31 |
| Country | 36 |
| Coin Machine | 37 |
| Country Album Chart | 25 |
| County | 24 |
| Country Radio | 29 |
| Country Singles Chart | 29 |
| East Coastings | 16 |
| Jazz | 30 |
| Merchandising | 17 |
| Points West | 18 |
| Pop Album Chart | 34 |
| Pop Singles | 19 |
| Radio | 33 |

UA Music Meet — United Artists Music held its annual year-end professional and administrative meeting at the company's Los Angeles headquarters Dec. 15-18. Key executives and senior professional managers from all of the U.S. offices of United Artists attended the convention, which was themed "Further Utilization of the Music Copyrights in the '80s." Pictured at a confidential reception are (l-r): Danny Strick, west coast professional director; Harold Seider, U.A. music president; songwriter Ken Hirsch, Jimmy Gimler, vice president of Nashville operations; Russ Martens, director of publications for UA affiliate Big 3 Music; Mrs. Martens, songwriter Dick Sherman; Mrs. Sherman; Buzz Aldredge, Nashville professional manager and staffer Irene York.
SINGLES

HITS • OUT OF THE BOX

STEVIE WONDER (Tamla 16027F)

SMOKY ROBINSON (Tamla 16017F)

ANNE MURRAY (Capitol A-5083)
Another Sleepless Night (3:08) (Chappell Music — ASCAP) (C. Black, R. Bourke) (Producer: J.E. Moreland)

BARRY MANILOW (Arista SP-11)
It's Just Another New Year's Eve (4:20) (Kamazaki Music — BMI) (B. Manilow, M. Panzer) (Producers: B. Manilow, R. Dante)

NEW AND DEVELOPING ARTISTS

ELOISE WHITAKER (Destiny D-2003)

STARPOINT (Chocolate City CC 3230)
Angel (3:42) (Harindur Pub. Co./Lyciindiana Music Co./Admin. by Ensign Music Corp. — BMI) (E. Phillips) (Producer: L. Job)

Baltimore/Washington originatored Starpoint steps into a refined R&B genre and seductive to the ears as E&W's "That's The Way Of The World." Vocalist Renee Diggs has a spirited presence here that makes everything spring to life with slickly produced back-up singing from the rest of the six piece. From the "Wanting You" LP, a cinch for B/C lists.

O'BRYAN (Capitol A-5087)
The Gigo (3:52) (Cortez Music Co. — ASCAP) (O. Burnett II, D. Cornelius) (Producers: O. Burnett II, D. Cornelius)

JOSIE COTTON (Elektra E-47255)

Originally performed, but never recorded, by the Go-Go's, this tongue-in-cheek pop horn has been one of the most requested songs on L.A.'s new rock bellweather KROQ. Performed by per- voiced Texas oil heiress Cotton, it was once con sidered by some a major hit until L.A. indie Bomp scored locally, lively fare.

FEATURE PICKS

JERMAINE JACKSON (Motown 1600MF)
Paradise In Your Eyes (3:43) (Black Stallion Music — ASCAP) (J. Jackson) (Producer: J. Jackson)

Through the use of a sound effect intro packed with crashing waves, exotic bird calls and rushing wind, Jackson sets the scene of a tropical paradise. With wailing electric keyboard sound and lush, layered vocals, he sings a song of a paradise of love.

LENA HORNE (Quest QWE 49878)
Stormy Weather (Part 1) (3:00) (ARKO Music Corp. — ASCAP) (T. Koehler, H. Arlen) (Producer: O. Jones)

A subtly building version of the classic song from Horne's 1943 movie, it touches on the same downbeat bluesy elements of the original, while reflecting the new found strength, command and power of a woman at the very peak of her performing capabilities. Horne doesn't sound like a mere survivor, but a conqueror of her craft here.

THE POINTER SISTERS (Planet P-47960)

The third single from the "Black & White" LP, this is a rousing, upbeat updating of the classic girl group sound of the 60's. It's like grafting bits of the Marvelettes and Martha & the Vandellas onto the rock & roll sound.

BETTYE LAVETTE (Motown M-5332F)
Right In The Middle (Of Falling In Love) (3:37) (Unichappel Music — BMI) (S. Dees) (Producer: S. Buckingham)

There is an earthiness in the brassy southern blues arrangements and Lavette's gritty, take-charge vocal that makes this song different from much of the current R&B fare.

Racks Expect Good Year In '82

(continued from page 4)

"Newspapers keep reporting more and more lay-offs and that unemployment is rising as high as 15% in some areas," Weimar commented. "These are all some positive economic indicators before people are encouraged to buy records again."

He said that this attitude has also caused rack accounts to become more frugal in their stock demands. "The majority of accounts will be very cautious on inventory during the first part of the year," agreed Don Weiss, president of Cleveland's Western Arrow Distributing, which serves 10 states in the midwest and northeast. "Some accounts will be carrying as much as 20% less inventory than a year ago."

John Kaplan, executive vice president of the Michigan-based Handleman Company, further noted that the restrictive return policies have also made it more difficult to expose product by new or developing artists. "We're taking a greater chance in exposing new material," said Kaplan, adding, "If our accounts can't sell the product, then the ones who have to deal with the returns."

Kaplan, like others contacted, said that the key to overcoming the tight consumer market that is expected the first half of 1982 will be to improve services to the mass merchant, with inventory management being among the top priorities.

Most rack jobbers have developed bar coding systems that they use to gather information regarding developing store and market profile. The information is gathered at the cash register and fed to the racks' central computer.

Rackers are distressed, however, that there are not able to use manufacturers bar coding systems. "We do our own bar coding on tickets attached to the LP's," explained Kaplan. "We'd like to change all our equipment and ticket machines to use manufacturer bar coding."

Pre-Coding Needed

But most racks are convinced that bar coding will make inventory management a less costly service to provide mass merchants.

"The ease in which we capture information at the cash register can hardly be achieved by any other way," said Mark Williamson, president of the rack division at Western Merchandising.

Another pressing problem cited by Williamson was the need for some uniform cassette packaging, noting that "it's absolutely necessary to get cassettes out of locked cases."

"Customers who have to wait in a record department for someone to open up a case, especially those who have to wait in a department that has cut back on personnel, are going to leave without making a purchase," Williamson said.

Williamson and other rackers noted that WEA has announced a rebale program, whereby rackers will develop a cassette tape package that allows consumers to browse freely will receive two or three percent in- centive payment on purchases on cassette product. According to the racks, Columbia is also considering such a program. Many rackers have also expressed some concern that some cassette repackaging programs, having developed tape packages that allow use of both the 4"" and ""5"" boxes, have also made a 30% increase in cassette sales since Lieberman accounts began using the 4"" box package, noted a 30% increase in cassette sales since Lieberman accounts began using the 4"" box package, allowing for easy store or department placement, conceivably along-side accounts.

"It did like to see what it would be like to merchandise tapes right alongside LPs," he said. "When people don't find their favorite title in cassette, they don't have to work to another part of the store to buy the album."

Space remains a problem among rack jobbers, a circumstance that has forced rack jobbers to more tightly control in-store development of rack and department merchandising schematics.

One rack aggressively forging ahead in the area of merchandising is Pickwick, where rack and department merchandising director Dave Hultin noted that extensive in-store signage was developed for the holiday sales season, using the NARM in- stitutional gift giving ad slogan in both advertising and in-store.

Hultin said that this signage helped attract attention to the record department, particularly of the titles featured in the signage.

Other racks also reported that more in- house point-of-purchase material was being developed because of the peculiar space problems possible in rack accounts.

Need More Merch Items

Kaplan said that Handleman was active in development of in-store signs rather than rely on manufacturers for such material, because, "the labels' p-o-p stuff usually doesn't fit in-line with the customers' overall store concept."

Okinow added, "We merchandise the store ourselves because we can control deadlines and the quantity of material needed for each in-store we plan to do," explaining that the labels don't always get material to the rackers on a timely basis.

Most racks also agreed that independent advertising was a means of developing ads that fit store concept and allowed for more flexibility.

And it is flexibility that would permit them to weather developments in in-store signage rather than rely on manufacturers for such material, because, "the labels' p-o-p stuff usually doesn't fit in-line with the customers' overall store concept."

As Weiss of Arrow put it, racks must com-
ARTIST PROFILE

John McLaughlin: Guitar Whiz Still Seeking New Directions

**by Fred Goodman**

NEW YORK — Since the late '60s, when the Miles Davis group charged along with imported funk music with albums like “In A Silent Way” and “Bitches Brew,” jazz/rock fusion has been a much beleaguered and belabored tag. During the '70s, no one held the fusion banner as high as the alumni of those Davis aggregates. Such units as Weather Report, the Tony Williams Lifetime, Return To Forever and Herbie Hancock’s Headhunters could trace their lineage to the Davis-Ron Carter, N.J. and Davis bands. High on the list of second-line groups was the Mahavishnu Orchestra, led by guitarist John McLaughlin.

Far more than a disciple, McLaughlin established himself handily as one of the instrument's most creative and influential stylists. A power quietist, the original Mahavishnu Orchestra was visionary in its use of high-powered electric improvisations. But its leader was never one to stick with a safe vehicle: established as fusion’s premier band, McLaughlin chose to disband the unit at the height of its popularity, opting instead for an expanded band featuring violinist Jean Luc Ponty, and a string ensemble. The band again struck paydirt, recording on its own and with the London Philharmonic Orchestra.

His next band, Weather Report, included at least a dozen musicians, and his next label, Virgin, took an interest in McLaughlin at a time when many felt would spell the end of his career. After playing around their hometown of Sheffield, the band members were brought to the attention of Bob Last of Edinburgh’s Fast Product. The band recorded some tracks on a two-track recorder and dispatched them to Last. This initial contact led to the release of the band’s first single in June 1978. The band continued to perform its highly individual and stylized shows and to attract the attention of record companies and press alike. In April 1979, “The Ding Dong” was recorded as a 12” single on the Fast Product label. Virgin took up the single for promotion and distribution, and “The Ding Dong” proved the band’s first single to be signed directly by the label.

At that point, the band made a move that many felt would spoil its demise. The members sank their advance into their own studio, and the doubts set in when the first two albums failed to live up to expectations. As the band consolidated its musical and composing skills, it also fell down badly in its production standards that kept it from the first division. The musical cause of its demise was not immediately apparent to the audience, but after a disastrous tour and trio of U.K. dates, the band split. Philip Oakey and Adrian Wright retained the band’s name, but Oakey had already wanted to add a further dimension to the League.

He settled on adding a couple of girl dancers to the band. They could also double as dancers. To this end, he scoured Sheffield’s discos, and on a fateful night that was to irreversibly alter the life of two local schoolgirls, Oakey nabbed Joanne Catafferi and Susanne Sulley, both 17 at the time.

Ian Burden, who had also been recruited to play keyboards on the first tour, was substituting for the band in their odd, im- mediately proved himself to be a strong composer, settling into an instinctive writing partnership with Oakey. The final installment of the history of the new League is the latest member in the band in the guise of former Rezillos leader to Calis from Edinburgh.

On the new album, “Dare,” the Human League has lived up to the highest expectations. With Oakey’s distinctive voice aided by the girls’ vocals and the lush electronic tracking, the League looks more and more like realizing Oakey’s ambitions. “I always hated being called avant garde in the original Human League. It’s one of the things that I’ve always thought to get our music as people, which are one and the same. I can only do that. Don’t misun-

---

**John McLaughlin**

Before we went into the studio, I didn’t know what it would become. In terms of sonority and the kinds of textures you can get from the different combinations of instruments, it was really something of an unknown quantity. It’s the people playing themselves that hear the music as it unfolds, and they adapt to what the music demands. Of course, with a couple of suggestions from me, it really just came together.

**Calmer Undertones**

Nowadays McLaughlin’s music reflects a less frenetic style. While much present fusion music suggests that the movement has become less radical and more mainstream, McLaughlin sees his own development away from the screaming attack of his earlier days strictly in a personal light:

“Has fusion changed?” he echoed. “For me, personally, yes. When I was learning how to play an instrument, it’s just as important to learn when not to play.

But the guitarist disavows any conscious attempt at developing an approach suited to the tastes of the public. “Quite frankly,” he said, “I don’t know what an audience wants to hear from me. What I feel is that the audience wants me to be just myself. I think if I try to play to the audience, or what’s called ‘playing down to the audience,’ they’ll sense it and resent it.”

“I make a record and I have no idea how it’s going to be received,” he added, “All I know is what I like. Especially because I have this reputation for chopping and changing as it were, perhaps it’s only me that can feel this thread of continuity in everything I do. But the most I can do is play about my life, my music, my music is one and the same. I can only do that. Don’t misun-

---

**NEW PLACES TO WATCH**

**Roy Sundholm**

Ensign recording artist Roy Sundholm was born in Oslo, Norway but moved to Chorley, England, at an early age. While going to school, he became interested in music. “I got into it by hearing groups like the Who and the Stones,” says Sundholm. “I also liked a lot of the Tama music like the Temptations, the Supremes and Marvin Gaye.”

These influences are reflected in “East to West” Sundholm’s second album for the RCA-distributed label, produced by Nigel Grainge, and released through A&M group The Police. While Motown influences are apparent in the track “I Can’t Sleep At Night,” his own Sundholm worked for Tamla stuff like Marvin Gaye.”

By 1969, he had released the album, “East to West.” Sundholm’s first磕磕绊绊 was straightforward rock and roll but he didn’t take that anymore and left his homeland for Morocco, where he resided on what he could make from playing guitar. He next took him to Torquay, England, a seaside town, where he made a living at various odd jobs.

But in 1969, he had decided to return to Italy and Spain, playing bit roles in spaghetti westerns to survive “I’m sure you can put your finger on just how this influences music,” he says. “It actually shows up more in the lyrics.”

He returned to England in 1972 and joined a band in Bristol called Rat Bites From Hell. “A bunch of friends just got together and found they had similar musical tastes so we formed a band,” says Sundholm. “We never recorded but toured all around England and in France, Holland and Germany.

The band broke up in 1976 and Sundholm worked for a while in the construction industry building a cathedral in Bristol, at the same time beginning to write his own songs. By 1977 he landed road managing jobs with Graham Parker and 999. “This taught me about recording and studio work,” says Sundholm “Before I had only played live, and playing live and in the studio are two different things.”

In 1978, Sundholm made demo tapes of these songs and went to several record companies including Ensign, which in early 1979 signed him “I went to Ensign records and got on very well with Nigel Grainge,” he added. “I performed two albums, “The Chinese Method,” was released soon thereafter. Following that, Sundholm went on tour in Europe and England.

Two years passed before he recorded “East To West,” and he wanted to change producers. “The first album was overproduced,” he says. “There was a lot of production on it, and I wanted something a bit more raw.”

On October, the album, reportedly the first to be released under the Ensign-RCA manufacturing deal, was mixed.

Sundholm now intends to do some touring in England and Europe, after which he plans to enter the studio to record his third album. He hopes eventually to tour America.
Chas Jankel: Emerging From The Background To Take Center Stage
by Paul Bridge

LONDON — Up until now, Chas Jankel held down the unenviable position of being a musician more "heard of" than heard. His fame thus far has consisted of news of his considerable contributions to other artists' music.

Last year, Quincy Jones made Jankel's "Al No Corrida" an international smash hit, and in 1980, Jankel and his band, The Jankel Brothers, himself directing the musical course of Ian Dury's Blockheads, a band he pieced together with Dury after predecessor Kilburn and the High Roads had run its course. With Dury, he co-wrote many tracks, including "Sex & Drugs and Rock 'n' Roll", "Hit Me With Your Rhythm Stick" and "Sweet Gene Vincent".

Jankel's own profile is all set to change with the release of "Chas Anova," his second album for A&M. For Jankel, who first played the guitar at seven and added piano to his skills at 10, his five years at a school where music was his "only escape" led to the development of talents that now spring to the fore on "Chas Anova," which accommodates him as writer, singer, and multi-instrumentalist.

After school, Jankel won a coveted diploma at St. Martins School of Art, which could have set him up as a graphic designer. However, his folk-rock band, Byzantium, got an offer to go full-time from Rod Stewart's management. He chose music, and "art went into the dumper." Eighteen months later, Byzantium made one disastrous album. "We were schlepping around Holland in the middle of winter playing this artsy-fartsy music nobody needed to support the campaign in a workable manner. Success in lining up labels has been significant, Jankel, with A&M, Alfa, Aristat, Atlantic, Boardwalk, Capitol, CBS, Chrysalis, Elektra/Asylum, EMI, Epic, Island, Liberty, PolyGram, Ranwood, RCA, Warner Bros. and WEA Corp, all committed to support the campaign.

"The Gift of Music campaign is now firmly rooted, with a strong foundation in the industry," Cohen added. "The opportunity is there for the taking, and in 1980, we will attempt to capitalize on the momentum we have created. In retrospect, we could not have asked for better recognition and utilization of the Gift of Music campaign."

INTERNATIONAL PROFILE

Chas Jankel liked, and I had toothache." Byzantium made another album as disastrous as the first and Jankel left.

For the next four years, one thing led to another and nothing very much songwriting on a retainer of $20 a week, playing in various abrasive groups and at a low ebb, taking a job in a department store. Jankel's luck didn't have to change, but it did.

In 1976, out of the blue, Ian Dury's original band, Kilburn and the High Roads, was looking for a keyboard player, invited him to see them play in London. To say the least, Chas was impressed. "There was this manic stage, Ian looked like a crazed magician as he just stepped out of One Flew Over The Cuckoo's Nest. I was captivated, and as soon as the gig was over, I went round to the dressing room. There was Dury with his short haircut, covered in sweat.

(continued on page 18)

On the Go-Go — As part of the festivities connected with the Chicago Rockfest, A&M/IRS recording group the Go-Go's made an appearance. Pictured in the back row are (l-r): Bob Tarantino, A&M local promotion; Ginger Gonzaneri, the group's manager; Kathy Valentine of the group; Rich Girard, A&M local marketing; Belinda Cariste of the group, Bill Gibert, A&M national sales manager; and Harold Childs, A&M vice president of sales and promotion. Pictured in the front row are (l-r): Charlotte Caffey, Jane Wiedlin and Gina Schock of the group.

Hoagy Carmichael Dies
NEW YORK — Hoagy Carmichael, composer of "Stardust" and "Georgia on my Mind," died Dec. 28 at his home in Rancho Mirage, Calif. He was 82. Carmichael's other standards include "Lazybones," "In the Cool, Cool, Cool of the Evening" and "Young Man With A Horn.

Carmichael composed "Stardust" in the late 1920s while working as a lawyer. It did not, however, become famous until it was recorded in 1930 by the Isham Jones Orchestra. His principal lyricists included Johnny Mercer, Frank Loesser, Paul Francis Webster, Ned Washington, Harold Adamson and Stanley Adams.

Carmichael also used his talents in bit parts in several films including To Have And Have Not, The Best Years Of Our Lives, and Young Man With A Horn. He is survived by two sons, Hoagland Jr. and Randy.

Fiction

Grand White North — Bob & Doug McKenzie — Mercury

SRM-1-4034 — Producers: Various — List: 8.98

Second City Television's own Bob and Doug McKenzie may not be Ackroyd and Belushi, but they've certainly made Canadian satire popular. With their proverbial case of Molson beer, frying bacon, Coleman stove and the brood, they do enough "ehs" and "good days" for an entire album here, and it makes for one of the better comedy albums of the year. Inspired humor from Canada's most famous hosers.


It would be nice to say that one of the new rock's most wonderfully deranged figures has made his most commercial album to date and that it should get plenty of FM play, but that isn't the case. Former Pere Ubu leader David Thomas has always walked the outer edges of sanity in rock music. And he continues on with the sound of the world in atrophy on his new effort. An off the wall classic from the lunatic fringe.

ROCKABILLY STARS VOL. TWO — Various Artists — Epic

EG 37621 — Producers: Various — List: 8.98

Hot on the heels of Volume One, Epic has released a second double disc set of rockabilly hits, includes the likes of Link Wray, Little Jimmy Dickens, the Everly Brothers, Sid King and the Five Strings, Sleepy LaBeef, Platten, Johnny Cash and others. If Volume One caught your fancy, Volume Two should do the same.
DeLynn Appointed Chief Operating Officer At RKO

LOS ANGELES — Hubert J. DeLynn has been named vice chairman of the board and chief operating officer of RKO General, Inc. DeLynn fills the position left by John B. Poor Sr. in July of 1961.

DeLynn joined RKO in 1967 and was most recently executive vice president, finance and legal, and treasurer for the company. Prior to joining RKO, he served as an executive with Lazaridis & Co., a New York investment firm. DeLynn has also practiced law with the firm of Sullivan & Cromwell.

DeLynn is a member of the board of directors and executive committee of Frontier Airlines, Inc., Beverly, Colo., and is a director of Sentinel Group Funds, Inc., New Jersey, and Sentinel Cash Management Fund, Inc., Vermont.

Kaplan Named VP Of Mktg. & Dev. At CBS Publishing

NEW YORK — Henry A. Kaplan has been named vice president of marketing and development of CBS Publishing Group. For the past two years, he held the post of vice president, marketing and sales, CBS News division. Before joining CBS, Kaplan was director of corporate planning at Warner Communications.

Kaplan came to CBS in 1976 as vice president of the Columbia Group, working in several capacities in the marketing area. In 1977, he rose to vice president of marketing in the group's musical instruments division. The following year he rose to his corporate planning post. Before joining CBS, Kaplan was senior vice president and chief operating officer of Yankelovitch, Skelly and White, a marketing research and consulting firm.

Bly Exits Warners


Bly began his music business career in 1957 as a salesman for Capitol Records. Shortly thereafter, he joined Challenge Records and Four-Star Music, rising to vice president at both companies. He then briefly jointly formed Viva Record and Publishing Enterprises with Ed Silvers. The company was later acquired by Warner Bros. Bly plans to stay active in the music publishing business.

Endless To Promote Capitol Dance Music

LOS ANGELES — Endless Music has entered into an agreement with Capitol Records under which the company will actively promote dance music for the label. Endless Music’s first two promotional efforts will be Linda Clifford’s new “I’ll Keep On Loving You” LP and Aki’s yet untitled debut album for Capitol.

PR Agency Bows in N.Y.

NEW YORK — The public relations firm of Pat Dale Assoc. has opened in Manhattan. The address is 1501 Broadway, Suite 107, New York, N.Y. 10036. The telephone number is (212) 844-6339.

Pete Agency News

NEW YORK — The new address for Pete Recording (Artist) Representatives is 80-09 32nd Ave., E. Elmhurst, N.Y. 11369. The telephone number is (212) 639-1094.

McLean Named To Music VP Post At CVE

NEW YORK — Jack McLean has been named vice president of musical programming of CBS Video Enterprises (CVE). He will report to Micky Hyman, CBS Video executive vice president. In his new capacity, McLean will be responsible for developing original programming concepts involving musical performances, in addition to the acquisition of existing repertoire. He will also be charged with the overall production of CBS Video Enterprises musical programs.

McLean comes to this post from the CBS Video musical directorship, a post he held since 1980. He began his career at CBS in 1975 as manager of artist services of Columbia Records, rising to director of artist development, East Coast by 1978. Before 1975, McLean worked for Peter Asher Management, where he worked with Carly King, Cat Stevens and James Taylor. Between 1967 and 1967, he worked at Nat Weiss and Nemperor Artists, where he represented such acts as The Beatles, Cream and the Mahavishnu Orchestra. In 1969, he served as a personal assistant to George Harrison.

Lynnags Named VP Contemporary & A&R At RCA Records

NEW YORK — Daniel H. Lynngags has been named division vice president of A&R, contemporary music — East Coast at RCA Records. He will report to Joe Mansfield, division vice president, contemporary music.

Lynngags came to RCA last May from the executive directorship of international A&R at WEA International. He began his career in the recording industry at Discount Records of Berkeley, Calif., and has also worked in the marketing division of Bill Graham’s Fillmore Corporation and as director of A&R of CBS U.K.

Iving Townsend Dies

NEW YORK — Record industry figure Irving Townsend, Jr. at his Sunnyvale, Calif., ranch on Dec. 17. He was 61.

Townsend had a long and distinguished career in the industry. He was president of the National Academy of Recording Arts and Sciences (NARAS) between 1969 and 1971, during which time he pioneered the “Grammy Award” show television broadcast. Prior to that, he headed the Los Angeles chapter of NARAS.

Townsend also had a long career at Columbia records. After graduating from Princeton in 1946, he joined the label as a coordinator and by 1955 was head of A&R. As a record producer, he won acclaim for his work with Duke Ellington, Mahalia Jackson and the Crusaders.

In 1963, he was named Columbia’s vice president of West Coast operations, a post he held until his retirement in 1972. He was also a writer of children’s and adult books and magazine articles and collaborated with John Hammond on his autobiography, Joe Meets the Music Man.

‘Time Exposure’ Gold

LOS ANGELES — Capitol recording group Little River Band’s current single, “Time Exposure”, was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

WCI Raises Dividend

NEW YORK — Warner Communications, Inc. announced an increase in its quarterly cash dividend on common shares by 47% for an annual rate of $1.00 per share. The new rate becomes effective with the div

WCAU Names Sexner

LOS ANGELES — Allan Sener has been named general manager of WCAU/AM/Philadelphia, the CBS Radio outlet in that city. Prior to his promotion, Sener served as director, finance and administration, at WCAU-AM.

Morgan Agency Expand

LOS ANGELES — The Morgan Agency, the Los Angeles-based firm that represents artists such as Xavion, Rufus and Traffic, has announced new management positions. The new hires include a new representative W.G. Davis. The new rep, will coordinate tours across the south and west, can be reached at (901) 346-7913.
Deals Doubt Over Rental/Lease Programs Continue as WHV Retrenches

There was considerable speculation last week over the fate of Whitewater Video’s “new licensing/lease-purchase plan,” dubbed Dealer’s Choice. Although the line points of the program were due to be publicly announced at a press conference Jan. 4, not surprisingly Leslie Rose, president of the company that administers the new set-up, will be providing for longer licensing periods (WHV’s plan, up to this point, has operated on a continuously renewable one-week licensing basis), the establishment of different product classifications, using different price structures for licenses (until now, all rentals were on the same price scale), and several other changes. Dealers will be offered for sale. WHV execs have stated in past weeks that some changes would be coming in its plan, which up ‘til now has been referred to as the “MCA Video.” A press release issued Dec. 8, company president Mort Fink was quoted as saying, “We’re looking into the possibility of one that’s embarrassed, and more workable. This will be a real, this one that’s moving along rapidly as the home video market, there are apt to be program alterations before the new place replaces which will be the most workable, profitable program. It’s Wharne’s belief that the program that accomplishment could take this on a variety of forms, but as time goes on, most programs will become homogenized.” In an article in the Dec. 28 New York Times, it was stated that Fink said the company was moving to a system closer to that of MCG/COMP/BUY-OUT/Fox, which, from all indications, appears to be the case. Representatives of both MCG/COMP and MCA Video One (a new consumer electronics show being held at the Los Angeles Convention Center in Las Vegas this week over the plan to and to the industry, to hopefully avoid some of the problems when it initially announced its program several years ago. As such, many major dealers are still taking a dim view of nearly every step of the new plan. One dealer who has been following this closely went on to note that “the program is that these are theatrical plans applied to rental” and thereupon “do not allow us to strike while the iron is hot.” He noted further that “rent” runs on the simple fact that you have what you want on the shelf when he or she walks in. “Calling the current situation created by the studios and suppliers ‘golden goose stew,’ Nishimura went on to say that all the programs have done is make product “inordinately expensive” for everyone involved. ‘We’ve simply increased the costs and limited the benefits,’ he noted. ‘They’ve increased the costs and limited the benefits to and to the industry.”

Back Again — The Buggles, one of the top debut groups of 1982, has been signed to Cash in with a new album the U.K. Picture of the group in the arena are (l-r): Fitness coach, Jill Sinclair, Buggles manager; and Trevor Horn of the group. WHV will be coming along with dealers. Consumer Electronics Show (CES) in Las Vegas this week to go over the plan to and to the industry, to hopefully avoid some of the problems when it initially announced its plan several years ago. As such, many major dealers are still taking a dim view of nearly every step of the new plan. One dealer who has been following this closely went on to note that “the program is that these are theatrical plans applied to rental” and therefore “do not allow us to strike while the iron is hot.” He noted further that “rent” runs on the simple fact that you have what you want on the shelf when he or she walks in. “Calling the current situation created by the studios and suppliers ‘golden goose stew,’ Nishimura went on to say that all the programs have done is make product “inordinately expensive” for everyone involved. ‘We’ve simply increased the costs and limited the benefits,’ he noted. ‘They’ve increased the costs and limited the benefits to and to the industry.”

Audio/Video

Compact Audio/Video Units In Spotlight At Winter CES

(continued from page 9)

The CES Advertising and Promotion Showcase, a simulated retail setting featuring more than 200 of the latest audio and video products, is sponsored by urging aid by 156 companies, as well as the CES Retail Resource Center highlighting the latest in consumer audio/video training, ad cataloging and freight auditing services of some 25 exhibitors.

Among the new services introduced by the EIA/CEG for the benefit of its members, the “Computer-A-Patch” data processing system to enable international buyers, distributors and retailers to “quickly and efficiently find those exhibitors with products available for export.” The system, located in the International Visitors Center, features a program in French, English, Spanish and German languages, supplied by Toshiba America, which is also providing 11 of its T2000-2000A theaters. More than 260 exhibitors have registered for the service.

For our last CES, more than 7,000 visitors from abroad attended from as many as 70 different countries,” said Jack Wayman, EIA/CEG senior vice president. “It is now this group of international buyers that news of this data processing program will encourage even more international electronic commerce among consumers, retailers, distributors and retailers to come to future shows.”

Another staple of the semi-annual convention, the CES Retail Cross Merchandising Exhibit, will again return as a jointly sponsored display by EIA/CEG, the Retail Electronic Industry Assn. of America (RIAA) and the National Assn of Recording Merchandisers (NARM). Located again at the International Visitors Center, it will include a number of new hardware and software products in both the home audio and video

In-car audio systems will be shown by several firms, including RCA, which also will be exhibiting a new series of home stereo systems.

Music Makers

Another favorite of the CES is the MCA Soundtrack Band, which will be performing in the exhibit hall.

Mathias Proposes Rental Amendment To Vid Taping Bill

(continued from page 9)

Mathias’ bill, now co-sponsored by Sens. Howard Baker (R-Tenn.), Alan Cranston (D-Calif.) and Robert Byrd (D-W.Va.), would establish licensing fees to be assessed to manufacturers and distributors of videotape. “The bill does not set the fees,” said Eric Hultman, general counsel to Sen. Strom Thurmond (R-S.C.), chairman of the Judiciary Committee. “The Copyright Royalty Tribunal is going to solicit opinions about what would be appropriate fees and on the basis of that will make a determination. According to Randy Doyle, press assis-
tant to Sen. Mathias, the law does not yet have been scheduled and most likely won’t be held until the end of February.

Even though Mathias proposed his amendment for videotape, Stanley Gor- key, president of the National Assn of America (RIAA), wrote to Senate judiciary committee chairman Sen. Strom Thurmond, informing the committee of alleged “misstamentos” at an earlier hearings on S 1758 that home audio-taping is exempt from the royalty system.

As a result, Sen. Mathias indicated that he would invite testimony from the record industry regarding the full implications of the use exemptions and his new amend-

R VIA/Audio Video Includes

Legit Rental Licenses In Awards Criteria

LOS ANGELES — RIAA/Vide0 Council, in recognition of the growing number of legal in-car and in-store video rental and/or lease programs, will incorporate rental license units and derived dealer income in its Gold and Platinum video award certification criteria in 1982. Effective Jan. 1, each rental license will be counted as one unit toward the minimum of 25,000 units/licenses with a retail list value/rental income of at least $1 million necessary for the presentation of the Gold level, but is not included for the Platinum level. The minimum retail list value for the Platinum level is $3 million.

Tapes currently used in rented video tapes, which are not returnable to the manufacturer, will be included in their recorded sales at the same time that tape is rented.

I AVID Includes

(continued from page 9)

The Planets.” MFSL will also be in-

the key program to be seen at the CES. The Planets” will be presented in 1982. The Planets” will be presented in and later sold his records for commercial advantage without authorization, according to the “copyright holder,” said Mathias. Upon introducing the amend-

The copyright holders would retain control over their work and could require stores that rent (it) to get permission to do so.”

Mathias’ bill, now co-sponsored by Sens. Howard Baker (R-Tenn.), Alan Cranston (D-Calif.) and Robert Byrd (D-W.Va.), would establish licensing fees to be assessed to manufacturers and distributors of videotape. “The bill does not set the fees,” said Eric Hultman, general counsel to Sen. Strom Thurmond (R-S.C.), chairman of the Judiciary Committee. “The Copyright Royalty Tribunal is going to solicit opinions about what would be appropriate fees and on the basis of that will make a determina-

According to Randy Doyle, press assis-
tant to Sen. Mathias, the law does not yet have been scheduled and most likely won’t be held until the end of February.

Even though Mathias proposed his amendment for videotape, Stanley Gor-

key, president of the National Assn of America (RIAA), wrote to Senate judiciary committee chairman Sen. Strom Thurmond, informing the committee of alleged “misstamentos” at an earlier hearings on S 1758 that home audio-taping is exempt from the royalty system.

As a result, Sen. Mathias indicated that he would invite testimony from the record industry regarding the full implications of the use exemptions and his new amend-

The copyright holders would retain control over their work and could require stores that rent (it) to get permission to do so.”

Mathias’ bill, now co-sponsored by Sens. Howard Baker (R-Tenn.), Alan Cranston (D-Calif.) and Robert Byrd (D-W.Va.), would establish licensing fees to be assessed to manufacturers and distributors of videotape. “The bill does not set the fees,” said Eric Hultman, general counsel to Sen. Strom Thurmond (R-S.C.), chairman of the Judiciary Committee. “The Copyright Royalty Tribunal is going to solicit opinions about what would be appropriate fees and on the basis of that will make a determina-

According to Randy Doyle, press assis-
tant to Sen. Mathias, the law does not yet have been scheduled and most likely won’t be held until the end of February.

Even though Mathias proposed his amendment for videotape, Stanley Gor-

key, president of the National Assn of America (RIAA), wrote to Senate judiciary committee chairman Sen. Strom Thurmond, informing the committee of alleged “misstamentos” at an earlier hearings on S 1758 that home audio-taping is exempt from the royalty system.

As a result, Sen. Mathias indicated that he would invite testimony from the record industry regarding the full implications of the use exemptions and his new amend-

The copyright holders would retain control over their work and could require stores that rent (it) to get permission to do so.”

Mathias’ bill, now co-sponsored by Sens. Howard Baker (R-Tenn.), Alan Cranston (D-Calif.) and Robert Byrd (D-W.Va.), would establish licensing fees to be assessed to manufacturers and distributors of videotape. “The bill does not set the fees,” said Eric Hultman, general counsel to Sen. Strom Thurmond (R-S.C.), chairman of the Judiciary Committee. “The Copyright Royalty Tribunal is going to solicit opinions about what would be appropriate fees and on the basis of that will make a determina-

According to Randy Doyle, press assis-
tant to Sen. Mathias, the law does not yet have been scheduled and most likely won’t be held until the end of February.

Even though Mathias proposed his amendment for videotape, Stanley Gor-

key, president of the National Assn of America (RIAA), wrote to Senate judiciary committee chairman Sen. Strom Thurmond, informing the committee of alleged “misstamentos” at an earlier hearings on S 1758 that home audio-taping is exempt from the royalty system.

As a result, Sen. Mathias indicated that he would invite testimony from the record industry regarding the full implications of the use exemptions and his new amend-
WE MAKE VERY

VISIT US AT CES BOOTH 501.

www.americanradiohistory.com
Exceptional tape attracts exceptional customers. People who’ll pay a little more for quality and keep coming back for it.

For example, Maxell audio tape is so good it brings in customers who buy over 40% more cassettes in a year than the average cassette buyer.

And according to research, Maxell has a more loyal following than any other tape. So much so that 2 out of every 3 people who walk out of your store with one of our cassettes planned on doing it before they even came through your door.

So maybe you should stock up on Maxell, and see how magnetic a magnetic tape can be.
Astralvision To Sell Videocassettes Via MTV

LOS ANGELES — Astralvision of Hollywood, in conjunction with independent producer Joseph Lynch, will launch a mail order program to market musical videos around the second week of January. To be advertised with 30- and 60-second spots on Warner Amex’s MTV cable network, Astralvision will initially offer two hour-long packages. Debuting With David Crosby and a computer graphics show called The Electric Light Voyage, the Astralvision Mail Order and direct telephone ordering via a toll-free (800) telephone number. The videotapes will sell for $33.95 plus $2.25 postage and handling.

The new program will be followed by 12 releases over the next year, including Lionel Hampton’s Jazz Special. Featuring guest appearances by Bing Crosby, Peter Lawford, Frank Sinatra, Duke Elmo-

er, Mel Torme and the late Gene Krupa, and James Brown, Live At Montreux, and an official Sigil Music video of Throbbing Gristle, but for such product as the Brown video, other outlets like the Black Entertainment Network will be utilized.

Future expansion into retail, with a rental-only policy, is also being considered.

Chaplin: The Final Concert, Greatest Fights Of The Seventies, The Pirate, Madame Bovary, The Clown and Major Barbara. MGM/CMBS videocassette titles for release in January include Crash Of The Titans, The Goodbye Girl, The Postman Always Rings Twice, and The Moonstruck Marriage, plus Wedding, Logan’s Run and Wifemistress. The company will not have a booth this year at CES.

On March 25, MGM/CMBS will release the B’A’ hour production of Charles Dickens’ The Life and Adventures Of Nicholas Nickleby. The studio has also been asked to supply Mike Mendelson, who has narrated a number of these titles, an order coupon to ensure priority delivery of the package upon its release. Orders will also be taken for video booklets, bookstores and other select outlets.

Wait Disney Video has released five new titles for both sale and rental, including a new one with the Disney Channel. Most of these theatrical features, Condorman and The Devil And Max Devil. The remaining programs are the 19th-century classic Treasure Island, The Shaggy Dog and Goofy Over Sports.

Wait Disney VideoDiscs will be taking its new sports/institutional program Complete Tennis From The Pros, Vol. 1. Strokes and Drills. Also in the lineup is a new tennis instruction disc, it features some of the top players in the field as well as commentary and analysis by Jack Kramer. The second disc will be offered in 1982. John McEnroe, however, is absent from the program but can be seen in the four-cassette deluxe pack “The John McEnroe Story at CES.”

Magnetic Video, set to officially announ-
cement its name change to 20th Century Fox Home Video at the convention, begins its sixth-month leasing plan in January with two country western releases. The Cost of Our World, Part 1, Doctor No, Caveman, The Great Muppet Caper, Eyewitness, Chu Chu And The Phly Flash and Somebunny Loves Me. For the remainder of the first quarter, the company will release the additional titles Rocky, La Cage Aux Folles II, The Final Conflict, Thunderbolt and Lightfoot, Tattoo, Eye Of The Needle, From Russia With Love, Zorro, The Gay Blade, Death Hunt, On The Right Track and What’s New Pussycat? Programs will be separated into “A” and “B” price categories.

Magnetic VideoDiscs, to be announced at the show include The Apartment, Comes A Horseman, Exodus, Missouri Breaks, A Streetcar Named Desire, Sergeant York and Bedazzled. A spokesman for the company indicated that February releases would be announced mid-month.

Paramount Home Video, which has simply added a rental “surcharge” to the price of titles released in November and December, will release four January titles at the show. Among the motion picture titles are Mommie Dearest, Urban Cowboy, I’ll Never Love Again, Bugsy Malone, Student Bodies, Save The Tiger, The Greatest Show On Earth and The Caine Mutiny.

According to Paramount director of advertising and sales promotion Hollace Brown, the company will be bringing an exhibit to the show. “We will be doing a product display and purchase aids to the show.”

Audio Tape Companies Look For Continued Growth In ’82

by Fred Goodman

NEW YORK — Continued growth in the premium product market and advertising campaigns geared towards a wider audience tops the list of priorities for blank audio tape manufacturers in 1982. Although not every manufacturer interviewed by Cash Box felt that the blank tape industry is immune from the cash crunch squeezing so many others, they said that retail tape has its own niche market and, as such, continues to grow.

At Sony, Halpern suggested that with the recent creation of the Sony Tapes Sales division, 1982 will see a "stabilization of our market for a longer period." He added that the company will further increase its profile in the hi-bias market through the introduction of the new UCXII type tape, on which initial orders are being taken this week. "We'll be very heavily involved in promoting that tape this year," he said. "We'll be focusing on in-store displays and heavy consumer advertising." In the long run, he said, with the increasing front, manufacturers see the need for increasing the size of the targeted public and for upping the quality of consumer materials, particularly in record stores.

"In-store merchandising is one thing that will make records have a better "goodwill." said Maxell’s Golacinski. "Record stores are self-merchandisers and they really don’t do much selling. Generally, the audio stores have been the ones who have built the consumer demand, and once there’s a consumer out, the record stores step in and merchandise the product." In attempting to take a cue from the record manufacturers, Maxell is upgrading point-of-sale displays and bins, and introducing a self-contained shipping and display carton that holds 60 two-packs. "We’re going to spend a lot of time on both," according to Golacinski.

In terms of targeting the buyer through advertising, BASF’s Morris said a "de-emphasis" on the traditional 18 to 34-year-old male market. "We saw some changes in ’81," he said. "We began to find a much more active female buyer, and we’re looking to expand into the secondary markets this year. The new UCXII type tape," said Morris, "will make some changes in packaging on our blisters packs which will leave a large area devoted not only to information on the tape formulation and its benefits, but also to consumer awareness." He said "at least 120 square inches for tape tips to help achieve maximum output.

"As we turn out a new product," said Morrison, "we’re redesigning our packaging now, and I would expect to see the new UCXII type tape in the stores by mid-February. From increased information on the package, the tapes will contain a double-folded insert with more tips. "Also," he added, "almost all our point-of-sale material, including banners and posters, are not really that gimmicky. A lot of space is devoted to helping the consumer understand why they should buy a hi-bias product over another." While trying to make the consumer aware that really, one tape is not better than another, that each has its special "features," he said.

At Sony, Halpern suggested that with the recent creation of the Sony Tapes Sales division, 1982 will see a "stabilization of our market for a longer period," he added that the company will further increase its profile in the hi-bias market through the introduction of the new UCXII type tape, on which initial orders are being taken this week. "We'll be very heavily involved in promoting that tape this year," he said. "We'll be focusing on in-store displays and heavy consumer advertising."
Compact Audio/Video Units
In Spotlight At Winter CES

Liberty Fixtures record racks, Mobile Fidelity Sound Lab Original Masters audiophile LP and Cassette racks and product; Ampro audio tape display cases; audio records from Alta Distributing and pre-recorded videocassettes from SoundVideo Unlimited.

Numerous Exhibitors
Some 600 of the exhibits will be housed in the Convention Center, with audio and video exhibits in the East Hall, the Exhibit Rooms Annex and the Roultona. Car audio displays will be in the North Hall and South Hall will be taken up by showcases featuring personal computers, telephones, electronic watches and calculators. The more than 200 exhibits in the Hilton will include car audio in the Pavilion, along with more personal computers, telephones, electronic watches and calculators, audio and video.

Special interest audio and video exhibitors, numbering some 125, will be located in the East and West Towers of the Jockey Club.

Following special opening ceremonies celebrating the 25th CES at 9:30 a.m. Jan. 7, approximately 10 hours of conferences, workshops and seminars will be held throughout the gathering's four-day run. Of special interest will be a CES "Outlook 82" discussion on the U.S. economy and the consumer electronics industry the morning of Jan. 7. Chaired by RCA Consumer Electronics' William E. Boss, it will feature presentations by Lester Tanzer, manager editor of U.S. News and World Report, on the economy and representatives of some of the world's leading electronics manufacturers on the industry.

A CES satellite systems seminar, named the CES Advanced Video Systems Conference, will be presented the afternoon of Jan. 7 while the CES Video Conference will be held the morning of Jan. 9. The video conference will be divided into two panels, one on television and one on video systems covering VCRs, videodiscs and cameras. The TV panel is expected to feature Kloss Video's Henry Kloss, GE Television Division's A.B. Webber, and Mitsubishi's Super Y. Yamaguchi on the manufacturer side and Matthews TV's George Hightman and Liberty Music/Video's Ayse Manayas Kemmore from the retailing end.

Following a special presentation, "VCR Copyright Case Status Report," giving a detailed account so far of the Sony Betamax decision and its ramifications upon the industry, a Video Systems panel will feature N.A.P. Consumer Electronics' Frank Lann, CBS Video's Cy Lester, Hitachi Sales Co.'s Allan Wallace and RCA VideoDisc's Tom Kuhn on the manufacturer side. On the retail side is scheduled to be Video Station's Cheryl Benton, Kretzer Home Entertainment Center's Julius Kretzer and Laskin's Jack Laskin.

Audio Discussions
The CES Audio Conference is slated for the morning of Jan. 8. Chaired by U.S. JVC Yamasaki, it will be moderated by Stereo Review's Larry Klein. Representing audio manufacturers will be panelists Jeffrey Hips of Sherwood, Frank Leonard of U.S. Pioneer, and Don Palmquist of Yamaha International. On the retail side, Ed Myer of Myer Emco and Gary Thorne of TEAM Central have been set. The second panel will be devoted to car audio.

A retail management workshop, retail & promotion workshop, and a personal computer/video games conference are also scheduled.

Tape Companies Plot '82 Strategies

Electronics Corporation. "The economy is bad and many dealers are suffering from high interest rates. It shouldn't hurt us because tapes are selling, but the whole cash situation slows things down. I expect '82 to be a critical year." Yamaguchi's trepidation is not shared in most quarters.

Another new company to debut product at the CES will be Vidvision Video. Ten titles will be featured in the supplier's premiere release including For Tom's Time, The Bronx, The Cannonball Run, Go Tell The Spartans, And God Created Woman, Till Marriage Do Us Part, Richard Pryor Live in Concert and three music video programs - Neil Young's concert film Rust Never Sleeps, and Gladys Knight & The Pips and Fisherman," while Vidvision has set three exclusive releases to coincide with the CES. The new tapes are Sugar Ray Robinson/Boxing Film, Joan Of Arc and Emanuelle in America.

MGM/CBS, MCA, WHV Earn RIAA/VIDEO Gold

LOS ANGELES — MGM/CBS Home Video, MCA Videocassette/MCA Videodisc and Warner Home Video have each been awarded new RIAA/VIDEO gold awards for sales of more than 25,000 videocassettes and/or videodiscs with retail value of at least $1 million.

MGM/CBS garnered its first three RIAA/VIDEO gold awards for videocassette sales of the film titles Fame, The Wizard of Oz and 2001: A Space Odyssey. The titles were released in the CES VideoDisc format, but the awards were earned solely on cassette format sales. MCA Videocassette/MCA Videodisc received its thirteenth gold award for combined videocassette/videodiscs of the motion picture title The Sting, and Warner Home Video was given its fifth gold award for the Cadilleshack on videocassette.

The five new certifications bring the present industry total for RIAA/VIDEO gold awards to 34, with platinum awards having been handed out, representing minimum sales of 50,000 units with retail list value of at least $2 million. All companies earning RIAA/VIDEO certifications are now eligible to purchase the official gold and platinum award plaques, for presentation to key personnel within their own firm or at any other companies associated with the particular programs certified.
Labels Laud All-Jazz WYRS, Regret Low NYC Penetration
by Larry Riggs

NEW YORK — On Sept. 8, 1980, WYRS/New York, long the only commercial all-jazz station in the world's largest jazz market, shut off its controversial format and switched its call letters to WKHK, “Cash Box, Sept. 20, 1980.” The station, which evolved from small jazz FM station, began broadcasting Jazz 24 hours a day, becoming the metropolitan area's only full time commercial jazz outlet.

First among these was WYRS, whose signal reaches some parts of New York City, enjoys a successful format, and for some people it has replaced WYRS. But according to a Cash Box survey of small and major labels and the former chairman of the WYRS WRVR Committee, WYRS does have its limitations.

Rick Petrone, WYRS music director, says that his station's decision to program Jazz 24 hours a day was completely unrelated to WYRS's decision, but instead was a result of the station's weekend show, "It was management's decision," he says. "I had been doing a jazz show on Saturday and Sunday nights, and we asked management if they were getting positive listener response, and they decided to go with it."

The station's advertising revenues reportedly dropped by about 20 percent in the few weeks. "We didn't have hardly any advertising before," says Petrone, "but we began getting a lot of interest from schools of music." Petrone also reports receiving phone calls from listeners as far away as New Jersey and Pennsylvania, although his signal range is only 45 miles.

Great American Choral Festival Set
To Showcase Top Amateur Artists
by Richard Imanura

LOS ANGELES — Kicking off in January, the first ever Great American Choral Festival will begin a series of competitions that will be held all year-long, beginning with a nationally televised program featuring the top amateur choral groups in the U.S. A total of 180 choral groups, of which $20,000 and a gold prize, has been announced for the competition, which will be highlighted by a national broadcast of the finals in January. Organized and coordinated by Grammy Award-winning choir director Johnny Mann, the Great American Choral Festival will feature state competitions starting in January, regional contests during April and early May, and the finals in Philadelphia, timed to coincide with the city's "Century IV Celebration."

Historical First
"The Great American Choral Festival is the first time in history an open competition of this scope for amateur choral groups has been conducted on a national level," said Mann of the project. "Although it is a commercial endeavor, it is still a do good type of project. Not only is it a revitalization of choral music in America, but it's bringing together families and groups of Americans that cannot normally be together."

The competition will feature choral groups consisting of at least four singers (singers of both sex being eligible). There may be no conflicts with school, college and university, community college and community adult. To qualify as amateurs, the participants cannot earn the majority of their annual income via singing.

"This is a real grassroots effort," explained Mann. "We have choral groups not only from schools and churches, but also from prisons and orphanages, and other community groups. But it won't just be the typical image of choral groups performing; there are also many ensembles that are professional choral groups. We hope to include some gospel. We will have people from all around the nation, from all walks of life, competing and singing together.

Starting with 50 statewide competitions running from Jan. 9 in Pasadena, Calif., to March 21st in Anchorage, Minneapolis and Boston, the initial stage of eliminations will set up six regional contests. The regional eliminations will follow, with the finals in Philadelphia featuring a cast of what Mann says might exceed 5,000 singers.

Judges
Judges for the competition include some of the most famous names in choral music, including, among others, Wernher Germerath of USF, Fred Waring, Norman Luboff, Henry Mannuci, Roger Wagner, Anita Kerr, Ray Conniff, Ray Charles, Alice Parker and Robert DeMaine.

Entry fee is $50 per act, but Mann said that many groups unable to raise the necessary funds to buy tickets, but the competition will be provided by the Hilltop Corp. (primary sponsors of the contest), Greyhound Lines, Inc., and Mayo Clinic. Further inquiries into sponsorships and other information are (213) 701-8111 for Los Angeles and (800) 425-9595 for all other areas.

Local businesses may also sponsor

Labels Launder All-Jazz WYRS, Regret Low NYC Penetration

by Larry Riggs

NEW YORK — On Sept. 8, 1980, WYRS/New York, long the only commercial all-jazz station in the world's largest jazz market, shut off its controversial format and switched its call letters to WKHK, “Cash Box, Sept. 20, 1980.” The station, which evolved from small jazz FM station, began broadcasting Jazz 24 hours a day, becoming the metropolitan area's only full time commercial jazz outlet.

First among these was WYRS, whose signal reaches some parts of New York City, enjoys a successful format, and for some people it has replaced WYRS. But according to a Cash Box survey of small and major labels and the former chairman of the WYRS WRVR Committee, WYRS does have its limitations.

Rick Petrone, WYRS music director, says that his station's decision to program Jazz 24 hours a day was completely unrelated to WYRS's decision, but instead was a result of the station's weekend show, "It was management's decision," he says. "I had been doing a jazz show on Saturday and Sunday nights, and we asked management if they were getting positive listener response, and they decided to go with it."

The station's advertising revenues reportedly dropped by about 20 percent in the few weeks. "We didn't have hardly any advertising before," says Petrone, "but we began getting a lot of interest from schools of music." Petrone also reports receiving phone calls from listeners as far away as New Jersey and Pennsylvania, although his signal range is only 45 miles.

Great American Choral Festival Set
To Showcase Top Amateur Artists
by Richard Imanura

LOS ANGELES — Kicking off in January, the first ever Great American Choral Festival will begin a series of competitions that will be held all year-long, beginning with a nationally televised program featuring the top amateur choral groups in the U.S. A total of 180 choral groups, of which $20,000 and a gold prize, has been announced for the competition, which will be highlighted by a national broadcast of the finals in January. Organized and coordinated by Grammy Award-winning choir director Johnny Mann, the Great American Choral Festival will feature state competitions starting in January, regional contests during April and early May, and the finals in Philadelphia, timed to coincide with the city's "Century IV Celebration."

Historical First
"The Great American Choral Festival is the first time in history an open competition of this scope for amateur choral groups has been conducted on a national level," said Mann of the project. "Although it is a commercial endeavor, it is still a do good type of project. Not only is it a revitalization of choral music in America, but it's bringing together families and groups of Americans that cannot normally be together."

The competition will feature choral groups consisting of at least four singers (singers of both sex being eligible). There may be no conflicts with school, college and university, community college and community adult. To qualify as amateurs, the participants cannot earn the majority of their annual income via singing.

"This is a real grassroots effort," explained Mann. "We have choral groups not only from schools and churches, but also from prisons and orphanages, and other community groups. But it won't just be the typical image of choral groups performing; there are also many ensembles that are professional choral groups. We hope to include some gospel. We will have people from all around the nation, from all walks of life, competing and singing together.

Starting with 50 statewide competitions running from Jan. 9 in Pasadena, Calif., to March 21st in Anchorage, Minneapolis and Boston, the initial stage of eliminations will set up six regional contests. The regional eliminations will follow, with the finals in Philadelphia featuring a cast of what Mann says might exceed 5,000 singers.

Judges
Judges for the competition include some of the most famous names in choral music, including, among others, Wernher Germerath of USF, Fred Waring, Norman Luboff, Henry Mannuci, Roger Wagner, Anita Kerr, Ray Conniff, Ray Charles, Alice Parker and Robert DeMaine.

Entry fee is $50 per act, but Mann said that many groups unable to raise the necessary funds to buy tickets, but the competition will be provided by the Hilltop Corp. (primary sponsors of the contest), Greyhound Lines, Inc., and Mayo Clinic. Further inquiries into sponsorships and other information are (213) 701-8111 for Los Angeles and (800) 425-9595 for all other areas.

Local businesses may also sponsor
JAZZ ALBUMS

RIGHTS OF SWING — Phil Woods — Jazz Man JAZ 5001 — Producer: Nat Hentoff — List: 8.98

Although there’s no shortage of Phil Woods albums on the market, First American’s Jazz Man label is being lauded for its decision to reissue this classic 1961 recording. A five-part composition, the mood is almost one of “chamber bebop,” as alto saxophonist Woods and an all-star unit of Curtis Fuller, Tommy Flanagan, Benny Bailey and Julius Watkins manage to stretch all out within strict structural constraints. Required listening for Woods fans.


As Taylor enters his fiftieth year, he’s being feted by Jewish Heritage Records, which has released this four-disc set containing Taylor’s early recordings on the German and French labels. The music is as idiosyncratic as ever, but there’s a sense of purpose and drive that makes this an excellent overview of Taylor’s early work.


Post-Mingus musings from saxophonist Adams, pianist Puller, bassist Cameron Brown and drummer Dannie Richmond are adventurous and distinctly modernistic. The group is tight and swinging, with a focus on the music rather than the players.

BACK TO BIRDLAND — Freddie Hubbard — RealTime RT 305 — Producer: Ralph J Laing — List: 15.98

Over the last couple of years, trumpeter Hubbard has vacillated between commercial pop and bebop purity. As the title suggests, this LP focuses on the latter. A fine band features pianist George Cables, saxophonist Richie Cole and drummer John Dentz working out on a few tried-and-true vehicles. The label, RealTime Records, is an audiophile outfit, and all releases on the label are import pressings of digital recordings.

BENSON BURNERS — Warner Bros. recording artist George Benson, currently on tour in support of his latest LP, "The George Benson Collection," recently gave a concert at New York’s Bottom Line with such jazz artists as Kenny Barron, Tom Scott and Earl Klugh. Pictured backstage after the show are (l-r): Eddie Griez, tour presse; black music, Warner Bros.; Bob Regehr, vice president, artist development and publicity, Warner Bros.; and George Benson, president, Warner Bros.”

UP AND COMING — Those of you who found ‘81 to be somewhat stagnant can take heart: ‘82 is set to kick off with both new labels and new product. Island’s new jazz series bows Feb. 15 with LPs. ‘Spreading pandemonium’ by pianist Joanne Brackeen, ‘Routes to Djangoland’ by Birell Lagrene, an unpolished Phil Woods disc, and Ornette Coleman’s ‘Of Human Feelings.’ The Coleman album, featuring Prime Time, is a digital recording. Coming in March from Island will be Ben Sidran’s ‘Old Songs For the New Depression’ featuring Richie Cole and ‘Six Compositions’ by the Anthony Braxton Quartet. Bruce Lundy will spin unveil his Elektra Musician label with LPs by Charlie Parker, Freddie Hubbard, Eric Gale and John McLaughlin. A little intrepid snooping reveals that the label has also just completed mixing an album by New York media darlings Material featuring Sonny Sharrock and California’s Palo Alto Jazz Records to make its splash in mid-January. First releases reportedly include LPs by Sonny Stitt and peppers Adams... Sources at John Hammond Music Enterprises tell us that the CBS P&D label will keep its pledge to have jazz albums on the market by the end of January. First quarter releases by major labels will include albums by Weather Report, Al Di Meola, Alberta Hunter and Ramsey Lewis on Columbia; George Duke on Epic; Jeff Lorber on Arista; Larry Carlton on Warner Bros.; and John Abercrombie/Ralph Towner and Ensemble of Chicago’s Trumpeter Lester Bowie on ECM. SOMETHING FOR THE AUDIOPHILE — Since its inception over three years ago, RealTime Records, a division of the Miller and Kreisel Sound Corp. has dealt exclusively in high-priced audiophile recordings. Although its initial releases included albums by Earl “Fatha” Hines and a Duke Ellington tribute by cornetist Bill Berry, the label also released several easy listening albums and a half-dozen classical titles. However, over the last few months, the company has strengthened its commitment to jazz, releasing albums by Freddie Hubbard, Wild Bill Davison and Eddie Miller, drummer John Dentz with Ennies Watts and Chick Corea, and trumpeter Jack Sheldon with Pete Christlieb and Mundell Lowe. Ralph Junghew, director of marketing and producer of the current series for RealTime, told us that the company has been pleasantly surprised by the kind and number of customers the recent series has attracted. “In the past, more than half of our buyers have been 35 or older, with investments of $2,000 or more in stereo equipment,” said Junghew. With a list price of $15.98 per LP, the company clearly expected to continue drawing that kind of older, monied clientele. However, with the most recent batch of titles, Junghew is noticing a trend away from the strictly audiophile customer. “The Hubbard album was the best-selling jazz title at the Tower store in Anaheim last week,” he said, “so jazz fans are willing to pay double the price of the average jazz release if it’s right.” As a result, RealTime is moving its business away from an emphasis on distribution through audio stores, and fixing a keen ear on jazz specialty retailers and mail-order houses. “The market continues to be there with audiophiles,” said Junghew, “but you have to go where people buy records, and this is certainly going to be another market for us.” As added proof, Junghew said that RealTime will be going back into the studio next month to begin work on several new projects, and the focus will be on “true” audiophile artists.

RAYS’ RADIO ROMP — Master percussionist Ray Barretto (r) recently guested on Marty Wilson’s syndicated jazz show and was also heard on New York’s WEDV Barretto’s usual LP is “La Cuna” on CTI Records.

THIS ‘N THAT — Producer/composer/saxophonist Teo Macero has been signed to compose the music for the next six shows of Omni’s New Frontier. Scoring the Mag-Net syndicated show is nothing new for Macero, who, although best known as Miles Davis producer, has regularly written scores for television and movies over the past 20 odd years.

Kansas City legend Jay McShann was the featured soloist last weekend when the Kansas City Philharmonic premiered “Concerto for Blues Piano and Orchestra” Fantasia on Themes of Jay McShann” by Carmen Moore. An original piano stylist in his own right, McShann cemented his place in jazz history in 1938 when he gave Charlie Parker his first important gig.

Fred Goodman
Chas Jankel: Emerging From The Background To Take Center Stage

TRIBUTE — Jack Lacy, at one time the most prominent DJ in New York, was recently dethroned during a welcome party thrown for him by KQD/L.A. general manager George Wilson. Several other notable personalities (L-R): Larry Lacy, Wilson, George Albert, president and publisher of Cash Box, Dick Clark, and Lacy.

The story of the Stones’ latest recording project, "Hot Rocks 1964-1984," is inextricably linked to the Stones themselves. The album is the culmination of a series of events that began with the release of their eponymous debut album in 1964. Since then, the Stones have released a string of hits that have become classics of their genre. The album "Hot Rocks 1964-1984" is a testament to the band’s enduring popularity and the enduring relevance of their music.

The album features 40 tracks, including 24 from the band’s first five albums, as well as two unreleased songs recorded in 1964 and 1965. The album has been remastered in both stereo and 5.1 surround sound, and it includes a bonus disc of live performances from the band’s legendary 1972 tour.

The Stones have sold over 300 million copies of their albums worldwide, making them one of the best-selling bands of all time. Their music has influenced countless artists, and their live shows are renowned for their energy and spectacle. The album "Hot Rocks 1964-1984" is a fitting tribute to the band’s legacy and their continuing impact on music.
Labels Laud All-Jazz WYRS,
Regret Low NYC Penetration

(continued from page 16)
of another all-jazz station in the New York City marketplace-
its suburban location and image is something that can penetrate the entire city, a sentiment shared by station owner, former chairman of the committee to save WNYC: "People I know have been able to get to Queens and Long Island, but its signal strength gets thinned out as you get into Rockville Centre, Freeport, my impression is that with the tall buildings, the FM signal is bouncer, and because of that, the station has been knocked out of the game." Frey

ABC Rock, Directions
Networks Bow Jan. 4

NEW YORK - As 1982 gets under way, another top-notch network for the NBC Radio and Directions will make its broadcast debuts Jan 4.

The two networks will each be signed directly. Direction's will program to the 25- to 54-year-old demographic with three-minute newscasts from 6:30 a.m. to 10 p.m. daily; as well as 5,400 hours of programming in pop, rock and Top 40 music

additions that he listens more often to WBGO/Newark, N.J., the all-jazz outlet of National Public Radio. "It's signal strength gets thin in the outer boroughs of New York," Frey.

That sentiment was echoed by Rich Sprin, vice president of the Petrola Marketing, a small jazz label located in Washington D.C. "I owe my existence to WNYC," Sprin said. "When they were on the air, I had a branch new company and an ar-
niversary, former chairman of the committee to save WNYC. "People I know have been able to get to Queens and Long Island, but its signal strength gets thinned out as you get into Rockville Centre, Freeport, my impression is that with the tall buildings, the FM signal is bouncer, and because of that, the station has been knocked out of the game." Frey

ABC Rock, Directions
Networks Bow Jan. 4

NEW YORK - As 1982 gets under way, another top-notch network for the NBC Radio and Directions will make its broadcast debuts Jan 4.

The two networks will each be signed directly. Direction's will program to the 25- to 54-year-old demographic with three-minute newscasts from 6:30 a.m. to 10 p.m. daily; as well as 5,400 hours of programming in pop, rock and Top 40 music

additions that he listens more often to WBGO/Newark, N.J., the all-jazz outlet of National Public Radio. "It's signal strength gets thin in the outer boroughs of New York," Frey.

That sentiment was echoed by Rich Sprin, vice president of the Petrola Marketing, a small jazz label located in Washington D.C. "I owe my existence to WNYC," Sprin said. "When they were on the air, I had a branch new company and an ar-
niversary, former chairman of the committee to save WNYC. "People I know have been able to get to Queens and Long Island, but its signal strength gets thinned out as you get into Rockville Centre, Freeport, my impression is that with the tall buildings, the FM signal is bouncer, and because of that, the station has been knocked out of the game." Frey

ABC Rock, Directions
Networks Bow Jan. 4

NEW YORK - As 1982 gets under way, another top-notch network for the NBC Radio and Directions will make its broadcast debuts Jan 4.

The two networks will each be signed directly. Direction's will program to the 25- to 54-year-old demographic with three-minute newscasts from 6:30 a.m. to 10 p.m. daily; as well as 5,400 hours of programming in pop, rock and Top 40 music

additions that he listens more often to WBGO/Newark, N.J., the all-jazz outlet of National Public Radio. "It's signal strength gets thin in the outer boroughs of New York," Frey.

That sentiment was echoed by Rich Sprin, vice president of the Petrola Marketing, a small jazz label located in Washington D.C. "I owe my existence to WNYC," Sprin said. "When they were on the air, I had a branch new company and an ar-
niversary, former chairman of the committee to save WNYC. "People I know have been able to get to Queens and Long Island, but its signal strength gets thinned out as you get into Rockville Centre, Freeport, my impression is that with the tall buildings, the FM signal is bouncer, and because of that, the station has been knocked out of the game." Frey

ABC Rock, Directions
Networks Bow Jan. 4

NEW YORK - As 1982 gets under way, another top-notch network for the NBC Radio and Directions will make its broadcast debuts Jan 4.

The two networks will each be signed directly. Direction's will program to the 25- to 54-year-old demographic with three-minute newscasts from 6:30 a.m. to 10 p.m. daily; as well as 5,400 hours of programming in pop, rock and Top 40 music

additions that he listens more often to WBGO/Newark, N.J., the all-jazz outlet of National Public Radio. "It's signal strength gets thin in the outer boroughs of New York," Frey.
Holiday Record Sales Bouyed By Last Minute Buyer Spree

(continued from page 5)

the fact that the chain opened 30 new stores in 1981, making the per store sales increase keep it ahead of the industry average of one-to-two percent per store.

Noting that his chain's sales were up five percent during December, Joe Bressi, vice president of purchasing for the 188-store, Canton, Ohio-based Camelot chain, said that "we had a big finishing kick during December. He added that unit sales purchases were up at the chain, though less people were buying.

Music Sales Flat

Also noting that his stores did considerable business in the last week of the year, John Marmaduke, head of the 92-store Hassings Books, Records and Video based in Amarillo, said that his holiday sales were up 10% over last year, noting that much of the store traffic was from people seeking to make gift purchases.

At the same time, Marmaduke noted that unit sales were flat, even though midlines showed a strong sell through.

Other chains noting measurable gains included: Superior, Sacramento-based Tower Records, which tallied a 10-15% increase over last year's holiday figures; New York City-based Top of the World Karol, which recorded gains of over 20% for the month December, a development fueled by heavy sale of classical product, and American Turtles, whose sales gains up to six to ten percent due to their deep discounting activities.

Also noted were gains by those consumers who are finding holiday shopping easier.

"I think we can expect a very slow first quarter in 1982 but I would say almost all of the manufacturers," said Simpson, adding, "they (labels) have got to remember that dealers are no longer going to spend money because of the street, but they're competing with the supermarket, the clothing store, the utilities and the gas station."

While many dealers said they were unable to determine how effective ad campaigns were in bringing more store traffic, Simpson said that those titles which he was able to include in heavy promotions, particularly through a massive TV push, sold well.

"Those labels that decided to extend some ad support for their product saw their titles sell 30-40% better than product which we could not afford to advertise," Simpson added.

Like other retailers contacted, Simpson said that TV advertising seemed an effective tool in building store traffic, in particular through Christmas.

While many retailers used traditional advertising avenues such as radio and print, many were more flexible in their use of TV. Also finding wider employment during the holiday season was the NARM "Give The Gift Of Music" campaign.

The NARM campaign was also used with in-store merchandising material in addition to its use with gift wrapping, a service some retailers have extended to the consumer.

Many retailers feel that the only way to maintain the sales momentum developed throughout the Christmas season is to aggressively carry on with media programs which actively promote records.

"We can really expect a slow-down the first part of the year," said Tom Beaver, director of advertising and promotion for the Portland, Ore.-based Everybody's chain, who added that first quarter releases will offer fewer superstar titles save for the new first quarter releases.

"We've got to keep that momentum up through TV advertising and any other promotion we can do with things involving moving during Valentine's Day, another gift-giving event," Beaver said.

But Simpson cautioned, "Going into the first quarter I would offer a five percent discount program without any support for advertising.

Summing catalogues' outlook for the upcoming year was Russ Solomon, head of the Tower Records chain, who said, "We can maintain good business next year if we worked for it — and that means each segment of the industry."

Holiday Sales Phenomenon

by Dave Schulp

NEW YORK — The retail and radio phenomenon of this holiday season has undoubtedly been the success of "Hooked On Classics" by Louis Clark and the Royal Philharmonic Orchestra, the medley of pop and Kari classics paired with an insistent disco beat. The record has taken off at such a frantic pace as a holiday gift item that both RCA Records, which licensed the disc from K-Tel (for whom it was originally recorded), and major retailers around the country are saying that they are having problems supplying enough records to meet the unexpectedly huge demand.

RCA, having accessed the record, realized it would be a "unique project," according to Mike Beczce, director, national singles promotion, RCA. Beczce described RCA's promotion strategy as "first getting A/C stations on the record and then taking it pop." Because of the uniqueness of the record, the collectors and radio people with certain stations because the sound didn't fall into any established format. There was also the feeling that "it might be a quick add on some stations and then burn out very quickly."

Videos Supplied

Faced with these possible roadblocks, RCA helped the record along by supplying video products for the record by K-Tel, in which visuals were synched to the beat of the music, to key A/C and pop programmers. Around the country, Beczce feels the video was successful in opening programmers' eyes to the possibilities of "Hooked On Classics." According to Beczce, the disc took longer than usual to get airplay with many DJs testing the record to gauge response first. Among the first A/C stations to play the record, according to Beczce, were WIP-Philadelphia and WJZM-Hartford. "Bob Russo, assistant program director at WIP, played the record once in the morning and once in the afternoon and then called to tell us that the phone response had been tremendous," Beczce explained. "And Bob Paiva at SFM played the cassette in his car for a couple of weeks before airing it to similar response. CKLW (Stratford, Ontario, which serves the Detroit area) was the first major pop station to add it," said Beczce.

The reaction at retail was immediate as soon as radio started playing it," said Jack Maher, manager, product management, RCA. "We began to hear that it was bringing in people who hadn't been into record stores for years."

Maher's assessment is backed up by Joe Bressi, vice president, purchasing for the material we've really done is a banner Classics" is currently the top selling LP. Bressi referred to the record as a "turntable booster" that reaches that is, "bringing in business from a lot of people who don't normally buy records. It's been a huge gift item," Bressi said.

"Housewives' Dream Gift"

Ed Berson, vice president, purchasing for the Record Bar chain echoed Bressi's sentiments. "It's a housewife's dream present," he said. "Women have been coming into the stores and buying five or seven copies at a time. The only way I can describe it is as a phenomenon."

According to Maher, when the single took off on radio, the label was caught by a bit unprepared for the incredible demand for the LP. "When the single was released, there was no LP out," Maher said. "We got it out very quickly at that, but in some market stores were sold out almost instantly and couldn't get reorders filled for a couple of weeks. Since the record came out, the toughest job has been just trying to fill the pipeline."

Both Bressi and Berson agreed that their biggest problem, too, has been keeping the record in stock. In "Atlanta, one of our stores had run out of the record and was beating another store over the head to get 25 of the 100 copies they had in stock. They refused to give it to us," Berson said.

The light supply on the record has made it tough to plan anything special for the record. Bressi added, "but then we had to do anything because whatever we get we sell."

Maher said the same situation had occurred on a merchandising level for the label. "The major thing we've done to help the record along has been a 20 market TV buy, which started last week," he stated. "We've also taken numerous radio and print ads. But as far as point-of-purchase we've really done is that we use the record as a hook for a classical giveaway involving a retailer and a radio station."

RHA Gold, Platinum Dip

(continued from page 6)

that black music experienced in 1981. Awards are based on the number of units sold. Gold albums require a sale of 500,000; 100,000 pieces of product, while a platinum certification is issued for sales of one million copies. Gold singles awards are granted for sales of one million units, and two million units in sales garners a platinum singles award.
SINGLES BREAKOUTS

WAITING ON A FRIEND • ROLLING STONES • ROLLING STONES/ATLANTIC RS


PAC-MAN FEVER • BUCKNER & GARCIA • COLUMBIA 18-02673

Breaking out of Camfetol — National, Central One Stop — Nashville, Cavages — Buffalo, National Record Mart — Pittsburg, Handleman — Atlanta, Record Theatre — Indianapolis

CENTERFOLD • THE J. GEILS BAND • EMI AMERICA A-6102

Breaking out of Tower — San Diego, Holland — Memphis, Spec’s — S. Florida, Lieberman

TAKE IT EASY ON ME • LITTLE RIVER BAND • CAPITOL P-4-5057

Breaking out of Tower — San Francisco, Pickwick — Midwest, Karma Records, Indianapolis, Potomac One Stop — Baltimore, Lieberman — Kansas City

LOVE IS ALRIGHT TONITE • RICK SPRINGFIELD • RCA PB-13008

Breaking out of Karma Records — Indianapolis, Alta — Phoenix, Crazy Eddie — New York, Tower — Sacramento

SHAKE IT UP • THE CARS • ELEKTRA E-47250

Breaking out of Charts — Phoenix, Camfetol — National, Tower — San Diego, Tower — San Francisco

COME GO WITH ME • THE BEACH BOYS • CARIBOU/CBS 255 02632

Breaking out of Pickwick — Midwest, Hotline — Memphis, Karma Records — Indianapolis

TOP SELLING ACCESSORIES *

Allsop 3 Cassette Head Cleaner 70300Bowens Anti-Static LP Inner Sleeve Discwasher DW Record Care Kit Discwasher D-4 Fluid Re-Fill 1¼ Oz. Headstox Cassette Carrying Case TA-133Maxell UDXL II C-90Maxell UDXL II C-90/2 Bag (Promo Item) Maxell LN C-90Maxell UD C-90/3 Bag Memory RX1 C-90/3 Bag Memory Cassette Head Cleaner 0300Re Cynthia Record Guard Anti-Static LP Inner Sleeve Savoy Cassette Carrying Case 2330Scotch VHS Video Cassette T-120Free Sound Guard Record Preservation Kit TDK SA C-90TDK TRC-90/2 BagTDK Cassette Head Cleaner HC-01B

SKYIN’ — Columbia recording artist Neil Diamond wound up his six-city/12-concert tour recently with a rare public appearance at the Warehouse store at account Vinyl, Calif., where he signed autographs for more than 3,500 fans on posters, T-shirts and his latest LP, "On The Way To The Sky.

WHAT'S IN-STORE

NORM NOTES — Merchandising material for Valentine’s Day is now available from the National Assn. of Recording Merchandisers (NARM). Among the aids, all of which carry the "Give love a lift of its own" slant, are a 4 ½" x 5 ½" poster, a 2 ½" x 11½" title strip with label backing; and several 1 x 1' cardboard flats. Camera ready art sheets, and 3½- and 5-inch video trailers are also available. Retailers last year reported a rise in business of up to 200% on holidays that NARM managed with promotional "Gift of Music" aids. There’s no reason why this year’s Valentine’s Day can’t see a repeat of that success. All material is free to NARM members and will be delivered freight collect. Address requests to NARM at 1415 Kings Highway North, Cherry Hill, New Jersey 08003. The telephone number is (609) 795-5555.

STARK FACTS — The Camelot Classic Club recently got together with Angel Records and gifted club members with a 7” sampler. Entitled "The Angel Listener," the disc featured six excerpts from Angel LPs, all of which were placed on sale for the promotion. Like everyone else, the chain managed to cash in on the recent national tour by the Rolling Stones. However, Camelot #30 in Altamont, Fla., was able to capitalize on the media attention surrounding the tour when the local P.M. Magazine affiliate, Channel 6 News, compiled a story about the group’s dates in nearby Orlando. Apparently, the store’s "Tattoo You" window display caught the eye of someone at the station, because they approached store manager Jeff Hendrickson with a source for the story. Hendrickson was interviewed on the store, and the minute-long segment included footage of the store’s bins and displays. Hendrickson reports that the spot subsequently increased store traffic and has made him into something of a celebrity. "I knew the exposure would help our store," he said, "but if too many by surprise somebody said they recognized me." A 94-second record rip-off was the grand prize in a recent joint promotion by radio station WOAY-94 FM and Camelot #113 in the Crossroads Mall, Prosperity, S. C. In addition to the record run, other prizes included a $150 AM/FM cassette player, a $500 camera and a $200 gift certificate to a local clothes retailer. In the week leading up to the final drawing, 94 finalists were selected at random from among initial contest registrants. Each of the finalists received a Camelot Music/WOAY T-shirt.

EVERYBODY'S OPENING — The Portland, Ore.-based Everybody’s Records recently opened store #10 in North Portland. Numerous artists, including David Grisman and local faves Seel and The Heats, helped get things going in a big way with in-store performances.

IT’S DESTINY — Pickwick’s Los Angeles office recently devised a "Destiny Week" for its areas accounts. The promotion drew attention to the label’s roster through in-store displays and play, artist visits and retail distribution of bios, pictures and posters.

GATEWAY’S CASSETTE CONFIGURATION — Gateway Records is kicking off the year with a new 12”x12” cassette package for its Beautiful People series. The package displays both the cassette and the cover of the exercise instruction book that accompanies it.

RECORD BAR NEWS — A permanent weekly promotion sponsored by Record Bar and radio station D-103 entitles customers with "D-Cards" to one dollar off the D-103 feature album of the week at the Tallahassee, Fla., store. During the Durham Chapel Hill store’s recent "It’s Time For Love" promotion in support of Teddy Pendergrass, the grand prize winner of a drawing received the complete Pendergrass catalog, a dozen roses, a pair of Teddy jeans and a Teddy bear. During a recent "Get Physical" promotion in support of Olivia Newton-John, customers registered at the chain’s North Carolina outlets for a three-month trial membership at a health spa. Each day on radio station WIND, listeners are asked to name the famous artists’ birthdays. Those persons with correct answers receive the latest LP from the artist’s catalog. Courtesy of the Bristol, Va., and Kingsport, Johnson City, Tenn. Record Bars.

GANG BANGS BONAPARTE — The ever-popular Gang Of Four recently got together for a unique in-store display at New York’s Book & Records. Converting the remnants of an in-store appearance with the attention-grabbing value of a good window display, the boys spent the evening in the store’s front window as a sort of human display case. Not bad for QUICK COVERAGE — Send items and photos to What’s In-Store, Cash Box, 1775 Broadway, New York, N.Y. 10019.

fred goodman

Cash Box | January 9, 1982

www.americanradiohistory.com
There’s a real world behind the glamorous world of rock ‘n’ roll. Journey stopped a pre-concert sound check for it. CBS Record’s Tony Martell and Fantasy Studios’ Roy Segal took time out to be a part of it. And only a group of unfortunate kids had anything to gain. What made it happen was the 250th Ampex Golden Reel Award. The Golden Reel goes to the performers and studios who achieve RIAA-certified gold for albums mastered on Ampex professional audio tape. Part of the award is a thousand dollar donation to any charity the performers choose. It’s a choice no one takes lightly. Escape is Journey’s fifth Golden Reel album. And they chose the T.J. Martell Leukemia Foundation to receive the donation. Together with other artists and studios, they’ve directed a quarter of a million dollars in Golden Reel contributions to charities in many fields. Health. The environment. Needy children. The arts. We salute Fantasy Studios and Journey along with all of the exceptional recording professionals who’ve earned the Golden Reel Award.

ROCK & REAL

Journey (Steve Smith, Steve Perry, Jonathan Cain, Neal Schon), CBS Record’s T.J. Martell and Fantasy Studios’ Roy Segal.
Music Publisher Offers 10-Week ‘AWARENESS’ Class

NASHVILLE — Music Publishing Consultants (MPC) will offer a 10-week seminar on “Writer/Publisher Awareness,” beginning Jan. 18-19 to combat and eliminate "many basic misconceptions that are being employed with an alarming frequency by industry professionals.”

According to Richard W. Perna, president of MPC, the course features a trio of important and unique components: 10 three-hour lectures, comprehensive class notes outlining each lecture and prominent industry figures as guest speakers. Each lecture is also tape recorded for students who are unable to attend specific sessions.

"The seminar deals with the roles of writers and publishers in the music publishing industry and the many problems they may encounter," Perna states. "We developed this seminar because the same questions, as well as the same problems, were being repeated to us by many of our clients — writers, publishers, managers, attorneys and accountants. This led us to believe that there exists in our industry a lack of credible information concerning many of the facets of music publishing and that many basic misconceptions are being employed with an alarming frequency by industry professionals."

The Awareness seminars, which were first conducted in June of 1980, will commence Jan. 18 and 19 and run through March 29 and 30, with one week left vacant. Classes can be taken from 17-18 Monday through Tuesday of each week for $200, including a $50 non-refundable holding fee that must be enrolled.


Hooper Forms New Management Company

NASHVILLE — Kathy Hooper, former director of creative services for Top Billing International, has formed South Side Management and signed Elektra artist Helen Cornelius.

A graduate of the University of Ten-

nessee at Knoxville with a bachelor’s degree in communications, Hooper previously worked as an account representative for advertising agency Gordon Sams and Assoc. of Knoxville and as an account executive for the American Country Music Assn. here, prior to joining Top Billing in 1977. At Top Billing, Hooper oversaw the development of the company’s creative services division, which focused upon national and tour press activities, as well as television.

Jamboree U.S.A. Starts Annual Talent Starquest

NASHVILLE — Jamboree U.S.A. has begun accepting tapes, photos and biographical information for appearing at the organization’s annual Starquest Talent Search. Although dates for the event have not been set, Jamboree, U.S.A. will accept materials through April 1.

The Starquest “gives aspiring entertainers the opportunity to appear in front of a live audience if they have not done so before,” notes Mike Hopkins, general manager of Jamboree U.S.A. "It gives them a chance to be on the stage. Starquest also gives people in the music industry exposure — not only to the tremendous crowd at Jamboree In The Hills, but also to the number of entertainers who will be listening to them.”

Numerous Prizes

In addition to a 15-minute spot on Jamboree In The Hills ’82, the first place winner of the Starquest will receive a $400 cash prize. The first runner-up will receive $150 and the second runner-up will be presented $75. All entrants will perform live for the judges during the spring shows, which will be scheduled some time in April. The winner, determined on the basis of stage presentation and appearance, will appear at Jamboree In The Hills July 17-19. The 1982 show will mark the Jamboree’s sixth consecutive year. Last year the event drew some 50,000 fans.

Officials for the Jamboree have instituted an entry fee this year: $25 for single acts and $35 for groups. Entries should be sent to: Starquest, 1015 Main Street, Wheeling, W. Va. 26003.

Nashville Parkway Named For Cash

NASHVILLE — Following unanimous approval by the Hendersonville (Tenn.) City Commission, a section of U.S. Highway 31, also known as Gallatin Road, will be named the Johnny Cash Parkway in honor of the singer. The dedication of the parkway, which is the busiest highway running through the Nashville suburb, is set for Jan. 9.

The dedication ceremony, scheduled to begin at 10:00 a.m., will be held at the intersection of Gallatin Road and Cash and his wife, June Carter Cash, will be the guests of honor.

CONWAY PREPARES TWITTY CITY — Conway Twitty (I) recently took NBC-TV’s Entertainment Tonight reporter Dick Hearden on a personally guided tour of the grounds of his new tourist complex, Twitty City, located adjacent to Opryland. The million dollar enter-

PIGGY-GRAM FOR RCA’S GALANTE — In honor of his recent birthday, Cash Box sent Joe Galante, division vice president, RCA Records, Nashville, a very unusual present — a Piggy-gram — delivered by local Nashville rock group the Piggys. With a present in hand and a Piggy-composed birthday wish from the Cash Box staff, the foursome delivered the tune during a surprise party for Galante. Pictured among the onlookers are (l-r) Galante and Richard Watson, Ronnie Brooks, Howie Tipton and Tommy DeLuxe of the Piggys.

Opryland U.S.A. To Produce Show For ’82 World’s Fair In Knoxville

NASHVILLE — Opryland U.S.A. will produce a musical stage show depicting the music of Tennessee for the 1982 World’s Fair in Knoxville. According to Everage Parker, commissioner of the Tennessee Department of Tourist Development, the show will be performed six days a week. Because it is being produced by Opryland, it is guaranteed to be of a quality that will impress those who will see it, and it should prompt them to see more of Tennessee after they leave the World’s Fair.

The Tennessee Pavilion, currently under construction, was designed to accommodate the attraction. An open-air facility with a Teton/hybridass canopy, the theater seats 1,500, with lawn seating for an additional 1,500 expected.

Singers, dancers, musicians and technicians for the fair are being selected by Opryland on its 39-city winter audition tour, which started in late November and will conclude during January. Although Knoxville was not on the original itinerary for the tour, a Jan. 8 audition has been set in that city in light of Opryland’s involvement with the fair.

"The World’s Fair show is going to be a major undertaking," noted Julio Pierpaoli, Opryland’s general manager, "and it probably will be the biggest show Opryland has ever produced. It will be even larger than our flagship show at the park, I Hear America Singing, which requires 18 singers and dancers and a 12-piece orchestra.

"The script for the show was written by Gene deitch, the run of the fair. It is a chorale entertainment director. Mabry was formerly the entertainment director at the Opryland park and co-sung a Bing Crosby's birthday show staged at Opryland.

The staff for the World’s Fair production includes George Mallonee, director; Lloyd Wells, musical director and arranger; Jean Whitaker, choreographer; Rich Stelson, scenic designer; Geoff Sedgwick, technical director, and Kate Knies, costume designer. Sets and costumes are being created by Opryland’s technical shop and wardrobe department.

Moon Shine To Release Three

NASHVILLE — Moon Shine Records has three albums scheduled for release this month, including Cedar Creek’s debut set entitled release, Jan. 3, Marjorie Wilkins’ “A Little Bit Of Jesus,” Jan. 10 and the Gary TTO Band with “In The Heat Of The Night” Jan. 12. Additionally, Cedar Creek’s second single for the label, “Told It Like A Man (Cried Like A Baby),” was released Jan. 1.

Besides the product releases, Moon Shine has signed Bobby Mackey to the label. Mackey is the owner-operator of one of Cincinnati’s top country night spots and has his own hour-long weekly syndicated radio show. Mackey’s addition to the label brings the Moon Shine roster to a total of six acts.

Cash Box/January 9, 1982
<table>
<thead>
<tr>
<th>TOP 75 A L B U M S</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> FEELS SO RIGHT (Alabama RCA ARL-1 3930)</td>
</tr>
<tr>
<td><strong>2.</strong> WILLIE NELSON'S <strong>GREATEST HITS (AND SOME THAT WILL BE)</strong> (Columbia KC2 37542)</td>
</tr>
<tr>
<td><strong>3.</strong> BIG CITY (Norris MilSAP (RCA ARL-1 4060)</td>
</tr>
<tr>
<td><strong>4.</strong> THE PRESSURE IS ON (William John JR. (Elektra/Curb E-535)</td>
</tr>
<tr>
<td><strong>5.</strong> THERE'S NO GETTIN' OVER ME (Ronnie Milsap (RCA ARL-1 4060)</td>
</tr>
<tr>
<td><strong>6.</strong> STILL THE SAME OLE ME (Larry Gatlin (Columbia JC 3695)</td>
</tr>
<tr>
<td><strong>7.</strong> GREATEST HITS (Charley Pride RCA ARL-1 4151)</td>
</tr>
<tr>
<td><strong>8.</strong> JUICE (Juke Newton (Capitol ST-12136)</td>
</tr>
<tr>
<td><strong>9.</strong> BET YOUR HEART (Johnny Lee (Full Moon/Amyson 5E-549)</td>
</tr>
<tr>
<td><strong>10.</strong> EARLYBIRD DAYTIMERS SESSION (Postmarked 29, 1982)</td>
</tr>
</tbody>
</table>

**Weeks On:**

| **1.** ROWDY (Hank Williams, JR. (Elektra/Curb E-535) | 1 | 12/6 | 6/6 |
| **2.** TOWN & COUNTRY (Ray Price (Dimension DL 5003) | 2 | 12/6 | 6/6 |
| **3.** FRAGILE - HANDLE WITH CARE (Ray Pennington (Capitol ST-12136) | 3 | 12/6 | 6/6 |
| **4.** GREATEST HITS (Raylon Jennings RCA ARL-1 3427) | 4 | 12/6 | 6/6 |
| **5.** HABITS OLD AND NEW (Hank Williams, JR. (Elektra/Curb E-535) | 5 | 12/6 | 6/6 |

**Weeks On:**

| **1.** I JUST CAME HOME TO COUNT THE MEMORIES (John Anderson (Warner Bros. 3599) | 1 | 12/6 | 6/6 |
| **2.** ON DANCIN' (Country Style Swing) (John Anderson (Warner Bros. 3599) | 2 | 12/6 | 6/6 |
| **3.** MY MOTHER, THE MEMORIES (Jerry Clower (MCA -5215) | 3 | 12/6 | 6/6 |
| **4.** TELL ME TO ONE (Ed Bruce (Columbia JH 210) | 4 | 12/6 | 6/6 |
| **5.** CHRISTMAS AT GILLEY'S (Mel Mc Dowell (Elektra E-6278) | 5 | 12/6 | 6/6 |

**Weeks On:**

| **1.** HEARTY HEART (Jerry Clower (MCA -5215) | 1 | 12/6 | 6/6 |
| **2.** LADY MOUNTAIN (Merle Haggard (Epic STH 12110) | 2 | 12/6 | 6/6 |
| **3.** TELL ME ABOUT IT (Terry Blackwood (EMERald ERE-166) | 3 | 12/6 | 6/6 |
| **4.** I'M LOVIN' YOU AGAIN (Marty Robbins (EMERald ERE-166) | 4 | 12/6 | 6/6 |
| **5.** I'M IN THE HEART OF A LADY (Steve Goodman (EMERald ERE-166) | 5 | 12/6 | 6/6 |

**Weeks On:**

<p>| <strong>1.</strong> I'LL BE HOME FOR CHRISTMAS (Eddy Raven (Elektra SE-545) | 1 | 12/6 | 6/6 |
| <strong>2.</strong> I'M COMIN' HOME FOR CHRISTMAS (Marty Robbins (EMERald ERE-166) | 2 | 12/6 | 6/6 |
| <strong>3.</strong> I'M COMIN' HOME FOR CHRISTMAS (Marty Robbins (EMERald ERE-166) | 3 | 12/6 | 6/6 |
| <strong>4.</strong> I'M COMIN' HOME FOR CHRISTMAS (Marty Robbins (EMERald ERE-166) | 4 | 12/6 | 6/6 |
| <strong>5.</strong> I'M COMIN' HOME FOR CHRISTMAS (Marty Robbins (EMERald ERE-166) | 5 | 12/6 | 6/6 |</p>
<table>
<thead>
<tr>
<th>TRACK</th>
<th>ARTIST</th>
<th>DE脑子</th>
<th>LABEL</th>
<th>WEEKS ON CHART</th>
<th>CHART POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Guilty</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Gonna Take</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Cotton Fields</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>.Cascade Mountain Memories</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The Round-Up Saloon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>If You're Waiting On Me</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>There's Smoke</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Family Man</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>The Sweetest Thing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Headed For A Heartache</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Have You Ever Been Lonely</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Tell Me</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Only One You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>I'm Sorry</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Go Ahead And Cry</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Love Never Comes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Your Heart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18.</td>
<td>In California</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Live It</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20.</td>
<td>This Old Heart</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21.</td>
<td>Just Came To The Memories</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Midnight Rider</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23.</td>
<td>It's Who You Are</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>Only You (And Alone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25.</td>
<td>Diamonds In The Stars</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26.</td>
<td>Wild Turkey</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27.</td>
<td>Preaching Up A Storm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28.</td>
<td>Stuck Right In The Middle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Lady Bird</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)**

<table>
<thead>
<tr>
<th>TRACK</th>
<th>ARTIST</th>
<th>DE脑子</th>
<th>LABEL</th>
<th>WEEKS ON CHART</th>
<th>CHART POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>55.</td>
<td>Love In The First Degree</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>56.</td>
<td>Love Never Comes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57.</td>
<td>Love Was Born</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>58.</td>
<td>Hearts Of Oak</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>59.</td>
<td>How Do I Love You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>60.</td>
<td>Love In The Line</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>61.</td>
<td>Love</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>62.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>63.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>64.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>65.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>66.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>67.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>68.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>69.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>70.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>71.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>72.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>73.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>74.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>75.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>76.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>77.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>78.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>79.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>80.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>81.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>82.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>83.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>84.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>85.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>86.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>87.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>89.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>90.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>91.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>92.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>94.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>95.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>96.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>97.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>98.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>99.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>100.</td>
<td>I'm In Love With You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
THE FIRST #1 SINGLE OF 1982

"14 CARAT MIND"

FROM THE STERLING VOICE OF
ONE OF THE ALL-TIME GREAT COUNTRY SINGERS

FEATURING "14 CARAT MIND"

GENE WATSON'S FIRST MCA ALBUM

FEATURING
"BETWEEN THIS TIME & THE NEXT TIME"
AND
"MAYBE I SHOULD HAVE BEEN LISTENING"

WELCOME TO MCA,
THE COUNTRY'S CHOICE

GENE WATSON FAN CLUB
MADELINE M. KASPER, PRESIDENT
P.O. BOX 28110, HOUSTON, TX 77228

STAR ATTRACTIONS, INC.
3009 ANTOINE STREET
HOUSTON, TX 77008

MCA RECORDS

© 1982 MCA RECORDS, INC.
COUNTRY

SINGLES REVIEWS
NEW AND DEVELOPING ARTISTS


One listen to this crisp, catchy release from eight-member Cedar Creek and there is no doubt that here indeed is a bona fide hit. The horn section gives the tight harmonies a sassy edge. Should be an instant jukebox and turntable success.

HITS OUT OF THE BOX

MERLE HAGGARD (Epic 14-02666) Big City (2:58) (Shade Tree Music, Inc. — BMI) (M. Haggard, D. Holloway) (Producers: M. Haggard, L. Tailley)


FEATURE PICKS

VERN GODSIN (AMI 1302) I'm Never Leaving Me Again (2:31) (Blue Lake Music — BMI) (M. Barnes) (Producer: B. Fisher)


ALBUM REVIEWS

FULL MOON, EMPTY POCKETS — Montana Skyline — Snow SWN 2002 Producer: Montana Skyline and Hal Sacks

List: 8.98

Country music is currently brimming with up and coming country bands, and Montana Skyline is one of the more prominent. The group's debut single, which is the title track to this album, is an excellent barometer by which to judge this young group. Its vocals are tight and the local point of all the cuts. Influences also vary, as the members tip their hats to western swing and dixieland with "I'm Your Sugar Daddy" and the story song Kenny Rogers made so popular, "The Hanging Of Whiskey Bill."
THE COUNTRY MIKE

ALANDALE MARKETS BRENDA LEE PROFILE — More than 25 country stations in three states have begun broadcasting Brenda Lee’s Country Profile, an in-depth interview program, featuring Lee as host, syndicated by Alandale Prod. of Louisville. The program spotlights a different country artist weekly in 52 five continuous segments, each segment running 21/2 minutes with time for two commercials. Alandale grants exclusive broadcast rights to stations within their markets for one week, offering the show either as a barter or a straight buy. Already airing the profile are KENS-Houston, WNQG-New Orleans, WYNK/Baton Rouge, and KPAC/Beaumont, with WNYR/Rochester, WCMP/Greensboro, WOK/Jacksonville, and KFRE/Fresno signed to begin airing. Acts profiled in the series include Alabama, Roy Acuff, Chet Atkins, Razzy Bailey, Rosanne Cash, Rodney Crowell, Lacy J. Dalton, Terri Gibbs, Emmylou Harris, George Jones, Anne Murray, Minnie Pearl, the Oak Ridge Boys, Eddie Rabbitt, Kenny Rogers, Ricky Skaggs, Don Williams and Hank Williams, Jr. PERSONALITY PROFILES — Majoring in broadcast production at Vincennes (Ind.) University, B.J. Thomas learned the ropes with 50,000-watt stereo WVUB, a local adult/contemporary formatted station. Thomas broke into country radio in 1977 while still in college, working weekends with WSIM-AM/FM/Salem, Ind. Upon graduation in 78, he took a position with another A/C-formatted station, WTCJ-AM/Telt City, Ind. Deciding to go back to school to earn a bachelor’s degree, Thomas enrolled at Indiana State University in the fall of 78. He resumed his studies in communications, majoring in radio-TV-film and became involved with the university station, WISU. Thomas earned his degree in 1980 and began doing the afternoons with country WAOV/Vincennes. In January of ’81, he switched to the 9 a.m.-1 p.m. stint and was elevated to the position of music director by WAOV general manager Bill Kepler. He will get married Feb. 13.

KAGE CELEBRATES NEW YEAR WITH COUNTRY FORMAT — KAGE-AM/Winona, Minn. kicked off the New Year in fine fashion by exchanging its AC/Talk format for a country one. It is the first major format change the station has made in its 29-year history. Discussion reasons for the change, general manager Rick Charles and director of news and operations Dave Ziebell cited country music’s vitality and mass appeal. “We feel the most exciting, innovative and reliable music today is being produced by country artists and their record companies.” Being a new country station, KAGE is in need of product labels. Labels are asked to send singles and albums to KAGE Inc., P.O. Box 787, Winona, Minn. 55987.

WAYNE TAKES POSITION WITH KWKH — Troy Wayne, former music director of KFRM/Salina, Kan. has taken over the 6 p.m.-midnight shift with KWKN/Wichita, effective immediately.

KAGE CELEBRATES NEW YEAR WITH COUNTRY FORMAT — KAGE-AM/Winona, Minn. kicked off the New Year in fine fashion by exchanging its AC/Talk format for a country one. It is the first major format change the station has made in its 29-year history. Discussion reasons for the change, general manager Rick Charles and director of news and operations Dave Ziebell cited country music’s vitality and mass appeal. “We feel the most exciting, innovative and reliable music today is being produced by country artists and their record companies.” Being a new country station, KAGE is in need of product labels. Labels are asked to send singles and albums to KAGE Inc., P.O. Box 787, Winona, Minn. 55987.

WAYNE TAKES POSITION WITH KWKH — Troy Wayne, former music director of KFRM/Salina, Kan. has taken over the 6 p.m.-midnight shift with KWKN/Wichita, effective immediately.

WMC BATTLES CANCER WITH PORTRAITS — WMC/Memphis and Park Place Mall were responsible for a fund raiser for the American Cancer Society. Christmas shoppers lined the mall to have color portraits made of their children with Santa Claus for only $1.79 a shot. All profits were donated to the ACS.

PROGRAMMERS PICKS

Mark Andrews
KWJH/Portland
Blue Moon With Heartache — Rosanne Cash — Columbia
Johnny Steele
KVEG/Las Vegas
She Left Love All Over Me — Razzy Bailey — RCA
Denny Bice
WWNN/Coldwater
Blue Moon With Heartache — Rosanne Cash — Columbia
Jeff Davis
KXLR/Little Rock
You Look Like The One I Love — Deborah Allen — Capitol
Tom Edwards
KEED/Eugene
Blue Moon With Heartache — Rosanne Cash — Capitol
Steve Wilmes
WIRE/Indianapolis
Mountain Of Love — Charley Pride — RCA
Terry Wunderlin
WIRK/West Palm Beach
Blue Moon With Heartache — Rosanne Cash — Columbia
John Brejot
WKHK/New York
Mountain Of Love — Charley Pride — RCA
Rhubarb Jones
WLW/Montgomery
You Look Like The One I Love — Deborah Allen — Capitol
Bob Grayson
WIST/Charlotte
Mountain Of Love — Charley Pride — RCA
Bill Warren
KNOE/Monroe
The Very Best Is You — Charly McClain — RCA
Jessica James
KFH/Wichita
Mountain Of Love — Charley Pride — RCA

LIVE BROADCAST IN WICHITA — MCA artist Terri Gibbs (t), who made such an impressive entry into the world of country music last year with her “Somebody’s Knockin’” single, was recently the special guest of Uncle Dickie House and KFDI Radio in Wichita. Kan. Gibbs guested on a live remote prior to her appearance at the Kansas Coliseum in Wichita.

MOST ADDITED COUNTRY SINGLES

1. MOUNTAIN OF LOVE — CHARLEY PRIDE — RCA — 19 ADDOS
2. SHE LEFT LOVE ALL OVER ME — RAZZY BAILEY — RCA — 10 ADDOS
3. YOU LOOK LIKE THE ONE I LOVE — DEBORAH ALLEN — CAPITOL — 15 ADDOS
4. BLUE MOON WITH A HEARTACHE — ROSANNE CASH — COLUMBIA — 15 ADDOS
5. IF YOU’RE WAITING ON ME (YOU’RE BACKING UP) — THE KENDALLS — MERCURY — 15 ADDOS

MOST ACTIVE COUNTRY SINGLES

1. YOU’RE THE BEST BREAK THIS OLD HEART EVER HAD — ED BRUCE — RCA — 45 REPORTS
2. DO ME WITH LOVE — JANIE FRICKE — COLUMBIA — 40 REPORTS
3. MOUNTAIN OF LOVE — CHARLEY PRIDE — RCA — 33 REPORTS
4. SHE LEFT LOVE ALL OVER ME — RAZZY BAILEY — RCA — 25 REPORTS
5. IF YOU’RE WAITING ON ME (YOU’RE BACKING UP) — THE KENDALLS — MERCURY — 33 REPORTS

Imus, Harringtons Set To Speak At Upcoming Country Radio Convention

NASHVILLE — Famed radio personality Don Imus and WNCN/New York and Bob and Mark Haynes, or Buck Special Guest, are two of the most sought after personalities. Don Imus, with his unrestrained morning drive segments such as “Faithful Tales,” “Geraldo Santana Banana,” and the “Imus in Washington Updates” and one of the top-rated DJs in the country, will open the seminar with a presentation on creativity in radio. Industry officials note that, although Imus works in the nation’s largest market, his comments will be pertinent to large and small market stations alike.

The Harringtons, who billed themselves as “America’s Most Exciting Inspirational and Motivational,” travel in excess of 200,000 miles annually and give over 1,000 presentations at conventions, national seminars, television shows and even state legislatures. They have appeared 18 times on the Phil Donahue Show, in addition to segments of Tom Snyder’s late-night Tomorrow telecast and Merv Griffin. The duo, which gives presentations on such enlightening topics as “Star Selling” and “Effeictive Communication” have appeared on national radio, television, and in print. They have also been featured in People, U.S., and Newsweek magazines.

The Harringtons, who will close the seminar Feb. 27, have developed a “Balanced Living” philosophy on the “how-to’s” of successful living and will speak on personal motivation.

The agenda for the seminar is seeking aid in the form of promotional materials for individual radio stations, including air checks, visual promotional aids, printed matter and other promotional materials (i.e. bumper stickers, T-shirts, and balloons).

Most of the program’s speakers have been involved with total artist development, concentrating on all aspects of product promotion, marketing and public relations. We also have separate publishing affiliates set up, but we will work closely with outside publishers, as well as looking in our house catalog when selecting material for our artists.

Another company personnel includes Ed Fuqua, secretary/treasurer; Patty Norris, general manager; and Elizabeth Haynes, administrative assistant. The company’s telephone number is (615) 329-0288.

Saporiti Promotions Relocates Office

NASHVILLE — Bob Saporiti Promotions has relocated to Suite 107 A City Square, Hendersonville, Tenn. 37075. The telephone number is (615) 824-9560.

Materials should be sent to the following people: air check tapes — Joel Raab, WBK Radio, Euclid Ave. at East 12th Street, Cleveland, Ohio 44115, deadline: Jan. 15; video tape spots and slides — Dave Gerard, WKLC-FM Radio, One Playhouse Square, Cleveland, Ohio 44115, deadline: Jan. 15, and printed matter and/or other station promotional materials — Frank Mulli, Multi-Ti-Mit Promotions, 50 Music Square West, Suite 604, Nashville, Tenn. 37203, deadline: Feb. 15.

Haynes, Pirtle Form J&B Record Label

NASHVILLE — Bill Haynes and James Pirtle have formed J&B Records and Jim and Bill Enterprises, Inc., located at 58 Music Square West here. Artists signed to the production company include The Exigents, Jerry and Judi, The Austin, The Four Guys and Tommy St. John. According to Haynes, “the company will be involved with total artist development, concentrating on all aspects of product promotion, marketing and public relations. We also have separate publishing affiliates set up, but we will work closely with outside publishers, as well as looking in our house catalog when selecting material for our artists.

Other company personnel includes Ed Fuqua, secretary/treasurer; Patty Norris, general manager and Elizabeth Haynes, administrative assistant. The company’s telephone number is (615) 329-0288.

Cash Box/January 9, 1982
RCA, PolyGram Join in Argentina
by Miguel Smirnoff

BUENOS AIRES — RCA has added the PolyGram catalog to its line here with a new pressing and distribution deal, effective Jan. 1. PolyGram will retain its A&R and promotion staff, but the balance of the operation, including sales, production and warehousing, will be handled by RCA.

Coincidentally, with the addition of PolyGram, RCA has restructured its executive staff. Horacio Buines will take over as operations director for the RCA, Microfon and PolyGram labels; Guillermo Menta has become executive vice president. Other changes affect parcel rates, but the increases are only likely to increase, but they are worked out between the Canada Post Corp. and individual businesses.

Several mid-size business companies involved in the past year that they, like other small businesses, will have to reduce the volume of mail they send.

In some cases, companies have been eliminating weekly press release services. But all seem to be continuing with the regular flow of promotional albums to secondary radio and press people.

The postal increases are expected to offset part of the estimated $75 million deficit the post office incurs in 1982. Officials say the increases may generate as much as $520 million this year.

Glueck will be the marketing manager in charge of sales, promotion, advertising and art: Carlos Garbarino has been named promotion & advertising manager, and together they will be in charge of all three labels. RCA general manager Larry Palmacci will handle overall responsibilities for A&R.

As a consequence of the P&D deal with PolyGram, RCA Pammacol trimmed its staff to 25.

The joining of RCA, PolyGram and Microfon has reduced to four the major labels in the Argentinian market. The other majors being EMI, CBS and Discosiana/CBS; however, press EMI product, and there is much speculation about a distribution deal in the works. CBS currently distributes RCA Industria in the interior of the country.

VEA Int'l, Full Moon Enter Distribution Pact
NEW YORK — Nesushi Erlegen, president of VEA International and Irving Azoff, president of Full Moon Records and Frontline Management, have entered into an agreement whereby VEA International will exclusively distribute Full Moon/Warner Bros. product throughout the United States and Canada, which are already incorporated under Azoff's pact with Warner Bros.

According to Erlegen, “the first two releases under our new agreement are albums from Peter Cetera and Grand Funk Railroad, which certainly indicates the standard of excellence held by the Full Moon label. It is a privilege to work with Irving Azoff and the Full Moon Records team.”

Top 100 LPs

1. Claudia — Heather Parisi — CDM
2. Betty Davis Eyes — Eurythmics — CDM
3. She's A Liar — Styx — CDM
4. Every Little Thing She Does Is Magic — Police — A&M
5. Rock On — Rush — Atlantic
6. Shazannah — 2:10 — Enigma — CDM
7. Stevie Wonder — Live At The Apollo — CDM
8. Out Here On My Own — Nikkki Costa — CDM
9. Mambo Amadeo Di — CDM
10. You Can't Stay The Night — Miguel Bose — CBS

Top 10

1. Buena Fortuna — Pooh — CDM
2. Ghost In The Machine — Police — A&M
3. Fabric Of The Universe — A&M
4. Sinigolo — Miguel Bose — CBS
5. Abacaxi — Genesis — Vertigo
6. 3310 Parole — Ornella Vanoni — Vanilla
7. The Beach Boys — Holland Philips
8. Living Eyes — Bee Gees — Polydor
9. Tattoo You — Rolling Stones — Rolling Stones
10. Pigneto 13.41 — Rockets — Rockland

Los Panchos/M.M. Serra Lima

1982

Dear Alberto,

I would like to inform you that

Siouxsie & the Banshees

Full Moon

Open Mike

Arnold Gable

Sydney

Mariano

Los Angeles

Dec 31

http://www.americanradiohistory.com

Buenos Aires

London

— An Extraordinary General Meeting (EGM) of the Performing Rights Society, held in London on Dec 16, saw resolutions put forward by the society’s general council were adopted. Resolutions to increase by 50% the level of performing rights earnings required to gain admission to voting membership (full or associate), and to link those earnings levels with the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate member ship, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council.

The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council. The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council.

The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council.

The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council.

The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council.

The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council. The 50% increase is to restore these criteria to real terms to the levels set in 1977. It had been expected that the new Companies Act would contain a provision making an obligation of law the publication of a list of composition rates in the Society’s total distribution in order to adopt a show on hands of large majorities. This means that to gain associate membership, with entitlement to provisional writer member must now have earned 225 pounds over a period not exceeding three years and a publisher 1,125 pounds. For promotion to full membership, a writer member must now have earned 1,500 pounds in each of two out of any three years and a publisher 7,500 pounds. Full membership carries with it the right to votes on a postal or postal ballot and eligibility for election to the Society’s council.
## THE RHYTHM SECTION

**RECORDS HEARD ‘ROUND THE WORLD** — ARC/Columbia recording group Earth, Wind & Fire recently received perhaps the most prestigious award from CBS Records International, the Crystal Globe Award. The honor is bestowed upon CBS artists who achieve a sales plateau of more than five million copies outside their domestic market. EWF received the award following a performance at San Francisco’s Cow Palace, where the group performed as part of a historic four-day CBS/Contemporary show-CBS/RCA and CBS/Contemporary. The audience was 12,000 and the reception was more than enthusiastic. The CBS/Sony beauty was awarded to EWF for sales of more than 3.5 million copies worldwide. **Maury Lathower**, vice president of CBS International, presented the award to each of EWF’s members. The Crystal Globe was first awarded in 1975. Some of the winners include Santana, Simon & Garfunkel, and The Rolling Stones.

**HOOKED ON SOUL** — The West Coast soul scene continues as well. Onrushing Scoops, a 1970s release, has been getting a lot of attention recently. The group’s most recent album, *Carnal Rarities*, has been receiving excellent reviews from critics and fans alike. The album features a mix of original songs and covers of classic soul tracks. The group’s lead singer, Scoops, has a powerful voice that has earned him comparisons to iconic soul singer James Brown. Scoops’ style is a fusion of classic soul and modern R&B, making it appealing to a wide audience. The album’s success is a testament to the timeless appeal of soul music and the staying power of Scoops and his band. **Scoops**

**IN HOLLYWOOD** — The debut album release by Neptune Records trio Silver, Platinum, and Gold, entitled “Hollywood,” was distributed under a newly-formed deal with a major label. Distribution was secured through a deal with Vital Records, a division of a major Hollywood record company. The album is described as a mix of pop, rock, and R&B influences, with the group’s use of harmonies and strong vocal performances making it stand out. The release has received positive reviews from critics, and the group is expected to continue gaining momentum in the music industry. **Silver, Platinum, and Gold**

**THE BUS BOYS** — The Bus Boys, a band known for their energetic performances and soulful sound, have been gaining a lot of attention recently. Their latest album, *The Big Blue“, has been receiving critical acclaim for its blend of blues, soul, and rock influences. The band’s performance at the iconic Whisky a Go Go in Los Angeles was particularly memorable, drawing a packed house and earning them a spot on the popular music charts. **The Bus Boys**

**BARRY WHITE** — The legendary soul singer Barry White has died, according to sources close to the family. White, whose career spanned over four decades, was known for his iconic voice and soulful style. His most famous song, “You’re the First, the Last, My Everything,” has become a timeless classic and a staple of soul music. White’s impact on the music industry and his contributions to soul music will be remembered for generations to come. **Barry White**

---

**TINA TURNER** — The iconic singer Tina Turner, who has made a significant impact on the music industry, recently made an appearance in Warsaw, where the government's anti-communist policies are being challenged. The appearance was part of a larger movement to support workers' rights and challenge the government's policies. Turner's speech, which emphasized the importance of unity and solidarity, was met with cheers from the crowd. The event was covered by various media outlets, highlighting the impact of Turner's message. **Tina Turner**

---

**SHURE** — Shure Incorporated, a leading manufacturer of audio equipment, recently announced the release of their new line of microphones, designed specifically for live performances. The new line features advanced noise cancellation technology and improved durability, making it ideal for use in a variety of conditions. The microphones are expected to revolutionize the way performers and musicians approach their work, offering a higher level of sound quality and reliability. **Shure**

---

**THE ROLLING STONES** — The Rolling Stones, a legendary rock band, recently announced the release of their new album, *Exile on Main Street*. The album, which features a mix of blues, rock, and country influences, has been highly anticipated by fans and critics alike. The band's unique blend of styles and their ability to create a timeless sound make them a staple of the music industry. **The Rolling Stones**

---

**TINA TURNER** — Tina Turner, the iconic singer, recently made an appearance in Warsaw, Poland, to support the anti-communist movement. Her speech, which emphasized the importance of unity and solidarity, was met with cheers from the crowd. The event was covered by various media outlets, highlighting the impact of Turner's message. **Tina Turner**

---

**THE BUS BOYS** — The Bus Boys, a band known for their energetic performances and soulful sound, have been gaining a lot of attention recently. Their latest album, *The Big Blue“, has been receiving critical acclaim for its blend of blues, soul, and rock influences. The band’s performance at the iconic Whisky a Go Go in Los Angeles was particularly memorable, drawing a packed house and earning them a spot on the popular music charts. **The Bus Boys**

---

**TINA TUR** — Tina Turner, the iconic singer, recently made an appearance in Warsaw, Poland, to support the anti-communist movement. Her speech, which emphasized the importance of unity and solidarity, was met with cheers from the crowd. The event was covered by various media outlets, highlighting the impact of Turner’s message. **Tina Turner**

---

**THE ROLLING STONES** — The Rolling Stones, a legendary rock band, recently announced the release of their new album, *Exile on Main Street*. The album, which features a mix of blues, rock, and country influences, has been highly anticipated by fans and critics alike. The band’s unique blend of styles and their ability to create a timeless sound make them a staple of the music industry. **The Rolling Stones**

---

**THE BUS BOYS** — The Bus Boys, a band known for their energetic performances and soulful sound, have been gaining a lot of attention recently. Their latest album, *The Big Blue“, has been receiving critical acclaim for its blend of blues, soul, and rock influences. The band’s performance at the iconic Whisky a Go Go in Los Angeles was particularly memorable, drawing a packed house and earning them a spot on the popular music charts. **The Bus Boys**

---

**TINA TUR** — Tina Turner, the iconic singer, recently made an appearance in Warsaw, Poland, to support the anti-communist movement. Her speech, which emphasized the importance of unity and solidarity, was met with cheers from the crowd. The event was covered by various media outlets, highlighting the impact of Turner’s message. **Tina Turner**

---

**THE ROLLING STONES** — The Rolling Stones, a legendary rock band, recently announced the release of their new album, *Exile on Main Street*. The album, which features a mix of blues, rock, and country influences, has been highly anticipated by fans and critics alike. The band’s unique blend of styles and their ability to create a timeless sound make them a staple of the music industry. **The Rolling Stones**

---

**THE BUS BOYS** — The Bus Boys, a band known for their energetic performances and soulful sound, have been gaining a lot of attention recently. Their latest album, *The Big Blue“, has been receiving critical acclaim for its blend of blues, soul, and rock influences. The band’s performance at the iconic Whisky a Go Go in Los Angeles was particularly memorable, drawing a packed house and earning them a spot on the popular music charts. **The Bus Boys**

---

**TINA TUR** — Tina Turner, the iconic singer, recently made an appearance in Warsaw, Poland, to support the anti-communist movement. Her speech, which emphasized the importance of unity and solidarity, was met with cheers from the crowd. The event was covered by various media outlets, highlighting the impact of Turner’s message. **Tina Turner**

---

**THE ROLLING STONES** — The Rolling Stones, a legendary rock band, recently announced the release of their new album, *Exile on Main Street*. The album, which features a mix of blues, rock, and country influences, has been highly anticipated by fans and critics alike. The band’s unique blend of styles and their ability to create a timeless sound make them a staple of the music industry. **The Rolling Stones**

---

**THE BUS BOYS** — The Bus Boys, a band known for their energetic performances and soulful sound, have been gaining a lot of attention recently. Their latest album, *The Big Blue“, has been receiving critical acclaim for its blend of blues, soul, and rock influences. The band’s performance at the iconic Whisky a Go Go in Los Angeles was particularly memorable, drawing a packed house and earning them a spot on the popular music charts. **The Bus Boys**

---

**TINA TUR** — Tina Turner, the iconic singer, recently made an appearance in Warsaw, Poland, to support the anti-communist movement. Her speech, which emphasized the importance of unity and solidarity, was met with cheers from the crowd. The event was covered by various media outlets, highlighting the impact of Turner’s message. **Tina Turner**
John McLaughlin: Guitar Whiz
Still Seeking New Directions

(continued from page 8)

Personally, "Beilo Horizonte" represented an incredible success to me. But developmentally, I feel a tremendous fertility. A special challenge that McLaughlin has always enjoyed is playing with other guitarists. Over the years, he has recorded with a myriad of guitarists, including Larry Coryell, Carlos Santana, Ali Di Meo, and Paco DeLucia. The one-on-one situation is, I think, grist for McLaughlin's creative mill.

Duels Challenging
"Playing with another guitarist is special because that's a true instrument," he said. "I've already written ideas. With what I want to do, and my general manager, Scotti McLaughlin seeks satisfaction in his business dealings on a very personal level.

For me, a company is in the faces I meet. We could talk about distribution or marketing, but these are in fact unknown quantities for me, because all record companies market and distribute. The advantages and ups and downs escape me. All I can tell you about a company is if they are totally personal in their relationships. When you come down to it, really, it's a spiritual quality; you can't buy it. In my year with Warner Bros., I've been very touched and impressed by the degree of dedication to the artists that the people have. I feel very happy because I have a need for that enthusiasm, and it's not in short supply here. And I know what it means not to have it.

Music Is Paramount

While steadfast in his commitment to creating personal music, McLaughlin doesn't discount the ability of fusion to glisten a wider audience than it has.

"I think that's the secret," he reflected. "The Mahavishnu Orchestra enjoyed great success, and I never anticipated that I don't want to do it again, and I would certainly love it."

But again, he emphasizes that the music itself is paramount:

"I feel fortunate because I'm able to live by doing what I love doing most of all. If it crosses over, wonderful. But I always like to do what I like."

Judith Collins

CARNegie HALL, New York — In December 1981, in the face of the era of Ronald Reagan and cold war revivalism, Judith Collins holds her ground. The folk/ singer-writer who reemerged from the mid-1960s proved she can still sing from the heart for her core of fans — and can hit the high notes. Leading off her two-hour attraction sets with a sincere but unconventionally rendi-
tion of the Arlo Guthrie classic, "City of New Orleans." Collins, with her folk, love and consciousness-raising hits, in addition to a few from her soon-to-be-released Epic album, "Times of Our Lives."

Her first set was highlighted by a slower-than-usual version of her 1968 hit "Both Sides Now," some new songs, her standard "My Father." And, of course, "Send in the Clowns."

Her accompanists included drummer Warren Odge, guitarist Tom Wolk, bassist Bob Cramshaw and keyboardist Shelton Becon, who also did back vocals. Not one to take herself too seriously, she also sang a song about a natural foods nut who by night is a junk food junkie.

During her second set, where she also took the piano, Collins sang her hit's "Runn-
ning For My Life," "secret Gardens" and the marchlike "Bread And Roses." Her encore was a singing version of "Amazing Grace," which, in the acoustic paradise that is Carnegie Hall, sounded almost angelic.

larry riggs

im Weisberg

HOP SINGH'S, L.A. — Flautist Tim Weisberg is somewhat of an enigma. Caught in the void between contemporary fusion and pop, his music seems to be unclassifiable. Perhaps best known for his 1978 collaboration with Dan Fogelberg, Weisberg is very capable of showing off his own technical prowess to a live audience, and his set was one of the most entertaining in recent memory.

Opening with the anthemic tune "The Good Life," Weisberg appeared very relaxed leading his quintet through a smooth seven-song set. Rocking from side to side and letting off the occasional beautiful flute run, Weisberg is able to take you to another space and time. Everpresent behind his back are his four seamy guitar licks, the rock steady drumming of Rick Jaeger seemed to keep the audience in check throughout the set.

At one point, Weisberg took off on a solo spin, making nice use of an ecoplex, only to totally change his pace, build to a crescendo and prime the crowd for a resounding finale. Keyboard player David Wallace must be commended for his exceptional organ and synthesizer work throughout the set. Weisberg was able to cover the entire spectrum — from Far East stylings to this well-paced set.

But variety was an easy proposition at Hop Singh's where a steady flow of diverse top name artists have graced the room. It's far eastern setting and cavernous sitting capacity can accommodate the brash energy of an energized blues band like the Elva James aggregation to the more intimate, subtle musings of a jazz ensemble like the Heath Brothers.

It is little wonder that Weisberg, with his eclectic folk rock, could so thoroughly please the sundry audience that the room is three hours long.

Cash Box/Jun 9, 1982

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>138</td>
<td>&quot;The Best Of Blondie&quot;</td>
<td>Blondie</td>
<td>Reprise</td>
<td>46</td>
</tr>
<tr>
<td>139</td>
<td>&quot;Breakin' Away&quot;</td>
<td>Neil Young &amp; Crazy Horse</td>
<td>Reprise</td>
<td>46</td>
</tr>
<tr>
<td>140</td>
<td>&quot;Fancy Free&quot;</td>
<td>Oak Ridge Boys</td>
<td>RCA KCA-5209</td>
<td>42</td>
</tr>
<tr>
<td>141</td>
<td>&quot;Greatest Hits&quot;</td>
<td>Kenny Rogers</td>
<td>Liberty</td>
<td>45</td>
</tr>
<tr>
<td>142</td>
<td>&quot;I'll Share My World With You&quot;</td>
<td>Christopher Cross</td>
<td>WB K-7405</td>
<td>44</td>
</tr>
<tr>
<td>143</td>
<td>&quot;Jukebox Fever&quot;</td>
<td>Willie Nelson (with the Portiers)</td>
<td>Kapp SKL-37542</td>
<td>44</td>
</tr>
<tr>
<td>144</td>
<td>&quot;July&quot;</td>
<td>Tom Jones</td>
<td>RCA K-6278</td>
<td>43</td>
</tr>
<tr>
<td>145</td>
<td>&quot;Just A Lover&quot;</td>
<td>Commodores</td>
<td>Warner Bros. BSX 2981</td>
<td>51</td>
</tr>
<tr>
<td>146</td>
<td>&quot;Justice&quot;</td>
<td>Juice Newton</td>
<td>Warner Bros. BSX 3613</td>
<td>51</td>
</tr>
<tr>
<td>147</td>
<td>&quot;The Best Of The Doobie Brothers Volume II&quot;</td>
<td>The Doobie Brothers</td>
<td>Warner Bros. BSX 3613</td>
<td>51</td>
</tr>
<tr>
<td>148</td>
<td>&quot;June&quot;</td>
<td>Juice Newton</td>
<td>Warner Bros. BSX 3613</td>
<td>51</td>
</tr>
<tr>
<td>149</td>
<td>&quot;Willie Nilsen's Greatest Hits (And That's Why)&quot;</td>
<td>Willie Nilsen (with the Portiers)</td>
<td>Kapp SKL-37542</td>
<td>44</td>
</tr>
<tr>
<td>150</td>
<td>&quot;Cimarron&quot;</td>
<td>Emmylou Harris</td>
<td>Warner Bros. BSX 2653</td>
<td>63</td>
</tr>
<tr>
<td>151</td>
<td>&quot;The One That You Love&quot;</td>
<td>Art Supply</td>
<td>Liberty</td>
<td>60</td>
</tr>
<tr>
<td>152</td>
<td>&quot;Give Me What They Want&quot;</td>
<td>The Kinks</td>
<td>Arista</td>
<td>57</td>
</tr>
<tr>
<td>153</td>
<td>&quot;Controversy&quot;</td>
<td>Prince</td>
<td>Warner Bros. BSX 3941</td>
<td>50</td>
</tr>
<tr>
<td>154</td>
<td>&quot;Crazy For You&quot;</td>
<td>Elton John</td>
<td>Liberty</td>
<td>59</td>
</tr>
<tr>
<td>155</td>
<td>&quot;コン・フック・シウン&quot;</td>
<td>A Harry Fox &amp; His Echoes</td>
<td>Liberty</td>
<td>118</td>
</tr>
<tr>
<td>156</td>
<td>&quot;Hi Infidelity&quot;</td>
<td>Red &quot;Zep&quot;</td>
<td>Polydor</td>
<td>41</td>
</tr>
<tr>
<td>157</td>
<td>&quot;Music from &quot;The Elder&quot;&quot;</td>
<td>R.G. (Casablanca)</td>
<td>Polygram/MGM 7297</td>
<td>81</td>
</tr>
<tr>
<td>158</td>
<td>&quot;All The Great Hits&quot;</td>
<td>Sam Davis, Jr.</td>
<td>MGM M-13970</td>
<td>65</td>
</tr>
<tr>
<td>159</td>
<td>&quot;Aerobic Dancing&quot;</td>
<td>Featuring Dorian Band</td>
<td>Warner Bros. 13507</td>
<td>69</td>
</tr>
<tr>
<td>160</td>
<td>&quot;I Am Love&quot;</td>
<td>Peabo Bryson</td>
<td>Capitol</td>
<td>71</td>
</tr>
<tr>
<td>161</td>
<td>&quot;Something About You&quot;</td>
<td>The Jacksons</td>
<td>Epic K2 37845</td>
<td>55</td>
</tr>
<tr>
<td>162</td>
<td>&quot;Charity On Fire&quot;</td>
<td>Paisley</td>
<td>Liberty</td>
<td>76</td>
</tr>
</tbody>
</table>

January 9, 1982

Great American Choral Festival Set For 2023

(Continued from page 7)

groups," Mann added. "Any interested sponsors should contact the Great American Choral Festival headquarters if they want to help groups in their areas."

The event, three times a week in the making, will become an annual event, said Mann. In addition to the current sponsors, Mann said he will attempt to line up more help to sponsor the event in the future. "We're going to have an annual contest that will involve thousands of the best American singers in the various groups across the country," Mann enthused.

"What better event could there be for a record company to get involved in?"

Racks Optimistic On Outlook For 1982

(Continued from page 7)

time to expand, modify and generally improve services to keep the business and confidence of their accounts.

While many of those contacted said that direct mail helped them, many merchants could become a more substantial problem down the road. Weiss, said, "They (the accounts) could not afford to do for them what we do for them."

"We take all of the risk out of the hands of the merchants. We pick the inventory, merchandise, advertising, and other services connected with selling," he added.

Yvonne Coyne Dies

NEW YORK — Yvonne Coyne, wife of songwriter and recording artist Don Coyne, died Wednesday night, November 18, of a heart attack. She was 41. Mrs. Coyne was executive vice president of RCA Records and president of U-Van Music publishing company.

Wylon, Moody Blues Top CRIA Certifications

LOS ANGELES — Wylon Jennings' "Greatest Hits" on RCA and The Moody Blues' "Long Distance Voyager" on PolyGram topped the November list of certifications from the Canadian Recording Industry Assn. (CRIA) with triple platinum awards signifying sales of 300,000 units.

Three Canadian albums — "Rockin' On The Airwaves" by various artists on CBS, "Just For You" by The Emeralds on Decca and "Head On" on Solid Gold — led those albums receiving platinum awards (100,000 sales). Others certified platinum included "Don't Say No" by Billy Squier on Capitol, "The Friends Of Mr. Cairo" by Jon & Vangelis on PolyGram and "Working Class Dog" by Rick Springfield on RCA.

Canadian albums also scored well with gold certifications, with "Peter Pringle's Musicians" on A&M, Rough Trade's "For Those Who Think Young" on CBS, "The Good Brothers Live" and "Chilliwack's Warner Be A Star" on Solid Gold, "The Haggard Hardy Collection" on Attic and the Minglewood Band's "Movin'" on RCA qualifying for the awards, which signify sales of 50,000 units.

Other albums certified gold included Luciano Pavarotti's "Holy Night" and "Greatest Hits" and The Manhattan Transfer's "Vamp" on PolyGram, Supertramp's self-titled LP and "Indelibly Stamped" and Chris de Burgh's "Best Moves" on Epic, Ten Years After's "The Virgin Run" on Solid Gold and the Oak Ridge Boys' "Fancy Free" on MCA.

No album qualified for sales certifications during the month.

Seger Gets Gold

LOS ANGELES — "None Tonight," the current LP by Capitol recording artists Bob Seger and the Silver Bullet Band, was recently certified platinum by the RIAA, signifying sales in excess of one million units.

JUKEBOX THE GOLDEN AGE: A pictorial guide to collecting jukebox 850 models in color 104 pages in hand-bound. It's pure creation $13.95 UPS. Jukebox Collector 24x36 100 C.O.D. Seeburg, Inc. $5.00.

SEEBURG LPC 150, AM 200, 150, jukebox coin slot & counter 295, Tennis Tomtoy 200, Electro Dart 100. BROWER 200 Matt Ave. for Rockford IV.


CONVERSION CARTRIDGES — Tape recording on Seeburg monophonic musicals 250. My alterations required - just plug-in - estimate modification, needle scratching, excessive wear. $24.95 postage postage guaranteed by Quanta Records 5732279 1520 Missouri, St. Louis, MO 63134.

FOR SALE: One penny fells the live no $400. Used Ok Doug machine, used hopkins and video games, write for special prices. Also have Five AM Music. 10 miles W., of Tulsa (405) 748-5874.

FOR SALE: Sicnoma Draw Poker, Bottes Lotta Bottle, Fanny, Sandy O'Fon, & Bally Shou & Links. Frank Geretich. 1211 W 4th St. Lewistown, PA 17044.

FOR SALE: Stock Markets, Ticket Tapes and H-J Flies. We also carry complete line of Bingo and Uprights. We are also distributors for Aristocrat & Hot rod and Draw P. California. New & used for legal sales. Call Western Gate area code 304-292-8971. W.Va. 26505.

FOR SALE: 50 Seeburg 165 selection wall boxes $25.00 each, 20 selection wall boxes $15.00 each, 6 selection wall boxes $10.00. Write: D. & P. Box 8090, E. Pittsburgh, Pa. 15213.


ATTENTION ANNUALISTS! Let us provide complete service under bigger ratings for your? Established professionals offering subscription services between Wold Series, Handbooks, career-building Manuscripts, independent radio, and much more. Send for FREE INFORMATION PACKAGE. PETER PATER P.O. Box 420 C. Pine, Idaho. 83664.
AROUND THE ROUTE
by Camille Compassio

Happy New Year everyone! Among the first state association functions scheduled in 1982 is the quarterly directors meeting of Amusement and Music Operators of Virginia, which will take place Jan. 17 at the John Marshall Hotel in Richmond. The agenda will include the installation of new officers and directors, selection of a 1982 convention site and appointment of a 1982 convention chairman. The directors will also discuss the association's 25th anniversary, which is just a couple of years away, and possibly select a special committee to delve further into what should be planned to commemorate the occasion.

AMOV held a very successful 23rd annual convention in 1981 which drew a record attendance and an outstanding lineup of exhibitors. The association's officers are John P. Newberry, Jr., president (who was also elected to the AMOA Board this year for a three-year term), Ed Shell, first vice president, Bob Burner, Tom Stanley and Doug Colberg, second vice presidents, and Louis Corso, secretary-treasurer. While the association is not pressed by any particular legislative problems at this time, it is deeply concerned about vandalism and

(continued on page 39)

FACTORY FOCUS

Game Plan Gets A New Look

CHICAGO — When Darrel G. McCollough assumed the presidency of Game Plan, Inc. in November 1980, his first order of business was to activate the huge 80,000 square foot Addison, Ill. facility. This meant initiating in-house production of video games, continuing the slot machine activity and creating new, innovative pinball games.

"Game Plan is now a full-line coin machine manufacturing company," McCollough said. "We're the only company, with the exception of Bally, that has such a wide scope product line.

In October 1981, "Kaos," the first all-new Game Plan designed and produced video game rolled off one of the 30 assembly points in the Addison facility. Introduced at the recent AMOA show in Chicago, Kaos proved to be a popular order-getter for the company, McCollough pointed out.

Kaos is a vertical maze game featuring eight different video screens that flash on in sequence. Basically the important aspect of Kaos is that it is not a "me-too" product and has already captured the imaginations — and quarters — of those who've played the game.

New Outlook

With the production of Kaos and the in-house design activity on a number of other innovative games at Game Plan, the factory has taken on a new look, one of activity and sound, new direction and leadership.

"We have begun an ongoing product development campaign at corporate headquarters even to the point of funding game development in Japan," McCollough obser-

Darrel McCollough

ved. "There is a new outlook in promotional activities as well," added Ken Anderson, the firm's director of marketing. "We have new sales incentive programs offering prizes for distributors and operators."

Called "Make It Happen," the incentive program offers a number of special bonuses including a trip for two to Rome during the upcoming year. A part of the new direction was revealed at the AMOA show where Game Plan conducted a drawing for a color TV set, exhibited two new games and introduced its

(continued on page 40)

CONTENTS

Around The Route .................. 37
Industry News ........................ 38
Jukebox Programmer ................. 38
New Equipment ...................... 40
Atari To Pay All TGI Tourney Winners; $105,000 Allocated

SUNNYVALE — Atari, Inc. announced that it will contribute up to $105,000 to reimburse all players who won cash prizes that were not honored by Tournament Games, Inc. (TGI), the sponsor of the coin-operated games contest that was held in Chicago this past October. The amount owed to cash winners in the TGI events reportedly totals $105,000.

An Atari video game contest was one of five events at the Oct. 26-Nov. 1 Tournament Games/Atari World Championship Tournament. When it became evident that TGI was not honoring prize checks from the tournament (Cash Box, Dec. 5, 1981), Atari arranged to reimburse the winners of the Atari contest. Atari, however, has now decided to come to the aid of the winners of the four other TGI tournament events.

“Although Atari has no legal obligation to fulfill TGI’s debt to the winners of the other TGI events, we are concerned about maintaining the good will and trust of all coin-operated game players,” said Frank A. Ballouz, vice president and chief financial officer. "Therefore, Atari has set aside $105,000 to honor the rest of the checks dispensed by TGI.”

Atari reported that it has filed suit against TGI’s president, Lee Pepper, and Atari’s first attempt to reimburse the winners of the remaining four TGI tournament events with money from the suit, however, “translates into approximately a twelve month wait for these players,” Ballouz said. “We believe that one year is too long to have to wait.

All cash winners in the TGI events should submit claims in writing including their name, address and telephone number along with a copy of their TGI check to Atari, Inc., TGI Fund, 1265 Borregas Ave., Sunnyvale, Calif. 94086. Attention: Don Davis.

Valley Will Supply ‘Cougar’ Tables For The Miller Lite Beer Tourney

CHICAGO — The Valley Company of Bay City, Michigan, the largest company of coin-operated game machines actively supporting the Lite Beer $200,000 World Series of Tavern Pool. Valley signed a contract with Lite Beer for a minimum of more than 100 “Cougar” coin-operated pool tables for use in the national championship tournament, which will be held June 28-29 in Las Vegas. Each qualifying tournament will run Feb. 15-25, with regional play-offs being held April 20-29.

Billed as “the best thing that has happened to pool in its long history,” the tourney is designed to promote grassroots participation at the tavern level and promises to bring in new players and financial support for the pool industry. It is expected that more than $100,000 in additional pool table revenue could be generated for table locations during the local and regional tournaments.

The concept is soundly planned and solidly backed, as Valley pointed out, with Miller Brewing Company sponsoring the tourney and guaranteeing the cash and prizes. Caesar’s Palace in Las Vegas is hosting the championships; United Airlines and Funway Holidays are handling travel arrangements, and Valley is supplying the tables.

“From our standpoint,” said Chuck Milhem, Valley president, “the Miller Pool Cup gives all these people together at just the right time. Our pool table industry is gripped by the economy as is everyone. In addition, interest in coin pool tables has been adversely affected by video games, as well. But this Lite Beer Tourney will help us all by re-focusing attention on pool and the coin-operated pool table.”

At the same time, Milhem continued, “distributors and operators alike will have additional incentive to build pool table volume. Many operators now not running pool tables would be wise to diversify into pool tables as a hedge against the softening demand for video games.”

Mutual Enhancement

“This Lite Beer Tourney compliments our own Valley 8-Ball League program, and we feel each will enhance the other — a situation where one and one will add up to three. We’re happy to have the opportunity to participate in another first-class event, and to work with the fine people we’ve met from Miller,” he concluded.

Bally Offering Told

CHICAGO — Bally Manufacturing Corp. announced that it has filed a Registration Statement with the Securities and Exchange Commission in connection with a proposed offering of $100,000,000 principal amount of convertible subordinated debentures due 2006. Bally intends to use the proceeds from the sale of the debentures in part, to fund the cash payment required to be made by Bally in connection with the acquisition of the stock of Six Flags Corp. The remaining proceeds will be used by the company to reduce its outstanding bank indebtedness. Managing Underwriters for the offering will be L.F. Rothschild, Underberg, Towbin and Bear, Stearns & Co.

THE JUKEBOX PROGRAMMER

TOP NEW POP SINGLES

1. SHAKE IT UP THE CARS (Elektra-4-72750)
2. YOU COULD HAVE BEEN WITH ME SHEENA EASTON (EMI/America P-8-101)
3. SHE’S GOT A WAY BILLY JOEL (Columbia 18-26208)
4. LEADER OF THE BAND DON FOGELBERG (Full Moon/CBS 14-26647)
5. SWEET DREAMS AIR SUPPLY ALYSA 4059
6. TAKE IT EASY ON ME LITTLE RIVER BAND (Capitol P-14-8057)
7. WAITING ON A FRIEND ROLLING STONES (Rolling Stones/Atlantic RS 21004)
8. SEA OF LOVE DEL SHANNON Network/Western NY-47851
9. LOVE IS LIKE A ROCK CONNIE IRIS (MCA-5-1225)
10. MAIN THEME FROM CHARIOTS OF FIRE VANGELIS (Polydor/PolyGram 2189)

TOP NEW COUNTRY SINGLES

1. LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS (MCA-5-12270)
2. SHINE WATSON JENNINGS/GENO (EMI/America P-14-02676)
3. ONLY YOU (AND YOU ALONE) REBA McENTIRE (Mercury 75082)
4. MIDNIGHT RODEO LEON EPPERIDGE (Hillbilly CD 14-02656)
5. YOU’RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE (MCA-5-12250)
6. WILD TURKEY LACY J. DALTON (Columbia 18-26077)
7. MOUNTAIN OF LOVE CHARLIE PRIDE (EMI/America P-14-02638)
8. BLUE MOON WITH HEARTACHE ROSANNE CASH (Atlantic RS 21004)
9. SHE LEFT LOVE ALL OVER ME RAZZY BAILEY (CMA-5-12007)
10. THE VERY BEST IS YOU CHARLY McCOLLIN (Epic 14-02658)

TOP NEW B/C SINGLES

1. YOU CAN’T GO BACK FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES (EMI/America P-14-02787)
2. BE MINE (TONIGHT) GROVER WASHINGTON, JR. (Elektra 4-72476)
3. TOOT AN’ TOOT AN’ TOOT CURTIS MAYFIELD/BOARDWALK (RCA 14-02658-11-722)
4. DO IT TO ME VERNON BUNCH (Special Records Inc./ABC-6-00719)
5. IF YOU THINK YOU’RE LONELY NOW BOBBY WOAMAC (Beverly Glen 11-132)
6. LET ME SET YOU FREE FOUR TOPS (Coastline/PolyGram RN 2344)
7. DON’T YOU KNOW THAT? LUTHER VANDROSS (Epic 14-02658)
8. NUMBERS KRAFTWERK (EMI/America P-1915)

TOP NEW A/C SINGLES

1. MORE THAN JUST THE TWO OF US SNEAKER (Hendrix/Ventures WS90357)
2. COULD IT BE LOVE JENNIFER WARNES (Atco 45 0611)
3. COOL NIGHT PAUL DAVIS (Atco 45 0645)
4. THOSE GOOD OLD DREAMS CARPENTERS (A&M 51866)
5. WRAPIN CINCINNATI (MAIN THEME) STEVE CARLISLE (MCA 5-1206)

SCHOOL IN SESSION — Lanel Automatic Machines (Canada) hosted play at 50 local operators and technicians who attended a recent Midway service seminar in Montreal, Quebec. Bob Morton of Midway’s service department conducted the session, demonstrating the latest trouble-shooting techniques for Midway’s most recent games. In addition to the informative program, the day was highlighted by a bus tour of Montreal and a special luncheon at the Hotel Chateau Champlain with Mr. Jean Coutu, and Mr. Jean Robillard of Lanel hosting. Pictured above in the top row are (l-r): Boo vorton of Midway’s service department conducting a seminar; and some of the 50 operators and technicians who attended the program. Shown in the bottom row are (l-r): the operator class on their way to the bus tour and at the luncheon given in their honor.

Sega/Gremlin Expands Service Department, Adds Six New Technicians

SAN DIEGO — As part of its commitment to increase its service capabilities, Sega/Gremlin recently dedicated an additional 2,500 square feet of its spare parts department and has hired additional service technicians at Gremlin Industries, Inc. in San Diego.

The expanded spare parts department will stock a full range of components for games produced by Gremlin and Sega's Tokyo-based manufacturing subsidiary, Sega Enter-

prises, Ltd., explained Duane Blough, president of Gremlin. "The additional space will enable us to significantly increase our supply of parts on hand and fulfill customer orders more quickly."

As part of the move, Gremlin recently added six technicians to the customer service department, under the direction of customer service manager Robert Klinefelter. "Our customer service technicians are trained to evaluate most problems by phone and to determine the proper procedure the customer should follow to correct the matter," said Klinefelter. "If the problem or part cannot be repaired by the customer or our service technicians, we can supply the proper replacement part promptly."

To satisfy customer needs Sega/Gremlin has a special toll free number — (800) 854-1098 — which may be utilized for service ad-

**INDUSTRY NEWS**

**MICROPIN SET TO PURCHASE ELCON INDUSTRIES**

LOS ANGELES — Micropin, a Pasadena, Calif.-based company engaged exclusively in the operation of video games and other electronic amusement games, has pacted to acquire Elcon Industries, a manufacturer of video amusement games.

Terms of the acquisition provide that Micropin exchange 420,000 of its common stock shares for all of the stock of Elcon. Micropin will issue up to an additional 420,000 of its shares to Elcon president and owner Andre R. Dubell based on the future earnings of Elcon.

Micropin president and chief executive officer R. Bruce Stewart estimated that the acquisition would result in gross revenues in excess of $4 million and earning of approximately $800,000, or 20 cents per share based on an annualized rate.

The Detroit-based Elcon has a list of customers that includes Pizza Time Theaters, Leisuretron Corp., Showbiz Pizza Place, and other major operators and distributors of video games.

**AROUND THE ROUTE**

(continued from page 37)

robbery of amusement equipment and intends to support legislation that would make these crimes a felony.

Cash Box felicitations to Toni Marchinski, traffic and export manager at Stern Electronics, Inc., who is expecting a baby early next year. This will be the first child for Toni and hubby, Michael, and the blessed event is scheduled to take place on Feb. 25.

At the close of 1981 video games continued to be in the spotlight at World Wide Dist., with Taito America's "Qix" leading the way along with new releases "Stargate" and "Make Trax" from Williams. As we learned from Howie Freer, the distrib's continuing its promotional efforts to further stimulate sales in all equipment categories — and business is quite good. Bill Atwood, who succeeded recently retired Irv Ovitz as head of the vending department, is reporting steady growth in vending sales and a great outlook for 1982.

Hats off to the Ohio Music & Amuse-

ment Assn. whose MUSIPAC (political action committee) has been receiving such excellent membership support in its efforts to defeat excessive amusement equipment taxes and protect the operator's livelihood. The association is presently planning ahead for its 1982 convention, under the direction of convention chairman Tommy Thompson and co-chairmen Norman Borkan, Harold Laughlin and James Hayes. Show dates are May 7-8.

**GOLDEN POKER DOUBLE-UP**

**MINI-BOY**

**COUNTER TYPE MODEL CP-5000 MB**

**DISTRIBUTORSHIP AVAILABLE**

Bonanza Bldg., 7-78, 3-Chome, Shin-Yamashita-cho, Nekaku, Port P.O. Box 111, Yokohama, Japan Tel: (045) 623-5711 Fax: (WIKIWIKI) 47901
Taito ‘Drawing Of The Gold’ Winners

CHRAGO — Six winners have been announced in Taito America Corporation’s “Drawing of the Gold” contest, which began at the AMOA show in Chicago. Each of the winners will receive a five gram 24 karat gold Swiss ingot, framed in gold on a gold chain, and a certificate of authenticity.

The winners’ names were drawn at random from entries received at the show and the presentation of the prizes will be made by their local Taito America distributors.

This has been a golden year for Taito America, stated company president Jack Still, “and it is only fitting that we share some of it with the rest of the industry.”

The winners of the contest were: Anthony, 21, in downtown Chicago; P. C. Johnson, 25, of Schaumburg, Ill.; Robert M. Andrea, 24, of Oak Park, Ill.; James H. Foster, 27, of Chicago; John G. Panza, 26, of Chicago; and David T. F. Miller, 26, of Chicago.

New Arcade Schools Schedule Announced

CHICAGO — Randy Fromm, president of Arcade Schools, Inc., announced a 1983 class schedule that will bring the course to areas outside of the school’s home base in San Diego, Calif. Under the new schedule classes will be held in Atlanta, Baltimore, Chicago, Dallas, New Orleans, Phoenix, Salt Lake City, San Diego, and Toronto.

Arcade Schools offers a six-day course that provides the easiest and fastest methods for repairing games, without the necessity of purchasing expensive test equipment, according to Randy Fromm. The course stresses the use of a digital multimeter for troubleshooting. The meter, Fromm explained, is a relatively inexpensive piece of test equipment that most operators and mechanics can easily afford.

“I didn’t make sense to ask everyone to come to the southwest corner of the country in order to attend the Arcade School,” Fromm said. “By holding the arcade school in different cities, the students can save the cost of airfare and lodging. This currently amount to considerably more than the tuition to the school itself.”

For further information and a class schedule contact Randy Fromm’s Arcade School, 6131 E. Cajon Blvd., San Diego, Calif., 92115 or call (714) 260-0722.

Solar Strategy

The introduction of “Solar Quest,” a new one- or two-player video game, has been announced by Cinematronics, Inc. The game was premiered by the factory at the Oct. 29-31 AMOA convention in Chicago. A game of skill and strategy, Solar Quest is a high gear, according to David Rosen, chairman of Sega Enterprises, Inc.

“Turbo is a challenging and colorful MultiPhase game which carries on the grand tradition of earlier generations of Sega/Gremlin driving games,” Rosen said.

The Turbo is the worthy successor to Monaco GP, which recently was judged the most popular driving game in the U.S. in 1981, and was among the top grossing games of the year, according to industry sources.

Rosen advised that Turbo will be available in both upright and cocktail versions.

Both models feature a pro rally steering wheel, responsive two-speed shift stick and a full-throttle accelerator pedal to allow players to physically fantasize that they are behind the wheel of an awesome, Formula 1 racing car. A fully illuminated instrument panel, complete with speedometer and tachometer, oil and temperature gauges, heightens the game’s sense of realism in the cockpit version.

Turbo features realistic, three dimensional, full color imagery which allows drivers to experience the sensations and thrill of being in the thick of grand prix racing action.

The object of the game is to pass safely as many cars as possible, as quickly as possible, without colliding with competitors or careening off the road. Drivers who successfully pass 30 or more cars within the time allotted receive extended play. The number of cars passed during regular play is an operator adjustable option.

The Turbo race begins on a city boulevard. During the race Formula 1 cars speed between towering skyscrapers and into a rambling rural setting, through a dangerous tunnel, across a narrow suspension bridge, over a treacherous, ice-glazed stretch of road, and along a mountain road with the ocean off to one side.

The player is constantly challenged by various obstacles including changing road conditions and a speeding emergency red cross vehicle. Concentration and quick reactions are called for throughout play.

The danger of explosive collisions and spin-outs, complete with the sounds of screeching tires and crunching metal, increases as the pace of racing action accelerates. In the event of a crash, the driver must recover quickly to make up for the point’s lost by the car which has passed him.

Both upright and cocktail models are equipped with excellent sound systems.

view of the 80,000 square foot manufacturing facility; company employee Grace Fata checking cables that comprise the power supply for the video units; and the factory’s game design and planning area.
INDUSTRY NEWS

(continued from page 40)

Quest begins with a spaceship appearing on the screen being pursued by enemy spaceships attempting to ram it. The object of the game is to destroy the enemy spaceships and pick up their survivors. An extra ship (operator selectable) is awarded when 25 or 40 survivors are picked up.

Solar Quest contains 500 different phases; each time a wave of attackers is destroyed, the next wave contains more responsive and accurate enemy ships. On the fifth phase the attackers actually begin firing at the player. The game can be adjusted by the operator to begin on any phase from one to eight.

Commenting on the new game, David Stroud, vice president of marketing at Cinematronics, said, "The initial reaction from the field has been excellent. Players are very excited about the challenge of Solar Quest. They can shoot the enemy ships with regular shots, as well as use a nuke to destroy them in bunches, or hyperspace through the galaxy to a safe location."

Double Video

Sigma Enterprises, Inc. of Tokyo has released two new video games, "Launcher Z" and "Rolling Star Fire." Launcher Z is a wire missile combat game, in full color, with 2-direction joystick and fire button for player control. Game theme involves attacking enemy tank troops invading the player's position. In defense, the player utilizes the joystick to maneuver his launcher and fire missiles at the enemy. The speed of the missiles accelerate as the fire button is pressed harder. When all enemy tanks (8) are destroyed bonus points are awarded and the player moves on to the next pattern, with the game action becoming increasingly more difficult as points obtained get higher. At the 5,000 point level the player gets an additional launcher. The game is relatively simple to play yet very challenging. Sigma has applied for registration of copyright in the United States.

Rolling Star Fire is an arcade game, designed and developed by Sigma. A sit-down capsule machine, the model is equipped with the company's newly originated hydraulic system which allows the cockpit cabinet to move forward and back, right and left, and diagonally. All of the movements, including the player's handling, the movement of the TV screen and the cockpit cabinet are completely synchronized. Sigma showed the game at the JAA show in Tokyo and most recently displayed it in the Exidy exhibit at the AMOA convention.

Taito America's

QIX™

INFRINGEMENT POLICY

The QIX™ video game is sold exclusively by Taito America Corp., the company that designed and developed the game. All proprietary rights to the game, whether upright, Trimline® or cocktail table model, belong therefore to Taito America.

Locations are reporting that the QIX™ game is a top income earner with tremendous play appeal. Unfortunately, this success may lead to other parties attempting to market games which imitate the QIX™ video game. These imitations would infringe upon Taito America's various proprietary rights, including its copyright registered by the United States Copyright Office, Registration No. PA 122151.

Taito America will take all legal action necessary to protect its proprietary rights against all imitations of the QIX™ video game and the sellers of these infringing games.

Taito America Corporation • 1256 Estes Ave. • Elk Grove Village, IL 60007
(312) 981-1000 • Telex 25-3290

MADE IN U.S.A.
LAST SPRING WE TOLD YOU
that
Word was prepared to give you
the best in Black Gospel.
Nine months later, the results are in.
Thank you and congratulations to:

Shirley Caesar - #1 Spiritual Female Artist
Mighty Clouds of Joy - #1 Spiritual Group
Al Green - #2 Spiritual Male Artist

Best Spiritual Albums:

#1 The Lord Will Make A Way - Al Green
#3 Cloudburst - Mighty Clouds of Joy
#5 Rejoice - Shirley Caesar

The Word Record Group, Black Gospel Division
and
Word Distribution