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24th ANNUAL CONVENTION

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EDITORIAL

As this first month of 1982 draws to a close, the prospects of a breakthrough year loom brighter than ever. Beginning with the official kick-off of the National Assn. of Recording Merchandisers (NARM) "Gift of Music" institutional ad campaign Jan. 1, the industry has gone on to open a bright array of new opportunities.

The industry's solidarity behind the $2.4 million ad campaign proposed by NARM was soon followed by the awesome spectacle of the Winter Consumer Electronics Show (CES), where the latest in audio, video and radio technology took center stage. Combined with the relatively recent rise of video games and cartridges as major profit centers, the futuristic technological developments displayed at the CES brought to a much clearer focus the concept of a home entertainment industry based upon the merging of the audio and video technologies.

Radio and television also confront vastly expanded horizons. As the cheaper costs offered by satellites spawn new networks, syndicators and other programming sources, the inevitable competition for the consumer's attention will certainly result in a more diverse and creative programming mix in both radio and television.

Add to this the growing trend to creative and successful cross-marketing with nationally prominent industries and the strides being made against the debilitating effects of pirates, counterfeiters and such that will be highlighted at this week's international gathering at MIDEM, and you get some idea of the scope of the potential gains to be had this year.

1982 will be a year of opportunity. The music, television, motion picture, radio and other related home entertainment industries have all adjusted to the economic realities of the '80s, so it is time to move ahead again. With so many opportunities opening up, it would be silly to look backwards.

NEWS HIGHLIGHTS

- MIDEM officials expect increased American participation this year (page 5).
- Government prosecutors present case for Goody conviction to Appeals Court (page 5).
- "Pretty Woman" by Van Halen and "Take Off" by Bob and Doug McKenzie (new and developing act) are the top Cash Box Singles Picks (page 9).
- "Questionnaire" by Chas Jankel and "Non-stop Erotic Cabaret" (new and developing act) are the top Cash Box Album Picks (page 10).

TOP POP DEBUTS

SINGLES

85 MY GUY — Sister Sledge — Cotillion/Atlantic

ALBUMS

95 OBJECTS OF DESIRE — Michael Franks — Warner Bros.

POP SINGLE

CENTERFOLD

The J. Geils Band

EMI America

B/C SINGLE

CALL ME

Skyy

Salsoul/RCA

COUNTRY SINGLE

THE SWEETEST THING (I'VE EVER KNOWN)

Juice Newton

Capitol

NUMBER ONES

JAZZ

THE GEORGE BENSON COLLECTION

Warner Bros.

The J. Geils Band

POP ALBUM

4

Foreigner

Atlantic

B/C ALBUM

RAISE

Earth, Wind & Fire

ARC/Columbia

COUNTRY ALBUM

FAVORITE FREE

Oak Ridge Boys

MCA

CLASSICAL

BEST OF PAVAROTTI

London PAV 2009

The J. Geils Band

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Canadian Arts Study Pessimistic On Outlook For Record Industry

by Kirk LaPointe

OTTOWA — Preliminary findings released last week by a federal inquiry into the arts has persuaded Communications Minister Francis Fox that it will probably be necessary to launch a Cultural Action Plan later this year when the inquiry’s conclusions and recommendations are issued.

In most cases, inquiry findings are submitted to the arts community for study and to the civil service to design enabling legislation, often taking up to two or three years. Fox told a forum on Jan. 20 that the findings have convinced him the Canadian cultural scene requires prompt government help. He indicated he may bypass Parliamentary protocol to bring in quick remedies where necessary.

Although the preliminary findings provide little hint of what the Applebaum-Hebert Committee’s recommendations will be, the 300-page digest of briefs submitted to it and public hearings this past year paint a grim picture of an underfinanced, erratically supported field.

Many thought the Canadian music industry would receive short shrift from the committee because it has proven commercially viable over the years. But for the most part, the committee seemed genuinely supportive of its concerns, devoting 20 pages specifically to sound recordings.

In the final analysis,” the report said, “the principal complaint was that the heaviest burden of risk taking was thrown, within the present structure of the industry, on those least able to afford it — the independents.

It noted there was a "general view" that, unlike other cultural industries, the Canadian recording industry receives virtually no assistance or advantage from the government. But in the dozens of representations to the committee, there seemed to be no remedy for the alluring distribution methods that hinder the independents.

The report observed that "the focus of attention was on production incentives rather than improvements in distribution systems," despite complaints about conservative rackjobbers and unusual "Limitied Airplay"

The inquiry recognized "the view of many" that Canadian broadcasters are reluctant to air unproven domestic recordings, which has had an adverse effect on new Canadian product. Although there are done suggestions to Canadian Content requirements be raised from the current 30% levels for most AM formats, "the most common opinion" was that radio must comply with the spirit of Canadian Content legislation and play Canadian music at peak hours. But the inquiry seemed to give less prominence to demands for a capital cost allowance scheme for investment in Canadian recordings and to tariff exemptions for equipment imported for Canadian studios.

There were also repeated pleas for copyright revisions.

"Apart from the matter of financial assistance, the principal concern of the industry and of Canadian creators and performers of music was with the law defining rights," the committee said.

It devoted considerable space to the problem of copyright infringement, even though a federal committee is already studying revisions to the 1924 Copyright Act and is to make its report this summer. It noted that all factions of the industry were disturbed by light penalties for bootleggers and counterfeiters.

The committee, headed by composer

CONTINUED ON PAGE 23

Record Labels Intensify Cross-Promotion Campaigns Hoping To Offset Flat Sales

by Michael Martinez

LOS ANGELES — Record companies are stepping up their involvement in cross-promising campaigns with manufacturers of other products — ranging from beer and soft drinks to fast food and automobiles — in an attempt to gain wider exposure for recording artists and increase retail sales.

Most recently, CBS Records and MCA Records announced major cross-promising promotions with prominent U.S. companies — 7-Up and McDonald’s respectively.

Billed as the “$1,000,000 Music Match Up,” the CBS 7-Up promotional campaign is a nationwide “lottery” involving the giant soft drink manufacturer and record retailers around the country. The MCA/McDonald’s program, dubbed the “Music Menu Chant,” is a multimillion-dollar, 1,000 store lie-in whereby consumers can win a 45 r.p.m. record by correctly answering music-oriented questions on scratch cards.

Other forms that recent cross-promotional campaigns have taken include merchandise tie-ins as well as tie-ins with sporting events, movie theaters, shoe stores and automobile dealers. In most instances, the promotions have been supported by major media publicity.

Another reason behind the current emphasis on cross-promising, according to label executives, is that such campaigns help to generate record sales among non-traditional record buyers during an otherwise flat market.

Some label executives contacted said they would be aggressively seeking such promotions whenever there is a viable opportunity, adding that they were hesitant to develop such campaigns unless the record retailer would also reap some benefits.

While CBS and MCA are waging million dollar campaigns on a national basis — involving display and ad merchandising — some companies contacted said that regional cross-merch promotions are often more easily monitored and are more viable for their accounts.

Perhaps best summing up this attitude was Dennis White, vice president of Marketing for Capitol Records, who said, "The primary goal of any of these promotions is to try to get traffic for the dealer.

When you run a national campaign you can’t tag a specific dealer to the promotion, so we rely more on regional or local campaigns.
No Loosening On Signings Foreseen By Labels In '82
by Fred Goodman

NEW YORK — In spite of the impression created by a jump of nearly 15% in first quarter releases by the majors and prominent independents — with 352 scheduled as of Jan. 1, compared with the 1981 total of 309 (Cash Box, Dec. 26, 1981) — signing policies will become even more demanding in the months to come, according to a Cash Box survey of label A&R executives.

While those surveyees allowed that the increase in first quarter releases — traditionally the time to introduce new acts — might indicate some loosening of the reins, few saw any lasting effects. Quite the contrary, many stressed that any new signings will undergo the closest scrutiny.

Economic realities — inflation, recession, rising costs vs. declining unit sales and so on — will define many of the parameters. "We're high on a couple of new bands we've signed for a number of reasons," said Dennie Rosencrantz, director of A&R at MCA, "but in this economy, you have to pass on somebody you just like."

"Fierce Competition"

"The competition is fierce on our roster," said Bruce Harris, director of East Coast A&R for Epic Records. "Basicallly, we have a desire to sign the best new talent in a way that makes sense, and that means we would like you to be as good or better than whatever we have. If you take our black acts, that means you're up against some tough competition like the Jacksons, Teddy Pendergrass or Luther Vandross. The onus is on the artist, and this may be a time when being great is the only way — because our goal isn't to sign a deal with somebody, it's to have a success."

While the rise in product for the first quarter was laid partially to a re-building process at labels that made deep roster cuts over the last three years, most felt that a backlog of new material held during last year's fourth quarter played a bigger part.

Dileo, Anderson Appointed As Promotion Vice Presidents At E/P/A

NEW YORK — Frank Dileo and Gordon Anderson have been named to the positions of vice president, national promotion, at Epic Records and vice president, national promotion, at the CBS Associated Labels, respectively. Both will report directly to Al Guarwitz, president, national promotion, for Epic/Portrait/CBS Associated Labels (E/P/A).

Dileo will be charged with overseeing all promotion activities for Epic and Portrait singles releases, supervising Epic's national promotion staff and developing new promotional strategies. He comes to this post from the directorship of Epic's national promotion program. He has been with the company since 1982. Previously, he served as associate director of national promotion, joining Epic in 1979 after various promotion posts at RCA Records and Monument Records.

Anderson, meanwhile, will be responsible for overall direction of CBS Associated Labels' promotional efforts. He will also oversee all of the associated labels' national promotion efforts, in addition to developing promotion programs for each of those by artists.

Anderson comes to this position from his former post as national director, promotion, CBS Associated Labels, a job he held since 1976. Joining CBS Records in 1969 as a local promotion manager in Chicago, he rose by 1972 to regional promotion manager. In 1975, he became director, sales and artist development, CBS Records.

"It comes down to scheduling," said Hennan D. Courtright, East Coast A&R director. "When you bring out a new band, you're competing with your own roster as well as with those of other companies."

"All the record companies have new acts signed in September," added MCA's Rosenzweig. "But they went with their hits in November, so they could 'em out. Our own new acts like Wabbit, Joe 'King' Carrasco and Stealer were ready, but we also had records by Olivia Newton-John, the Oak Ridge Boys and Jimmy Buffett, so we decided to wait."

Re-building is definitely playing a part at several labels. Over the last few years, PolyGram as pared its roster down to 51 acts from 130. Now the label's A&R director Chip Taylor feels PolyGram can get a more aggressive stance. "We're ready to sign new and semi-new acts," he said. "We took a conservative approach to reconstructing the roster and now we're looking to expand." Adds Epic's Harris: "The roster's been reshaped and directed, I think we're much more comfortable with what we have now, and I think that's where most labels are at. They've trimmed their trees and now are finding things to decorate them with."

Competition From Abroad

American acts looking for a contract will also find stiffer competition from abroad as labels make increased use of their overseas affiliates. "We're a very closely knitted international organization; we communicate daily," said Bruce Garfield, vice president of A&R for Capitol/EMI. Garfield's label will bow albums from Australian group The Church and Great Britain's Thomas Dobly, in the first quarter.

While PolyGram has been actively mining the English funk scene with recent releases by Junior Giscomb and Central Line, But PolyGram's Taylor points out that

MOSS OPENS EUROPEAN OFFICE

The Moss Music Group recently opened an office in Europe under the direction of Xavier Pelgrims de Bigard. Among his clients is a stiff, firebrand singer-songwriter named Maison Bleue, a Belgian retail and record-jobbing firm. Moss will release its European address at a later date. Pictured at the signing of the agreement are (l-r): de Bigard and Ira Moss, president of Moss.

NLT, Group W To Form Country Cable TV Web
by Jennifer Bohler

NASHVILLE — The NLT Corp. and Group W Satellite Communications (GWSC) have reached an agreement to produce and distribute The Nashville Network, an advertiser-supported cable television network based on the country music entertainment industry. The network will be a project of Opriland Prods., a division of NLT Corp.'s broadcasting and entertainment affiliate, WSM, Inc. The network is scheduled to go on the air the first quarter of 1983.

Initial cablecasting, via one transponder on Western Union's Westar V satellite, will call for 12 hours of programming daily.

Capitol, Millennium Raise List For Singles; Arista, CBS Hold Back

LOS ANGELES — Capitol Records has joined other major record manufacturers in upping the suggested list price of singles to $1.99 from $1.69, effective Feb. 1. The increase affects only those 45s released after the effective date.

Following the lead of RCA Records, its distributor. Millennium last week also announced it would raise its single retail price from $1.99 with its January releases, which include singles by Chilliwack, Bay Brothers and Keith Sambrook. Current Millennium singles affected by the increase include Bruce Cockburn and Bruce Sudano.

Conversely, Arista Records last week announced that it would not hike list price on singles above the $1.69 level. Arista vice president of sales and distribution Gordon Bossin said that raising the prices to near two dollars was not in the best interests of the company.

A spokesman for CBS Records said the company had no plans at present to raise the price of its singles.

Albert, Toomey Exchange Vows

LOS ANGELES — Nadeen Albert, daughter of Cash Box president and publisher George Albert, was married to Tom Toomey on Jan. 10. The ceremony was held at the Beverly Wilshire Hotel here.

The bride is a student at California State University, Fullerton. The groom, now the son of Mr. and Mrs. Greg Toomey of Northridge, is employed by the accounting firm of Deloitte & Touche.

The couple spent their honeymoon in the Virgin Islands.

CBS Records International (CRI) recording artist Julio Iglesias may be monikered the "Spanish Prince of Song," but his superstardom stretches well beyond the borders of his beloved Ibria. In fact, since his meteoric rise to international prominence in 1968, the Madrid-born crooner has sold more than 70 million records in seven languages, including Japanese, and remains the most popular Latin singer today.

His music is a catchy, melodic pop that can appeal to Cuban grandmothers as well as Italian teenyboppers. Onstage, Iglesias wears a conservative black tuxedo and confines his movements to a limited space between a 46-member orchestra and his own prop — a wooden stool.

And while the women of the world consider the 37-year-old crooner to be a modern-day Valentino, with a voice to match, the chain of events that led to worldwide acclaim and platinum record sales happened quite by accident.

Raised in an upper-class suburb of Madrid, Iglesias was initially groomed by his family for a life as a diplomat and was even sent to Cambridge University to study law. However, fate intervened, and during an excursion in Spain in the mid-'60s, he was nearly killed in a car crash and spent close to two years recuperating.

In fairy-tale-like fashion, he took up the gitar while in the hospital, and, upon release, began a recording career. He won his first song festival in Benidorm, Spain in 1968, and from there his career reads like a recording artist's dream come true: representing Spain with the song "Gwen- doyne" at the Eurovision Grand Prix in 1970, a 1972 award as the best selling Latin artist in Columbia Records' history; concert performances at the Philharmonie Berlin (1975) and Madison Square Garden (1976); sell-out crowds throughout South America in the 1970s; and 11 gold records worldwide between 1978 and 1980.

His smash 1980 album, "Hey!," sold more than four million copies, and the Iglesias phenomenon seems to be continuing, currently dominating charts around the globe with his latest LP release, "Begin The Beguine."

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Frank Dileo

Gordon Anderson
The J. Geils Band reaches new heights:

# 1 Single-Centerfold - Gold

# 7 LP-Freeze Frame - Platinum

...And still reaching

- On EMI/America Records

Produced & Arranged by Seth Justman
Management - Kragen & Co., NY - Jeb Hart & Bob Hinkle

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NEW FACES TO WATCH

Slow Children

In 1976, Pal Shazar, an illustrator for the now-defunct Janissie Back Door Man, and Andrew Chinich, an assistant director to the Polish film director Andrzej Wajda, had nothing more than tenants in the same Los Angeles apartment house. They did not meet until Shazar's friend Laura Shazar, who shared the same building, put up a wanted sign. Andrew Wells was looking for people to get in Shazar's cousin's fire, after which, they discovered common tastes in music and literature and other mutual interests. Such was the beginning of Ensign recording act Slow Children.

At that result was a duo whose tastes, according to Neil Young, the Rolling Stones and, particularly, David Bowie. The duo's self-titled album, set for release in 1977, included the musical direction that would eventually be fine-tuned in their next project, that is, when They started singing them.

Brandi Wells

Since her days as a youngster when she would sing commercial jingles for her mother's friends during parties, Brandi Wells has been singing. She was barely eking out a living, just clicking their heels waiting for something to happen. She had often been in situations that extra "something" did happen when Brandi (then signed to Pi-Gem Music) and another friend, Bob Barker, decided to start writing their own songs. After a few efforts, Barker left, but Brandi and Morgan decided to press on, and the result was a collaboration called Double Bed. "Barbara Mandrell recorded it in 1979; it shot to #1 on the country charts and launched Mandrell's successful effort to cross over to the mass appeal audience, as well as the career of one of Nashville's hottest rising duos today.

Mandrell has since scored with such Fleming/Morgan songs as "Crackers," "I Was Country (When Country Wasn't Cool)" (which was #1 in the national Country Music Assn. award for Entertainer of the Year in October of last year) and "Love Is Like A Mountain Rain" and "I Wouldn't Have Missed It For The World" and Charley Pride's "The Boys Are Back in Town." This is a mystery, but all major country hits — also came from the pens of Fleming and Morgan. All told, some 150 of their songs have been recorded over the past two years, with about 20 reaching the Top 10 on the country charts and half of those going all the way to #1.

In addition to Mandrell, Fleming/Morgan's songs have been performed by many country acts. Many of the early successes were a joint effort of one of the Fleming/Morgan team, Tom Collins, and another musician. Fleming/Morgan received three Broadcast Music, Inc. (BMI) Citations of Achievement in 1981 (for "The Beat Of Strangers," "Crackers," and "Smokey Mountain Rain") and were named Country Composers of the Year by Cash Box (Cash Box, Oct. 17, 1981).

One of the first songs they had left the Pi-Gem/Chess Publishing Co., which was sold to the Welk Music Group in August of 1984, has been the most successful effort they would, Fleming and Morgan have opted to go with producer Tom Collins, former co-writer of "Get Right Down To It," to refer to as the "third member" of the team. While no formal announcement of an affiliation has yet been made, Singh has nonetheless started a new company, Tom Collins Music, and obtained an office on Music Row.

Shades Of Brill

Today, Music Row could be favorably compared to the Brill Building of the 50s. Sometimes, Morgan and Fleming even envision themselves as a member of that day's group of songwriters, since, like their predecessors, they too come to the office five days a week, eight hours and more a day to write. It's an office, an A&R, a lick or a lyric. But, every day, it starts with something. Songwriting is treated as a job.

There are critics who say that much of the product coming out of Nashville today isn't really country at all, but rather some sugar-coated pop that is a product of the conventional country, Fleming strongly disagrees. "We're just trying to write good songs and we don't write them unlike some songs that we thought were more country than they turned out because the production or the artist changed it. It's out of your hands once you've written the song. Besides, a lot of what we are calling pop is not pop to Los Angeles or New York."

Although Morgan and Fleming hail from different backgrounds, their paths to Nashville have some similarities. Listing the sounds of Joni Mitchell and James Taylor as her primary influences, Fleming came to Nashville in a roundabout circuit from Ft. Smith, Ark. She began writing and learning guitar in the ninth grade, playing local functions for her father and in her spare time. A couple of years at the University of Arkansas, she dropped out and began what the now famous "Get Right Down To It," which took her from Los Angeles to New York and, eventually, Nashville.

Good Environment

According to Fleming, the music in Nashville at that time was already showing signs of going on pop. She found an environment she liked at the old Pi-Gem building on 16th Ave., clustered among several other music affiliated businesses, and decided to give it a shot.

Meanwhile, Morgan was in Nashville looking for much the same thing. Hailing from the small town of Tracy, Minn., Morgan lists the Beatles as his first and primary influence. Emulating his heroes, he began playing in local rock groups while in his junior year (he eventually received a diploma via a correspondence course) and went to Nashville to cut a demo, an experience that brought him to the thriving music industry in the city. However, unfortunately for the would-be rock musician, his demo was so bad that the record company rejected it.

Fleming/Morgan: Riding High As Top Nashville Tunesmiths

By Jennifer Bohler

NASHVILLE — Not so very long ago, Kye Fleming and Dennis Morgan, like the majority of young songwriters, were barely eking out a living, just clicking their heels waiting for something to happen. Morgan often is the case in situations that extra "something" did happen when Fleming (then signed to Pi-Gem Music) and another friend, Bob Barker, decided to start writing their own songs. After a few efforts, Barker left, but Fleming and Morgan decided to press on, and the result was a collaboration called Double Bed. "Barbara Mandrell recorded it in 1979; it shot to #1 on the country charts and launched Mandrell's successful effort to cross over to the mass appeal audience, as well as the career of one of Nashville's hottest rising duos today.

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Nashville's Exit/In Set To Reopen Soon

NASHVILLE — Cash Box has learned that Charles Shadrer and Jim Mullins, owners of the Blazing Saddles club here, have purchased the Exit/In, Nashville's premier show club, and will reopen Feb. 15, Shadrer and Mullins, principals in JMS, Inc., purchased the lease and real property for the amount from Wayne Oldham's Southern Hospitality.

According to Shadrer, the club is currently being remodeled, to include a dance floor, staff and chairs rather than the pews and tier arrangement as before. The format of the club will change somewhat as well. The club will try to feature name acts, "if feasible," according to Shadrer, but will lean more toward local dance bands, with an occasional writer's night. He emphasized that the new ownership will be "more than willing" to work with labels in a showcase situation.

The club, which will retain the name Exit/In, will open seven nights a week, will have at least two bars and will continue to serve food. One bar will also feature a game room.
BOB & DOUG McKENZIE (Mercury/PolyGram 76136)
Take Off (2:42) (McKenzie Brothers Music — PRO Canada) (Crawford, Goldsmith, Giacomelli, Moranic, Thomas) (Producer: M. Giacomelli)
So, okay, Rick Moranic and Dave Thomas, aka Bob & Doug McKenzie of SCTV’s Great White North, line, had their lawyer get Rush’s Geddy Lee to sing on their “hit” single because you know what was bootlegging their show. Just kidding. But it’s beauty, anyway, so ... take off! Good day, eh?

Mickey Thomas (Elektra E-474002)
Ah, frustration. With the help of a frenetic pop/rock beat, Mickey Thomas sings of the classic “fool-in-love” situation with the appropriate rock urgency on this new selection from “Alone” LP. A neat synthesizer run makes a great hook for AOR and pop, too.

JOAN JETT & THE BLACKHEARTS (Boardwalk NB-7-1135)
I Love Rock ‘N Roll (2:45) (Finchley Music Corp. — ASCAP) (J. Hooker, A. Merrill) (Producers: R. Corbett, K. Laguna)
Jett, together with producers Ritchie Cordell and Kenty Laguna, has nailed down the old Gary Glitter marching riff, with a little Chinnichap edge, on the title track to her new LP. It’s a roaring rock-cry and one that has already echoed across the Northeastern AOR airwaves.

Rodney Crowell (Warner Bros. WBS 50008)
Victim Or A Fool (2:57) (Cockrell Music/Granite Music Corp. — ASCAP) (R. Crowell) (Producer: R. Crowell)
No one, save for spouse Rosanne Cash, symbolizes the “New Country” more than Crowell, blending trad C&W and pop rock, yet somehow avoiding commercial cliches. With a little help from Hank Williams’s steel guitar, Rodney drops down on this questioning ballad, with perfect harmony support.

George Duke (Epic 14-02701)
Shine On (3:44) (Myenech Music Co. — ASCAP) (G. Duke) (Producer: G. Duke)
Duke has a product here for both B/C and pop that is so instantly accessible and commercial it could very well strike out of the box. The rhythm groove is in the E, W&B pocket and the high vocal fits perfectly. An odds on club face too.

Jack Greene (RCA-JH-13041)
When I Was Young (3:23) (Keymack Music, Inc.-BMI) (J. Greene, L. Adey) (Producer: J. Green)
The former Pretty Things guitarist stroll’s down memory lane and reminisces about things common to most adolescent boys (i.e. girls, cracking up in the classroom, hanging out, dances, etc.) on this track from the “Reverse Logic” LP. The rhythm alternates between a simple pop beat and a sparsley near ska. Understated pop.

THE FOUR TOPS (Casablanca/PolyGram NB 2345)
Tonight I’ll Marry You Love All Over 4:34 (Kota Publishing/BMI) (M. Williams, R. Ferguson) (Producer: D. Wolforth)
Fresh from their success with “When She Was My Girl,” The Four Tops create a southern soul charm on this gorgeous ballad. Dripping with succulent harmonies and a delicious melody, this is a feast for every musical taste.

POCO (MCA MCA-52001)
Sea Of Heartbreak (3:29) (Shapiro Bernstein & Co., Inc.-ASCAP) (H. David, P. Hampton) (Producer: M. Flicker)
On the first single for the group’s new (and last) LP for MCA, “Cowboys and Englishmen.” Poco moids traditional country with MOR-ish pop arrangements on this Hal David-Paul Hampton tune. A light touch for A/C, pop and country.

The Dells (20th Century-Fox TC-2602)
Stay In My Corner (4:58) (Conrad Music/Arc Music-BMI) (B. Miller, W. Flioom, B. Strong) (Producers: C. Davis, E. Record)
Chi-Sound president Carl Davis continues to encourage his stable of great R&B vocal acts, like The Dells, to update older, proven hits. Here, the group that had such successes as “Oh, What A Night,” spruces up its 1968 ballad with top-flight harmonies.

THE MAIN INGREDIENT featuring Cuba Gooding (RCA-JH-13045)
Party People (3:55) (Uncle Ronnie’s Music Co., Inc.-ASCAP) (L. Vandross) (Producer: P. Adams)
As you might discern from the title, this Luther Vandross tune is a dancer, a slick club cut with plenty of arching string solos and fat bass sound to surround Gooding and the Main Ingredient’s choreographed vocal syncopation. For B/C lists, too.

INVISIBLE MAN’S BAND (Boardwalk NB-7-1137)
There’s as much polished R&B/dance music in the body of the next cut from the duo of Clarence Burke and Alex Masucci, as there is irony in the title.

MIKE POST (Elektra E-47400)
Theme From Magnum PI (3:25) (MCA Music, a division of MCA, Inc.-ASCAP) (M. Post, P. Car- center) (Producer: M. Post)
With Hill Street Blues and Greatest American Hero (Believe It Or Not) among his most recent scores, Post is surely the reigning king of the TV themes. Here he dishes out a poppy/jazzy theme for funky Tom Selleck’s hit series. Television fusion for Too 40.

Huey Lewis and the News (Chrysalis CHS 550)
Do You Believe In Love (3:30) (Zomba Enterprises-BMI) (R.J. Lange) (Producers: Huey Lewis and the News)
Northern California’s promising popsters Huey Lewis and the News cover a tune here by Robert John “Mutt” Lange, a man who’s better known for his production work with the likes of AC/DC than his songwritering.

RENN WOODS (Elektra E-47403)
Ren Woods, who made such a splash in the movie of Hair, has surfaced on E/A after a brief stint on ARC/Columbia and, judging from this initial single, her vocal performance seems to have developed in intensity and ripened over time. The stick mid-tempo R&B arrangement here serves as a nice contrast to her powerful delivery.

Van Halen (Warner Bros. WBS 50003)

Commodores (Motown 1604MF)

Rufus with Chaka Khan (MCA MCA-52002)

Ringo Starr (Boardwalk NB-7-1134)
Private Property (2:44) ( MPL Communications, Inc.—ASCAP) (P. McCartney) (Producer: P. McCartney)
HITS OUT OF THE BOX

QUESTIONNAIRE — Chas Jankel — A&M SP-6 4885 — Producer: Chas Jankel — List: 6.98 — Bar Coded

Jankel's reputation has preceded his personal recognition, having been the mastermind behind Ian Dury's new wave/musical hall/jazz style and also penning the Quincy Jones hit "Ali No Corrida." But nothing, not even last year's debut LP, could really properly prepare anyone for this diverse masterpiece. Ridiculously difficult to categorize, the album has elements of funk, jazz, R&B, techno pop, disco and straight ahead rock rippling through its grooves, and the arrangements are nothing short of amazing. This album is not only a treat for musicians' ears, but it could be a nominee for dance album of the year.

FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN — Warner Bros. BSK 3585 — Producer: Tommy LiPluma — List: 8.98 — Bar Coded

Last year this band led by jazz fusion sessioners extraordinaire, Neil Larsen and Buzz Feiten, decided they could actually do vocals and get away with it. It turned out they could do the task very well as the song "Who'll Be The Fool Tonight" became a hit. The group, now known as Full Moon, returns with a fusion/fusion pop follow-up that should really make headway on the charts. Feiten, the guitarist, and Larsen, the keyboardist, show they not only have hot chops but a good sense of melody and arrangement here. A who's who of sessioners join in on the fun, and it's an album to remember.


The All American Girls return with another song in that irresistible "We Are Family" vein. The Sire LP here is a winner and should be a favorite on the dance floors and urban contemporary radio stations for months to come. But The Sisters are definitely on top — as adept at strict R&B stylings as they are dandy like "My Guy" or a shimming ballad like "All The Man I Need." Other hot tracks on this perfectly balanced LP are "Grandma" and the stomping "Jackie's Theme There's No Stopping Us.

REGGAE STREET — The Mighty Diamonds — Shanachie 43024 — Producers: Strictly Rocker Intl. and The Mighty Diamonds — List: 8.98

If you like your reggae clean, clear and straight ahead, then you'll love the latest Stateside offering from these Trenchtown rockers. The threesome is one of the most respected and successful reggae bands internationally, and its vocals have an almost R&B croon lilt to them. A band led by Channel One personnel Shaka Escoff, "Chinna" Smith, and the Bella family, their path way through such hypnotic skankers as the title and "King Kong." A smooth, soulful genre classic.

THE NEW JOHNNY OTIS SHOW — Alligator 4726 — Producer: Johnny Otis — List: 8.98

Alligator Records is a little dynamo of a label that has probably done more to keep roots music (blues and R&B) alive than any other company in the past few years. This time out the Chicago-based disker has coaxed the rock 'n roll revue godfather out of his shell for his first recording in almost a decade. It indeed is a special album again Chuggie and some of the finest old studio players in the business backed their man off for a three-night session, and the best takes were put on this record.


This album is street music in the literal sense. New York-based producer/recording maestro Eric Dufaeure has actually gone out on the city streets and put together the compilation LP of songs by the musical supersstars that play on the street corners and in the parks of that fair city. It's a wonderfully eclectic LP filled with everything from blues to barberhop quartet to rock 'n roll. The bonus is that is it actually live with the sounds of the Big Apple (sirens, car horns etc.) accompanying the acts. Wonderfully offbeat.


Already picked up by Peters International for distribution in countries throughout the world, Esteban proves to be the classic example of the continental artist as he performs classic tunes in a variety of languages including Russian, Italian, Hebrew and Japanese. His most moving songs are, of course, performed in his native Spanish, but his deep, heartfelt vocals and acoustic guitar accompaniment make everything he performs a romantic ode to the lovers of the world.


Le Roux is Baton Rouge's answer to Styx. The six-man band has been honing a mixture of straight ahead Southern rock 'n roll and the high tech gloss and soaring harmonies of Tommy Shaw and Co. It's now really tailor-made for current day AOR. The band originally got its name from the gravy base used in Cajun cooking and has been simmering its eclectic style for about five years now. The band's debut for RCA is chocked full of stylish FM rockers like the title track and the brilliant "Addicted.'

KASIM — Kasim Sultan — EMI America ST-17063 — Producer: Kasim Sultan and Mark Rochet — List: 8.98 — Bar Coded

Todd Rundgren's right hand man in Utopia steps out from behind his bass to flex his solo muscles on this debut for EMI America, and proves himself as a star in his own right. He's definitely been influenced by Rundgren's style of arranging, but he has a mainstream pop vocal style that has teen idol written all over it. Sultan has also coaxed acts as diverse as Earth, Wind & Fire and Blue Oyster Cult guitarist Buck Dharma for various songs on the LP, and produced a few obscure oddities in other genres. This is a tasty showcase LP and the best tracks are "Someone To Love," "Don't Break My Heart" and "Drivin' Me Mad."
Kim Larsen has arrived in America with his first U.S.-recorded album. And the world of rock may never be the same.

Until recently, Kim's work with Gasolin' and his solo LPs have been gigantic sellers in Scandinavia.

Now, with the release of "Sitting On A Time Bomb," the buzz is worldwide. Be there to greet Kim Larsen when he explodes. KIM LARSEN AND JUNGLEDREAMS. "SITTING ON A TIME BOMB." ON EPIC RECORDS AND TAPES.
Inner City Opens New One-Stop Distribution Arm

LOS ANGELES — In an attempt to broaden its base of operations, Inner City Records, an affiliate of the MIO Music Group Inc., has opened a one-stop distribution organization, City Sounds Distribution. The new entity is managed by industry veteran Gary Hall, and has acquired exclusive rights to some of the most sought after European and domestic labels in the reggae and disco fields. 

City Sounds' current roster of labels include Durand, Daddy Cool, Unwane, Third World, Top Ranking, Joe Arroyo, The Mighty Diamonds, Rough Trade, Surprise, Sarie, Garbo, Gems, Vougue, Back Door, Y, Mut Mooncrest and non-exclusive rights to a host of other labels, giving it one of the highest profiles in the reggae field today.

The new label additions go alongside such in-house labels as Inner City Sounds, Classic Jazz and Aural Explorer to provide the MIO Music Group and City Sounds Distribution with a well rounded base of operations.

Consulting Firm Bows

NEW YORK — MCII, an entertainment consulting firm, was recently formed by Dick Broderick, Joe D’Imperio and Bill Walsh. Broderick most recently served as interest Division of Intersong. D’Imperio is currently executive vice president of product and business at RCA and Walsh, most recently served as president of Intersound.

The firm’s initial clients include Music of Your Life, Accord/Townhouse records, and Photographer, Pidco and Summit Records. Its address is 141 E. 63rd St, New York, N.Y. 10021. The telephone number is (212) 308-1129.

Theodore Sullivan Dies


In 1973, he became vice president at CBS/Columbia Group and finally, in 1980, manager of the company’s domestic operations that year for medical reasons. He is survived by his wife, Muriel and four children.

Ahllampra Ups Vias

LOS ANGELES — Jose Vias, Jr. has been named executive vice president and general manager of the Ahllampra Group of Record Companies. The Group includes Ahllampra Records, Ahllampra Distributing, Allison Ahllampra Manufacturing, All Record Manufacturing and Discora International (USA).

Before joining the Ahllampra Group, Vias spent 25 years with RCA Records in various executive positions.

Tower Of Power Signs With Max Leonard

LOS ANGELES — Tower of Power, which recently released a direct to disc audiophile recording, “Tower of Power Direct,” on Warner Bros. Records, has signed a new contract with the label. The band’s next coast tour, recently signed with Henry Max Leonard for exclusive management representation.

Monaghan Named VP Of Sales At Peter Pan

NEW YORK — James Monaghan has been named vice president of sales at Peter Pan Records. Monaghan joined the company in 1971.

Woodroffe, Barnett Form Design Company

LOS ANGELES — Patrick Woodroffe and Jimmy Barnett have formed their own design company, Woodroffe Barnett Associates, which will be based in London with an American office in Los Angeles.

In London, the address of Woodroffe Barnett Associates is 2 N Metropolit Wharf, Wood Wharf, East London, E2. The main telephone number is 488-1868. In Los Angeles, the address is 8723 Santa Monica Blvd, the telephone number is (213) 854-0147.

ZZ Top Gets Gold

LOS ANGELES — Warner Bros. recording group ZZ Top’s album, “El Loco,” was recently certified gold by the RIAA, signifying sales in excess of 500,000 units.

Agee, Stevens, Acree Publicity Firm Moves

LOS ANGELES — The public relations firm of Agee, Stevens and Acree, Inc. is moving its operations to 815 W. Olive Street in Burbank, Calif. The new telephone number is (213) 841-4746.

Image Changes Name

LOS ANGELES — Image Marketing & Media recently changed its corporate name to Image Consultants, Inc. and relocated to offices to 520 Lillian Way, Los Angeles 90004. The phone remains (213) 464-8341.

Roperry Records Moves

NEW YORK — Roperry Records, the New York-based independent label, has moved. Its new address is 645 Madison Ave., New York, N.Y. 10022. The telephone is (212) 308-2636.

EXECUTIVES ON THE MOVE

Fret Promoted — Steve Fret, director of finance for ChapPELL Music and InterSong Music Group, has been promoted to vice president and treasurer for the PolyGram Publishing Company. He joined ChapPELL in 1978 as assistant to the director of finance and was promoted to director of finance in January 1981.

Eyre Appointed — MCA Records International has announced the appointment of Steve Eyre as head of A&R for MCA Records Ltd. He joins MCA two years after at A&M Records where he was a member of its A&R staff. Prior to joining A&M, he spent two years in the repertoire division of EMI Publishing.

Eyre Promoted — Randy Edwards has been named director of advertising at Elektra/Ashbury Records. He previously was E/A’s merchandising/consumer advertising director. In 1977 he joined WEA’s Chicago Branch as midwest marketing coordinator, a position he held until 1981 serving E/A as a merchandising executive.

Mosesman Named At E/A — Denny Mosesman has been promoted to southwest regional promotion manager for Elektra/Ashbury Records. Originally from Dallas, Mosesman has worked in the record industry since 1966, starting at the ABC-Dick store at the age of 15. He graduated from the University of Texas in Austin in 1973 with a B.A. in English and a teaching certificate. In 1975, he was area manager for the Dallas-based Sound Town chain, and the next year was named the firm’s advertising manager. He joined E/A in 1977 as local promotion manager/Dallas.

Kenz Named At Acro — Margo Kenz has been named general manager of Acro Records, a division of the Atlantic Recording Corp. She was most recently director of national pop promotion for MCA Records, prior to which she held the same position with RCA Records.

Solar Names Andrews — Solar Records has announced the appointment of Dina Andrews as director of production for the Elektra/Ashbury-distributed label. She joined Solar three years ago.

E/A Promotes Hanna — Al Hanna has been promoted to director of merchandising for Elektra/Ashbury Records. He joined the label in 1978, he joined E/A under the auspices of the Warner Communications management trainee program, in which he spent a block of time working in each department of the company.

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

Tollini Promoted — Robert J. Tollini has been promoted to controller of Twentieth Century-Fox Video. He was formerly director of budgets and financial analysis and had joined Twentieth Century-Fox Video in August, 1981.

Brandy Named At MCA/Famous — Brandy has joined the IBM/MCA joint venture Discoving as manager of materials and production control. He spent four years at United Records and was most recently manager of customer service and production control.

Monday To Chrysalis — Jon Monday has been named as the new sales manager for the recently-formed Chrysalis Visual Programming Division. He joins Chrysalis Visual Programming after 10 years with Takoma Records where he was general manager.

Macnow Moves — Arthur Macnow has joined the firm of Segel & Goldberg as a partner in the business management firm. For the past three years he has been a partner and chief financial officer of the American Recording Company (ARC Records). Changes At Arbitron — Avery Gibson has been named director, television market development for Arbitron/Agency Sales in New York. She most recently held positions at Arbitron of director, Radio Development and manager, Radio Product. Earlier, she served at Audits & Surveys TRAC-T service as vice president, director of marketing.

Cramer Named — Clifford Cramer has been named manager of Arbiton Radio in Laurel, Md. She joined Arbiton in February, 1976 as manager of special television services. She has served as production manager for Arbiton Television in New York.

Rogers & Cowan Names Tansman — Rogers & Cowan has announced the promotion of Linn Tansman to director of the east coast music division. Prior to joining Rogers & Cowan early in 1981, she worked in the New York publicity department of Warner Brothers Records.

Oriolo To Famous — Famous Music has announced the appointment of Don Oriolo as New York top creative director. He joined Famous four years ago as vice president and general manager of Intersong U.S.A. and Rightsong U.S.A., divisions of PolyGram.
JAZZ ALBUM PICKS

FULL MOON FEATURING NEIL LARSEN & BUZZ FEITEN — Full Moon/Warner Bros. 3585 — Producer: Tommy LiPuma — List: 98
Those of you with deep roots in the fusion movement will no doubt recall Full Moon. Originally an off-shoot of the Paul Butterfield Blues Band, the group waxed an excellent debut album before disbanding. The new, reconstituted band, sans horns, is a stripped-down quartet that tactfully meshes its fusion background with the finesse of a LA rock. No problem with airplay for either AOR or fusion.

Vocalist Helen Humes never had any trouble getting the very best musicians to perform with her. This live recording from the 1974 Montreux Jazz Festival is no exception, with Earl Hines and Jay McShann sharing the piano chair and Buddy Tate nailing down tenor choruses throughout. As always, Humes is peerless. Effortlessly swinging from the sprightly to the sullen, the former Basie singer easily demonstrates why she remains a singer for all times.

One of the most competent and expressive pianists on the scene, Dailey has carved himself a comfortable niche as a much sought-after sideman. On this, his first leader date for Muse, he manages to expand his scope, shifting moods with both daring and subtlety. A fine battery of bassist Rufus Reid and drummer Eddie Gladden keep things rolling, and multi-instrumentalist wunderkind Arthur Rhames makes his recording debut with a contribution on tenor sax.

WYNTON MARSALIS — Columbia FC 37574 — Producer: Herb Celso — List: None — Bar Coded
This eagerly anticipated debut album by 19-year-old trumpeter Marsalis achieves the impossible by living up to expectation. Highly regarded by the press and club-goers, the New Orleans native has silenced several Art Blakey albums in the last year, but his first solo outing proves that he is everything fans claim and more. Superior from start to finish, the album features outstanding musicianship from both the leader and his band. The best young trumpeter since Booker Little.

JAZZ DISQUES — As part of deal struck between First American Records (FA) and Disques Black and Blue in France, First American will distribute jazz recordings from the French label through its Jazz Man line. Pictured are (l-r) Jerry Denmon, president of First American; Jean-Pierre Fahamian, Disques Black and Blue; and David Hubert, Jazz Man executive producer.

Black Saint and "Snurdy McGurdy And Her Regan and Dabbai as well as guitarist A. Spencer Barefield and bassist/ cellist Jari Bushahld and "Space" by the same name and vocalist Tom Buckner on the 1750 Arch label. If that's not enough, Mitchell and his Space co-horts will be traveling to New York for a Feb. 6 performance at The Kitchen Center on Broome Street as part of the 23-piece Arch Ensemble for Experimental Music. In a recent telephone conversation, Mitchell told us that the New York date will be a warm-up for the band's trip to Europe. Although Mitchell's status with the large ensemble is as a featured soloist, Spacemate Oshita will have his composition "Textures/Cyles (Series I For Chamber Orchestra)" performed, along with compositions by Robert Erickson, "Blue" Gene Tyranny and Don Buchla. The trip to The Kitchen will be the second in two months for Mitchell, Oshita and Buckner, who performed there in January. By the by, if you think Mitchell hasn't got his hands full, he also told us that the Art Ensemble of Chicago will also soon be touring. The group will perform in New York on Feb. 13 and 14 at the Bottom Line.

CASSETTE COUP — The Moss Music Group has introduced a new line of jazz and blues cassettes from the Storyville catalog. First releases in the series, which lists for $7.98, are "Duke Ellington And His Orchestra/Johnny Hodges And His Orchestra"; "Louis Armstrong's All Stars," featuring Trummy Young and Billy Kyle; "Boogie Woogie Trio" by Albert Ammons, Pete Johnson and Meade Lux Lewis; "The Best Of Brownie McGhee"; and "Sonny Boy Williamson: A Portrait in Blues." "The Harmolites" featuring Terry, Doctor Ross and Hammie Nixon with Sleepy John Estes; "Roland Hanna: 'Swing Me No Waltz'" and "The Best Of The Blues" featuring Big Bill Broonzy, Memphis Slim, Champion Jack Dupree, Joe Joe Brown, Lonnie Johnson, Roswell Sykes, Sunnynland Slim, and Otis Spann. All titles carry extensive notes.

STUDIO NOTES — California's new Palo Alto Jazz Records will soon come to Gotham to record LPs featuring Elvin Jones, Jimmy Knepper, Chico Freeman and Tom Harrell. The label has also just acquired previously unreleased recordings by Jimmy Forrest, Shirley Scott and Marvin Stamm, as well as an LP originally recorded for Victor Japan by The Tokyo Union Orchestra featuring Herbie Hancock, Richie Cole and Siide Hampton. Musician Records has inked Mose Allison, and Island has signed Gil Evans.

JAZZ DISCOUNTS April 1982

HOLDINGS DISCOUNTS

1/23 Chart

Cash Box/January 30, 1982

www.americanradiohistory.com
Pirate Tapes Seized; Convict Is Sentenced

NEW YORK — Over 13,000 alleged pirate tapes and associated manufacturing equipment, valued by the Federal Bureau of Investigation (FBI) at more than $3.6 million, were seized at seven different locations in Pennsylvania on Dec. 15 and 16. FBI agents from the Scranton, Pa. office raided the residence of Joseph Arcuri, 120 W. Pine St. Scranton, Pa. and seized more than 349 master tapes, $1,000 worth of finished alleged pirate tapes and over $12,000 worth of manufacturing equipment. Among titles seized were Olivia Newton-John’s “Physical,” Billy Joel’s “Songs in the Attic” and “Tattoo You” by the Rolling Stones.

While the residence was being raided, two retail outlets suspected of selling Arcuri’s products were raided at Discography, World in Landisford, Pa. over 3,700 alleged pirate audio tapes and several videocassettes of feature-length films were also seized, and more than 850 pirate tapes were confiscated from the Panther Valley Coin Exchange in Hazleton, Pa.

Don Rushin, D’Agostino’s of 484 W. Washington Ave. Myerstown, Pa. was another retail outlet raided on suspicion of selling Arcuri’s pirate tapes. There, 1,290 tapes were seized and 2,580 tapes were seized from bookstores of Mildred and Richard W. McGale at the Leesburg, Pa. auction.

Over the weekend, one week after Karrim-el-Amin Shabazz was sentenced to two consecutive six month prison sentences Dec. 7, following his conviction on 10 counts of criminal copyright infringement in November. Shabazz had been arrested Aug. 21, 1981, after a raid on his Orlando, Fla. home netted over 5,000 pirate cassette and 8-track recordings.

Rack Jobber’s Marches Honor First Family

NEW YORK — Ervin Like, a songwriter who has written matches for each elected President since Franklin D. Roosevelt recently recorded one to honor President Ronald Reagan. This RCA product, plus another entitled “A Salute to Nancy,” in honor of the First Lady, were sent to the White House as Christmas gifts. The two marches are both featured on an LP, “Isaac’s Roosevelt to Reagan,” which is slated for release in the near future.

The recording was made in John Philip Sousa’s footsteps. Like, a president of Olympia Records Inc., and Arco Records Corp., recorded the largest rack jobber on the East Coast.

CARMINE’S COMING BACK — On his home turf to host an all-star benefit for UNICEF at the Savoy, drummer Carmine Appice managed to find a few minutes to pop by the East Coastos command post and exchange some notes. His appearance resulted in a lifestyle that the gregarious Appice, who, along with his musical director and keyboardist Duane Hills, pushed unrelentingly to raise even more money — Appice as a New York drummer and Mike's Club resident, and Bobby Comstock, who, as a restorationist at the tender age of 18 bandleader Comstock hypnotized us into playing a ragtime piano solo on “Blue Velvet” while the band was backing Bobby Vinton. Suffice to say, they’ve come a long way, with Appice establishing himself and Vanille Appice moving on to work with Beck, Bogart and Appice, Cactus and Rod Stewart.

Through his career, Appice delighted in the touring life, and his name became anathema to motel proprietors around the globe. Very recently, the International Rock House, The International Rock House Hotel Wrecking, the drummer pledges that the book will live on as a bible for what to do with a motel car under a rental trick and the proper way to hold a television set when dropping out a motel window. We paint a one-sided picture, we should also mention that Appice has devoted a good deal of his time to teaching young drummers, making clinic appearances, operating an instructional studio and penning drum method books. When I was at the radio station, I received a call.

A CALL TO CITIZENSHIP — In the ho-hum world that is New York radio, WBAI’s “Stormy Monday” stands out like a lush island in a drowsy sea. Name notwithstanding, the program now airs on Friday mornings, and program hosts James Brown and the Archbishop Reverend Dr. David “Bullwinkle” Jackson continue to use their free form (although far from identity-less program) to beg, plead, entice and cajole their listeners out of passivity. Brown and Jackson have always maintained that “Stormy Monday” is a state of mind rather than a mere radio show, and have continually laced their broad broccard with a deep desire for change, with heavy emphasis on feedback. Elta James, the Lounge Lizards, or Poguym tribal chants with a broad range of political, social and cultural topics — and they also have a lot of fun. The duo has now revealed that they’re ready to take “Stormy Monday” into the next stage, and to declare “Stormy Monday” an independent country. The new nation’s official coming-out party, dubbed the “Stormy Monday Anniversary Party Ritual, Learning Orgy, Book Fair, Audio-Visite Festival” will take place Tuesday, Jan. 9 from 2 to 8 p.m. at the Actors and Directors Lab building at 410 W. 42nd St. in Manhattan. Billed as a “ceremonial department store of ideas,” the fete will include a display and video show by the Jimi Hendrix Archives of Nyack, N.Y. a book, film clips featuring Betty Boop and examples of the French surrealistic film movement; photo exhibits, a salute to Vanessa Del Rio, live music, lectures, and dancing. The rub is that the affair is open only to citizens of Stormy Monday Country and a citizenship taxation is required. All inquiries and applications for citizenship should be addressed to: Stormy Monday Country, WBAI-FM, 508 East Ave., New York, N.Y. 10018.

FROM THE NEWS DESK — Fun City’s blues aficionados will have a rare treat this week when the Bottom Line Presents The Legendary Blues Band featuring Pinetop Perkins, Jerry Portnoy, Calvin Jones and Willie Smith and Roomful of Blues. Incidentally, Roomful of Blues will be hitting the studios next week to cut a LP with Texas legend Eddie “Cleanhead” Vinson for Muse. Lynvalt Golding, formerly of the Specials, then of Funkadelic, and now with Funkadelic, is filming a video for the song “Do You Remember That Night?” in a New York motel. The video was shot by “Stormy Monday” resident John Phillips.

GOLD RINGER — Epic/Cleveland Int recording artist Meat Loaf recently toured Canada, stopping off at Toronto’s Massay Hall on the way. After his show there, Meat was presented with a Gold Record for his LP “Dead Ringer.” Pictured backstage are (l-r) Meat Loaf; Bernie DiMatteo, president of CBS Canada and Steve Popovich, president of Cleveland International.

Nils ‘N’ The Boss — Backstreet recording artist Nils Logfren was recently joined on stage at New Brunswick, N.J. ’s Royal Manor Club by Columbia recording artist Bruce Springsteen. The two performed three songs together including Little Richard’s “Lucille” and Chuck Berry’s “Oh, Carl, My Baby’s in Jail” in support of his LP: “Night Fades Away.”

Los Angeles — “Arthur’s Theme,” the soundtrack single by Warner Bros. recording artist Christopher Cross, was recently certified gold, signifying sales in excess of 500,000 units.

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THIRTEENTH ANNUAL COUNTRY MUSIC EXHIBITION & BANQUET

SINGLES REVIEWS
NEW AND DEVELOPING ARTISTS

TOMMY PIERSOL (RCI H-2358-1)
I'll Be Alright (2:10) (Mountain Creek Music — SESAC) (T. Piersol) (Producer: T. Piersol)
The simple production and lifting melody of this song is a totally refreshing change of pace from the heavy strings and backing vocal production that often comes out of Nashville. Although the lyrics are a little repetitive, in this case, they are not bad. It makes the tune one of those that has the listener humming along.

EGLE CREEK BAND (Night Hawk NH 3103)
Falling Back In Love (3:12) (Filly-BMI) (S. Roberts) (Producer: A. Skidmore)
Love songs with a solid hook are what made country music what it is today. Six-member Eagle Creek has certainly come up with one in its debut release. Stan Roberts' vocal work is the focal point here, with remaining band members laying a solid instrumental backing.

KENNY ROGERS (Liberty P-A-1444)

TOM PALL & THE GLASER BROTHERS (Elektra E-47405)
I'll Be Her (2:36) (Baron Music Pub./Hat Band Music-BMI) (B.R. Reynolds) (Producer: J. Bowen)

GAIL DAVIES (Warner Bros. WBSS0004)

FEATURE PICKS

FREDDY FENDER (MCA MCA-52003)
Across The Borderline (2:54) (Duchess Music Corp. (MCA)-BMI) (R. Cooder, J. Hiatt, J. Dickson) (Producer: R. Cooder)

POCO (MCA MCA-52001)
Sea Of Heartbreak (3:29) (Shapiro Bernstein Co.-ASCAP) (H. David, P. Hampton) (Producer: M. Flicker)

LOUISE MANDRELL (RCA PB-13039)

HOOT HESTER (NSD 114)
I'm A Kentucky Fiddle (Plays A Texas Melody) (2:30) (Buck Run Music-BMI) (H. Hester) (Producer: S. Lavender)

TOM CARLILE (Door Knob DK 61-170)
Lover (Right Where I Want You) (3:08) (Opa-Locka Music-ASCAP) (T. Carilie) (Producer: G. Kennedy)

BOBBY SMITH (Liberty P-B-1452)
And Then Some (3:42) (House of Gold Music Inc./Chinnichap Pub., Inc. (adm. in U.S. and Canada by Careers Music, Inc.-BMI) (J. Slate, L. Henley, M. Gray) (Producer: B. Montgomery)

REEL PEOPLE (Marbl MR 8101)

THE FOUR GUYS (J&B JB 1001)

RALPH MAY AND THE OHIO RIVER BAND (AMI 1901)
In A Stranger's Eyes (3:09) (Jensong Music Inc./Choskee Bottom Music-ASCAP) (C. Rains) (Producer: R.J. Jones)

ALBUM REVIEWS

THE DAVID FRIZZELL AND SHELLEY WEST ALBUM — Warner Bros. (Liberty 3843) — Producers: Snuff Garrett and Steve Dorff — List: $8.98 — Bar Coded

Last year's Country Music Assn. Duo of the Year comes back with a potent album that should do much to help them win the same award again this year. Producers Garrett and Dorff have concocted an interesting array of songs for Frizzell and West, including the haunting "Dark Side Of The Moon" (no, not Pink Floyd's), "I Just Came Here To Dance," "Another Honky Tonk Night On Broadway" and the classic "Our Day Will Come."
"THE LABEL WITH THE STARS"

IRIS LARRATT

"I'VE GOTTEN COWBOY IN THE SADDLE...
(AND ANOTHER ONE HOLDING MY HORSE)"

MS 3002

NEW SINGLE

"TOOK IT LIKE A MAN, CRIED LIKE A BABY"

MS 3003

From The New Forthcoming LP

"CEDAR CREEK"

MS 70034

ANDY DIMARTINO PRODUCER

MARIJOHN WILKIN

"A LITTLE BIT OF JESUS"

MS 70035

CONTACT YOUR LOCAL DISTRIBUTOR

TARA RECORD & TAPE
ATLANTA, GA.

Schwartz Bros. Inc.
LANHAM, MD (BALT/WASH)

MALVERNE DIST.
BOSTON, MASS

Best Record Dist.
BUFFALO, N.Y.

Schwartz Bros. Inc.
CHARLOTTE, N.C.

MS Dist.
Morton Grove, ILL (CHICAGO)

PIKS Corp.
CLEVE, OHIO

BIG STATE Dist.
DALLAS, TX

BIG STATE Dist.
DENVER, COLO

PIKS Corp.
SOUTHFIELD, MICH. (DETROIT)

H.W. DAILY
HOUSTON, TX

Music City Record Dist.
NASHVILLE, TN.

Malverne Dist.
LONG ISLAND CITY, NY

Schwartz Bros.
CHERRY HILL, N.J. (PHILADELPHIA)

ASSOCIATED Dist.
PHOENIX, AZ.

PACIFIC Record & TAPE
EMERYVILLE, CALIF (SAN FRANCISCO)

PACIFIC Record & TAPE
SEATTLE, WA.

STAN'S RECORD SERVICE
Shreveport, LA.
### January 30, 1982

#### Top Country 100 Singles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Date of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bobbie Sue</td>
<td>&quot;House of Gold&quot;</td>
<td>ASCAP</td>
<td>January 30, 1982</td>
<td>1</td>
</tr>
<tr>
<td>The Bellamy Brothers</td>
<td>&quot;It's a Great Day for a Good Time&quot;</td>
<td>Capitol</td>
<td>January 30, 1982</td>
<td>3</td>
</tr>
<tr>
<td>The Oak Ridge Boys</td>
<td>&quot;I Knew You Were Waiting for Me&quot;</td>
<td>MCA</td>
<td>January 30, 1982</td>
<td>4</td>
</tr>
<tr>
<td>George Strait</td>
<td>&quot;The Best Thing That Ever Happened to Me&quot;</td>
<td>MCA</td>
<td>January 30, 1982</td>
<td>5</td>
</tr>
<tr>
<td>The Judds</td>
<td>&quot;If I Turned My World Around&quot;</td>
<td>Epic</td>
<td>January 30, 1982</td>
<td>6</td>
</tr>
<tr>
<td>John Anderson</td>
<td>&quot;If It Makes You Want to Say Yes&quot;</td>
<td>Epic</td>
<td>January 30, 1982</td>
<td>7</td>
</tr>
<tr>
<td>John Michael Montgomery</td>
<td>&quot;I Could Never Be Ashamed of You&quot;</td>
<td>MCA</td>
<td>January 30, 1982</td>
<td>8</td>
</tr>
<tr>
<td>George Strait</td>
<td>&quot;The Best Thing That Ever Happened to Me&quot;</td>
<td>MCA</td>
<td>January 30, 1982</td>
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<tr>
<td>The Bellamy Brothers</td>
<td>&quot;It's a Great Day for a Good Time&quot;</td>
<td>Capitol</td>
<td>January 30, 1982</td>
<td>10</td>
</tr>
</tbody>
</table>

#### Exceptionally heavy sales activity this week

- George Strait's "The Best Thing That Ever Happened to Me"
- The Oak Ridge Boys' "I Knew You Were Waiting for Me"
- The Judds' "If I Turned My World Around"
- John Anderson's "If It Makes You Want to Say Yes"
- John Michael Montgomery's "I Could Never Be Ashamed of You"

---

### Alphabetical Top 100 Country Singles

- **A Country Boy (Brookhors)**
- **A Girl Like You (Buzz Cason)**
- **A Married Man (Bill/Tommy Smith)**
- **Annie's Song (Bill Green)**
- **Another Side of Me (Bill Anderson)**
- **Another Sleepless Night (Chesney Hawkes)**
- **By the Time I Get to Phoenix (Don McLean)**
- **Call Me the Breeze (Elton John)**
- **Crazy (Patsy Cline)**
- **Crazy Little Thing Called Love (Elvis Presley)**

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#### Weeks On 1/23 Chart

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>71</td>
<td>George Strait</td>
<td>&quot;The Best Thing That Ever Happened to Me&quot;</td>
<td>12</td>
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<tr>
<td>72</td>
<td>The Oak Ridge Boys</td>
<td>&quot;I Knew You Were Waiting for Me&quot;</td>
<td>11</td>
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<tr>
<td>73</td>
<td>The Judds</td>
<td>&quot;If I Turned My World Around&quot;</td>
<td>10</td>
</tr>
<tr>
<td>74</td>
<td>John Anderson</td>
<td>&quot;If It Makes You Want to Say Yes&quot;</td>
<td>9</td>
</tr>
<tr>
<td>75</td>
<td>John Michael Montgomery</td>
<td>&quot;I Could Never Be Ashamed of You&quot;</td>
<td>8</td>
</tr>
</tbody>
</table>

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### Exceptionally heavy radio activity this week

- "The Best Thing That Ever Happened to Me" by The Oak Ridge Boys
- "You Can't Change That Feeling of Being in Love with You" by The Bellamy Brothers
- "If I Turned My World Around" by John Anderson
- "If It Makes You Want to Say Yes" by John Michael Montgomery
- "I Could Never Be Ashamed of You" by John Michael Montgomery
Country Cable TV Web Bows

(continued from page 8)

will eventually expand into a 24-hour ser-
vice. Network programming will include the
first regularly scheduled nightly live enter-
tainment programming in cable television
history, titled Nashville Tonight. The
program, a 30-minute country variety and
interview situation, will be hosted by Ralph
Emery.

Additional programming currently being
developed for the network include the fol-
lowing:

The Stars Oftstage — a 30-minute inter-
view program with guests from the country
music industry, including singers, music-
ians, producers, and other executives.

From the Record Rack — a nightly 30-
minute update of country music record
chart leaders that will feature videotaped
performances of the artists.

1-40 Paradise — a country comedy that
features country music. The program is set
in a restaurant/roadhouse located outside
Nashville that caters to performers on their
way in or out of Nashville;

Fan Dango — a 30-minute show
pitting teams of country artists and their
fans against each other.

Two Steps — a music/variety show that
features the latest western dances;

The Opryland Gang — a 30-minute
music/variety show that features the latest
artists. The program will feature
special concerts, “entertainment spec-
taculars” and gospel music shows.

The Opryland Network, a division of
Westinghouse Broadcasting, will be respon-
sible for the sales, marketing and distri-
bution of The Nashville Network.

The company is also involved with two
other new cable programming projects —

The Satellite News Channels, a joint ven-
ture with ABC Video Enterprises, and the
Disney Channel, a joint venture with Walt
Disney

Tom Griscom, WSM’s senior vice presi-
dent of broadcasting, and David Hall,
general manager of Opryland Prods., will
oversee program production.

Country Arbitron
Ratings Drop In
Major Markets

by Tom Roland

NASHVILLE — While the figures from one
 Arbitron survey period are hardly enough
to constitute a definite trend, the numbers
in 12 markets — Boston, Chicago, Cleveland,
Dallas, Detroit, Houston, Los Angeles,
New York, Philadelphia, San Francisco,
Seattle, Washington D.C. — may indicate that
country has peaked in some of the largest
markets in the nation.

While the country share held steady in
San Francisco, country’s share of radio
listeners dropped in six markets (Chicago,
Dallas, Detroit, Houston, New York and
Washington, D.C.) and gained in only three
(Cleveland, Los Angeles and Seattle).

The survey, which monitors the station
performance of the top 50 markets, was
conducted by Arbitron in January.

The figures show that while other
formats maintained or increased their
share of the audience, country music
continued to lose ground to its rival
styles.

Ratings for the 12 markets from the last
Arbitron survey period, conducted in
August, 1981, are as follows:

Boston 3.0
Chicago 2.8
Cleveland 2.9
Dallas 1.8
Detroit 2.1
Houston 2.0
Los Angeles 2.0
New York 2.3
Philadelphia 2.4
San Francisco 2.8
Seattle 1.9
Washington, D.C. 2.4

The figures are based on Arbitron’s own
data collection system.

Stable Market

The Washington, D.C. market was fairly
stable with a 0.2 loss in market share
among the three country outlets.

While WPKX kept its 0.6 market share,
WVXJ slipped a 0.3. However, WIL-WQOQ
abilities, and the Christmas Legend of
Nashville.

Proctor and Gamble will sponsor all of
the specials.

GIBBS BROADCAST FROM THE PALOMINO — MCA recording artist Terri Gibbs’ per-
formance at the Palomino Club in Los Angeles was recently broadcast live by KLAC/Los
Angeles and recorded by DIR Broadcasting for later syndication. Gibbs made the appear-
ance in support of her latest single, “Missy’s River.” Pictured backstage after the show
are (l-r): Paul Lovelace, West Coast regional country promotion director, MCA; Bob
Schneders, West Coast country promotion and marketing manager, MCA; Gibbs; and
Mike Glynn, Cash Box.
What's In-Store

The News In Town Is City Sound — After much gossip on the New York streets, into City Records, an affiliate of the Musicland Group, has bowed City Sounds Distribution as a one-stop and distribution arm. Under the direction of Gary Hall, City Sounds has acquired a wide array of specialty labels, with a strong emphasis on reggae and new wave. The labels and their wares are featured prominently. Among the labels being offered by City Sounds are: Joe Gibbs, Third World, Red Lightrnin', Rough Trade, Trojan, Surprise, Moondcrt, Greensleeves, Y & Mute. In addition, City Sounds will of course carry all MMG labels, including Inner City, Classic Sounds, and 21st Century.

The Ways Of Wea — Over the holiday season, Wea's Boston branch got together with radio station WWWW (KISS-108) and the Strawberries Records chain for a "Twelve Days of Kissmas" promotion. Following two weeks of radio promotion, the contest kicked off on Dec. 7, offering listeners a chance to win a prize a day for 12 days. Prizes included a Sony Walkman, a 19" color TV, an Atari video game, gift certificates, a car stereo, luggage and other devices and treasures. On each of the 12 days, WWWW featured a different Wea artist, and listeners phoning the station were eligible to win the featured album of the day, which included releases by Quarterflash, Al Jarreau, George Benson, Rod Stewart, the Cars, Lindsey Buckingham, Grover Washington Jr., Foreigner, Stevie Nicks, Genesis, Chic and Stevie Woods. Each daily prize winner was selected from a pool of postcards mailed directly to the station and from the winners of the daily featured album call-ins. In addition, a grand prize valued at over $10,000 was placed under the "Kissmas tree" in the lobby, available for picking up after Dec. 25.

Picture This — I.R.S. Records will release a seven-inch picture disc by the Go-Go's featuring "We Got the Beat" and "Our Lips Are Sealed." The limited-edition single will hit during the first week in March. Packaged in a clear plastic sleeve, the record will list for $4.98 and be merchandised with counter-top browser boxes.

For Quick Coverage — Send photos and info to What's In-Store, Cash Box, 1775 Broadway, New York, N.Y. 10019.

Fred Goodman
Labels Up Cross-Promotion Hoping To Counter Flat Sales

(continued from page 21)

The CBSC production, to arrive March 1 to April 15, is double-tied. One part of the game card has a rub-off area where there is a hidden symbol that, when matched with another symbol at a participating record retailer, makes the card holder a winner of one or more CBSC LPs or tapes. The winning coupons would be mailed to central merchants from where CBSC would return the music prizes.

The second part of the game card will be honored by the participating dealers. The game card will allow $1 off on 51 selected CBSC titles, not applicable to sale product. Merchandising display aids 40" x 50" have been developed for its accounts.

Singles Promo

Also hoping to involve more than 1,000 record retailers, MCA recently launched a promotion with McDonald’s fast food chain. The program involves the distribution of 50 million scratch cards asking music related questions at the fast food outlets. By selecting the right answer, consumers can either win food or 45s containing songs by Donnie Iris, One Way, Terri Gibbs and Rufus.

In addition to TV advertising, radio and point-of-purchase aids, the 45 sleeves show each artist’s current album graphics and let the customer know that the LP is available at all record stores.

The promotion is running in Chicago, Rochester, New York; Miami, Ft. Meyers, Fla.; San Luis Obispo, Santa Barbara, Los Angeles, Bakersfield, Delano, Blythe, Brawley and El Centro, Calif.; Phoenix, St. Louis; Central Illinois; Kentucky; Tennessee; Springfield, and Columbus/Jefferson, Mo., and Nebraska.

Still another approach to the national campaign is being waged by RCA Records in conjunction with Dean Guitars to promote the new Dean Triumph LP, “Allied Forces,” upon which Triumph’s Rick Emmett plays Dean’s “V” guitar. The contest is to be announced in the Feb. 14 issue of NME Parader where readers will find a coupon which they can send to the label for a drawing. The winner gets the “V” guitar.

As one RCA spokesman put it, “Heavy metal acts seem to lend themselves more to cross-promoting than they attract a more responsive consumer.”
No Loosening On Signings Foreseen By Labels In '82

(continued from page 8)

The record deal never came to fruition.

For the next two to three years he joined the college circuit, playing mini-concerts and such until he finally moved to Minnesota and was introduced to country music. At 21, he moved to Nashville for good. "He spent another two to three years beating on a double-drum set in publishers and writing jingles for Hall Gill. He was also writing off and on for Collins, when he first looked up with me in Cosmo, and finally joined us in Nashville. Since then, Morgan and Fleming have not written with anyone else separately, but have collaborated with other writers as a team.

Since they came from solo backgrounds, I think they worked very closely at first. They had to acquire and develop the give and take relationship so necessary in a duet. Admittedly, Fleming is strongly lyrical and Morgan musically. And then there's Collins. Tom is so valuable to us, says Morgan. "He'll come in five or six times a day to see what we're working on and offer suggestions, give us feedback. It's a real teamwork.

"We and Tom have a lot of things we discuss, whatever he needs. Tom will tell us the kind of songs he needs, and we try to come up with the ideal. Morgan adds. He sometimes gives us an idea for a song—maybe a title. For example, 'I Wouldn't Miss It For The World.' He thought that was a good idea for a song. Also, 'Sleeping Double in A Double Bed.' He gave us 'Sleeping Double In A Single Bed.' We turned it around, thinking it might sound a little better that way.

Referencing to another key role Collins has played, Fleming says he taught the writers the importance of re-writing. "That and a lot of other work is a key to our getting as much done as we have," says Fleming. "Tell us if we've missed the point or tell us to start all over. It's a combination of ears, because you can get too close to it (the song). You bring someone else in who can look at it objectively and say it's not doing a thing for him.

Increasing Demands

Although the bulk of their material is recorded by Collins, Morgan and Fleming still see a lot of feedback from people. They're frequently called upon by other producers for material, and often they themselves write with other writers. Sometimes, they say, it is hard to keep up the supply to meet the demand, let alone sometimes feel like human factory.

"But, it is a business and profession and must be treated as such," says Morgan. "Not everyone has this opportunity," Fleming adds. "You work to make the opportunity, then, if you don't cash in on it, what have you worked for?"

"Everyone takes a different approach," Morgan explains, "but that's the way I do things. We work on it... and working hard," adds Fleming. "It took us four years to get to this point. Now we're more articulate about the same thing and it just never ends. Somebody's cutting all the time. We're busier than we've ever been before.

One of the most difficult things for any writer to do in the beginning is accept something that's been written. It was no different for Fleming and Morgan. But, says Morgan, "the beginning is often the most difficult five years ago. I got over that a long time ago."

"You get tired of knocking on doors with your pitch. You either have to re-write, or else they'll just work on it," says Fleming. "You hear enough people say, 'well that's good but it doesn't sound commercial.' You hear that enough, and you begin to listen.

"We try to write quality, commercial songs," says Morgan, "songs that are good in the sense of being well written and saleable."

Fleming says, "You have to sacrifice something sometimes to achieve a commercial appeal. That doesn't sound good for commercial, but you have to sacrifice something to appeal to more people. We try to write good songs every day, and hopefully a standard will come out of one of those. In the meantime, we've got a chart on the charts every week. If you can do that and hopefully come up with a standard of those days, well that's great."

When asked if they felt they had written any standards yet, "Years," which was covered by Mandrell, Wayne Newton and others, was quickly offered. "Also, 'Love Is Fair' has the potential to develop into a standard. 'Crackers' is not a standard, Fleming laughs. "That's one of our commercial efforts, definitely. It went to #1, and it won a pop award with BMI. That's been a lot of good work with 'Years.'"

Did The Job

"But, it's like we did our job with that song," Morgan adds. "We came in to the office one day and wrote a lot of things, and then wanted it for Barbara (Mandrell). It wasn't a bad move — it did good for her. We can't laugh about it, say the pair, who are real proud of, but as long as you've got some 'Years' and 'Smoky Mountain Rain songs and 'Double Bed,' I think you've got credibility.

Fleming and Morgan are many to the epitome of successful young songwriters. Their advice to aspiring songwriters is to avoid becoming too proud to change or take constructive criticism.

"If you're not satisfied with something like he came to Nashville to learn how to write songs — he didn't come to prove himself. He was real talented and intelligent as he is, he didn't let the art get in the way. He combined the art with commercialism. That's what we try to do."

Often Overlooked

Last year, the Grammy Awards show included a special panel that showcased the songwriters of the nominated Songs of the Year. Too often, however, the songwriter is overlooked and cast in the shadows of the performer. That doesn't really bother Morgan and Fleming: "We're very fortunate. We've had a lot of success, a lot of satisfaction out of that," says Fleming.

"As long as we know that baby is out there and it's touching people's lives in a little way, well that's neat," Morgan says.

NMA Sets Pop Producers Forum

NASHVILLE — The Nashville Music Assn. (NMA) will host its second industry forum, entitled "Producers Forum: Is Nashville Ready, To Rock?" at The Bell School of Music on the Vanderbilt campus, Jan. 28, at 5:00 p.m. Scheduled by Sound Stage Studios, panel discussions will include Nashville producers Steve Buckingham, Rodney Crowell, Tim White, Richard Sterb and Jimmy Bowen, who will double as a moderator.

For more information, or should help answer a lot of questions pertaining to the Nashville recording scene," notes NMA executive director Steve Stone, "NMA is on its way to becoming a total music center, and the information that these distinguished producers can convey via the forum should be helpful to the entire industry."

NMA members can attend the session at no charge, while non-members must pay a two dollar admission fee.
Publishers Adopt Aggressive Stand In The Era Of Limits

(continued from page MP-3)

commercial in each of the four years of its existence," noted Seider. "And the prices that their willing to pay now for commercial music are beginning to escalate."

Another area that has been especially fruitful for publishing companies is the marriage of pop music with film, television and theatre, where some of the most recent publishing triumphs have been the Broadway stage play Sophisticated Ladies and the James Bond movie Throw Me On Your Eyes Only. "The profit margin in records has been disintegrating because the name artists are getting a big lump of the money."

"We're beginning to escalate." [19x740]commercial

Smart film companies realize that the marriage of film and music helps promote the movie, "said Mike Stewart, the manager of CBS Songs. "We're pessimistic about the aggressiveness of the people in the television, film and theatre worlds and we're taking advantage of the situation by constantly staying in touch with these people so that we might lend materials as they develop projects. We're also looking out for songs that will suit themselves to some form of dramatization like 'Ode To Billy Joe' and 'For Your Eyes Only.' That phenomenon could develop into a major trend."

The predominance of the self-contained artist and slumping unit sales have brought about the current trend where publishers negotiate sub-publishing and split copyright

"The profit margin in records has been disintegrating because the name artists are getting a big lump of the money."

"The publisher's job will shift to searching out new material to follow new needs," said David. "For example, new songs being written for video games are being found in mind and artists who are visually effective may be more especially sought after."

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Screen Gems' Stiller feels that the need for this new type of artist and writer is already here. The "new outlaws are going to be demanding a special kind of music for their programming and a special kind of artist who fits within the visual mold," he said, adding that Screen Gems recently signed The Tubes because the company feels that the latter-group is the kind of act an audience being exposed to 24-hour programming like MTV will want to see.

Other publishers, including Hal and Seider, maintain that the cable and video boom will bring forth a renaissance of musical variety programmes. "We'll be acting as sort of a software supplier in our songs," noted Seider. "They're looking for fresh new talent and songs. It's almost like the first days of television."

Despite the high profile of non-recording exploitation of copyrights, publishers continue to work harder than ever with the record companies. "Publishers that we know are continually pouring new material into their catalogue and developing new artists," Stewart said.

In many cases publishing firms have stepped

Print Sales Spur Upgraded Promo Efforts By Publishers

(continued from page MP-4)

Mighty Three, "We always try to find out if what we're doing is on the bandwagon. If we hear it more we use it more. Sometimes we even go to sessions and make suggestions. We even come equipped with notes and in case something isn't working out."

While strides are being made in marketing songs to the record companies, print publishers are one of the consumer consumer consumers growing in volume and sophistication.

"The point is that the new artist must be able to compete immediately."

"The publisher's job will shift to searching out new material to follow new needs," said David. "For example, new songs being written for video games are being found in mind and artists who are visually effective may be more especially sought after."
We make a wonderful trio

BMI stands for the best in music
Writer-Publisher Communication Is The Key To Song Development

(continued from page MP-3)

to burn the midnight oil and miraculously come up with the right song.

Most music publishers employ at least a few staff writers to handle composing chores, and they usually look to these in-house writers for songs first. However, nearly all publishers maintain an ongoing relationship with a group of independent writers which act almost as an extension of the staff. Explains Lowy: "We'll tell them the types of songs we're after. We may not always accept all their material, but they know that they have an open door. They know they will get an honest listen and an honest response."

How then does a writer present a song to a music publisher?

Most songs are submitted on cassettes. Usually three to five of the writer's best tunes are selected for presentation. If a songwriter is unknown in publishing circles, a good approach, according to publishers, would be to present the material through a manager or lawyer who is "known." "Contacts are extremely important in getting a tape heard," says Leonard Golove, vice president and legal counsel for Gold Kaye publishers. "There's no way in the world we could give a thorough listen to all the tapes and songs that are sent to us. We try for years, but it just can't be done. So today we say unless somebody we know and respect tells us to listen, we won't listen. The same is true for songwriters and so many songs out there that unless you know who it is who's bringing a song or tape to you, you're not going to be able to listen."

If a particular song makes it through the initial stages of the screening process, it is analyzed from both musical and lyrical points of view. Consecutive criticisms are then made and passed along to the writer and re-writes are suggested — as many as it takes to make the tune acceptable for a demonstration recording.

"If a new writer comes into our office with a good note in a good melody, but appears to have a little something lacking, we have writers' rooms upstairs — four rooms that we had built especially for songwriters where they can go off by themselves and not be bothered," explains Bob Jennings of Acuff-Rose. "Once in a while we'll have a promising young writer and we'll put him with one of our experienced, more proven songwriters and sometimes the combination works out just fine."

Jo Ann Bars of the Entertainment Company adds, "if we hear something that's really good for an artist we're working with, we'll negotiate with the writer for the publishing rights of the song. If it's just a really good song, but not something we necessarily need, we'll probably pick it up if we feel we can get a cover. I would have to say, however, that a song has to be very strong for us to use it up without having an artist that we're involved with in mind."

The next step involves the process of legally protecting the song and plotting out a demonstration recording plan. A strategy is agreed upon as to what type of instrumentation and what kind of vocal style should be used in the recording of the song. The "demos" are used by the publisher as the primary key to securing a recording of the tune by an artist, preferably one who's well-established.

After the demo is completed, it is once again scrutinized by the publisher's staff and if all is deemed satisfactory, another plan is devised with the writer who in the company will contact what acts and what producers. The plan will usually be followed through until the song is ultimately recorded and released. Then copies of the song will be sent out to sub-publishers throughout the world and sent in for sheet music preparation. In some cases, depending on the type of song, it may be submitted for radio and television use as well as for use in advertisements and commercials. In short, the original song will be explained in all ways possible in order to garner the greatest amount of revenue.

"There's just so many ways to utilize a song — covers, advertising, lots of other channels," adds Boris. "I don't think publishers can afford to rely only on records. I think they have to be imaginative and creative and find things will be coming along. More songs are being used. I mean, music is all over the place."

Large publishing companies often seem to have an advantage in maximizing a song's potential since many of them are directly associated with, or own outright, production, film, and television companies where new songs are in constant demand. The Entertainment Company, for example, is involved in the television program Farm, and last year, produced three film soundtracks aside from its standard publishing projects. But according to Golove, songwriters that are just breaking into the business probably stand a better chance with a smaller company since "most major publishers are in no position to make a decision as to what to use a songwriter for".

Once a song has been recorded, it's the publisher's responsibility to attend to the voluminous amount of paperwork that is involved in music publishing, in addition to making sure the previously negotiated percentage of the royalties gets to the songwriter.

Traditionally, the writer shares the mechanical income with the publisher on a fifty-fifty basis. In terms of performing income, music publishing organizations such as BMI, ASCAP and SESAC pay the writer directly, without going through the publishing company.

Can a songwriter expect a lasting relationship with a music publisher once he's signed on the dotted line?

"He sure can," says Acuff-Rose's Jennings. "The biggest thing we do here is show the writer what we can do for him on a long-term basis, not just for one song. We try to build writers. Instead of just having a song we think we can do something with, we try and look a little further down the road. We talk about our foreign affiliates and our past financial success. We also point out that we have writers like Mickey Newbury, Don Gibson and others that came here and stayed here and consequently, now have huge catalogs."

Adds Jabbette's Lowy: "I think most publishing companies try to treat songwriters fairly and try to make them feel as comfortable as they possibly can. After all, what's good for the songwriter will sooner or later be good for the publisher."

Publishers Are Poised To Exploit Vast Income Potential Offered By Video

(continued from page MP-6)

licensing fees. "Agreements for cable should be not too unlike what we have for network television," said ASCAP and BMI, "he said. "I would not like to see either one supplanted or replaced."

Video Future Uncertain

The publishers are almost equally as hesitant about using videodiscs and videocassettes. "Neither have been that profitable so far," said Eisenman. "We haven't had that much to license, but I think that cable will probably far surpass videodiscs and videocassettes." But Felix DePalma, manager of talent development at Kirshner, is putting some of his money on videodiscs and cassettes. "We just did a videodisc package with Billy Preston and Smokey Robinson," he said. "It was released in September, and so far, it's doing all right."

He remarks that he has no current plans for any more videodiscs.

Lawyer is banking on the future of video as well. "We're going to have to figure out how they're building the new Atlanta subway through our studio now, and I'm planning to build a new studio with a soundtrack for videoating," he said. He also thinks that video might be useful for labels to offset the cost of touring. "After we brought videotapes to Alicea Bridges in Europe, her record sold two million copies in the U.S.," he says. "And that was after her record had pretty much run its course here."

One reason why publishers may hesitate on licensing video is that, as Davis described, it involves "standoff clauses" in artists contracts with record companies. "Most record companies now use videocassettes for promotional purposes," he said. "They're very expensive to produce, and the question of who pays for it comes up." Davis explained that record companies are currently using these tapes to help recoup the production costs, but that artists want a piece of the action as well.

Contract Clauses

What usually results, then, is a clause in the recording contract prohibiting the record company from commercially exploiting the tapes if they have shared in the production costs and, likewise, prohibiting the artist from independently exploiting them, hence the standoff. Davis added that artists can sometimes get around these clauses by signing a different label to record videos. He also remarked that these clauses have grown in size in the past three years, in keeping with the rapid growth of videocassetttes.

Another problem of rights comes up again, but the publishers feel they can resolve them on their own, although the NMPA's Feist disagrees somewhat. "In principle, I'm against compulsory licensing here," he says, "but in practice it may be the only way to achieve clearance of rights."

Davis has other reservations about the viability of videocassettes. "We have no concern about overexposure of artists on promo videotapes," he said. "When an artist has no control of saturation, this becomes an area of concern."

Clearly, the music publishing industry is by no means unified on how to treat the questions surrounding the use of cable television and videograms. Perhaps some answers will emerge in the coming year.

"In principle, I'm against compulsory licensing for video, but in practice it may be the only way to achieve clearance of rights."

—Leonard Feist

We are pleased to announce the opening of Tom Collins Music Corporation and Collins Court Music, Inc.

Writers:

John Jarrett, Rye Fleming, Dennis W. Morgan, Don Brinner, Charles Judd, 1015-10th Avenue South, Nashville, TN 37212 P.O. Box 121407 (615) 321-5555

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Cash Box/January 30, 1982
Behind every great songwriter is a great publisher.

We have both.

ASCAP
We've Always Had The Greats
Publishers Adopt Aggressive Stance In The Era Of Limits

(continued from page MP-1)

motherlode for copyright exploitation in the future.

"The record business is no longer so predominant in music publishing as it once was," according to United Artists Music

president Harold Seider. "It's still a major outlet, but don't see it having that 20% growth rate like it did in the mid-60's."

Seider went on to say that the primacy of the standard recording copyright still prevails, but that it is not the only outlet of exploitation. "We've anticipated this slowdown and look at the record industry not as a sick business but as a stabilized one," he said.

Publishing, on the other hand, remains one of the healthiest segments of the music industry. Its blue chip stature was perhaps most graphically illustrated in 1981 when three of the world's most prestigious publishing houses - The Lord Grade Associated Communications Corp., owned ATV, 20th Century-Fox Publishing and The Bertelsman Co.-run Interworld Group - drew top dollar

hids after being placed on the open market to help bolster slumping operating revenues at their parent conglomerates. Smaller scale

purchases, including Chappell Music's buy of the new music heavy Virgin Music catalog and Weik's Music takeover of the country rich Pi-Gem catalog, further underscored publishing's stability.

But while publishers continue to look for acquisitions, new writers and writer-artists, and work closely with the record labels, those firms with a depth of catalog are finding ways of offsetting the lukewarm sales of the recording industry.

Like other chief publishing firms with strong catalogs, United Artists has refused to depend solely on the record business and has expanded heavily into commercials. According to Seider, one of the chief attributes of advertising music is that it is repeat business.

"We've had some of the same sponsors for the past 15 years, and a great copyright like 'Nobody Does It Better' has been used in a

(continued on page MP-12)

The song will survive and flourish with the new technologies of the '80s the way it did with the '60s and '70s.

—Hal David
YOU WILL HAVE PEACE OF MIND

YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE

YOU'RE MY LATEST & MY GREATEST INSPIRATION

LA LA (MEANS I LOVE) YOU MAKE ME FEEL BRAND NEW

DON'T LEAVE ME THIS WAY WHEN WILL I SEE YOU AGAIN?

I'M GONNA MAKE YOU LOVE ME EXPRESSWAY TO YOUR HEART

NOW THAT WE FOUND LOVE AIN'T NO STOPPIN US NOW

TSOP (THE SOUND OF PHILADELPHIA) TURN OFF THE LIGHTS

MAMA CAN'T BUY YOU LOVE ME AND MRS JONES

WAKE UP EVERYBODY NIGHTS OVER EGYPT

MIGHTY LOVE LADY LOVE

LOVE TRAIN TOGETHER

WITH OUR TUNES

THE MIGHTY THREE MUSIC GROUP
"YOU'LL NEVER FORGET OUR TUNES"

309 SOUTH BROAD STREET, PHILADELPHIA, PA., 19107, 215-546-3510
Publishers Look Ahead To Cable TV, Video Potential

by Larry Riggs

Although they all project that cable television will grow a great deal in 1982, music publishers, for the most part, have adopted a realistic attitude towards using the medium. According to a recent Cash Box survey, most agreed that performance and synchronization licenses should remain matters of individual negotiation without additional legal regulation. The survey further found a similar attitude about the use of videodiscs and videocassetes, although several publishers praised their value as promotional tools for artists.

In view of cable television's phenomenal growth in 1981 and the rise of such services as the Warner-Amex Satellite Entertainment Company's Music Television (MTV) and Heartbeat Media, most publishers were bullish on cable television. "Cable will grow greatly," said Leonard Feist, president of the National Music Publishers Assn. (NMPA). "The number of channels will increase the variety of programming, and this will increase the number of means for communicating music."

Herb Eiseman, president of 20th Century-Fox Music, echoed Feist's predictions. "I don't think there's any question that cable is the major technology of the future," he said. "I think it is only a matter of time before it becomes a big source of income." And, adds Mel Etherman, vice president and general manager of CBS Songs, "I see tremendous potential in it. As the world turns, we get more and more outlets for our music."

Cautionary Approach

Despite such rosy predictions, most publishers are waiting before they plunge headlong into cable television. "Everybody is still feeling their way," said 20th's Eiseman. "We have plans to use it but they are strictly experimental," added Arnold Rosen, vice president and general manager of Warner Bros. Publishing. And Bob Davis, president of Riva Records (Rod Stewart's publisher), says, "I certainly think cable is worth investigating and analyzing for music-oriented shows."

On the other hand, Mike Mahoney, president of Don Kirshner's Cable, does plan to use it, but not at any time in the foreseeable future. "We haven't done anything in music for basic cable," he said. "But we did do a special for Showtime on a country music festival in West Virginia." Mahoney added that "we are planning a weekly music show on cable utilizing Don's (Kirshner's) expertise in music, but we won't come around anytime in the near future."

One problem presented by cable television is what to charge for licensing fees. "It presents a problem," said Bob Lowery, president of the Lowery Group of music publishers. "You don't know what to charge or what the traffic can bear, and there's not a standard rate and nothing to set one by."

For the most part, publishers that agreed this matter should be negotiated between their companies and the other parties involved. "I'd like to see the industry set standard fees on its own," said Lowery. "But we're not in a unified situation right now. I remember this question came up at the last NMPA board meeting, and there was lots of discussion, but no clear cut answer."

"Added Feist, "I don't see why it is necessary to have a compulsory license in the cable field. I think that a fair and equitable rate can be achieved in the open marketplace."

Tweaks Eiseman does not think a separate agency is needed to establish cable TV licensing. (continued on page MP-10)
Thanks to the entire Chappell family in Los Angeles, Nashville, New York and Toronto – its talented writers, dedicated staff, associated companies and friends, and the numerous artists and producers who recorded our songs and made this #1 year possible.

Chappell music group
Chappell Music (ASCAP) Unichappell Music (BMI) Tri-Chappell Music (SESAC) Polygram Companies

We are proud to represent the Music Publishing Group and the Music Publishing Group.

NASHVILLE NEW YORK LOS ANGELES TORONTO
Print Sales Spur Upgraded Promo Efforts By Publishers

by Fred Goodman

In the quest to keep songs before the public, music publishing companies are becoming increasingly active in the marketing of their catalogs. On the consumer end, newer, higher quality folios and books are being produced, while on the professional front, publishers are offering complete reference guides and aids of previously unknown scope.

Utilizing the theme of "Full Spectrum Marketing of the Copyright," United Artists Music has, in the last year, distributed over 4,000 professional folio packages to producers, managers, and artists. Aside from the traditional area of record exploitation, the complementary package, which features 250 of the top standards and popular songs from its catalogs, was designed to facilitate use of United Artists properties in commercials, video, theatrical and television properties, films, concert presentations and music print licensing. According to Vic Guder, vice president of professional divisions for United Artists Music, the package has worked well as a spur to the use of the company's songs.

Continuous Requests

"I recently made an analysis of our mechanical licensing over the last year," said Guder, "and we showed a 17% increase in the last 12 months, despite slow activity in the record business. The package is making people more aware of what we've got. We've seen a continuous request for the kits from producers, and its life span seems on-going." Aside from print packages, publishers have assembled recorded sets to promote their catalogs. Earl Shelton, president of Mighty Three Music, reports that his outfit is in the process of updating its two-year-old four-album set with new material that will bring the package total to six or seven discs. Similarly, MCA Music president Leeds Levy noted that while the sampler was available to all professionals, it was assembled with "television and picture exploitation in mind."

The motion picture and television arenas have been shaping up as special targets of the music publishers. Al Cooley, general manager of Combines in Nashville, reports that his company continues to rely heavily on traditional song plugging. "We're the most active pluggers in Nashville, and we're very aggressive," he said, citing the fact that the company's strongest strength continues to come from staying on the streets. However, he added that Combine is now "trying to break into movies" and that the most useful tool appears to be print. Subsequently, the company has assembled print brochures as tear-outs in professional journals.

Kits Prove Useful

Overall, the print and recorded packages have aided publishers in making an initial introduction to prospective users, while demonstrating the depth of their catalogs. "The kit has really reinforced our day-to-day contact with users," said United Artists' Shelton. "Bill Lacy, our professional manager, will pull out certain tunes and make suggestions." Adds Connie Heigler, vice president of publishing administration for Mighty Three's Guder. However, once the overtures are made, follow-up contact is usually handled in the best of the song plugger tradition.

"A month or two after we send out the compilation, we follow it up by pulling out certain songs and making suggestions."

—Earl Shelton

We always try to find out if what we sent was suitable.

—Connie Heigler

(continued on page MP-12)
Communication: Key To Song Development

by Robert Santelli

There are no hard and fast rules concerning the successful development of a song, but one word which pops up time and time again when discussing the topic is "rewrite." According to Sue Patton of Nashville's Tom Collins Music, "rewrite is indeed the name of the game. When a song or song idea comes to our attention and we think it has potential, it may take three or four re-writes before it even gets presented to an artist or producer. All the while, of course, the communication is open and strong between the writer and us. But inevitably, what comes in as a song idea has to be re-structured according to current needs."

Securing a song contract from a music publisher is a difficult task, especially for newcomers without the necessary contacts. Most music publishers sift through literally hundreds of solicited and unsolicited songs each week, making competition very keen. However, for the songwriter, the advantages of landing a publishing deal with a music publisher far outweigh the barriers that often precede an eventual sale.

"The most important benefit is that a good publisher is in the ideal position of being able to get a song cut with an established artist so the songwriter can realize some real money," continues Patton. "We make it our business to know firsthand what artists and producers are in the studio and what their song needs might be. This knowledge makes it a whole lot easier to land a song with the right people."

Adds Jay S. Lowy, vice president and general manager of Jobete, "The music publisher offers direct contact, professionalism, and the ability to deliver and close. That is, to go beyond the point where someone merely 'expresses interest,' to the actual shot at success: a strong melody, a solid hook and a universally relevant lyrical theme. "Songs that seem to be the easiest to get recorded," explains Irwin Robinson, president of Chapel Music, "are songs, especially in the MOR field, where the lyric line involves two people and some aspect of their relationship."

There's another misconception concerning songwriting that a song idea must come from inspiration. Music publishers are quick to point out that aside from "inspired songwriting," a writer must also be able to "write to order." Often songwriters will work for a specific artist or from a specific idea or title, as is the case of television or film. Writers need to be disciplined enough to accept the challenge of not only assignment writing, but also composing with a deadline in mind — and still be able to produce a song with the same qualities as one that was written strictly from inspiration.

"Some writers can whip out a song in two or three days," says Patton, "but then again, I've seen writers who labor over a word for two or three weeks. It's different with each writer and each situation. Good writers who work under pressure because a producer needs an up-tempo crossover tune in 48 hours are hard to find. Somehow, someway, they find the ability (continued on page MP-10)
Real professionals work with real professional tools. Our professional managers and directors pursue their craft by bringing you those special reference materials that could help you make your next music project—your best music project! Here are unique creative catalysts from the music publishing company that has the most to offer! More copyrights—more super standards and more popular songs from more of the music world's greatest catalogs—Robbins Music, Leo Feist, Miller Music, Unart Music and United Artists Music Co.

Our basic 10-VOLUME LIBRARY provides professionals with the actual songs while our CLASSIFIED/ALPHABETICAL CATALOG organizes these great songs in hundreds of working categories. The United Artists Music DISCOGRAPHY is history itself! It's a history you will surely enjoy as you read the authoritative profiles of each song—when that song was written, who wrote it, how and where it was introduced, its chart and sales action, and all those incredible recordings that have made every song listed in our DISCOGRAPHY a living classic! It's all here and it's everything you ever wanted to know about today's and yesterday's music but were afraid to ask other publishers!

Our tools are your tools upon request if you are an A & R Director, Advertising Agency Account Executive or Creative Director, Film or Theatrical Producer. Send requests on your letterhead to our Professional Department for the complete set.

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Los Angeles 6753 Hollywood Boulevard/Los Angeles, California 90028/(213) 469-3600
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Nashville 1013 Sixteenth Avenue South/Nashville, Tennessee 37212/(615) 327-4594
Publishers Adopt Aggressive Stance In Era Of Limits
by Marc Cetner

In contrast to their traditionally conservative image, music publishers today represent perhaps the most aggressive segment of the recording industry. Over the past several years, publishers have not only shown the wherewithal to cope with the harsh reality of diminished mechanical income, but also they have been looking ahead and are poised to exploit the potentials of the new entertainment technologies.

While the recorded song copyright remains the cornerstone of the publishing business, the flat sales and belt-tightening posture of the industry in general have forced publishers to employ a full spectrum marketing approach in order to expand other areas of income. And despite the continued healthy state of performance income, publishers have intensified their expansion efforts in such areas as the commercial jingles market, motion picture and television soundtracks and sub-publishing and split-copyright agreements.

This era of accelerated exploitation is further evidenced by the influx of publishing company special projects divisions, which are pursuing every avenue of potential income —

From beautiful music stations and record companies to summertime pops orchestras — with specially designed song packages. Even the professional manager's role as "songplugger" has changed into more of an A&R/artist development position with publishing's changing face.

1982 signals the first full year of the increased mechanical royalty to four cents from 2.75 cents, but the advent of new home entertainment mediums — pay and cable TV, satellite transmission and video discs and cassettes — may yet prove to be the real (continued on page 1798)
INTERNATIONAL

MIDEM Officials Forecast Increase in U.S. Attendance

Awards to acts that reached the top positions in their respective countries during the year. On Jan. 26, Shakin Stevens (U.K.), Rita Lee (Brazil), Beppe Grillo (Italy), Miguel Bose (Spain), and Kim Larsen (Sweden) will be honored.

Opening Gala
An MOR direct descendant of the opening gala Jan. 25. Hosted by Michel Legrand, the gala will feature Shirley Bassey, Vic Damone, Eddie Goffin, Lawrence, Jack Jones, Peggy Lee and the Lettermen. The show will be broadcast in the U.S. on Feb. 2 under the title From Cannes With Love — MIDEM 92 and on TF1 television in France.

On the other hand, contemporary music will be present at the convention Jan. 25 and 27. On Jan. 25, The Blues Band from the U.K. and ska band Madness. Also of the U.K. will play on the same bill with American R&B group Shalamar. On Jan. 27, Marty Balin and Box West of the U.S. will be featured along with the Cheetaahs from Australia.

A special program on Jan. 26 will be the Alice Cooper tribute to celebrate his European tour at MIDEM, will unveil his new stage show at the gala.

Performances by French artists will fill the final two sessions of performances. On Jan. 27 a "New Affiche" (new names from French) gala will be held. Sponsored by RTL Radio, the show will feature performances by 21 of the top new acts on the French scene.

On the final day of the convention, Radio Monte Carlo will present another rock concert to round out the performances. The groups will be among the most prominent of the ARIA Videos Unit

MELBOURNE — The Australian Recording Industry Assn. (ARIA) has formed a new video division of its distribution firms or their representatives of video programs.

The video division will give advice on copyrights, assist in anti-piracy enforcement, provide advice on marketing in New Zealand and make representations on behalf of members to government on matters such as broadcasting, recording home copying problems and so on.

Current members of the Australian video division include CBS, Warner, RCA, Festival, J&B, PolyGram, WEA, Starclub, Summit and World Record Club, along with KGC Magnetic Tape, Reader's Digest and Time-Life International.

Executive director of the ARIA is John L. Hayes.

INTERNATIONAL D A T E L I N E

Australia

MELBOURNE — Australia's leading independent label — Mushroom Records — celebrates its 10th anniversary this year. The celebration will include a two-day concert at Melbourne's Myer music bowl. The concert will take place over the Australia Day weekend — Jan. 26 and 27. "Our Mushroom's top acts, including Sunnysnogs, The Swingers, The Spots, The Inland Express, Richard Clayderman, Joan Jett, Ed Sheeran, & The Rockets, MEG 245 and The Models. Negotiations are also being carried out with some of Mushroom's biggest-selling acts — Skynhooks (which broke up in 1979) and OZ $5 (which split around the same time)."

Our Mushroom Records, will be available from Mushroom's 3,000+ major stations across Australia over the concert weekend.

Flourishing independent label Regular Records will promote its first genuine Australian sales of Mental As Anything's "If You Leave Me Can I Come Too," the group's first national Top 10 hit. Meantime, the Mentals' third album, "Cats and Dogs," produced by Bruce Brown and Russel Dunlop (previous LPs done on their own), has gone gold (250,000 copies) just two weeks after release. Mentals' manager Jeremy Mouse launched the band's regular's "Martin of Fabiny," is in this States this week discussing international release for the Mentals.

Canada

TORONTO — Luciano Pavarotti, who recently received the most prominent and highest award a singer can receive in the world, The World Record Academy, is set to give a free concert in Toronto. The concert, scheduled for Jan. 17 at Massey Hall, the event at which the Record Academy inducts a new class of "Honorary Members," will commemorate the record industry's 10th anniversary.

BBI International's music division has entered into an exclusive agreement with Orbis Publishing Limited to compile and release a series of hardback biographies of famous record labels and groups. The Orbis' Orlando "The Truth Behind The Billboard Story" will be a non-fiction, non-shoddy, behind-the-scenes look at the success and failures of Orlando's behalf to accompany its widely acclaimed "Chronicles of Rock," which will eventually be built into a comprehensive rock encyclopedia.

The British Phonographic Industry (BPI) won an air strike before the week before Christmas in its battle to prevent illegal Canadian imports from entering the U.K. The Court of Appeals upheld the July 1981 decision of the High Court and continued injunctions prohibiting the import of certain Canadian pressing by Warner Goldmark, Warners Records Ltd., Simons Stores, and Simons Records Ltd. Also, the BPI was awarded the costs of the appeal. The defendants were advised to take an appeal. By the government's lenient defense by alleging that, although it directly imported from Canada the records would be illegal, the group has yet to be decided. The Canadian government had the effect of making them parallel imports subject to EEC law regarding free movements of goods. This argument has now been rejected by the High Court and the Court of Appeal. BPI legal adviser Patrick Isherwood said, "The BPI will be proceeding with the case, to trial if necessary. An important principle is at stake which affects not only the record industry but many other industries as well.

INTERNATIONAL BESTSELLERS

Germany

TOP TEN LPs
1. Polonaise Blankenese — Gottlieb Wendeheals — Master
2. Tainted Love — Soft Cell — Vertigo
3. Cambodian Plastic Rope — Nina Moone — RCA
4. One Or Us — ABBA — Polydor
5. My Heart Belongs to Eddie — Barbara Gaskin — Stiff
6. Skandar Im Spierbekoll — Spider Murphy Gang — Electro-
7. Sharan ― Where the Sky Touches the Earth — CBS
8. Du entschuldige’ ich’ki Wast — Peter Cornelius — Philips
9. Rock TV — Bad Boys — Philips

Italy

TOP TEN LPs
1. Queen — Brian May — Polydor
2. Azzuro — Elio Pellegrini — Elektra
3. Arlecchino — Ennio Morricone — RCA
4. Sibilla — Nino D’Angelo — Philips
5. Buona Fortuna — Poldo — A&M
6. Abacab — Genesis — Vertigo
7. Sinigalo — Miguel Bose — CBS
8. Rossella — Giordano & Bacci — CBS
10. Musica e Dischi — RCA

United Kingdom

TOP TEN LPs
1. Martin’s Home — Cliff Richard — EMI
2. Gotta Let It Go — Kool & The Gang — De-Lite
3. Oh Julie — Stevan & Evans — Polydor
4. Why Do Fools Fall In Love? — Dionne — Columbia
5. I Could Be Happy — Altered Images — EMI
6. Be — Frankie Goes to Hollywood — Virgin
7. No — The Smiths — Creation
8. Break The Nights — The Smiths — Creation
9. Sell Your Soul — The Smiths — Creation
10. I’m All Right — Jesus & Mary Chain — Creation

United States

TOP TEN LPs
1. America — America — ABC
2. Heart — Heart — CBS
3. Elton John — Elton John — Atco
4. Bruce Springsteen — Bruce Springsteen — CBS
5. Styx — Styx — ABC
6. Pointer Sisters — Pointer Sisters — ABC
7. Led Zeppelin — Led Zeppelin — Atlantic
8. The Eagles — The Eagles — Asylum
9. The Isley Brothers — The Isley Brothers — Atco
10. The Band — The Band — Columbia

TOP TEN 45s
1. Stop! In the Name of Love — The Band — ABC
2. Dont’ Let The Sun Go Down On Me — The Band — ABC
3. What A Shame — The Band — ABC
4. Like A Rolling Stone — The Band — ABC
5. Day einf — The Band — ABC
6. Bridge Over Troubled Water — The Band — ABC
7. Up On The Roof — The Band — ABC
8. The Band — The Band — ABC
9. The Band — The Band — ABC
10. The Band — The Band — ABC
GO-GO'S MAKE Affer ASCAP - IRS/A&M recording group the Go-Go's, still going strong on the charts with its debut LP, "Beauty And The Beat," recently signed with the American Society of Composers, Authors and Publishers (ASCAP). Included in the back row are (l-r): Miles Copeland, president; IRS: Ginger Cazanese; Go-Go's manager; Jack Bovver, vice president; IRS; and attorney Emily Shenkin. Pictured in the front row are (l-r): Jane Wiedlin of the group, Mary J. Menndell, membership representative, ASCAP; and Charlotte Caffey, Gina Sotch. Kathy Valentine and Belinda Carlisle of the group.

Dealers Rebound From The Effects Of Record Snowstorms, Cold

NEW YORK — For the second week in a row, record cold temperatures in many parts of the Midwest East and South, coming on the tail end of unprecedented snowfalls, kept customers away from record stores, according to recent Cash Box survey of retail outlets and one-stops. Nevertheless, no one surveyed felt that the last two weeks of adverse weather will significantly affect their first quarter earnings.

In Chicago, where temperatures early last week were as low as 52 degrees below zero, Ken Ryan, manager of Chicago One-Stop, said that while the cold kept people away, he did do some business during that period. "The first weekend, we were really hurting," he said. "But the second time around, people were better prepared for it. It was much better than we expected." Chicago One-Stop services six retail shops in Chicago. Adding that Jan. 16 was his worst day, Ryan said that "the resurgence began last Monday (Jan. 18)." He also expects that new releases from the record companies will help pull him out during the first quarter.

Jack Eugster, president of the Musicland chain of retail outlets, acknowledged that the cold weather did adversely, impact record sales, but, like Ryan, did not feel that it will affect his first quarter revenues. "I guess we've had bad weather this year, but we forget how bad it's been in previous years," he said. "I really don't think it will matter, besides, it's pretty much over now." Musicland has 43 stores scattered all across the country. Eugster was unable to provide exact figures on how many of his outlets were actually closed last week.

But Joe Bressi, vice president of purchasing of Stark Records and Tapes, was not quite as optimistic. "It's been costing us 25% in the first two weeks, and our biggest down has been in the deep South," said Bressi. "It really doesn't take much." Stark, which has 125 stores distributed through 25 states, reportedly lost money on sidewalk sales and Bressi feared that a resurgence of business might not come as quickly as he would like.

"There will be trouble getting back some of this business because people don't automatically say 'let's go get that record we didn't buy when it got cold,'" said Bressi. "We didn't happen before Christmas."

But Bressi seemed to be the lone pessimist in this survey as John Grandon, vice president at Buffalo, N.Y.-based Cavages discounted the effects of the cold on his company's operations. "Our stores were only closed Monday the 11th, and this past Saturday (Jan. 16), three or four were closed," he said. "But this is Buffalo, and people here bounce right back again."

And in Atlanta, a city that was nearly crippled two weeks ago by its worst snowstorm on record, Alan Levinson, president of the 16-store Turtle's chain there, took the cold in stride after the snowstorm the previous week. "We were open Friday (Jan. 8), but we were closed only half of Wednesday (Jan. 13)," said Levinson. "But we are in business now, and I don't think this will have any effect on the first quarter."

Labels Up Cross-Promotion Efforts To Counter Flat Sales

(continued from page 9)pregnancies, 'White continued.

The Capitol executive added that it was up to the label's local managers to develop most cross merchandising campaigns because it was easier to coordinate with area accounts and ascertainment of success was facilitated.

Empowering a similar philosophy in development of such promotions, NEA Corp.'s track record in this area features a diverse history.

Most recently, WEA co-sponsored, along with eastern Massachusetts AMC/Renault dealers and Boston radio station WBCN, a campaign promoting Elektra/Asylum's Cars and their latest LP "Shake It Up." Twenty-two Strawberries stores participated in the promotion along with 20 ADAP stores.

In 1979, however, the WEA/Manhattan Sweetpeaks was bowed, a nationwide campaign which involved $5 million in national radio and TV advertising. Prizes included a complete Manhattan System worth $2,100 and more than 1,000 record tapes from the WEA catalog.

In recent years WEA has developed selective national campaigns including tie-ins with local dealers. One such cross-merch promotion was developed by WEA in conjunction with Malibu Grand Prix dealers. "Cimarron" and Cadillac's new Cimarron model. WEA ran the promotion in Atlantic in conjunction with Record Bar stores and local Cadillac dealers last November. That promotion also included local radio.

The selective national campaign would appear to be the avenue most used by PolyGram, Inc. Recently the label has bowed selective national campaigns involving product by Vangelis and Bob and Doug McKenzie.

According to Rod Singer, director of national merchandising for PolyGram, the McKenzie cross-merchandising push involved Canadian-based Molson's Beer and radio in five market sets, including New York and Los Angeles.

With radio also part of the campaign, Singer said the plan is for PolyGram to tag the McKenzie LP and for the beer company to tag the McKenzie LP, "Great White North," on their merchandising and advertising messages. On Vangelis' Chariots Of Fire, the soundtrack from the movie about marathon running, Singer explained that the label had plans to tie in with major shoe vendors around the country such as Tom McAn and the Foot Locker outlets.

Singer said that before such a promotion could be finalized, "word of mouth had exposed the LP successfully, eliminating a need for that type of cross-promotion.

Bluegrass Club Offers Line-Up

NASVILE — The Bluegrass Club of New England announced bluegrass series Feb. 20 with two shows featuring Doug and Merle Watson at the New York University (NYU) Loeb Student Center.

The line-ups for the four-date series include Feb. 20, Doc and Merle Watson, the Bluegrass Band, March 18, Bill Harrell and Molson's, April 17, the Bluegrass Side of Peter Rowan, Charged Particles; and May 21, Banjo Blockbuster, featuring Bill Keith, Tony Trischka, Bela Fleck.

"I am extremely pleased with this year's series," commented producer Doug Tucker. "I believe that show for show it is as good — if not better than — anything to date. Several of the performers are appearing for the first time on the series, and the music will range from the real hardcore traditional bluegrass to the progressive end of things."

The February and April shows will each include two performances — 7:30 p.m. and 10:30 p.m. — while the other dates will feature only one 8 p.m. appearance. For more information call the Bluegrass Club at (212) 887-9000.

Appeals Court Hears Goody Arguments

Appeals Court Hears Goody Arguments

(continued from page 15)despite the fact that Platt had dismissed a RICO charge against the defendants, the Judge had been correct in indicating the charge as having a "cumulative adverse effect" on the jury in his decision to dismiss their final verdict.

However, Judge Mansfield questioned the reasoning of the defense lawyers on both these points, asking how Judge Platt could have found the racketeering charge unfair if the jury had been instructed to disregard it, noting that there was a lot of support on the record that Platt's call for a new trial had been "an abuse of discretion."

In his rebuttal to the arguments presented by the defense, Korman sharply criticized the attorneys, charging them with "gratuitous mudslinging" in their accusations that the Government had behaved unethically throughout the trial.

Last April, Sam Stoton, vice president of Sam Goody, Inc, was found guilty on one count of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement. The corporation was found guilty on one ITSP count and one infringement count. But on July 27, Judge Platt vacated the convictions and ordered a new trial.

Should the Appeals Court decide it does not have jurisdiction to hear the appeal, the Justice Department is expected to seek a writ of mandamus, an extreme measure in which a higher court overturns the ruling of a lower one.

A decision by the Court of Appeals is not expected until March.

GALWAY PLANS — After his recent performance of New York's Avery Fisher Hall, familist James Galway was invited by RCA Records to Co. April 17, galway will be joined by Sal Masters in celebrating his birthday party. Constituting the Galway family is the artist are (clockwise from Galway) Michael Emerson, Galway's manager; Thomas Z. Shepard, division vice president, Red Seal, RCA Records, and Jack Craigo, division vice president, RCA Records — U.S. and Canada.
# 1 MOST ADDED

## 12 THE CARS • SHAKE IT UP • ELEKTRA
- ADDS: None; HOTS: KZEL, KMET, KROQ, WQHS, WHFS, WNEW, KNAC, WLQV, KSHE, WOUR, WJRR, WNEW, WCOZ, WBLM, WQHS, WHFS, WQRO, KMET.
- PREFERRED TRACKS: Title. 
- Sales: Good to moderate in all regions.

## 11 THE POLICE • GHOST IN THE MACHINE • A&M
- ADDS: None; HOTS: KZEL, KMET, KROQ, WQHS, WHFS, WNEW, KNAC, WLQV, KSHE, WOUR, WJRR, WNEW, WCOZ, WBLM, WQHS, WHFS, WQRO, KMET.
- PREFERRED TRACKS: Spirits, Secret, Rehumanize.
- Sales: Good to moderate in all regions.

## 13 PRISM • SMALL CHANGE • CAPITOL
- ADDS: WLQV, WQHS, WNEW, WMMS, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Don't Lie.
- Sales: Moderate to weak breaks in East and Midwest.

## 14 QUARTERFLASH • GEFFEN
- ADDS: None; HOTS: KZEL, KMET, WHFS, WNEW, WCOZ, WBLM, WMMS, WHFS, WQRO, KMET.
- PREFERRED TRACKS: Tainted.
- Sales: Moderate to fair in all regions.

## 15 THE ROLLING STONES • TATTOO YOU • ROLLING STONES/ATLANTIC
- ADDS: None; HOTS: KZEL, KMET, KNAC, KSHE, WQHS, WNEW, WCOZ, WBLM, WMMS, WHFS, KZEL, WQHS, KMET.
- PREFERRED TRACKS: Waiting, Limousine, Slave.
- Sales: Good to moderate in all regions.

## 16 SOFT CELL • NON-STOP EROTIC CABARET • SIRE
- ADDS: WLQV, WQHS, WNEW, WMMS, WCOZ, WBLM, WQHS, KMET.
- PREFERRED TRACKS: Tiers, Turks.
- Sales: Good to moderate in all regions.

## 17 ROGER STEWART • TONIGHT I' M YOURS • WARNER BROS.
- ADDS: WQHS, WNEW, WQHS, WJRR, WNEW, WCOZ, WBLM, WSHE, WNEW, WCOZ, WBLM, WMMS, WHFS.
- PREFERRED TRACKS: Tiers, Turks.
- Sales: Moderate to weak breaks in East and West.

## 18 TRIUMPH • ALLIED FORCES • RCA
- ADDS: None; HOTS: WQHS, WMMS, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Tales, Thank.
- Sales: Moderate in all regions; strongest in West.

## 19 BOB WYR • BOBBY & THE MIDNIGHTS • ARISTA
- ADDS: None; HOTS: WQHS, WMMS, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Tales, Thank.
- Sales: Good to moderate in all regions.

## 20 WABBIT/MCA
- ADDS: None; HOTS: WQHS, WMMS, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Tales, Thank.
- Sales: Good to moderate in all regions.

# 2 MOST ADDED

## 7 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA
- ADDS: None; HOTS: KZEL, KMET, WQHS, WLQV, WNEW, KMGN, KQROQ, WQHS, WNEW, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Centerfold.
- Sales: Good in all regions.

## 10 STEVIE NICKS • BELLA DONNA • MODERN/ATLANTIC
- ADDS: None; HOTS: WQHS, WNEW, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Leather, Draggin', Edge.
- Sales: Good to moderate in all regions.

## 24 OZZY OSBOURNE • DIARY OF A MADMAN • JET/CBS
- ADDS: None; HOTS: KZEL, KMET, WQHS, WNEW, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Over.
- Sales: Good to moderate in all regions.

## 47 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK
- ADDS: None; HOTS: KZEL, KMET, KROQ, WQHS, WNEW, KNAC, KSHE, WOUR, WJRR, WNEW, WCOZ, WBLM, WQHS, KMGN.
- PREFERRED TRACKS: Title, Bits, Crimson.
- Sales: Moderate to fair in all regions; weakest in South.

## 101 THE CARS • SHAKE IT UP • ELEKTRA
- ADDS: None; HOTS: KZEL, KMET, KROQ, WQHS, WHFS, WNEW, KNAC, WLQV, KSHE, WOUR, WJRR, WNEW, WCOZ, WBLM, WQHS, WHFS, WQRO, KMET.
- PREFERRED TRACKS: Title. 
- Sales: Good to moderate in all regions.

## 146 THE HENRY PAUL BAND • ANYTIME • ATLANTIC
- ADDS: None; HOTS: KMET, WQHS, WNEW, KSHE, KSHE, KBPI, WQHS, WNEW, KMGN.
- PREFERRED TRACKS: Keeping.
- Sales: Fair in all regions; strongest in South.
52 48 LOVE IS LIKE A ROCK  DONNIE IRIS
ADDS: WRKO, WGGY, WITY, JUMPS: WXK 32 to 28, WBBX Ex 27 to 25
MONDAY 1-11, WLS FM 1-11, WBBX Ex 25 to 24, WBBX Ex 27 to 25
SALES: Good in the West and Midwest.

43 49 MY KINDA LOVER  BILLY SQUIER

50 50 MAIN THEME FROM "CHARIOTS OF FIRE"  VANGELIS
ADDS: WKLS, CKLW, WJZ-105.5, WMFL-105.5, KEZQ-120.
JUMPS: WAXX Ex 25 to 20, KEZQ Ex 20 to 15, WBBX Ex 15 to 10
SALES: Good in the West and Midwest.

51 51 WHY DO FOOLS FALL IN LOVE?  DIANA ROSS

42 52 IF I WERE YOU  LULLU

53 53 TAKE MY HEART  KOOL & THEギャング

54 54 I BELIEVE  CHILLIWACK
ADDS: WWHO, WRDW, WBSB, WPGC, WXZM, WYXY, KEZL, WWYX, KEZQ.
JUMPS: WMAK ex 25 to 20, KEZL ex 20 to 15, WBBX ex 15 to 10
SALES: Moderate in the Midwest.

55 55 WHEN ALL IS SAID AND DONE  ABBAD
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the Midwest.

57 57 WORLD WITHOUT HEROES  KISS
ReADD: WXKZ-29 Day Part: WMAK-FM

58 58 FEEL LIKE A NUMBER  BOB SEGER & THE SILVER BULLET BAND

59 59 COULD IT BE LOVE  JENNIFER WARNES
ADDS: WWHO, KRBB, KEZQ, WLS FM 1-24, WBSB Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Weak in the Midwest.

60 60 TONIGHT I'M YOURS  ROD STEWART
ADDS: WWHO, WKQX, WRNR-55, WKBW.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Moderate in the West and South.

71 61 TELL ME TOMORROW  SMOKY ROBINSON
ADDS: WWHO, WGST, KEEL, WROR-25, KRFF.
JUMPS: WAXX Ex 20 to 15, WBBX Ex 20 to 15, WBBX Ex 25 to 20
SALES: Breakouts in the East and West.

62 62 SHOUL I DO IT?  THE POINTER SISTERS
ADDS: WWHO, KEZQ, WWXW, WSSM, WSSM.
JUMPS: WBBX Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West and South.

63 63 LET THE FEELING FLOW  PEABO BrySON
Day-Part: WMAK-FM JUMPS: CKLW Ex 26 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Good in the West and Midwest.

64 64 YOU'RE MY LATEST, MY GREATEST INSPIRATION  TEDDY PENDERGRASS
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Breakouts in the Midwest.

67 67 LET'S GET IT UP  AC/DC
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Breakouts in the Midwest.

68 68 ONE HUNDRED WAYS  QUINCY JONES featuring JAMES Ingram
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Breakouts in the South and Midwest.

70 70 BONNIE SUE  DAK RIDE RODGE
ADDS: WWHO, KRBB, KEZQ, WLS FM 1-24, WBSB Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Breakouts in the West.

71 71 KEEPING UP LOVE  HENRY PAUL BAND

72 72 EVERY LITTLE THING SHE DOES IS MAGIC  THE POLICE

73 73 PRIVATE EYES  DALLY, HALL & JOHN DATES

76 76 WKRP IN CINCINNATI  (MAIN THEME)  STEVE CARLISLE

81 77 WANNA BE WITH YOU  EARTH, WIND & FIRE
ADDS: WWHO, WRNR-25, KRFF.
JUMPS: WXXW Ex 20 to 15, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

83 77 FALLING IN LOVE  BILLY SQUIER

86 78 WE GOT THE BEAT  GO-GO's
ADDS: WWGH, WBBX, WKQX, WLS FM 1-24, WBSB Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

88 79 LITTLE DARLIN'  TOMMY TUTONE
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

90 80 EVERY HOME SHOULD HAVE ONE  PATTI AUSTIN

92 81 PERHAPS LOVE  PLACIDO DOMINGO & JOHN DENVER

93 82 CASTLES IN THE AIR  DON McLEAN

94 83 ANYONE CAN SEE  IRA CAREN

95 84 MY GUYS  SISTER SLEDGE
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

96 85 SEASONS OF GOLD  GIDEON PARK featuring ADRIAN BAKER

97 86 TAKE OFF  BOB & DICK MCKENZIE
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

99 88 I'LL FALL IN LOVE AGAIN  SAMMY HAGAR
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

99 89 LOVE ON THE RADIO  CONDUCTOR
ADDS: WWHO, WQFX, WITL, WHY-FM, KBB.
JUMPS: WITL Ex 25 to 20, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

99 89 HEART LIKE A WHEEL  STEVE MILLER BAND

99 90 IT'S MY PARTY  STEVE MILLER BAND

99 90 TAILOWED HANG  NEIL YOUNG & CRAZY HORSE

99 90 HERE I AM  AIR SUPPLY

99 90 LISTENING AHEAD

99 90 ONLY ONE YOU  TQ SHEPPARD
ADDS: WWGH, WBBX, WKQX, WLS FM 1-24, WBBX Ex 20 to 15, WBBX Ex 15 to 10
SALES: Medium in the West.

99 90 CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.
This page from the *Cash Box* magazine includes a chart titled "Top 100 Singles January 30, 1982". The chart lists the top 100 songs on the charts, along with their positions, artists, and weeks on the chart. The chart is divided into sections for different weeks, with additional information about the chart's methodology and other music-related content. The page also features advertisements and articles about music and radio stations.
STILL MISSING AFTER ALL THESE YEARS — According to published reports received by Air Play, the comeback of Radio Caroline, the infamous pirate station once moored off the coast of England, is five months overdue. Caroline was, for many years, one of only a few stations bringing pop music to the Mother Country and the continent. It sank in a storm a few years ago, but in a highly advertised campaign last summer, the station management vowed to return to the airwaves in October with veteran American jock Wolfman Jack at the helm. Now, its debut has been postponed until April, and this reportedly has ruffled a few feathers among station enthusiasts. If this would be possible, one non-Caroline fan quipped, "Why don’t they protest AC/DC’s ‘Big Balls’? All Josie was doing was asking a question." Despite, or perhaps due to this attention, the record has jumped into heavy rotation at the station. But one local record dealer reported that its sales did not noticeably increase. "We haven’t noticed it yet," said a spokesman for Vinyl Fetish. "The novelty wears off after a while." In a city that boasts the world’s largest jazz market, it is no strange feat for a full-time jazz station within its limits, the opportunity to play some of it is not lost on such radio programmers as Marty Wilson. Six nights a week, between 11 p.m. and 5 a.m., he has been broadcasting shows over WVEW from the Apple’s newest jazz venue, Lush Life since the first of the month. Upcoming shows include Muxi Richard Abrams Jan. 27 and Joe Henderson Feb. 10. The resurgence of the jazz format in other cities across the country, no NYC station appears to be taking such a commitment at this time.

NETWORK NEWS — Chevrolet recently signed contracts for exposure on RKO Radioshows! The Hot Ones and Top 40, with both of these programs promising a strong presence in the New York market. With the release of the new car, Chevrolet is hoping to strengthen its position in the highly competitive New York market. The network recently signed a deal with the car manufacturer to showcase their product during the show’s broadcast. Chevrolet is known for its innovative marketing strategies, and this partnership with RKO Radioshows! aligns well with their branding efforts. The Hot Ones and Top 40 are well-recognized programs in the New York area, making it an ideal platform for Chevrolet to reach a broad audience.

SYNDICATION INDICATIONS — Syndication is a key component in the success of the music industry, especially when it comes to radio. Syndication allows programmers to air programming in multiple markets, increasing exposure for both the station and the content. Westwood One, a major syndication network, will premiere a three-hour-a-month series focusing on rock heroes who are no longer with us. In-depth accounts of such fabulously talented artists as Jim Morrison, Janis Joplin, Keith Moon, and, of course, John Lennon will be profiled with KMET/Los Angeles personality Mary Turner hosting. So far, KMET, WCOZ/Boston, KSFV/San Francisco and WJYE/Buffalo have picked up the show. Goodphone Pros. recently completed work on its show, One Hour With Billy Squier, which is available to stations free to first-come, first-served basis. Interested stations should contact their local Capitol Records representative, Drake-Chenault recently pacted with Mollf Communications Ltd. for distribution of its Weekly Music Magazine in Canada. At the same time, the California-based syndication company posted its History of Country Music show, which is available to radio stations across the country.

NEW JOBS — Country-formatted KFR/Wichita recently hired Don Walton as music director. Coming most recently from KDFI, where he worked in such capacities as DJ, program manager and music director for the last 16 years, Walton began his career in country music in 1953. While working in KDFI’s music department, he interviewed numerous musical stars. Walton is a native of Miami, Florida, Ma, and is an owner of subsidiary of Broadcast Communications, which also owns WYCC/Miami and WSCO and WQNE in New Orleans.

FOR YOUR INFORMATION — Sound Investment, Inc. of Golden Valley, Minn. recently bought and sold the riotous Monday Night Rock ’Em to a group of songwriters and producers of 1950s’ 60s and 70s sung by the original artists. The first sale was to oldies-formatted WTCC/Milwaukee. For more information, contact the company at 715 South Av. So. 200, Golden Valley, Minn. The phone number is (612) 944-9426. The daytime number is (612) 944-9427.

STATION TO STATION — Brian Beirne, midday personality on Top 40-formatted KRTH/Los Angeles, and his wife, Karen, better known as Peaches, are the proud parents of Brendan Charles Beirne, born Dec. 4 and weighing in at nine pounds, four ounces.

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

UP IN THE HILLS — Personnel of KISI-FM/Los Angeles recently visited the skiing areas around Big Bear Lake, where a tie-in with the Tourist & Visitor Bureau has already attracted over 50,000 people to the station’s snow-covered club. Picturing days in that station will maintai

AOR Strong, A/C, Top 40 Mixed In Fall 1981 Arbs

by Larry Riggs

NEW YORK — As the major market figures for the Fall 1981 Arbitron survey are unveiled, most stations that topped their respective Nielsen ratings continue to hold their dominance, although several, such as WCOZ/Boston, lost several points. AOR outlets generally showed slight declines, although most of the oldies -formatted formats from B/C were up. And some of the progressive rock outlets WEEI-FM possible"...

WABC/N.Y. Picks Up ABC Network News

NEW YORK — WABC/New York last week pacted with the ABC Information Network to receive hourly newscasts 24 hours a day. This was a mixed period for AOR, as WLUP rose to 4.3 from 3.5, apparently stealing some listener share from WCMY, which posted a 3.4 compared to the Summer book rating of 4.0. The station continues to thrive, enjoying steady growth in the competitive market.
BMII SINGING — After signing his affiliation to BMI, songwriter Robert Kerr and associates received Million Performance Certificates for a pair of songs, “Mandy” and “Somewhere in the Night.” Picture are (L-R): Al Schlesinger, Kerr’s attorney, Ron Anton. BMI vice president, California: Kerr; and Lance Freed, president of Irving/Akimco Music.

NMPA Announces Nominees For 3rd Annual Song Awards

NEW YORK — The third annual National Music Publishers Assn. (NMPA) song awards will be presented March 16 at the ballroom of New York’s Hotel Pierre. A poll of the 267 NMPA members is currently under way to determine the winners. A reception follows.

A complete list of the 48 works nominated for awards consideration in the eight categories of the 3rd Annual NMPA Song Awards follows:

Top
Neil Diamond’s “America,” published by Stonebridge Music; the Danny Weiss/Jack DeShannon composition “WITE DAVE EYES”; co-published by Alan & Barry Donna Weiss, Rick Springfield’s “JESUS’S GIRL” and “NOT A DAY GOES BY” competing against each other; and the Andrew Lloyd Webber/Tim Rice “JOSEPH.”

Latin

Religious
“CELEBRATION” by R. Bell/Keel & The Gang, published by DeLago Music and aired on BBC Radio, “JUST THE TWO OF US” jointly written by Bill Withers & Avery "Zip" Williams, and "THEY SAY IT'S OVER" by Jerry Fowlkes/Willard Music.

Jazz

Rock

Country

Gospel

Broadway
“MERRY WE ROLL ALONG” co-written by Stephen Sondheim and published by Sondheim and published by Revelation Music Publishing Corporation/Rigging Music, they are “GOOD THING GO-ING” and “NOT A DAY GOES BY” competing against each other; and the Andrew Lloyd Webber/Tim Rice “JOSEPH.”

Motion Picture

Stage

SVEA Establishes Link With NARDA

(Merified from page 15)

Massachusetts, Rhode Island, Maine, New Hampshire, parts of Maryland and Washington, D.C. Principally “because of location,” the Connecticut retailers within the group have formed Video Connecticut Retailer, according to LaCapra, although he added they “are still affiliated with us.” The Connecticut circuit’s new hub was opened during the second week in February.

LaCapra said he will go on a “circuit tour” of the Northeast to build membership in the coming weeks. John Poe, owner of Videocassettes Unliminated in Santa Ana, started the Southern California Video Retailers Assn. five months ago with just four members “by going through the phone book and calling retailers in the area.” The group now has more than 100 members, according to Poe, and he expects that number to increase when it begins soliciting membership beginning Feb. 2 at the Las Gamos Restaurant in Anaheim.

Stewart Gets Gold

LOS ANGELES — “Tonight I’m Yours,” the latest Warner Bros. LP by rock star Rod Stewart, was recently certified gold by the RIAA signifying sales in excess of 500,000 units.

HOSEHEADS IN L. EH? — Who would have thought that the next great comedy team would hail from Edmonton, Canada, wear tuxes and list their chief goals as life, liberty and pursuit of beer? But that is indeed the case as Bob and Doug McKenzie (Rick Moranis and Dave Thomas) are currently appearing every Friday Night on NBC-TV’s comedy show SCTV. The mania has escalated so much in the past several months that the two hoseheads, who are never without a Molson beer in one hand, a name in the other and often with a pipe full of material inspired by their show, “Great White North,” out on the Mercury label. Filled with enough “Eh’s?” “Good Days” and parodies of the Canadian Content laws to please even the most nationalistic of the crowd, the album featuring a duet by Stewart lead singer Geddy Lee called “Take Off.” As inexplicable as the duo’s success, the single “Take Off” has hit #87 bullet on the Cash Box Top 100 Singles chart in its first week in release. In support of the LP and single, the two hapless hosers recently held a press conference at which they instructed the assembled on “Great White North” then went on to the West Coast to talk about a few more topics like aromatics (“They’re neat because they can get loaded on beer and go right in their suits”) and back bacon (“we didn’t know it was called Canadian bacon”). Bob and Doug opened up the floor to questions from a half-dozen press representatives. Probing questions dredged up the facts that the expatriate Canadians are going to make a film “as soon as our lawyer gets a camera” and that the region they’d prefer to visit is “because it’s like a whale and beers spurt right out of the top of his head if the dive gets too deep.”

CHEAP TALK PATTER AND JIVE — Ry Cooder and John Hiatt have joined forces for the soundtrack album to the new film "The Border." Cooder is an acoustic music master, and we’re sure that they’ll be reprieved rather than bitten as they are accompanying the film about the U.S. Border patrol illegal aliens. The film’s current poster has been cynically pointed out by Ry as being “f***ed up by Pen and spun, appropriately enough, by Tex Mex legend Freddy Fender. The album will be out on the Backstreet label. We erred last week on both the title and record company of David Allen Coe’s "Poker向社会 Challenge." He’s actually on the Ed Sullivan show this week and there’s a new single on RCA. "Home from Home," the only song I’ve heard from the last week’s "Something in the Air" album, is on Curb Records.

BOB AND DOUG SCRAPBOOK — The bet on ATV Music, the music publishing subsidiary of The Associated Communications Corp., continues to remain up in the air. Robert Holmes A’Court, the Australian business man who moved into the staffed seat vacated by Lew Grade at A/C, indicated last week that A’Court is considering the possible sale of ATV Music, which distributes the band’s one of the best divisions in the corporation’s empire. However, ACC’s future remains uncertain as legal maneuvers by rival bidder, the Heron Group, has temporarily stymied a complete conglomeration by acquiring the company’s Bell Court Group. ATV’s current president, Sam Trust, had made a move to purchase theribbon along with an assortment of other unnamed backers, but in recent London meetings A/C’s reportedly indicated that the publishing company would be sold to another. Several leading publishers, including former Beatle Paul McCartney, began bidding for ATV, which contains the prestigious Macdon music catalog, late last year when Lord Grade announced the division was being sold. The tubes are fit to be felled. For the last year, ATV has barely paid its overhead. Saturday night specials and next week’s "A & M’s "Two Into Three," we have a sure that they’ll be reprieved rather than bitten as they are accompanying the film about the U.S. Border patrol illegal aliens. The film’s current poster has been cynically pointed out by Ry as being “f***ed up by Pen and spun, appropriately enough, by Tex Mex legend Freddy Fender. The album will be out on the Backstreet label. We erred last week on both the title and record company of David Allen Coe’s "Poker向社会 Challenge." He’s actually on the Ed Sullivan show this week and there’s a new single on RCA. "Home from Home," the only song I’ve heard from the last week’s "Something in the Air" album, is on Curb Records.

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**Video Software Retailers Assn. Establishes Midwest Chapter**

by Michael Glynn

CHICAGO — Approximately 200 retailers reporting doing home video business in the Midwest met for an organized meeting at the Conrad Hilton here Jan. 20 for the purpose of establishing a Midwest Chapter of the Video Software Retailers of America (VSSA), to be affiliated with the National Assn. of Retail Dealers of America (NARDA). The meeting brought together a very diverse audience of very different video retailers, including those who less than a year ago had organized an open dealers forum at the Winter Consumer Electronics Show in Las Vegas, the group set proposed objectives and elected officers for the new association.

According to Weiss, the creation of the Midwest VSSA follows what are expected to be NARDA-affiliated regional chapters that have been established in the Northeast Tri-State, South Central, and Southern region. “We realize there are variations in the way the retail market is organized from state to state,” Weiss said. "We're trying to make sure all the chapters are equal, and that no one is given an advantage over another."

"We're completely autonomous," said Weiss. "As a group, we could not accept affiliation with an association which had representatives of manufacturers and distributors sitting on the board of directors. Our goal is to have all chapters on an equal footing and the integrity must be maintained at all costs.

Same Goals

When it was time to affiliate to Weiss that many of the VSSA’s 13 goals — including the gathering of industry statistics; establishment of an annual convention; the offering of a bonding service and other retail programs and the coordination of anti-piracy activities — were important, Weiss said that the VSSA's, Weiss said "they should be.

Both organization's foremost responsi-

bility, he added, "is to serve the best interests of the retailer," he added. "Sure, we don't have the financial strength of NARM, and that may have to be the beginning of a separate dues and interest in the VSSA’s, Weiss said, with the "best interests of the retailer." 

NARDA, Weiss noted, has also stated that certain membership and management requirements must be met before VSSA is officially declared a fully affiliated group. He pointed out the VSRA was "looking at the alternatives," but added that "we'd have to have a lot more groups and then sit down with NARDA." 

Weiss explained that there are presently one chapter working in other states, and country looking to enlist membership, but that the drive will probably be "a slow and deliberate process." The regional chapters are expected to be maintained even after a national organization is fully realized, with separate dues and activities divided on the local and national levels.

Not surprisingly, highest among the Midwest regional VSSA chapter's priorities will be a "fair" and "reasonable" surcharge approach employed by Paramount Home Video. Personally, Weiss said he was taking a more moderate stance.

A more rational approach," he explained. "I personally feel that the copyright holder deserves some compensation in terms of a share of the profits, but I'll only share the profits if there is no risk to me. It's not about the risk to me. As it stands now, all the programs are structured so there is no risk what soever. I have to come up with our own alternative, if there is any.

We just want a fair and equitable solution to the problem.

Weiss added that he also cautioned retailers at the meeting from accepting surcharges too quickly as the ultimate answer, and to keep a very close eye on the surcharges. Look at Paramount: They started off at $10 but at CES they announced they were going up to $25. If it goes to $50, or even $100? It's a real possibility that should be considered," he said.

More "potentially dangerous" to the video retailer, Weiss felt would be the proliferation of the Mathias amendment to PA 1578, the anti-piracy bill. Weiss said, "the amendment, which calls for a levy on blank tape, contains a provision that he feels would set a dangerous precedent, which would be a precedent for the future."

It would, he said, essentially make it illegal to buy movies and ownership rights to titles which they have paid for over a long time. But he said that although he informed video retailers not to respond "little response" in comparison to the issue of rent.

Officers of the Midwest VSSA elected at the meeting included Family Video’s Ray Nelson, president; Minnesota Fats' Mike Friedman, senior vice president; Video Revue’s Bob Cochrane, secretary; Classic Video’s Ron Forber, treasurer; Precision Video’s Sid Ridoski, membership committee chairman; and Weiss, chief executive.

In the Northeast, New York video retailer Rocco LaCapra helped start what was initially known as the Tri-State Assn. just a few months ago, but now LaCapra reports that membership has grown from 125 to some 225 and has expanded from New York, New Jersey and Connecticut to include retail representatives in Vermont.

(continued on page 16)

Appeals Court Heats Goody Case Arguments

(continued from page 5)

However, Kohrman contended that Platt's decision to dismiss the jury verdict and order a new trial could be reviewed by the Court of Appeals under the issue of finality, in which the Court has jurisdiction. Kohrman argued that the Government's request satisfies the Court's "three-fold" test of finality: that Platt's decision was in fact final, that there is a right at stake significant under the issue in question is separate from the main issue of the case, i.e., the guilt or innocence of the defendant.

Claiming that Judge Platt had "behaved in a bizarre manner" when he ordered a new trial, Kohrman argued that the Government's request addresses the "real problem" of finality and there is no need for retribution under the burden and cost of a retrial. Denying a retrial "needless," "Kor-

man further characterized a retrial in the district, in which the case would be retried, as already overburdened.

The lawyers Martin Gold and William Warren supported Platt's decision by contending that the Government's plea for appeal did not contain the issue of finality. The attorneys argued further that

(continued on page 21)
COUNTRY

THE COUNTRY COLUMN

FORGET SOMETHING — We think it's great that the NLT Corp. and Group V Satellite Communications have seen fit to produce and distribute The Nashville Network (see separate story). The fact that this network is going to build itself around Nashville music will really give the city some well-deserved exposure. However, we feel the producers of the nine programs already in the developmental stages have made a major error. Every program deals with country music, and nothing but country music, thus making it appear that this is all Nashville has to offer, when quite the opposite is true. The network's current programming can only hinder the NMA's efforts to make Nashville known as a total music community. Sure, Nashville is proud of its country heritage, but there are other types of music flourishing in Music City, USA. Let's hope the producers reconsider and showcase Nashville as the thriving, all-kinds-of-music center that it is.

HERE AND THERE — The Wright Brothers are in Soundshop Studio with producer Buddy Killen working on an upcoming Warner Bros. single, "Deadly Ernest and the Honky Tonk Heroes" is currently in the midst of a tour of winter ski resorts. The group also has a new album scheduled for release in March. It's titled "The Modern Dance Sounds Of Deadly Ernest," released on Wheeler Records. Ted Kirby has reactivated TEM Records in Nashville. Billy Arr has been appointed general manager of the company, as well as director of A&R. Kirby's publishing catalog, Voluptuous Music, contains approximately 40 songs written by Terri Gibbs. Dean Dillon recently played three dates with George Jones. According to Dillon, he went on the road to "test the waters" for a possible release. AMI Records, headed by Michael Radford, is looking for a manufacturing and distribution deal. Artists on the label include Vern Gosdin and Rich Landers. Steve Davis of Dick Jones Music has signed a deal with Axis Records. David Malloy will be producing his first effort. Gail Zeller and the Gamblers won the California Wrangler Star Search Competition. Gary Gentry, Helen Cornelius, Earl Thomas Conley, Mac Wiseman and Little Jimmy Dickens appeared on Nashville Alive Jan. 16. Tom T. Hall's first novel, The Laughing Man Of

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE MIDDLE DISTRICT OF TENNESSEE

IN RE:
FOUR STAR MUSIC CO., INC.
Bankrupt.

NOTICE OF HEARING ON
TRUSTEE'S APPLICATION TO SELL FOUR STAR CATALOG

Irwin Deutscher, Trustee, of the estate of Four Star Music Co., Inc. has filed an application with this Court seeking authority to sell those copyrighted and non-copyrighted compositions owned by Four Star Music Co., Inc. known as the "Four Star Catalog" to Acuff-Rose Publications, Inc. and certain of its affiliated companies. The purchaser would pay the estate $76,160.00 in cash and take the catalog subject to the liens and obligations of First American Bank of Nashville, N.A., and Pippin Hay, Inc. totaling $1,373,840.00.

A hearing on this application will be held before this Court on the 10th day of February, 1982, at 1:30 p.m. in Room 216, Customs House Building, 8th and Broad, Nashville, Tennessee. Any person objecting to the sale must file written objections with the Clerk of this Court on or before the 3rd day of February, 1982. Any other party wishing to make a bid on the catalog will be required to bid at least $50,000.00 above the offer submitted by Acuff-Rose Publications, Inc.

Any person having questions or seeking additional information may contact Irwin Deutscher, Trustee, 5th Floor, St. Cloud Center, Nashville, Tennessee, (615)256-2314, or James E. Kelley, Dearrow & Ewing, Attorneys for the Trustee, Suite 1200, One Commerce Place, Nashville, Tennessee, (615)255-5660.

This the 4th day of January, 1982.
Country Arbs Drop In Major Markets

(continued from page 76)
FM regained 0.2 of a share in rising to a 3.3 figure. While surprisingly, the two largest Texas markets, Dallas and Houston, traditionally lucrative for the country genre, both experienced drops in 1982, Dallas holding onto the top position in the market, Houston slipping 2.3 and Dallas dropping 1.5 points.

In Houston, KFJK recomposed its position as the #1 station in the market with its #1 share, up from its #2 share in 1981; while KILT-FM’s “country format” composition dropped from an #8 share to #6, KIKK’s AM outlet dropped from #3, keeping its share under a full point, and KILT-AM lost on #1 share in maintaining a 2.9 score, NKRQ slipped from a 1.1 rating to 0.6, and KENR lost almost a full point, trimming its 2.8 mark to a 1.5.

The Dallas book showed KSCS-FM still leading the way with an 8.3 rating, down though from a previous 8.9 in the Spring book, while the AM counterpart, WBAP, moved from a 6.5 share to a 6.8. While promotion-minded KIXX (KIX 106) continued to improve, gaining an impressive 0.9 to 1.6, KPLX plummeted from 5.1 to 3.4. KBOX lost 0.3 of a point in obtaining a 2.4 figure, and KKXL edged up 0.1 to 0.5.

Impressive Gains

In Cleveland, WHK showed strong improvement in tacking an additional 0.5 share onto the previous book’s 6.2 figure, registering a 6.7 mark, while WKSW-FM held steady at 3.7, giving the market an overall gain of 0.5 in country. In Seattle, both KMPS-AM and KMPF-FM were up from 2.6 shares, the former posting a 2.9 and the latter managing a 2.7, bringing that market up 0.4.

The Los Angeles book (Cash Box, Jan. 23) had a total country share up more than one full point — 1.2. While K-LAC slipped slightly from a 2.9 share to 2.7, KZLA-FM added 0.5 to post a 2.5 score, and KJQ-FM made a similar move to 1.8. KSAN-FM/San Francisco stole 0.1 from Bay Area rival KNEW to give the FM station a 2.0 share next to the AM foe’s 2.9. In Philadelphia, the city bestowed a little brotherly love on WFIL, a newcomer to the country format, which posted a 2.3 mark as the only country outlet in the area. The mark improved on a 2.4 score under its previous discodated format.

Country Mike

DEVELOPMENTS AT WSM — Although WSM/Nashville had originally reported that it would be the flagship station for the upcoming World’s Fair in Knoxville from May through October, general manager Tom Cassidy reports that the station was unable to reach an agreement with fair officials. Apparently, the station wanted a location in the U.S. pavilion, but space had already been allocated to other interests and an alternate location could not be found. Although Cassidy was uncertain as to the radio involvement at the fair, he believes that fair officials have decided to go with a “guest station” plan that would allow a guest station of the day or week to cover fair events for its hometown audience. The WSM Satellite Network, which was scheduled to kick off April 1, has already signed approximately 25 stations. Through association with AP, the service will provide a heavy amount of information in its 10 p.m. - 5 a.m. operating period. Though the network will use a country format, Cassidy emphasizes that it will not be a “truckers’ show” and that it will feature the current hits and top-name entertainers. Listeners will also be able to call on a toll-free number and talk with the stars.

PERSONALITY PROFILE — Janet Fort, music director at WSM, began her radio career when she knew somebody that knew somebody in the WSM sales office. Acquiring a secretarial position in the department, Fort worked her way up to sales assistant and eventually operations manager of sales. Two years ago in April, when Harold Hensley took over the programming reins, he asked Fort to act as music director, a post which she took reluctantly, since she didn’t know what she was doing about. Fort quickly picked up on the business, however, and now has added to her MD role the title of assistant program director. A member of the agenda committee for the Country Radio Seminar, Fort feels that her non-country background (she listened to rock ‘n roll as a young adult contemporary before landing her post with WSM) has been a tremendous aid to her in selecting music in these times of changing and expanding boundaries within the country medium, because she is more open to new-to-the-market and mass appeal records. Fort also maintains a strong respect and agenda opportunity within the WSM corporation as the firm is currently diving into such associated fields as TV production, satellite radio and cable operations.

MOST ADDED COUNTRY SINGLES

1. THE CLOWN — CONWAY TWITTY — ELEKTRA — 70 ADDS
2. BE THERE FOR ME BABY — JOHNNY LEE — FULL MOON/ASYLUM — 42 ADDS
3. IF YOU'RE THINKING YOU WANT A STRANGER — GEORGE STRAIT — MCA — 41 ADDS
4. THROUGH THE YEARS — KENNY ROGERS — LIBERTY — 36 ADDS
5. COUNTRY BOY CAN SURVIVE — HANK WILLIAMS, JR. — ELEKTRA/CURB — 31 ADDS
6. I LIE — LORETTA LYNN — MCA — 22 ADDS
7. FROM LEVIS TO CALVIN KLEIN JEANS — BRENDA LEE — MCA — 20 ADDS
8. MARRY MY HEART OUT OVER YOU — RICKY SKAGGS — EPIC — 18 ADDS
9. THE CUBE — BOB JENKINS — LIBERTY — 17 ADDS
10. DON'T COME KNOCKIN' — CINDY HURT — CHURCHILL — 16 ADDS

Country Arbs Drop In Major Markets

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CLAWSON VISITS WSM — Triangle recording artist Cynthia Clawson was in Nashville recently and stopped in on the staff of WSM Radio to discuss the release of her new country single, “Someday This Old Road.” Pictured standing (l-r): Clawson; Tanon Lonon, radio promotions for Clawson; Janet Fort, music director, WSM-AM, Elwyn Raymer, executive vice president, Triangle; and Linda Miller, Clawson’s manager. Pictured seated is Charley Chase, air personality, WSM-AM.

PROBLEM PROGRAMS PICKS

Paul Thorne KUGN/Eugene Finally Falling — Johnny Lee — Full Moon/Asylum
Steve Gary KOKE/Austin Pretending Fool — Michael Baileigh — Liberty
Ed Russ WOIK/Jacksonville Could It Be Love — Jennifer Warnes — Arista
Mike Hinrichs KHEY/El Paso Through The Years — Kenny Rogers — Liberty
Bill Manders WDTO/Toledo The Clown — Conway Twitty — Electra
Mike Lee KVOC/Casper Another Sleepless Night — Ann Murray — Capitol
Mark Thomas WCXI/Detroit I LIE — Loretta Lynn — MCA

Cash Box | January 30, 1982
## Black Contemporary

### Top 75 Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Raise!</td>
<td>Carl Carlton</td>
<td>12</td>
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<tr>
<td>2</td>
<td>Something Special Koal &amp; The Gang</td>
<td>DJ Pharoah</td>
<td>5</td>
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<tr>
<td>3</td>
<td>Never Too Much</td>
<td>Barry White</td>
<td>3</td>
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<tr>
<td>4</td>
<td>The Post</td>
<td>Bobby Womack</td>
<td>12</td>
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<tr>
<td>5</td>
<td>Night Cruising</td>
<td>Ronnie Laws</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>Why Do Fools Fall In Love</td>
<td>Diana Ross</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>I Am Love</td>
<td>The Isley Brothers (Capitol SKBK-12156)</td>
<td>11</td>
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<tr>
<td>8</td>
<td>The George Benson Collection</td>
<td>Wonder Bros. Group</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>Live</td>
<td>The Jacksons (Epic KEZ-37454)</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>Come Morning</td>
<td>J. Blackinton, Jr. (Electra E-5832)</td>
<td>6</td>
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<tr>
<td>11</td>
<td>The Time</td>
<td>Warner Bros. Group (BSK 3594)</td>
<td>14</td>
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<tr>
<td>12</td>
<td>It's Time For Love</td>
<td>Frank Winters (Phila. Int'l CBS T 27491)</td>
<td>12</td>
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<tr>
<td>13</td>
<td>Controversy</td>
<td>Frankie Knuckles</td>
<td>6</td>
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<tr>
<td>14</td>
<td>Private Eyes</td>
<td>James Earl Jones (RCA A-11402)</td>
<td>16</td>
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<td>15</td>
<td>The Many Facets Of Roger</td>
<td>Warner Bros. Group (BSK 3594)</td>
<td>18</td>
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<td>16</td>
<td>Yours Truly</td>
<td>Torn Brown (GRP/Arista 5570)</td>
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<td>17</td>
<td>Singing About You</td>
<td>Angela Bofill (Arista 3578)</td>
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<td>18</td>
<td>Keep On Moving</td>
<td>Straight Ahead</td>
<td>23</td>
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<td>19</td>
<td>Love Is Where You Find It</td>
<td>The Whispers</td>
<td>32</td>
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<td>20</td>
<td>Reflections</td>
<td>Shark</td>
<td>17</td>
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<tr>
<td>21</td>
<td>Breakin' Away</td>
<td>Harold &amp; Joanne/Atlantic Bros. Bks 3578</td>
<td>22</td>
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<tr>
<td>22</td>
<td>Show Time</td>
<td>Dave Carrington/Atlantic Sound</td>
<td>25</td>
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<tr>
<td>23</td>
<td>Jam The Box</td>
<td>Dave Carrington &amp; Sunnys Heat</td>
<td>27</td>
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<td>24</td>
<td>Blue Jeans</td>
<td>Chocolate Milk (RCA A-1369)</td>
<td>20</td>
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<td>25</td>
<td>Camouflage</td>
<td>Kool &amp; the Gang</td>
<td>24</td>
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<td>26</td>
<td>Take It Off</td>
<td>Thelma Hopkins (EMI)</td>
<td>21</td>
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<td>27</td>
<td>Love Magic</td>
<td>Mame</td>
<td>17</td>
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<td>28</td>
<td>In The Pocket</td>
<td>T.R. Miller</td>
<td>10</td>
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<td>29</td>
<td>Tom Tom Club</td>
<td>Joe Jackson</td>
<td>31</td>
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<tr>
<td>30</td>
<td>Street Songs</td>
<td>The Buckaroo Bandits</td>
<td>42</td>
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<tr>
<td>31</td>
<td>Central Line</td>
<td>Eazy E (Epic)</td>
<td>44</td>
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<tr>
<td>32</td>
<td>The Wonder Of It All</td>
<td>Suggs (Sugar Hill SH-149)</td>
<td>53</td>
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<tr>
<td>33</td>
<td>Live In New Orleans</td>
<td>Madness, featuring Maxine Berkeley</td>
<td>36</td>
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<tr>
<td>34</td>
<td>Love Is The Place</td>
<td>Curtis Mayfield</td>
<td>39</td>
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</tbody>
</table>

### She Got One

- Quest! Warner Bros. Records, in conjunction with Atlantic station W-103 and the Music Scene Record Store, recently sponsored a promotion on behalf of Patty Austin’s album, “Every Home Should Have One.” The contest offered a 16-cube home freezzer stocked with 75 pounds of beef and 25 pounds of frozen vegetables. Pictures are (l-r): Ted Aslin, Warner Bros., Scott Andrews, V-103 operations manager; Patricia Myers, contest winner; brother Derick Myers; mother Frances Myers; Gerald Richardson, owner, Music Scene, and father James Myers.

### The Rhythm Section

#### Birthday Rally

- The Jan. 15 Washington D.C. rally organized by artist Stevie Wonder and friends, the second in as many years, to support making Dr. Martin Luther King Jr., 32, a national holiday succeeded in attracting more than 50,000 participants. The peaceful rally, despite a heavy police presence, was rarely marred by disturbance. There was a total absence of the violence that marked the rally of the same date last year.

#### Airwaves

- Lionel Richie, the composer-producer-performer who nabbed six Grammy nominations recently, will be profiled on the TV show Entertainment Tonight. ... Polygram group Kool and the Gang has been busy recently on the videowaves with American Music Awards, Jan. 25, and the Marv Griffin Show (Jan. 22). Their swift schedule will also lead them to appearances on Solid Gold (Feb. 5) and the Solid Gold Top Hits of 1981 (Feb. 12).

#### Tribute

- A film tribute to late reggae superstar Bob Marley has been developed through performance and interviews by another Rasta father, Jimmy Cliff. Filmed May 17, 1981 during a show in Miami, Cliff performed music from his The Harder They Come soundtrack and material from his current MCA LP “Give The People What They Want.” But he capped the performance with a rendition of Marley’s theme, “No Woman, No Cry.” Produced by San Francisco-based Robert Ford, the footage also includes interviews with Cliff while in Jamaica where he attended Marley’s funeral. Ford told Cash Box that the film, titled Jimmy Cliff: A Tribute To Bob Marley, would eventually become a TV special and that arrangements are pending between the film maker and Cliff’s management. Acting as sales agents on the project will be the firm of Ballato, Jones & King, consultants and distributors to international film and TV markets. Footnote: Let’s hope that Cliff will be able to maintain a kind of American distribution for his product as MCA is considering a pass on his U.S. distribution option. Though Cliff’s product continues to be a viable sales item internationally, the Stateside market has never met the label’s sales expectations.

#### Covers

- Rock & Pop does an act of De-Ju-Luc Ponti in a gesture that someone can write a song to suit his tastes. But the virtuoso fusion violinist will be included a remake of Stevie Wonder’s “As” on his upcoming Atlantic LP, “Mystical Adventures.” Co-produced by Ponti and Ingrid, the song was also co-produced by Ponti and Mandin. The remainder of the material, as usual, by Ponti. The band on this vinyl features some faces that may be unfamiliar to Ponty fans, including veteran sessionist Paulinho Da Costa on percussion, and Rainier on keyboards.

#### Short Cuts

- MCA Records will be offering a pair of LPs for the BC Airwaves including the label debut from the L.A. Boppers. The West Coast quartet, produced by Augie Johnson (Chief songwriter for Side Effects), in seeking out “Make Me Mine,” which includes the single, “Where Do The Bop Go?” Remastered by lack of exposure last year, one of the most engaging sleepers came from Japanese-based pop/jazz outfit Native Son. The group’s new live album, “Coast To Coast,” was recorded in Los Angeles and New York and produced by Akira Taguchi.

---

Michael Martinez
**BLACK CONTEMPORARY**

**THE MOST ADDED SINGLES**

1. **MY GUY - SISTER SLEDGE** - COTILLION/ATLANTIC
2. **STEPPE'N OUT - KOOOL & THE GANG** - DE-LITE/POLYGRAM
3. **TELL ME TOMORROW** - SMOKEY ROBINSON - TAMLA/MOTOWN
4. **LET'S WORK - PRINCE** - WARNER BROS.
6. **GENIUS OF LOVE - TOM TOM CLUB** - SIRE/WARNER BROS.

**THE MOST ADDED ALBUMS**

1. **LOVE IS WHERE YOU FIND IT** - WHISPER - SOLAR/ELEKTRA
2. **ECHOES OF AN ERA** - COTTON CANDY - ELEKTRA
3. **OBJECTS OF DESIRE** - MICHAEL FRANKS - WARNER BROS.

**RADIO HIGHLIGHTS**

- **V103 - ATLANTA - SCOTTY ANDREWS, PD - #1 - HALL & OATES**
- **WILD - BOSTON - BUTTERFLY JR, PD - #1 - SKY**
- **WUFO - BUFFALO - DAVID MICHAELS, PD - #1 - J. CARR**
- **WBMX - CHICAGO - MARCO MOON**
- **WCGI - CHICAGO - PAM WELLES, PD**
- **WCIN - CINCINNATI - MIKE ROBERTS**
- **KDKO - DENVER - BRYNIT BRAD, PD**
- **KRCU - LOUISVILLE - ERIC STONE, PD**
- **WJLB - DETROIT - JOE SPENCER, PD**
- **KMOJ - HOUSTON - ROLL H. OLDER, PD**
- **WTCN - INDIANAPOLIS - KELLY CARSON**
- **KLDG - LAS VEGAS - BARRY SLATER**
- **KJFJ - LOS ANGELES - J. B. STONE, PD**
- **WRHK - MEMPHIS - ROBERT VINSON**
- **WSOL - SAVANNAH**
- **KSLQ - SAN FRANCISCO - BERNIE MOODY, PD - #1 - SKY**
- **OK100 - WASHINGTON - HARRY BOOMER**

**UP AND COMING**

- **IMAGINARY PLAYMATES - REESE & ANGELA**
- **PLANET/SYRTON**
- **ECHOES OF AN ERA**

**IN THE MIDDLE OF FALLING IN LOVE**

- **BETTY LAVETTE - MOTOWN**

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**Cash Box January 30, 1982**
<table>
<thead>
<tr>
<th>Date</th>
<th>Chart Position</th>
<th>Album Name</th>
<th>Artist</th>
<th>Genre</th>
<th>Peak Position</th>
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<td>January 30, 1982</td>
<td>1</td>
<td>BLAZED ON OZZ</td>
<td>Alice Cooper</td>
<td>Hard Rock</td>
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<td>2</td>
<td>JAM THE BOX</td>
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<td>CENTRAL LINE</td>
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<td>ALL OF THE ABOVE</td>
<td>The Gap</td>
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<td>The Rubettes</td>
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<td>MORE OF THE GOOD LIFE</td>
<td>The Doobie Brothers</td>
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<td>BIG CITY</td>
<td>Meat Lo &amp; Foghat</td>
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<td>THE DUDE</td>
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<td>COOL NIGHT</td>
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<td>CIRCLE OF LOVE</td>
<td>Osbourne</td>
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<td>DROP DOWN AND GET ME SHERRY</td>
<td>Shelly West</td>
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<td>ANYTIME HAVANA</td>
<td>Ocean Flight</td>
<td>Pop</td>
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<td>14</td>
<td>BEWARE</td>
<td>Starship</td>
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<td>15</td>
<td>RED EYES</td>
<td>Hoyt Axton</td>
<td>Pop</td>
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|              | 16             | LOVE IS THE PLACE WHERE I
DIE | The Isley Brothers           | Pop            | 3             |
|              | 17             | STEP BY STEP                 | Smart                                      | Pop            | 5             |
|              | 18             | SOUTHERN COMFORT            | Jimmy Buffett                 | Pop            | 25            |
|              | 19             | LOST IN LOVE                 | McFadden                      | Pop            | 3             |
|              | 20             | DISCIPLINE                   | The Roadmasters               | Pop            | 8             |
|              | 21             | SPIES OF LOVE               | Player                       | Pop            | 18            |
|              | 22             | MICKY & THE MUSIC BOX        | The Tubes                     | Pop            | 22            |
|              | 23             | SAVAGE                     | Atlantic Starr               | Pop            | 5             |
|              | 24             | LIVING EYES                  | Shalamar                      | Pop            | 3             |
|              | 25             | CARNIVAL                    | Alan                   | Pop            | 15            |
|              | 26             | TOUCH                        | The Ritz                     | Pop            | 12            |
|              | 27             | A PLACE FOR MY STUFF        | Glenn Cambell               | Pop            | 13            |
|              | 28             | PAST TIMES                    | Lynyrd Skynyrd               | Rock           | 3             |
|              | 29             | RAGTIME                      | RSO                          | Pop            | 10            |

Alphabetized Top 200 Albums (By Artist)
CLASSIFIED AD RATE 35 CENTS PER WORD

Count every word including all words in italics. Numbers in address count as one word. Minimum ad accepted $10.00. CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTIS- ING. If cash or check is NOT enclosed with your classified ad, we will hold for following issue pending receipt. Bay Area - add $1.00 constituent subscription price. You are entitled to a classified ad of 40 words in each issue at a rate of $1.25 per word. You will be allowed to change your Classified each week to you desire. All words over 40 will be billed at the rate of 525 per word. Please count words carefully. Be sure your Classified Ad is sent to reach Hollywood publication office at 1304 North Western Ave., Los Angeles, CA 90032 by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

RECORDS

IMPORT ONLY. All brundt phonograph records, and pre- recorded videos and video tapes (VHS and PAL). Also largest selection of attractive close-out offers 35 years of specialized service to record and tape importers throughout the world. Overseas shippers and distributors alert. ALBERT SCHULTZ, 116 West 1st St., New York, N.Y., 10012. Cable: ALBYREP Telex: 236596. Telephone (212) 926-4100.

FOR EXPORT: All labels of phonograph records, caricatures, cassettes. Also expertly pressed selections of close-outs. Nearly 35 years of personalized service to importers world over. Wholesale only. DARD EXPORTS LTD., 1468 Coit Avenue, Brooklyn, N.Y. 11230. Cable: EXPOFIDEX. NEW YORK.

EMLOYMENT

JOB HUNTING — NATIONAL BROADCAST TALENT COORDINATORS can help. We specialize in radio personal placement. Programming — Sales — Management. Our client stations need qualified people. For confidential details — NATIONAL BROADCAST TALENT COORDINATION, 12625 S. Broadway, Kansas City, Mo. 64146. (816) 583-3223. 10. AOR.

EMPLOYMENT SERVICES


3 MIDWAY BULLS EYE Ball: Shots 1 Jokers 2. Winner takes all. Minimum model $3.00. At the Comfort Inn, 1125 E. 36th St., Kansas City, Mo. 64106. 1/20.

RECONDITIONED MACHINES/TRADE-INS ACCEPTED Astra-Tang, Battlezone, Space Invaders, Space Wars, Lemans, Aliens, Fantastic, Grendel Head On, Ambush, Strikes And Spares, Pangram, 1-5-6-5-6, Superman, Supreme, Muktish, Hover and Thunder, Countdown, Play-Boy, Lost World, Mata Hari, Spinabal, 8- ball. TEL. (918) 725-6717.

MACHINE COIN WANTED

FOR SALE: 112 people falls like new. $4,000.00. Used OK Bingo machines, used rollers, and video games. Write for more info. (303) 330-4237. Ad 234, Box 243 ZP 17400. PHONE 717- 949-1846.

FOR SALE: Bins, Draw Poker, Baby Lotta Fun, Baby Buck, Baby Bertha, A Special, Fresh Gourmet Vending, 121 W. 4th St., Lewiston, Idaho 83501.

FOR SALE: Stock Markets, Ticker Tapes, and Hi Flyers. We also carry a complete line of Bingo and Uplights. We are also Distributors for Amacs Hold and Draw poker games. We specialize in electronic games only. Please call Box 3014, West Side, Chicago, Ill. 60614. 1/20.

FOR SALE: 50 Seeburg 160 selection wall boxes $35 each. Free after market lenses, Skips. +11 Skips. $130.00. Address is Box 3014, West Side, Chicago, Ill. 60614. 1/20.


RECORDS

CASTRO'S RECORDS, 11230 S. Broadway, Kansas City, Mo. 64146.

MUSICIAN SERVICES

FOR SALE: Donkey Kong for COIN SALE: Video Games FOR COIN. 2500 quarters for 1000 or less. 1000 or less will be at 45%. 10000 used brass tokens quarter deal. Complete line of games. Antique slots for sale. Bingo machines, CONVERSION CARTRIDGES. Satisfaction guaranteed. Quantity discounts. FOR MORE INFO CALL 1-800-327-1225.

AXE LOCKED KEYED ALIKE: Sand locks and the key you want to match. Any brand, any type. Call or write Paramount Records Inc. 1 Colonial Gate, Plainview, New York 11803.

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

COIN MACHINE WANTED

SHOOT OUT THE U.S. — Hannibal recording artist Richard Thompson returned to: the U.S. after nine years and recently performed solo gigs in New York, Los Angeles and San Francisco in support of his forthcoming LP "Shoot Out the Lights," his first in four years. Pictured at New York's Bottom Line are [ ] Joe Boyd, producer of Hannibal and producer of the LP; Brian Enro, Thompson, Lodon Wainwright III and Terre Roche. The album is slated for release in February.

AOR STRONG, AC AND TOP 40 MIXED IN 1981 FALL ARBS

(CA 90028, (213) 383-4616. Our GBF just in waiting.

MORNING POSTER P.O. Box 420, St. Paul, Calif., 98760.

HUMOR

THE COUNTRY COLUMN

Waldomott Coves, will be published May 14 on Doubleday. — Margo Smith has patched with the Joe Taylor Artist Agency. — David Heaveren has embarked on a promotional tour for Los Angeles 35 radio stations. — Loretta Lynn, oddly enough, was born on June 14, 1944, the same day as the first CMA Awards show. — Scotti Pastafont Records of New York's Bottom Line are currently playing in Cleveland. — Soft Machine has book. — Mickey Gilley. We'd like to uncover any talent. — The Jerry Butler family was not long for the left side of the show. — Dennis Hinton, founder and owner of the Country Shindig in Otago Beach, Mo., has opened an office in Nashville at 38 Music Square East, Suite 111.

Tribute for the Killer — Several of the entertainment world's biggest names gathered at the Celebrity Quarter in Nashville last week to pay tribute to legendary performer Jerry Lee Lewis. The tribute, which was taped by HBO for an upcoming special, featured Johnny Cash, the Oak Ridge Boys, Carl Perkins, Kris Kristofferson and Lewis' cousin, Mickey Gilley. We'd like to add our congratulations to the Killer for 25 years in the music business.

Clark at the Aladdin — Roy Clark will open a 17-day run at the Aladdin Hotel in Las Vegas Feb. 15. The stand will feature Mickey Lay and the Wild, Faneil and Henry Jenley from Clark's road show. Clark began performing in Vegas in 1960, first as a back-up guitarist at the Golden Nugget. Ten years later, he took country music to the world's most exciting strip for the first time during a co-headlining engagement with Pete Drake. Clark recently released her first country single, "Nature's Love" (on the Scotti Brothers label) at Caesar's Palace. In 1971, Clark cut his first live album while working at the Landmark and in recent years has played 12 weeks annually at either the Desert Inn or Frontier Hotel. Clark has been a persistent top draw in Vegas.

Charley Pride Night — Billy Bob's, that sprawling country nightspot in Ft. Worth, held a special Charley Pride night Jan. 16. The singer performed two shows for fans, as well as Rec“Weirdo” and Artie radio personnel invited to the shows. Pride will soon release his 38th album for RCA.

Memphis Horns — Remember the Memphis Horns, a group formed in the late '60s by Wayne Kirkpatrick and Andrew Love? (As Red Stewart, the Double Brothers and Stephen Stills.) After many a year of pursuing separate projects, the two musicians will be releasing a Memphis Horns album in Europe and to be released in the U.S. by the跟不上住在和爱乡情的团队, Jackson and Love are now doing sessions in the tradition of the Memphis Horns. HERE AND THERE — The phone number and address of Kathy hoop's newly formed South Side Management are as follows: phone number — (615) 385-4749; address — 6152 South Side, Nashville, Tenn. 37212. — Ron Chapman, the man who produced Amy Woolley's next MCA album in Nashville. — The Grass Roots, featuring original root Bob Grill, will be at Carlile's in Nashville Jan. 31. Independent producer Scott Tutt has won at Sound Emporium in Nashville recording singer/songwriter Brice Hendley.

Non "Mr. Big" D'Amelio was at the board. — Jennifer bohler

CLASSIFIEDS

Credit Box January 30, 1982
AROUND THE ROUTE
by Camille Compasio

During the period of Jan. 8-11, the Chicago and suburban area experienced a spell of unbelievably cold weather with temperatures getting down as low as 25 degrees below zero (with a wind chill of 80 below zero) on Sunday, to set a new record for the Windy City. The freeze kept people indoors and generated a lot of business for towing companies, gas stations and the like who serviced the hundreds of vehicles that were stalled by the frigid weather. Needless to say, though, retail stores and a lot of other businesses suffered as a result of the extreme weather conditions...

This is really some kind of winter all over the country — the midwest, the east, the west coast where heavy rains and mudslides have taken a toll on property and human lives; even sunny Florida had some not so warm temperatures. Guess the only place to be at a time like this is Acapulco or the South Sea Islands. Dateline Hialeah, Fla., home of Century, Inc., where there's much happening these days, as we learned from Ivan Rothstein, vice president of sales and marketing. First off, by the end of January the trade will see a "very unique (continued on page 41)"

GDI Expanding Into Video

CHICAGO — GDI, an IXcor International company, introduced its first video game "Red Alert" at the 1981 AMOA convention. The Chicago-based factory is noted primarily as a producer of slot machines and most recently introduced the microprocessor system in its slot machine line. Red Alert was licensed from Irem of Osaka, Japan and is being marketed by GDI in the United States, Canada and the Western Hemisphere, according to Bob Breither, the firm's director of marketing.

"We were relatively sure that Red Alert would do well for our distributors and their operators from the start," Breither said. "The success comes from the universal appeal of the game as well as its progressive skill levels. It is just as challenging to the tournament level contestant as to a beginner player. "Actually, you could call it six games instead of one," he continued describing the game's play theme. "The player may become the defender of six different countries, as enemy strike forces attack key targets in each country in increased difficult modes." (continued on page 40)

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An Appropriate Rebuttal

by Joe Robbins

(Ed note: The following letter, written by Joe Robbins, president of the Amusement Device Manufacturers Assn., was sent to the Northbrook Star of suburban Northbrook. It is in response to an item condemning video game rooms and recommending that the Village Board refuse to license them, which appeared in a recent edition of the community newspaper.
Among the points referred to in Mr. Robbins' letter are claims in the Northbrook Star item that game rooms draw "idle teenagers and young adults to an unwholesome atmosphere;" create the necessity for frequent police involvement with "disturbances;" and "provide" access to many new customers for drug dealers.
Ordinarily we, as will most industries, will refrain from responding to unsupported or undocumented complaints and accusations, but, we feel, the letter from Jane Shin with regard to Video Games in Northbrook requires an appropriate rebuttal.
The so-called "greedy entrepreneurs" of video game rooms include some rather prestigious names including Warner Communications, Columbia Pictures, Gulf & Western Industries, Bully Manufacturing Corporation, Pizza Time Theatres, etc.
There are thousands of game rooms throughout the United States operating successfully without any need for police action. We have no idea of what her term "corruption" refers to, or where, or when. Since the present day game rooms are well designed and constructed, and the games are played by local residents, what does she mean by "unwholesome atmosphere."

Frymire Returns To Exidy, Accepts Marketing Post

SUNNYVALE — Carrie Frymire, who previously served with the Exidy organization, has returned to the company in the position of marketing support. She will be working with Mike Wright, Exidy's national sales manager, and Chris Minarik, domestic sales, as well as serving as a state liaison for Lila Zimmerman, director of international marketing.
"Carrie has always been a part of the Exidy family," commented Wright, "and we feel fortunate to have her back with us again. She was dedicated to her work in Exidy Systems and her experience in the computer industry will add a new strength to our Exidy sales group. Her position will help strengthen the marketing team into a unified, responsive sales force."
Frymire first came to Exidy in 1979, as software support in the Data Products Division, whose chief product was the Sorcerer Computer. "I'm really excited about working with the 'old Exidy gang,'" she said. "I gained a lot of experience at Exidy Systems and look forward to putting it to good use here, and to making 1982 a terrific year for Exidy."

The accusation that children will no longer be safe or Northbrook is ludicrous in itself. The game rooms do not permit any smoking and most prohibit any food or beverage at all. Little is ever a problem as long as it is permitted. As for drugs, any teenager will tell Mrs. Shin that the schools are the major and easy source for the sale and procurement of drugs. Would she propose closing the schools?
The myth of disturbances and need for police involvement has been disproven almost without exception. Mrs. Shin would be pleased to note that teenagers and young adults are remarkably well behaved, given a decent place to be afforded any opportunity for entertainment and amusement.
For the same price, just about, as a six-pack of beer a young person can play video games far up to two hours, and if they are very skillful, even more. Isn't this a pretty reasonable price to pay for so much fun?
As to the owners adjusting the games for free games, here Mrs. Shin demonstrates again her lack of knowledge of our industry. Warner and other studios, before all video games do not give any free games.
The most exciting area on the Consumer Electronics Market has been the video games for the home by Atari, Mattel, Magnavox, and others. Millions have been sold and estimates to the present time 1.8 million homes play video games, including astronomical. The people who play these with delight in their homes are the same ones who play the newest offerings in the game rooms.
This difference is why you don't play in the game rooms. Later on you can buy the same game in cartridge form and play it at home. It's a great industry, in both consumer and coin-operated divisions, and millions on millions of people, including more and more women and children are falling in love with the fun of video games.
I wonder if Mrs. Shin has ever played "Pac-Man."

Regional Ops Meets Hosted By Gremlin

SAN DIEGO — A series of regional operations meetings reported to Gremlin, Inc., in the video game field, has been launched by Gremlin Industries here. The program is being held in cooperation with the respective factory distributors in each of the areas covered and is geared to focus on product, service and open dialogue. Gremlin hopes to garner important feedback as a result of the effort.
Members of the Gremlin staff will assist direction of sales Jack Gardner, director of marketing Bob Hatman, who will each conduct a number of the sessions.
The program began in Dallas Jan. 18 and includes the following cities: Columbus (Jan. 20), Atlanta (Jan. 21), Chicago (Jan. 26), New York (Jan. 27), Boston (Feb. 6), San Francisco (Feb. 9) and Los Angeles (Feb. 12).
Further information may be obtained by contacting Gremlin Industries, Inc., 8401 Aero Drive, San Diego, Calif. 92123.

Set New Monroe Branch

CHICAGO — Monroe Distributing, Inc., of Cleveland, Ohio, announced the opening of a new branch office in Orlando, Fla. The new facility went into operation on Jan. 14 and is housed in 20,000 square feet of space for sales, service and storage, to offer a complete center for area customers.
John O'Connor, formerly with Monroe's Cleveland office, will be manager of the Orlando operation. William Arden, who is manager of the firm's Hurlux Lakes, Fl, branch, will assume the additional responsibilities of regional manager in Florida.
The address of the facility is Regency Industrial Park, 10705-12, Rochester Blvd.

Carrie Frymire

(continued on page 41)

THE JUKEBOX PROGRAMMER

TOP NEW POP SINGLES

1. OPEN ARMS JOURNEY (Columbia 16-02867)
2. THAT GIRL STEVIE WONDER (Tamla/Motown 160217)
3. MIRROR, MIRROR DIANA ROSS (RCA PB-13015)
4. SPIRITS IN THE MATERIAL WORLD THE POLICE (A&M 23090)
5. PAC-MAN FEVER BUCKNER & GARCIA (Columbia 16-02873)
6. DADDY'S HOME CLIFF RICHARD (EMI America P.A.1013)
7. TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART (Warner Bros. 563868)
8. I BELIEVE CHILLWACK (Millennium/RCA VB-13102)
9. TELL ME TOMORROW PART I SMOKY ROBINSON (Tamla/Motown 160171)
10. BOBBIE SUE OAK RIDGE BOYS (MCA-51291)

TOP NEW COUNTRY SINGLES

1. MOUNTAIN OF LOVE CHARLEY PRIDE (RCA PB-13014)
2. BOBBIE SUE OAK RIDGE BOYS (MCA-51293)
3. BIG CITY HEATHER JOHNSON (A&M 23091)
4. MIS'RY RIVER TERRI GIBBS (MCA-51225)
5. LIES ON YOUR LIPS CRISTY LANETTE (Bert P. A.1444)
6. SWEET YESTERDAY SYLVIA (RCA PB-13020)
7. TENNESSEE ROSE EMMYLOU HARRIS (Warner Bros. WB-45890)
8. THE CLOWN CONWAY TWTTY (Elektra-E. 47302)
9. I'LL LORETTA LYNCH (MCA 51296)
10. THROUGH THE YEARS KENNY ROGERS (Bert P. A.1444)

TOP NEW B/C SINGLES

1. THAT GIRL STEVIE WONDER (Tamla/Motown 160217)
2. TELL ME TOMORROW PART I SMOKY ROBINSON (Tamla/Motown 160171)
3. WANNA BE WITH YOU EARTH, WIND & FIRE (ARL/Columbia 16-02868)
4. MIRROR, MIRROR DIANA ROSS (RCA PB-13015)
5. MAMA USED TO SAY JUNIOR (PolyGram WBS 76712)
6. IN THE RAW THE WHISPERS (Columbia Elektra E. 54761)
7. STEPPIN' OUT TOLLY & THE GANG (Elektra-E. 47301)
8. GENIUS OF LOVE TOM TOM CLUB (Bert/Warner Bros. SRE 45882)
9. MY GUY SISTER SLEDGE (Columbia/Atlantic 47300)
10. HOT ON A THING (CALLED LOVE) THE CHI-LITES FEATURING EUGENE REHODE (J. 160170)

TOP NEW A/C SINGLES

1. KEY LARGO BERTIE HIGGINS (KerFamily WS9-0254)
2. BREAKIN' AWAY AL JARREAU (Warner Bros. WB-4842)
3. LOVE IN THE FIRST DEGREE ALABAMA (MCA PB-13028)
4. ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM (A&M 23087)
5. PERHAPS LOVE PLACIDO DOMINGO and JOHN DENVER (Columbia 16-02879)

Cash Box/January 30, 1982

www.americanradiohistory.com
EDITORIAL

It's Unfair

It's a sad commentary when an industry that has worked so hard to achieve public recognition and acceptance, must at this stage of its progress be taken to task by certain elements of the public who seem to resent the popularity of video games among young people and are making unfair accusations with respect to the machines themselves (especially video games) and the locations that house them.

After reading a few of the articles (which recently appeared in the New York Times) and Chicago Tribune, for example), it appears that what spurred some of the controversy is the number of new people, attracted by all of the publicity video games have been receiving, and with little or no operating experience, who are applying for game room licenses in the hope of cashing in on a quick profit. Of course, this is not to say that there aren't a few operators in the industry who would do well to pay closer attention to their locations and provide a play atmosphere that would leave no room for criticism by parents or community officials. Former AMOA president Norman Pink said it in a recent statement — operators have to police themselves (Cash Box, Oct. 31, 1981); and Ira Betteiman, president of AVMDA, said at the association's October '81 meeting, "location owners must be educated on how to prevent undesirable from terrorizing their locations."

The Chicago Tribune article, while stating that the mayor of one suburban community felt that gathering places for young people "automatically" create a "crime problem" environment, also noted that other villages have experienced no adverse effects at all and actually discovered that video games can be a good source of revenue.

What seems to have escaped the critics is the fact that young people are not the only ones who are enjoying video games; businessmen, adults in all walks of life, and a growing number of women are playing them. And look at the growing consumer market for home video games. The television commercials during last year's holiday season focused almost as much on videos as on perfumes and other such items for holiday gift giving.

It is not our intention, here, to dwell on these incidents of negative publicity; after all, only three specific articles were brought to the attention of Cash Box, and that's not exactly a flood of protest, but something that could put us all on the alert, lest things worsen before the industry has an opportunity to present its side.

New Monroe Branch

(continued from page 12)

Cash Box January 30, 1982
PINBALL MACHINES

BALLY
- Ground Shaker (1/80)
- Silverball Mania (3/80)
- Space Invaders (3/80)
- Rolling Stones (5/80)
- Mystic (6/80)
- Hot Doggin' (7/80)
- Viking (8/80)
- Skateball (10/80)
- Frontier (11/80)
- Xenon (11/80)
- Flash Gordon (2/81)
- Eight Ball Deluxe (4/81)
- Fireball II (5/81)
- Embryon, w.b. (7/81)
- Fathom (8/81)
- Medusa (10/80)
- Centaur (10/81)
- Electra (12/81)

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

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

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

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

MANUFACTURER'S EQUIPMENT

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

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

EXIDE
- Batoid (1/80)
- Tailgunner 2 (2/80)
- Targ (6/80)
- Spectar (1/81)
- Venture (8/81)
- Mousetrap (12/81)

GAME PLAN
- Intruder (3/81)
- Tank Battle (3/81)
- Killer Comet (4/81)
- Megatack (3/81)
- King And Balloon (10/81)
- Enigma II (10/81)
- Kids (11/81)

GDI
- Red Alert (1/81)

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

GREMLIN/SEG
- Monaco GP (2/80)
- Mini Monaco GP (5/80)
- Astro Fighter (3/80)
- Car Hunt (5/80)
- Digigr (7/80)
- Carnaval (8/80)
- Tranzit Gunner (8/80)
- Moon Cresta (10/80)
- Space Firebird (12/80)
- Astro Blaster (5/81)
- Pulsar (4/81)
- Space Odyssey (7/81)
- Space Fury (7/81)
- Frogger (9/81)
- Eliminator (12/81)

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

MICKEY-AMTR
- Phoenix

TACOTER
- Space Invaders (1/80)
- Galaxian (4/80)
- Extra Bases (5/80)
- Space Invaders (1/81)
- Astro Fighter (2/80)
- Astro Fighter II (7/81)
- Omega Race (6/81)
- Space Invaders Deluxe (8/80)
- Astro Blaster (3/81)
- Centipede (6/81)
- Space Invaders (1/81)
- Omega Race (6/81)

UNIVERSAL
- Cheeky Mouse (5/80)
- Magical Spot (3/80)
- Zero Hour (1/81)
- Space Panic (1/81)
- Comixy Invader (8/81)

U.S. BILLIARDS
- Quasar (4/81)

WILLIAMS
- Defender (12/80)
- Startrax (10/81)

COCKTAIL TABLES

AMSTAIR
- Phoenix

ATARI
- Sonic (4/80)
- Astroids (4/80)
- Missile Command (8/80)
- Football (7/80)
- Astroids Deluxe (4/81)
- Centipede (6/81)
- Tempest (10/81)

CENTURY
- Rip Off (8/80)
- Targ (10/80)
- Pulsar (6/81)

ELCON
- Diversions booth size (9/81)

GAME PLAN
- Shark Attack (5/81)

Cash Box/January 30, 1982

Pool Table
- Irving Kaye Silver Shadow
- Irving Kaye Lion's Head
- Dynamic Model 37
- T.S. Tournament Eight Ball
- U.B.I. Bronco
- Valley Coguar

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- Centuri 2001
- Lowen-NSM Consul Classic
- Lowen-NSM Prestige ES-2
- Lowen-NSM Festival
- Rock-Ola Grand Salon II Console (9/80)
- Rock-Ola 484 (11/80)
- Rock-Ola 481 Max 2 (1/81)
- Rowe RS-10 (10/80)
- Rowe Trac
- Seeburg Phoenix (12/80)
- Seeburg Dalvin (7/81)
- Seeburg VMC (11/81)
- Wurlitzer Cabaret
- Wurlitzer Atlanta
- Wurlitzer Silhouette
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