EDITORIAL The Stage Is Set

With the formation of the Gift of the Music Advisory Board last week, the institutional advertising campaign proposed by the National Assn. of Recording Merchandisers (NARM) showed true potential to become, as NARM puts it, "an industry campaign." Representing various segments of the industry — with a strong label presence — the members of the Advisory Board include a number of the top marketing names in the business.

For the campaign to work, all segments of the industry must come together for the common good, and the make-up of the Advisory Board seems to be perfectly calculated to achieve that goal. Decisive leadership on the part of the Advisory Board could certainly provide a key element in any success the program ultimately has.

It is also encouraging to see that the campaign has grown beyond its original status as a NARM proposal. The fact that representatives of all parts of the industry are on the Advisory Board shows how all-encompassing the campaign has become. The industry has a chance to truly work collectively to achieve a common goal if this campaign is carried out to its fullest.

The stage has been set. The vast majority of manufacturers have officially committed to support the campaign with voluntary contributions based on unit sales; the Advisory Board has been formed to give the campaign direction; and the NARM professional staff has been primed to implement it. All that remains is to do it.

TOP POP DEBUTS

SINGLES

75 I LOVE ROCK 'N ROLL — Joan Jett & The Blackhearts — Boardwalk

ALBUMS

131 FAREWELL SONG — Janis Joplin — Columbia

POP SINGLE

CENTERFOLD The J. Geils Band EMI America

B/C SINGLE

CALL ME Skyy Salsoul/PCA

COUNTRY SINGLE

LONELY NIGHTS Mickey Gilley Epic

NUMBER ONES

THE GEORGE BENSON COLLECTION Warner Bros.

JAZZ

Mickey Gilley
### February 6, 1982

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<td>I CAN'T GO FOR THAT (NO CAN DO)</td>
<td>Daryl Hall &amp; John Oates</td>
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<td>3</td>
<td>PHYSICAL</td>
<td>Diana Ross</td>
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<td>HARDEN MY HEART</td>
<td>Barry White</td>
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<td>TURN YOUR LOVE AROUND (WithNotify)</td>
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<td>GET A ROOFTOP</td>
<td>Earth, Wind &amp; Fire</td>
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<td>LEATHER AND LACE</td>
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<td>WAITING FOR A GIRL LIKE YOU</td>
<td>C.C. Catch</td>
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<td>SHAKE IT UP</td>
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<td>LET'S GROOVE</td>
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<td>10 LEATHER AND LACE</td>
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<td>11 HOOKED ON CLASSICS</td>
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<td>21 THAT GIRL</td>
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<td>25 MIRROR, MIRROR</td>
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<td>The Bee Gees</td>
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<td>Randy Newman</td>
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<td>28 KEY LARGO</td>
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<td>30 LOVE IN THE THIRD DEGREE</td>
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<td>32 ALL OUR TOMORROWS</td>
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<td>35</td>
<td>33 SEA OF LOVE</td>
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### Top 100 Single (Including Publishers and Licensees)

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<td>BREAKING A PROMISE (I Remember the Days)</td>
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<td>MAIN THEME FROM “CHARIOTS OF FIRE”</td>
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<td>YOU'RE MY LATEST, GREATEST WANNATION</td>
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<td>WE'LL GET YOU</td>
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<td>A WORLD WITHOUT HEROES</td>
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<td>IF LOOKS COULD KILL</td>
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<td>MY KINDA LOVER</td>
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<td>FEEL LIKE A NUMBER ONE</td>
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<td>DON'T STOP BELIEVING</td>
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### Alphabets Top 100 Single

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<td>Move</td>
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### Weekly Chart

- **88 WANNA BE WITH YOU**: (BMI/EMI Music LM) | 3
- **99 TONIGHT**: (BMI/Columbia) | 3
- **70 oh COMODORE**: (Moton (M) | 21
- **71 take OFF**: (BOB & DOUG MCHENNY) | 40
- **72 I'LL FALL IN LOVE AGAIN**: (DADDY NING) | 88
- **87-353 KISS**: (Tommy Cuto) | 80
- **87-354 TAKE ME HOME**: (SISTER SEULGE) | 80
- **73 I LOVE ROCK 'N ROLL**: (BMI/EMI Music LM) | 11
- **74 ANYONE ELSE**: (IRENA CARE) | 86
- **75 if I were YOU**: (LUKAF ALTO) | 27
- **76 WHY YOU WANNA TRY ME**: (MOMO MAI) | 80
- **77 WHY DON'T YOU LOVE ME**: (THE BAND) | 25
- **78 EVERY LITTLE THING IS MAGIC**: (THE POLICE) | 29
- **79 YOU CAN'T KEEP A GOOD MAN DOWN**: (Warner) | 80
- **80 KEEPING OUR LOVE ALIVE**: (WARNA) | 23
- **81 voice on the RADIO**: (PHILADELPHIA IN'D) | 25
- **82 PRIVATE EYES**: (DARYL & JOHN DAVIS (RCA)) | 74
- **83 DO YOU BELIEVE IN LOVE**: (THE POLICE) | 29
- **84 HERE TO LOVE YOU**: (Barber Bros (Warner)) | 80
- **85 EVERY LITTLE THING IS MAGIC**: (THE POLICE) | 29
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Managers, Promoters, Agents Expand Into Vid Production

by Michael Glynn

LOS ANGELES — The emergence of video production entities under the corporate umbrella of major management companies, the promotion and booking agencies is rapidly becoming commonplace, as the demand for specialized programming in the new home delivery systems, particularly in the area of music, continues to grow. Promoters are becoming involved in ‘in-home’ video production and syndication, pay cable and subscription TV services, as well as increasing opportunities in the home video market, has prompted many self-contained firms to begin offering a variety of production packages and services for a variety of markets.

Invariably, these companies are not limiting themselves solely to in-house produced recordings, as there are many cases such projects are often used to help launch a video operation. A recent example, for example, is a project to be completed entirely outside the TV networks, to be released to pay cable and subscription TV services, and syndication. The project is to be directed by the late Ed Kranzberg, and the tape is to be distributed via SelectaVision VideoDiscs, with RCA SelectaVision VideoDiscs to develop music programs, with two of its initial projects featuring such management clients as the Allman Brothers and Dave Edmunds, among others.

In addition, managing Tommy Mottola’s N.Y.-based Champion Entertainment, which is involved in the development of various film properties for the Ladd Co. through its Champion Films, is planning to produce a special starring clients Daryl Hall & John Oates as the first project for its new video division. Like others, Mottola says that the company is looking to create a wide range of programming to service a number of different, and specialized, outlets.

“Specifically, we will be producing shows, musical concerts, music concept shows, theatrical plays, documentaries and other forms of programming with pay TV services, videodiscs and videocassette sales, foreign distribution and commercial TV syndication in mind,” stated Mottola.

This new division is a logical extension of our entry into the feature film business of (continued on page 19)

Video Leads Way As 1981 PX Sales Increase By 11%

by Michael Martinez

LOS ANGELES — Revenues from record and tape sales generated internationally throughout the U.S. Armed Services stores totaled $70 million in 1981, an 11% increase over the 1980 total of $62.4 million, according to data supplied by the federal government’s Record Distribution Activity (RDA) department in Atlanta.

According to RDA chief Steve Fair, the biggest growth area last year was in prerecorded video movies, which totaled $7 million in 1981, a 43% jump over last year’s $4 million total. He said nearly all revenues were from sales, although some of the European stores operated rental programs.

The RDA, which operates in conjunction with U.S. Army and Air Force Exchange Services, distributes to approximately 650 PX and BX stores around the world.

Fair said that 60% of the music material shipped by the RDA was records, while audio tapes comprised the balance. He also noted that cassettes had increased their share of the tape market to 95% from 80% in 1980.

The RDA chief noted that only the top 10 titles and selected country product were shipped in 8-track form by the RDA. He said that country, a genre that usually sells well in the 8-track configuration, never sold that well overseas.

(continued on page 27)

$55 Million In Illegal Records, Tapes; Duping Equipment Seized In 1981

NEW YORK — In 1981, agents of the Federal Bureau of Investigation (FBI) and law enforcement court in various parts of the country, along with the anti-piracy intelligence unit of the Recording Industry Assn. of America (RIAA), confiscated over $55 million worth of record counterfeiting and audio and video tape duplicating equipment, pirate and counterfeit 8-tracks and cassettes, as well as a $300 million album, and 185,000 bootleg record jackets, 780,000 pirate labels, 5,000 promotional albums and over $216,000 in counterfeit albums were confiscated.

Appellate courts also upheld several key decisions and verdicts backing the claims of copyright owners.

In addition to the well-publicized Sam Goody trial, the RIAA scored 1,861 other legal victories such as the largest judgement ever levied against a tape pirate by the Wisconsin

CASH BOX NEWS

DISTRIBUTOR OF THE YEAR — Chrysalis Records recently presented Seattle-based Pacific Northwest Recycling the annual Distributor of the Year award. Pictured are (l-r): Sal Licata, president of Chrysalis Records; Claudette Esmoroff, PRT sales; Robert Nesbitt, Chrysalis field representative; Ed Richter, sales manager for PRT; Kathy Monahan, PRT promotion; and Stan Layton, Chrysalis vice president of sales.

Labels Expect Satellite Web To Open Up Radio Airwaves

by Larry Riggs

NEW YORK — The recent growth of satellite-fed radio networks — a trend that will see close to 30 nationwide networks in operation by the end of the year — will initially provide a welcome effect at radio by opening more avenues for product by new and developing artists, according to a Cash

Anti-Piracy Call, Brisk Indie Action Highlight MIDEM

by Paul Bridge

CANNES, France — As the 16th annual MIDEM international gathering opened here Jan. 25, a renewed call for worldwide action against piracy and the continuing trend away from serious participation by the multinationals emerged as the most visible developments. Attendance at the international gathering, set to run until Jan. 29, was estimated at 5,000-plus accredited delegates, approximately equal to last year’s total.

While many of the small independents found an atmosphere conducive to setting up various international deals, the big news early was the call by Neshu Ertegun, president of WEA International and the International Federation of Phonographic Industries (IFPI), for recording “superstars” to help fund the worldwide battle against piracy, counterfeiting and other forms of unauthorized product. Speaking at a Jan. 26 IFPI seminar on piracy, Ertegun expressed the opinion that those superstars who make the most money from the industry are also those hurt the most by unauthorized recordings since their recordings are usually the most popular — in both the legitimate and illegitimate markets.

Ertegun went on to recap the accomplishments since last year’s MIDEM on the fight against unauthorized recordings. While giving encouraging reports on successful moves to reduce the volume of unauthorized recordings in such places as Italy and Hong Kong, Ertegun also reminded those present that a major problem still exists in countries where copyright protection is minimal, if there at all. Citing Jamaica as a prime example, where piracy and counterfeiting convictions carry a maximum fine of $200, Ertegun said that upgrading such laws is just as important as stamping out unauthorized recordings where appropriate penalties already exist.

(continued on page 28)

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Wonder Tribute Highlights 9th American Music Awards

by Michael Glynn

LOS ANGELES — Liberty recording artist Kenny Rogers grabbed the lion’s share of the awards, but it was Tamia/Motown artist Stevie Wonder who turned out to be the star of the 1982 American Music Awards, televised nationally on ABC-TV Jan. 25. Despite the fact that a surprised Rogers, appearing on the program via satellite link-up from Atlanta, walked away with three awards, for Favorite Album in both the pop/rock and country categories (his “Greatest Hits” package) and Favorite Pop/Rock Vocalist, Wonder stole the show in an excellent performance worthy of his special Award of Merit this year.

Approximately 17 million viewing households watched as Wonder tearfully accepted his award before a standing ovation from the approximately 3,000 gathered at the Shrine Auditorium here, from which the telecast originated. The presentation was led by Lionel Richie, Jr., also offered a “live” musical tribute from Ella Fitzgerald, Quincy Jones, Ray Parker, Jr., Teena Marie and the show’s three hosts — Glen Campbell, Donna Summer and Sheena Easton — who performed the singer’s “You Are The Sunshine Of My Life” and “Isn’t She Lovely,” changed to “Isn’t He Lovely?” Videotaped messages of congratulations were also aired from Paul McCartney, Diana Ross, Ray Charles and Barry Gibb of the Bee Gees.

Wonder then performed three songs of his own — “Sir Duke,” his current single “That Girl” and “Superstition.” Previous recipients of the special Award of Merit include Bing Crosby, Barry Gordy, Jr., Irving Berlin, Johnny Cash, Perry Como, Benny Goodman, Chuck Berry and Ella Fitzgerald.

Among the other highlights of the two-hour show was a salute to Australian music, led by expatriate countrymen Olivia Newton-John, Rick Springfield and Andy Gibb. Performing via a transcontinental hook-up were Gary U.S. Bonds and Air Supply, who also took the Favorite Pop/Rock group award.

Ballads Reign

In the awards themselves, ballads reigned as favorite singles, with Diana Ross and Lionel Richie, Jr.’s “Endless Love” named in both the pop/rock and soul categories, while Anne Murray’s “Could I”... (continued on page 13)

45 Price Hikes Pose Problems For Jukebox Operators

by Jennifer Bohler

NASHVILLE — If record companies don’t listen to and heed the problems of the jukebox industry, there may not be a jukebox industry in 1990 to listen to, according to one prominent route owner.

The rising cost of records and of manufacturing and maintaining jukeboxes, the Copyright Royalty Tribunal (CRT) debate and the declining amount of floor space available to jukeboxes are but three of the problems operators are faced with this year.

However, contrary to popular belief, video games are not necessarily having an adverse effect on the industry and are not cutting into jukebox profits. One operator even said he felt that the popularity of jukeboxes has been enhanced as a result of the video game explosion.

While the Amusement & Music Operators Assn. (AMOA) last year was successful in defeating the CRT’s location list proposal for jukeboxes, operators are still required by law to pay an $8 license fee per box and to register them with the Copyright Office. The association has also filed an appeal with the 7th Circuit U.S. Court of Appeals contesting the CRT’s decision to raise the license fee to $25 effective Jan. 1 of this year.

Many neighborhood restaurants and taverns that traditionally have installed jukeboxes today are giving way to fast food restaurants that feature piped in muzak, thus decreasing the number of locations available to operators.

Most Volatile Problem

But perhaps the most volatile problem currently facing jukebox operators is the recent price increase of the single record adopted by many of the major record companies. RCA was the first label to institute a price increase on the 45 configuration from $1.69 to $1.99 in November (Cash Box Nov. 14, 1981). Since that time, WEA, MCA, PolyGram, Capitol and Millennium have also adapted the $1.99 price.

“The price increase of the single has caused us problems,” said Don Van Brackel, of Van Brackel and Sons, Inc.

(continued on page 13)

Cash Box Gospel Section Expands

Effective with this issue, the Cash Box Gospel music section will appear each week instead of every other week. At the same time, Cash Box has revised its Gospel chart research methodology to reflect the increasing sales of gospel product by secular record stores and distributors.

Gospel record labels have been making significant inroads into the secular marketplace with the successes of such leading Christian artists as Cynthia Clawson, Benny Hester and Andre Crouch. Therefore, Cash Box has expanded its gospel music coverage to aid in the career development of these talented and inspired performers.
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The Waitresses

No one's really certain what direction rock music will take in the '80s, but if you're looking for the group that's been a driving force behind it and its new album, "Wasn't Tomorrow Wonderful," are any indication, women will continue to play an important role.

The brainchild of guitaristproducer/songwriter Chris Butler, the idea for The Waitresses was conceived in Akron and born in New York, and everything about the co-ed unit—from its wry wit to its decidedly female identity suggests an alternative to what Butler termed the "misogynist rock'n'roll" mode.

While rock 'n' roll has traditionally relied on sexual concerns of youth for its themes, the majority of bands have been composed of men and tackled issues from a male point of view. But Butler says it was his reason the roles couldn't be reversed with the universally felt‚ 'unwoman.'

To help establish the band's identity, Butler enlisted the aid of Patty Donahue as lead vocalist, and the group debuted in 1978 on a Styll compilation LP of Akron-based bands.

"There was no Waitresses when we recorded that," said Donahue. "Chris would get a bunch of Akron people together from bands like Tin Huey and Pere Ubu and record them on a little basement cassette, and around the Waitresses was a band managed to create a stir, and the Waitresses found themselves contributing to more compilation projects. It seemed as if the Waitresses time had come. "I was still going to Kent State, and Chris called me and said, 'Wanna come to New York and make an album?'" recalls Donahue. "We still didn't know if we'd become a working band or what. But things went so well and we found ourselves playing places like the Peppermint Lounge. We didn't even have an album! We couldn't believe it.

While things went well for the band on a street level, it took some time for head Waitress Butler to convince the record industry. "I thought we'd have no trouble selling the album," he said. "Here's an innovative, interesting band, taking chances, but is aware of commercial realities, I'm geared to sell. Our single did a healthy business for a poorly distributed independent by an unknown band, but— we had a hard time selling this album. I spent a lot of time worrying whether we'd make it this winter. Then when 'Christmas Rapping' got so much radio play, I relaxed a little I thought, Thank God! We're a high-watt band."

PolyGram finally became the label to print and distribute the Ze-produced album, and early indications are that the album is selling well. The group has been quick to jump on the LP, as much for its glib humor as its uniqueness.

"We wanted to present the Waitresses in an entertaining way," said Butler, "but I didn't want all that misogynist stuff."

Terry Gregory

Terry Gregory may have had her first hit record last year, but she has actually been a public performer since the age of four.

Gregory's mother used to teach her standard "Catch a Fallen Star And Put It In Your Pocket" and "Jesus Loves Me," and when she mounted a counter in her father's grocery store to give a rendition of "Ma, He's Making Eyes At Me" for the customers, her mother's lessons suddenly became an obsession.

She'd get up on the counter and sing for them. Then she'd proceed down the street and go to the clothing store. "I'd go to the dime store where they'd be sitting there waiting for their husbands to buy clothes and sing for them. I loved the attention.

Spurred on by the support of her captive audience, Gregory began to perform her self-after female singers like Janet Lennon and Connie Frances and entered her first major competition in Rockville, Md., while attending Rockville College. A secondplace finish in the National Country Music Championships gave Gregory the opportunity to perform at several shows with Dolly Parton and Billy "Crash" Craddock. While Gregory was originally asked to do no more than sing the national anthem at events, she was allowed to do seven on the basis of the audience response.

Gregory's taste for the stage grew, and she joined a rock band, subsequently leaving it to enlist in Fire & Ice, a Top 40 band that played clubs along the eastern seaboard, especially in the Washington, D.C. area. On the advice of industry-wise friends, Gregory eventually headed for the opposite coast, Los Angeles, where she met publisher Al Geidt.

Gallico believed in the young songstress's abilities and subsequently introduced her to Ron Alexenburg, who signed her to his label, Handshake Records.

Gregory's first hit single, "Just Like Me," tope her into the Top 20 of the Cash Box Country Singles chart last July and was strong enough to earn her the Cash Box award as the #2 new female vocalist for country singles in 1981. A second release, "I Can't Say Goodbye To You," made an equal showing, opening shows for Mac Davis, Terri Gibbs, Doug Kershaw and Bill Cosby.

Gregory, a native of Handshake, was impressed with Gregory from the first time he met her and listened to her tapes. "Terry is very dedicated to her artistry," he comments.

Gregory's face may be new for long. In addition to her appearances on TV talk shows, Gregory and her band have appeared before millions on the "Love Boat." In the Orange Bowl parade, and now she hopes to hook up with a major artist on a concert tour and get her old band back together.
**REVIEWS**

**NEW AND DEVELOPING ARTISTS**

**MICHAEL SMOTHERMAN** (Epic 14-02711)

*Do I Ever Cross Your Mind* (2:50) (Songs of Bandstand Enterprises Inc./Crystal Music/Inc.)

Produce: J. E. Cotton

Newcomer Smotherman gives away his Oklahoma roots through his affecting southern tenor on this bittersweet debut ballad. Comparisons here are to Mel Tillis or, perhaps, Dan Hill.

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**CHAS JANKEL** (A&M 2396)

*Glad To Know You* (3:35) (Avir Music, Inc./BMI/BT Media Corp./ASCAP) (Jankel, Duny)

Produce: J. Lesser

Called "The Hottest New Addition to the AOR Scene," Jankel makes dance music here that is so wry, sophisticated and generally imaginative, it's quite unexpected. In the same groove as "Hit Me With Your Rhythm Stick."

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**KASIM SULTON** (EMI America B-8108)


Sultan's first solo effort since his departure as bassist and one-quarter of Utopia is as different from the cosmic rock excursions of his former group as night and day. Spiked liberally with blasts from the E.W.H horns, this bouncy up-tempo R&B tune is a lively crossover candidate that's ideal dance fare.

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**SURVIVOR** (Scotti Bros. Z55.0700)


Chicago's Survivor unquestionably has the current of AOR wired. The band's last single, "Poor Man's Son," had the Foreigner style down pat and now this power ballad has Journey as its reference. Lead Vocalist David Buckler plays a guitar Steve Perry here. Expect pop action, too.

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**BILLY BURNETTE** (Columbia 18-02899)

*The Bigger The Love* (The Harder They Fall) (3:50) (Dorsey Music Co.-ASCAP/House of Gold Music, Inc.-BMI) (B. Burnette, L. Henley, L. Keith) (Producers: B. Siedel, B. Beckett)

Bluesy and bathed in echo, the second single from the "Gimme You" LP is a contemporary re-working of early R&B and rock elements, such as the mournful brass parts reminiscent of Fat Domino, and layered guitars. The Muscle Shoals influence is more than evident.

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**SUGAR HILL GANG** (Sugar Hill SH-774)


Already a big club number in the Northeast as a 12-incher, this latest effort from the delightful rappers may be best described as where Adam Ant's Indians meet the funk in a Sergio Leone western score. A unique novelty, this could well spread to B/C radio.

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**NEIL DIAMOND** (Columbia 18-02712)


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**THE ISLEY BROTHERS** (T-NecZ Z55.02075)


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**FURTHER PICKS**

**TUBES** (Capitol B-5091)


Super Band. "Vix can't be behind us now but rock anthem for the fans of America is perfect for virtually every sport and season. The always Zany Tubes play it up with their trademark tongue-in-cheek style."

**RUPERT HOLMES** (Elektra E-47409)


One might believe that Holmes had burnt Reynolds' black comedy "The End in mind when he wrote this song. The somber strain drum that runs throughout is a clever touch, set against the lush symphonic string arrangements and layered vocals. The full MOR sound is, like most Holmes material, made for A/C pop.

**ONE WAY** (MCA MCA-50204)


The title cut from One Way's latest effort finds the Al Hudson-led unit integrating a southern soul vocal and harmonies with a steady mid-tempo beat and synth fills. The melody reminds one somewhat of "He Ain't Heavy (He's My Brother)."

**THE STYLICS** (TSP 25507)

*I've Got This Feeling* (3:36) (Assorted Music/Bellboy Music/Decreed Music-BMI) (T. Bell, L. Creed) (Produce: T. Bell)

The airy falsetto of Russell Thompkins, Jr. and the harmonies of his fellow Stylistics sound as fresh and youthful here as they did when they cut the classic "You Make Me Feel Brand New." The new track, from the "Closer Than Close" LP, is soft, light and easy for B/C, A/C and pop.

**CRYSTAL GAYLE** (Columbia 18-02713)


The newest entry from Gayle's "Hollywood/Tennessee" LP serves to underscore the crossover implications of the album's title with its Bacharach-in-Nashville melody. The arrangements are also as suitable for A/C pop and country.

**BURTON CUMMINGS** (Alfa ALF-7014)

Mother Keep Your Daughters In (3:30) (Shillelagh Music-BMI) (Cummings) (Producers: B. Cummings, B. Robb)

Burton breaks into a crack of barrelhouse pop boogie on the second single from his "Sweet Sweet LP" with the foot-stomping rhythm and keyboards complemented by appropriately fuzzy lead guitar. Prime Cummings for pop and AOR.

**MECO** (Arista AS 0660)


From the 20th-Fox fanfare which opens the tune to the closing theme from The High & The Mighty, this Meco's Stars On-styled pop dance instrumental is a salute to popular movie themes.

**THE JONES GIRLS** (Philadelphia Int'l Z55.02713)


The arrangements for the Jones' latest, handled by producer Dexter Wansel, are as exotic as the title would imply, with a soft, soulful and syrupy performance from the Girls to match. Late night B/C fare for lovers who love to escape.

**L.T.D.** (A&M 2395)


Although we've still some two months from the spring time flame the group sings of here, L.T.D. could warm up the coldest of winter nights anyway with this lushous R&B ballad from the "Love Magic" LP. Romantic fare for B/C.

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**HITS OUT OF THE BOX**

**FOREIGNER** (Atlantic 4017)

*Juke Box Hero* (4:05) (Somerset Songs Publishing Inc./Evansongs Ltd.-ASCAP) (Gregg, Jones) (Producers: R.J. "Mutt" Lange, M. Jones)
RCA '81 Losses Lead To Promise Of More Layoffs

NEW YORK — The RCA Corp. last week announced earnings decline for both the fourth quarter and entire year of 1981. It posted earnings of $57.8 million, or 54 cents per share, for the fourth quarter of 1981, a decline from $79.1 million or, 82 cents per share, in the same period last year. The corporation did not disclose the earnings of its record division.

For the full year of 1981, earnings were $54 million, which, after meeting the dividend requirements of the preferred and preference stocks, resulted in a loss of 19 cents per share of common stock. This compared with $315.3 million, or earnings of $3.35 per share, in 1980. Sales for the year approximated the record $8 billion set in 1980 despite the absence of sales from businesses divested in 1981.

In a related development, Thornton F. Bradshaw, chairman of the board and chief executive officer of RCA, said, in his year-end statement that further cost and staff reductions could be expected to take place. "Specific steps under consideration (are) elimination or curtailment of functions not considered critical to future growth," he said.

Bradshaw disclosed plans "to widen RCA's participation in targeted growth areas." While the record division was not mentioned as an area of curtailment, neither was it included a "targeted growth area." In summation, Bradshaw stated "Like other American companies, RCA is affected adversely by high interest rates, inflation, and an economic recession of undetermined depth and duration. But when I took this job in July, I expressed optimism for RCA. My optimism is greater now than then."

P.R. Firm Relocates

LOS ANGELES — Agee, Stevens & Acree, Inc., an entertainment public relations firm, recently relocated to 3215 W. Olive St., Burbank, Calif. The phone is (213) 841-4746.

Lowery Forms Logos Records

NASHVILLE — Logos Records, a new label for contemporary Christian/gospel product, was formed in Atlanta recently by music publisher Bill Lowery. First product, LP by Howard Chadwick entitled "Free," shipped last week.

Initial distribution for the label is being handled by Tara Records and Tapes of Atlanta.

Lowery, who heads the Lowery Group, called the new label a "natural extension" of his publishing company's ties with gospel. "The establishment of Logos is a natural outgrowth of our commitment to contemporary Christian/gospel music," he said. "We hope to create enough interest in these areas that Logos can become one of the major religious labels in the country."

Benson Pacts New Birth For Distribution


Dire Straits To Donate Royalties To Amnesty

LOS ANGELES — Warner Bros. recording group Dire Straits has announced that it will be donating the royalties from its LP sales in South Africa to Amnesty International, the London-based organization that fights for human rights around the world.

For The Record

NEW YORK — In the Jan. 30 issue, it was erroneously reported that all Millennium Records singles will list for $1.99. In fact, only the label's newly released singles will go to $1.99. The list price of current product will remain $1.69.

EXECUTIVES ON THE MOVE

Benson
Garland To MTV — Les Garland has been named vice president, programming, MTV. Prior to his current appointment at WASEC, he was west coast general manager, Atlantic Records, from May, 1980. Previously, he was program director and radio consultant at KFRC in San Francisco.

Liberty Promotes Two — EMI America/Liberty Records has announced the promotion of Ken Benson and Jack Satter to national A&O and national promotion directors, respectively. Benson most recently served as AOR promotion manager for EMI Liberty which he joined in 1980. Satter was most recently national singles promotion manager at RCA

Knesz Named At ATO — Marco Knesz has been named general manager of ATO Records. He was most recently director of national pop promotion for MCA Records, prior to which he held the same position with RCA Records.

Moss Promoted — Pam Moss has been promoted to national sales advertising coordinator for Elektra/Asylum Records. Previously she was assistant to the national sales manager/pop, a post she held since she joined the label in December '80.

Changes At Platinum — Wayne Novak, former western regional sales manager for Pickwick/Excelsior Records, has joined Platinum Records as national marketing director and Barney Fields, former independent record promoter, has been named national promotion director.

Chan Appointed At Sony — Curtis Chan has been promoted to national engineering manager for Sony's Professional Audio Division. His most recent position was western regional engineering manager for the division. Prior to joining Sony, he was with the Ampex Corporation.

McCreary Joins Benson — The Benson Company has announced the addition of Gen. McCray to their staff as international black music marketing manager. Prior to joining McCray, he was the head of Luminar Records and was director of national promotion for Chelsea, Bee Gee/Birthright, Word and Lexicon/Light Records.

Perkins To WEA — Lolita Perkins has joined the WEA Dallas Branch market team as a field merchandiser in the New Orleans market. He will be headquartered in New Orleans.

Myers Joins E/A — Bob Myers has joined Elektra/Asylum Records as local promotion manager for Cincinnati. For the past year, he held the local Cincinnati promotion post with Polygram Records and in 1978 he began a three-year stint as store manager for Record Theatre in Cincinnati.

Previl Promoted — MCA Music has announced the appointment of Debbie Previl to co-ordinator, creative services. She has been with MCA for five years and was previously assistant to the MCA Music vice-president.

Munoz Appointed At ASCAP — The American Society of Composers, Authors and Publishers has announced the appointment of Loretta Munoz to west coast membership representative. Prior to joining ASCAP, she served as professional manager at United Artists Music.

CBS HOLIDAY IN PUERTO RICO — Pleasure and business were the dual themes as CBS Records recently held a management meeting in Puerto Rico. On the business agenda were the formulation of marketing plans for the coming year, new product presentations and the announcement of the signings of Marvin Gaye and Chuck Mangione to Columbia. On the pleasure side of it, a number of gold and platinum awards were presented to CBS artists and a lively set of performances was arranged. Pictures in the top row are (l-r): Paris Eley, vice president, black music & jazz promotion, Epic/Portrait/CBS Associated Labels (E/P/A); Jerome Gasper, director, progressive A&R, Epic; Don Delpsey, senior vice president/general manager, E/P/A; Frank Dileo, vice president, national promotion, Epic; Ron McCarrell, vice president, marketing, E/P/A; Epic recording artist Luther Vandross receiving a gold record for his "Never Too Much" LP; T.C. Thompson, director, national promotion, Black music & jazz promotion, E/P/A; Larkin Arnold, vice president/general manager, A&R, Black music, CBS; Walter Yetnikoff, president, CBS Records Group, Dick Asher, deputy president/chief operating officer, CBS Records Group; Darryl McDaniels, special guest artist Charlie Daniels with a special award; Scott Smith, Paul Dean and Matt Frenette of Columbia recording group Loverboy; Bernie DiMatto, president, CBS Records Canada; Paul Russell, managing director, CBS Records Australia; Dave Johnson and Mike Reno of Loverboy; and Al Teller senior vice president/general manager, Columbia; Pictured in the bottom row are (l-r): Bob Sherwood, vice president, marketing, Columbia; Doug Wilkins, director, Black music promotion, Columbia; Frank Chaplin, regional promotion, Midwest, Columbia; Columbia recording group Third World in performance; and Columbia recording group Calamity Jane in performance.
HITS OUT OF THE BOX

NICK THE KNIFE — Nick Lowe — Columbia FC 37922 — Producer: Nick Lowe — List: None — Bar Coded

The Bash'er (Nick Lowe) has been making pure pop for now people since the late-'60s and the great but unsung Brinsley Schwartz band. But it's his rock revivalist work as a produce, player (Rockpile) and solo artist that has thrilled the pop-in-crooked since the past few years. Whether he's sailing into a '50s rockabilly-flavored tune, an Everyly Brothers-styled ballad or a bristling new rock-oriented pop number, Lowe remains one of rock's most likable and engaging figures. The treated voice pop number, Lowe remains one yea.

TIMES OF OUR LIVES — Judy Collins — Elektra E 16001 — Producers: Lewis Hahn and Judy Collins — List: 8.98

Whether she's singing Joni Mitchell, Stephen Sondheim or her own autobiographical songs, Collins possesses one of the purest, most glorious voices in popular music. On "The Times Of Our Lives" Collins sounds better than she has in years, with both the quality of material and production values up. Her sunny, golden vocals are especially affecting on "Great Expectations," "Shine On, You Crazy Diamond," and "Angel On My Side." The usual all-star cast of sessioners and arrangers were especially energized for these sessions.

FEELIN' RIGHT — Razzie Bailey — RCA AHL1-4228 — Producer: Bob Montgomery — List: 8.98 — Bar Coded

Versatility is a key ingredient in Razzie Bailey albums. Country is his forte, but he can present a soulful R&B-tinged ballad with equal aplomb. There are several cuts on this album that have the potential of being a crossover hit, especially "Every Time You Cross My Mind (You Break My Heart). Add "Blaze Of Glory," "Night Life" and "Bad New Look" to the list of top cuts.

HEARTSONG — June Millington — Fabulous LF 929 — Producer June Millington — List: 8.98

Millington earned quite a name for herself in the late 60s and early '70s as the leader of hard rocking all-girl group Fanny, but has taken more of a producer/player role in the ever-growing area of women's music in the past few years. Prominent feminist label Olivia thought so much of Millington's first solo work that it gave the guitarist/composer her own label. The album is indeed, tasty, presenting a heady concoction of mellow, soulful rock.

AUDION — Synergy — Passport PB 6005 — Producer: Larry Fast — List: 8.98

For the unfamiliar, Fast is one of popular music's most in-demand synthesizer programmers and players, having worked for everybody from Spyro Gyra to Peter Gabriel. And while his own works are a little strange, the fairly snappy, crackle and pop with the latest synthesizer effects and gadgetry. Fast's latest shows that he has matured as a composer, and the influences of cohorts Gabriel and Eno are most audible. This is fine head-turning music — alternately ambient and challenging. Ultra-modern music.

PURIFIED — Ben Moore — Priority Records JU37724 — Producer: Don Schroeder — List: 7.98 — Bar Coded

Excellently produced by Papa Don Schroeder, this LP is Priority Records' premiere release and Ben Moore's first gospel album. By combining an easygoing approach with contemporary, R&B style melodies, "Purified" offers a surprisingly accessible b of music and message. With cuts like I'll Keep My Light In My Window," "He Believes In Me" and "Only A Prayer Away," Moore believes what he sings and persuades his listeners to come right along with him.

WEATHER REPORT — ARC/Columbia FC 37616 — Producer: Josef Zawinul — List: None — Bar Coded

For a decade now the collective known as Weather Report has consistently touched outer limits of contemporary music. The band, led by keyboard wizard Josef Zawinul and sax player Wayne Shorter, cannot be simply defined as a jazz band. Their sound has touched every mood and realm of popular music from bebop to rock and then some. The music here is electric and acoustic, experimental and traditional, ultra-sophisticated and emotional. The Weather is blowing strong these days as the band, "ultra-sophisticated," has delivered one of its most energized releases since 1977's "Heavy Weather." This stunning LP is highlighted by a three-part opus entitled "N.Y.C."


Shalamar was low band on the Solar totem pole until the threesome's "Second Time Around" single brought them national attention and put them up to snuff with Lakeside and Dynasty. With a resilient male/female vocal sound (courtesy of Howard Hewett and Jody Watley), the horn and string arrangements of Gene Ozier and Benjamin Wright and the signature production of Leon Sylvers III, the trio should reach star status this time around. The group has a bright, easy flowing sound that seemed right at the urban contemporary programmer and songs like "A Night To Remember" and "I Don't Want To Be The Last To Know" are perfect singles.


This tall, strapping Marin County rocker and his band represent all that's good about the new rock. The songs are bristling power pop numbers with enough spirit and emotion to be even the most laid back radio programmers. Groups like Squeeze, Huey Lewis & The News and Split Enz could be the Top 40 bands of the future, if radio recognized where the true talent in rock is. Songs like "Change Of Heart" and "Do You Believe In Love?" irresistible contemporary rockers. Top flight.


Michael Omartian-produced Maxus sounds a lot like an '80s pop version of Toto. That statement is given even more credence by the fact that the band is composed of five L.A. session musicians and aims its material right at the adult pop market. Top 40 material like a nice slick production job and there are a lot of hot licks here from the album. A healthy shot of Doobies and Boz Scaggs also flavor the mix.

THE CHURCH — Capitol ST-12193 — Producer: Chris Guble and Bob Clearmountain — List: 8.98 — Bar Coded

This young Australian quartet plays a sprite brand of British new pop that recalls the early days of The Kinks and Who. A ringing guitar sound, Ray Davies-styled vocals and some of the clearest hooks this side of Sydney make this a memorable debut release. One can only hope that they don't get lost in the shuffle with the latest spate of new poppers as the foursome has a lot to offer. A true sleeper.


The album cover featuring the famous Magritte painting of the three Englishmen in the bowler hats is most apt for the effortless mix Glass Moon, which boasts a stately English pop sound in the early Elton John/Al Stewart/Supertramp vein. Most of the songs have a bristling, progressive pop flavor, complete with strong hooks and high harmonies. Best cuts on this European import are "Take My Heart," "On A Carousel" and "Simon."

ME AND MY R.C. — Louise Mandrell and R.C. Bannon — RCA AHL1 4059 — Producers: Tom Collins and Eddie Kilroy — List: 8.98 — Bar Coded

Louise, one of the darlings of the Mandrell sisters, and husband R.C. Bannon have a new label and, with this album, a very good chance at fairly establishing themselves as a viable duet act and solo artists in their own right. The album has six Mandrell/Bannon duets and two solo efforts each, the cream of which are Bannon's "It's Something Better Comes Along" and the duet "Only You Will Do."

NEW AND DEVELOPING ARTISTS

GOLDEN MOON

REVIEWS

WEATHER REPORT

RFVDS

REVIEWS

HITS OUT OF THE BOX

你的 americansradiohistory.com
Singles Price Hikes Posing Problems for JukeboxOps

EAST COASTINGS

WE YAK MAG - Since his emergence as the VoodooKing of rock ‘n roll in the late sixties, MacRoelock, a.k.a. Tripper Hesch, has continually changed and listened to his special mix of musical mystery and showmanship. It’s been more years than we’d care to concede since we first encountered the doctor (sandwiched between Wet Willie and Alice Cooper on a bill at the Old Palladium), savagely wearing a red dress and crowning himself the Dr. It seems his musical journey begins long before he mixed psychedelic with bayou black magic. A native of New Orleans, Rebenbach started working in the studios of the Crescent City as a young guitarist. Although he’d been the singing drummer with Toussaint in 1959, Rebenbach has gone to great lengths in order to keep the music of New Orleans alive, most notably with his albums “Right Place, Right Time,” which was certified Gold, and the single “Meters,” and “Gumbo,” a salute to the halcyon sound of fifties New Orleans. Although both titles rank as prime, the Dr. has just added a new dimension to his New Orleans chronicle with the release of “Dr. John Plays Mac Rebenbach.”

COVERT OPERATION — In New York for ThePolice’s show at Madison Square Garden, the Copeland clan gathered for a rare TV interview. The trio included (L-R): Stewart Copeland, drummer with The Police; Ian Copeland, president, FII Booking Agency; Miles Copeland III, president AOR Records and manager of The Police.

Important! Songs for Sale

Important! Songs for Sale

Important! Songs for Sale

Chaat Purchases Hollywood Headquarters

LOS ANGELES — Chatet Records has acquired a new building in Hollywood that will serve as its headquarters after renovations. The building, located at 8335 Sunset Blvd... Hollywood, Calif., was formerly owned and occupied by RSO Records and the Robert Stigwood Organization.
NARAS Tells Hall Of Fame Nominees, Grammy Award Presenters, Performers

LOS ANGELES — The National Academy of Recording Arts and Sciences (NARAS) last week announced the list of nominees and presenters for the 24th Annual Grammy Awards Telecast, set to air on CBS, Wednesday, Feb. 24.

The Academy also revealed nine new historical recordings that have been nominated for entry into the Recording Academy's Hall of Fame.

Presenters and performers already tapped to tape upcoming award shows and their voting include: Peter Allen, The Archers, Burt Bacharach, Pat Benatar, Christopher Cross, Jackie DeShannon, Al Green, Al Jarreau, Kenny Loggins, Ralph McDonald, Anne Murray, Stevie Nicks, Lionel Richie, Carol Bayer Sager, William Satter, Rick Springfield and Bill Withers. Many of the presenters will be featured in a Song of the Week medley performed by some of the committee's industry figures well-worn.

"This group will have a huge responsibility," said Cohen. "Not only will they be charged with developing the NARAS campaign and monitoring its implementation, but their decisions will also affect the direction of the Academy's прогрессивное направление" motion like merchandising and PR efforts.

In addition to Marmaduke, who is president of Hastings Books, Records and Video, others serving on the board include Sophia Beatty, Warner Bros. Records; Irv Biegel, Boardwalk Records; Barbara Burns and Wariner/Electra Atlantic Corp.; Rick Dobbs, Arista Records; Randy Edwards, Elektra/Ashley Records; Lou Fogelman, Show Industries; Jack Greene, Sony/ATV Music Publishing; and Tapes; Harry Losh, PolyGram Records; Mike Martinovich, CBS Records; Ron McCarrell, Epic Records; Fran Musso, Chrysalis Records; Harold Okinew, Lieberman Enterprises; Bob Reitman, A&M Records; Mark Schulman, Atlantic Records; Bob Sherrin, Columbia Records; Rich Thorow, RCA Records; and Dennis White, Capitol Records.

NARAS Announces 'Gift Board' Members

We hope that the institutional ad campaign will give meaning to all the 'Gift of Music' efforts of the past," said Cohen.

With the Advisory Board in control of the nominating process, Marmaduke said that one priority he would like to see stressed is that "we spend our money wisely.

The NARAS president added that he hoped the Board would "provide vision and application" and that "in diversity there will be wisdom.

The Gift of Music institutional ad campaign was officially kicked off by NARAS on a beach on the coast of Key West, Florida, with a chest of nearly $2.5 million to be used to develop and fund generic national TV, radio, print and OOH ads, as well as pre-recorded tapes as gifts during the buying season for Mother's Day (second Sunday in May) and Father's Day (third Sunday in June) and school graduations (June).

Wonder Tribute Highlights 9th AMA

Have This Dance" tied with Willie Nelson's more uptempo "On The Road Again" for top honors in the country category.

Benatar's win as favorite female pop/rock vocalist represented the only victory for rock 'n' roll, although Rick James in an enthusiastic acceptance speech of the favorite soul album award for his "Street Songs," said "now there's funk 'n' roll.

Stephanie Mills and Kool And The Gang, two R&B acts with a number of dance hits to their credit, won American Music awards in the favorite R&B act and favorite group, respectively. Wonder beat out Larry Graham, Smokey Robinson and the Jackson 5, among others.

There were few surprises in the remainder of the country awards, as Barbara Mandrell and The Oak Ridge Boys were named as best country vocal duet or group and favorite group, respectively. Wonder beat out Larry Graham, Smokey Robinson and the Jackson 5, among others.

The rules and voting procedures of the awards were explained to the "live" and television audience by Franke Smith in the same rag style dressing his hit song, "Double Dutch Bus." Other performers on the special included Alabama, James, Karen Carpenter, Stevie Wonder and John and the show's hosts. Also appearing on the program were Susan Anton, Scott Baio, Little Richard, Andy Kim, Laverne Salters and The Gatlin Brothers.

The American Music Awards are determined through voting by a cross-section of the American record-buying public on ballots compiled by the show's producers and sent out through the form of Herbert Alman Communications Research, Inc. Nominees appearing on the ballots were taken from the year-end sales chart of Cash Box and Record World magazines and results of the voting are tabulated by the Peat, Marwick and Mitchell accounting firm.

The rules and voting procedures of the awards were explained to the "live" and television audience by Franke Smith in the same rag style dressing his hit song, "Double Dutch Bus." Other performers on the special included Alabama, James, Karen Carpenter, Stevie Wonder and John and the show's hosts. Also appearing on the program were Susan Anton, Scott Baio, Little Richard, Andy Kim, Laverne Salters and The Gatlin Brothers.
Headfirst's Jazz Albums Mix Music With Quality, Pricing

by Michael Martinez

LOS ANGELES — Providing quality product — technically and musically — at prices that the public can absorb is a tough proposition at best in this era of stilted leisure spending. Shelling out the cash for jazz, a market that is traditionally reserved for hard core fans, seems highly unlikely.

But music that has come from the Headfirst label has managed to vault beyond such pitfalls with a mixture jazz-rock, jazz-pop and jazz/R&B on high-quality vinyl, usually digitally or half-speed mastered.

The label, operated by industry veterans Bill Trout and Dave Pell, the L.A.-based label, which is distributed by MCA, has released 10 albums in its first year of operation that cover the spectrum of contemporary jazz, forging out airplay on R&B, AOR, pop and jazz stations.

With an aggressive MCA sales push and an $8.98 list price on the audiophile quality product, Headfirst has also found retail reception, from major chains to ma and pa outlets.

Artists such as Rahmelle Michael Davis (Earth, Wind & Fire's horns), Allen Vizzutti (known for his work with Chick Corea), veteran Brian Auger, Ross-Levine Band, Japanese jazz fusion Osamu Kitajima, an eclectic outfit named Software, Australia's Crossfire, Denver-based Kinesis, Lisette Gomes (who has played keyboards with Roy Ayers) and guitarist Rob Trout (Bill's youngest son) were featured on the label's initial releases.

It is a spirit of expansion, expansion plans to move to the mainstream with Friday's Succeeds With Unusual Acts

Mainstream, commercially viable new acts and fringe acts with national potential are drawn to Fridays by more than the promise of hitting a good share of the late night American viewing audience however, the show, which originally ran for an hour, is now 90 minutes in length and reserves a full 12 minutes (approximately three songs) for each music act. In addition, it boasts some of the highest production values in television.

The Fridays staff is more than willing to work alongside a band's stage crew and closely involves the band in all aspects of production. Also, since the events are unique, angles, lighting style, sound mix and so on. "We have a lot going for us in the way of production," insists Hull. "Not only do we feature concert level lighting but we allow the band to bring in its own monitors and sound system. I think we're precedent setting as far as state of the art production, and we come as close to the concert environment as possible."

\[continued from page 8\]

The Sound of Fridays is one thing that Hull, a former engineer, is especially proud of. A unique weapon, obtained especially for the show, allows an act's own sound man to mix and work alongside union personnel.

The special agreement benefits both parties, giving the TV crew's staff new found knowledge in in-concert mixing and improving the group's skill in dealing with the foreign environment of television.

"Our crew is dedicated to making rock work on television and the results are as close to an out and out concert as you can get on the tube," says Green.

Although the usual network pressure dictates that sound be changed and Fridays might not be able to keep such cavalier bookings as The Stray Cats, King Crimson and The Blasters forever, the show continues to keep its allegiance to pop music's forward thinkers.

"We're basically music fans" says Hull.

"Our contacts are in rock — new wave and old wave. You aren't going to be seeing Helen Reddy on this show in the near future."

POINTS WEST

ONE FOR THE CHARTS — There's still some final editing to be done on Francis Ford Coppola's dazzling new '80s musical One From The Heart, but judging from an L.A. screening, even the critics have had their hands on the movie. Early critical reviews spent too much time attempting to find the message in a movie that spoke its purpose in its title and overlooked the film's simple modern day love story plot. The idea is that we are to see and feel the heart of America and that people will be going back to see again and again as it stands as the stepping stone to a new age in filmmaking. One From The Heart is literally awash with colors, layered images and a host of familiar faces, and Tom Waits' soundtrack is Los Angeles' perfect aural accompaniment. The lazy, booby, back alley jazz soundtrack works frame for frame with the Zoetropo Studios film set against the backdrop of a man made Las Vegas strip. Waits' normal acoustic rasp has a lighter, breezier quality to it for the soundtrack, but his distinctive, ironic tongue is never lost. Already a critics' favorite, it is justly so. Waits is WAY off the Hollywood and Tennessee Duets such as This One's From The Heart and Old Boyfriends prove the two misunderstood vocalist to be the Neil Diamond of the hip generation and a performer that is a typically appealing as the invisibles and Waits' wry probing lyrics is the music itself. Waits' compositions have been taken by producer Bones Howe, horn arranger Tom Scott and a bevy of the most recognizable L.A. jazzmen. She also helped arranger Patti Jolley, tenor player Teddys Edwards, bassist Greg Cohen, organist Ronnie Barron, guitarist Dennis Budimir and drummer Shelly Manne and molded into an after hours ode to the sheet rock and craps table desert town. Other songs that probably will give the album labeling chart success include the moody opening number, "Picking Up After You" and a classic Waits autobiographical song called "Little Boy Blue." The album is scheduled to be released with the film, so until Francis Ford finds a distributor, music and movie fans will be living the old Lou Reed catch phrase "Wattin' For The Man."

NEW GAME IN TOWN — Actress/singer Sally Kellerman (I and) European pop singer John Rowles (c) were the first two acts to sign onto ABC's new game show. Kellerman is pictured here with Christian de Walden, president of the recently formed label, ABC Records. That move is in addition to the songs from her double-platinum LP "Physical" for the show.

HELLO SPORTS FANS — San Francisco musical institution The Tubes has become a little more involved in 49ers Mania than the majority of the Bay Area football freaks in recent weeks. The band didn't include in-concert favorite, "Sports Fans," on its "Compilation Backward Principle." But from the looks (and sounds) of things they should have. The song, a parody on the overzealousness of sports fanatics, is an integral part of the band's standing new video work. The in-concert performance of the tune, featuring Fee Waybill changing into various sports regalia, has received such strong public reaction that the band was asked to perform it at the recent 49ers-Cowboys playoff halftime. Captain A&R man/producer Bobby Harvel has been auctioning off the 47,000 plus audience as well as a Fee led 49ers spell-out cheer. Collyer raced back to L.A., mixed the track and released a promo copy of the song and cheer (inserting Tubes for 49ers) to S.F. radio stations. The bid is for The Tubes must have inspired the 49ers as they defeated the Bengals 26-21 in the Michigan cold. The Tubes, who have since come out with the song as their latest single, were the 49ers special guests of the team's recent homecoming victory parade.

ODDS & ENDS — Sparks has done some recording on ABC's television series "L.A. Law," within a few weeks after being dropped by RCA/Why-Fla, has found a new label in Atlantic. Look for The Mael brothers, who are now headquartered in L.A., to resurface in March with a new Mack-produced album tentatively titled, "Angst In My Pants." Jethro Tull has been signed to a self-produced band since its inception (some 16 LPS ago), but for its new album, "Beastie," the band has enlisted the services of old Yardbird Paul Samwell-Smith. The album is expected some time in April.

Note: Speaker/recorder producer Roy Thomas Baker, who recently was fined $300 plus court expenses in New Zealand after being caught with a wet tape and live microphone, has been transferred to his new position as Mansion nomy — Rick Springfield ("General Hospital" Noah Drake) to compose a theme song for the CBS-TV Movie Desperate Lives. The film airs March 3 and concerns the problem of drug use in teenagers by society. A&M promotion staffer Steve Resnick will be featured with his music, which was recorded in London for the title of the trade charts since November of 1955) on CBS-TV's Two On Town Feb. 5 at 7:30 p.m.

Picking Up After You..." • Van Morrison's new "Beautiful Vision" LP will feature a little kilt rock. Bagpipes can be heard on several of the tracks of the Belfast Cowboy's latest. Dave Lindley and El Rayo X is a rehearsal band from the late great Johnny Cash's group of the same name. "Wake Up Little Sue." • Van Morrison's new "Beautiful Vision" LP will feature a little kilt rock. Bagpipes can be heard on several of the tracks of the Belfast Cowboy's latest. Dave Lindley and El Rayo X is a rehearsal band from the late great Johnny Cash's group of the same name.

CASH AFFAIRS — Cash sends its congratulations along to jazz guitarist Eric Gale and his wife Masako on the birth of a daughter, Eriko, Jan. 15 in New York. Gale's new solo LP is scheduled for release this summer.

FAMILY AFFAIRS — Cash sends its congratulations along to jazz guitarist Eric Gale and his wife Masako on the birth of a daughter, Eriko, Jan. 15 in New York. Gale's new solo LP is scheduled for release this summer.
dr. by Earl B. Abrams

WASHINGTON — One month after the closing of the Region 2 (Western Hemisphere) conference in Rio de Janeiro, the U.S. and Cuba seem no closer to resolving their radio broadcast disputes than before, as they prepare to negotiate the revision of the historic 1988 U.S.-Cuba agreement to the issues of frequency allocations, which was put aside temporarily during a December meeting in Havana. Cuba walked out of the conference Dec. 14, four days before its closing, protesting the inclusion of a “digital radio” provision, which would allow Cuba greater freedom to use its AM and FM stations. When the conference resumed Jan. 15, Cuba announced that it might decide to accept the proposal to realign the frequency allocations of Cuba’s high-powered AM stations (Cash Box, Dec. 26, 1988). Despite the 11th hour departure from the conference, the U.S. gave Cuba until Jan. 1 to decide whether it would abide by the action of the Conference. If Cuba does not agree, the FCC and its views, including the American Radio Manufacturers Association (NAB), plan to begin the process of negotiating AM and FM frequencies with Cuba, which is expected to begin broadcasting soon, but no one yet has set a start-up date.

Inspector Squabble

At issue is interference from Cuban AM stations in U.S. stations as far away as Iowa and Salt Lake City, but mostly in those in Southern Florida (Cash Box, Nov. 28, 1987). The U.S. had wanted to resolve these differences at the Rio conference, but was stymied when Cuba walked out. Both the National Assn. of Broadcasters (NAB) and the National Radio Broadcasters ASSN (NTRA) are lobbying their respective governments to negotiate an end to this interference.

The Radio board of directors has recently been pressured to recognize the U.S.-Cuban AM interference by Cuba,” said Michael Rau, NAB staff engineer. “Our task force on radio interference is expected to go before the FCC and the NTIA to lobby for the vital interests of broadcasters.”

He said that they have passed this resolution, a specific example of what he meant is drawn up. He also said his organization would press for higher power allowances for the AM stations, which are used by Cuba to interfere with Sugar lander and that the NAB favors using Radio Marti to bargain with Cuba.

But Abor Yor, executive vice president of the NARBA, is less optimistic about the outcome of this problem. The State Department is not making any efforts to negotiate this problem,” he said, “and the Administration is going ahead with its plan to make satellite transmissions,” which are used by Cuba to interfere with Sugar lander.

We’re not delighted with the idea of Marti because it’s only going to make the situation worse. We’re going to have to go to Castro and say, ‘We’re going to buy your sugar, and we’ll get out of Guantanamo,’ and maybe then meaningful negotiations will start.”

Von Doan of the State Department said that the State Department does not take the problems of radio broadcasters as seriously as it should. “We’re going to keep the pressure on.”

But “we don’t have very much pressure to apply because the only people who are really upset are the South Florida broadcasters, and nobody pays much attention to them when you have a problem down there like the refugees. I know I live in Ft. Lauderdale.”

Nevertheless, Von Doan said he thinks that this interference is giving the South Florida broadcasters extra power to combat the interference from Cuba.

DIR Bows Network

NEW YORK — DIR Broadcasting, producer of such syndicated radio programs as the King Biscuit Flower Hour and Silver Eagle, has decided to abandon its plans to create a 24-hour-a-day stereo broadcasting service. This system was reportedly able to transmit 20 15kHz signals from locations in New York and Los Angeles to 200 stations across the country via satellite.

DIR will reportedly furnish each station a satellite earth station free of charge. According to the company’s director, Fred Bresler, a veteran of public relations, the company was unwilling to make further announcements at this time.
WEEK OF FEBRUARY 6, 1982

**CASH BOX**

**TOP 100 SINGLES**

**PRIME MOVER**

1. CENTERFOLD - THE J. GEILS BAND
2. I CAN’T GO FOR THAT (NO CAN DO) - DARYL HALL & JOHN OATES
3. PHYSICAL - OLIVIA NEWTON-JOHN
4. HARDEN MY HEART - QUARTERFLASH
5. TURN YOUR LOVE AROUND - GEORGE BENSON
6. WAITING FOR A GIRL LIKE YOU - FOREIGNER
7. THE SWEETEST THING (I’VE EVER KNOWN) - JUICE NEWMAN
8. LET’S GROOVE - EARTH, WIND & FIRE
9. LEATHER AND LACE - STEVE NICKS (with DON HENLEY)
10. HOOKED ON CLASSICS - LOUIS CLARK Conducts the PBS PHILHARMONIC ORCHESTRA

**PRIME SHAKES**

1. SHAKE IT UP - THE CARS
2. THE SWEETEST THING (I’VE EVER KNOWN) - JUICE NEWMAN
3. LEADER OF THE BAND - DAN FOGELBERG
4. WAITING ON A FRIEND - ROLLING STONES
5. SOMEONE COULD LOSE A HEART TONIGHT - EDDIE RABBIT
6. COOL NIGHT - PAUL DAVIS
7. YOU COULD HAVE BEEN WITH ME - SHEENA EASTON
8. OPEN ARMS - JOURNEY
9. TAKE IT EASY ON ME - LITTLE RIVER BAND
10. COME GO WITH ME - THE BEACH BOYS
11. THAT GIRL - STEVIE WONDER
12. TROUBLE - LINDSEY BUCKINGHAM
13. THROUGH THE YEARS - KENNY ROGERS
14. COMIN’ IN AND OUT OF YOUR LIFE - BARBRA STREISAND
15. MIRROR, MIRROR - DIANA ROSS
16. WORKING FOR THE WEEKEND - LOVERSBay
17. LOVE IS ALRIGHT TONITE - RICK SPRINGFIELD
18. KEY LARGO - BERTIE HIGGINS
19. SOMEWHERE DOWN THE ROAD - BARRY MANILOW
20. LOVE IN THE FIRST DEGREE - ALABAMA

**CASH SHAM**

60. TONIGHT I’M YOURS - ROD STEWART
61. TONIGHT I’M YOURS - ROD STEWART
62. TONIGHT I’M YOURS - ROD STEWART

**HIT BOUND**

38. YESTERDAY’S SONGS - NEIL DIAMOND
43. LOVE IS LIKE A ROCK - DONNIE IRIS
44. BREAKIN’ AWAY - AL JARREAU
50. MAIN THEME FROM "CHARIOTS OF FIRE" - VANGELIS

**THE DISC Jockey Nation**

PRESENTED BY

HEARD ON

A WEEKLY REVIEW OF THE TOP SINGLES OF THE WEEK.
Managers, Agents Exploring Video

(continued from page 5)

1981 and will provide us with many more outlets for creative programming." New York's cable station WQCG-FM, The Allman Brothers Band On The Road, a concert video taped at the University of Florida in Gainesville. In October, Cable News Network added the Capitol's Ten Anniversary Show, starring the Allmans and Emmdouns, as well as Southside Johnson, Gary and David Bonds. He stresses that Monarch's video division will not rely heavily on management clients in the future. "It's a different form of doing business by utilizing our Capitol Theatre facility in Passaic, N.J. extensively." Because "you can't go outside our roster," Scher emphasized. "The third project we will deliver to RCA will be Rock Justice with Marty Balin, and that isn't even a concert, it's considerably larger with a budget approaching $500,000." The media project, Scher explained, was "developed because the demographics of the audience of the band are about the same as that described to us by RCA in terms of music videos and demographics." There's a group that's been around for 11 years and has both young fans and those that have been "the latecomers." They know, people in their late-20s to mid-30s who still love concerts but don't get to them due to lack of money. There's a video there that's affluent enough to own a videocassette or a videocassette and acquire it, or have HBO, Showtime, MTV, whatever." Scher pointed out that since "the Capitol Theatre runs 30 to 40 concerts a year, only a handful of them are not "sufficient" for development clients," there will be many opportunities for other artists performing at the Theatre. "To become involved in a development arrangement with RCA," finally, he noted that since it is basically "a development arrangement with Monarch and RCA, he will be looking for "other properties and ideas" for both software and cable." American Talent Inc., the N.Y.-based booking agency, began diversifying into software acquisition as ETI Equities require. "There hasn't really been that many ... acts on Night Flight," said Freedlander, "because Night Flight is a basic cable program, most of the product that comes out on agency acts makes its pay run first. Also, our programming is centered on all musical areas, we have nothing to do with that." In "terms of connection with the agency, it serves more as the production syndicate in terms of distribution and programming, and what we do work with the management of the acts that are involved, in terms of consulting on their programming and sales programs, and in some cases becomes the actual syndicator and representative of the product ... and, of course, there are examples where it's definitely not a self-serving situation." The Warner Amex Satellite Entertainment Co. (WASEC) MTV affiliate in Dallas, Texas, has "been a valuable outlet for programming from these video divisions and, for some companies, will continue to be an important "sales/servicing" arm," according to Emmer, has produced four specials for MTV on such acts as Dave Cashback, Terry Dance, Black Sabbath and Rainbow, The Jam, Novo Oyster Cult, Reseda, Calif.-based Scott Sternberg Prods., which operates in association with L.A.'s Wolf & Rissmiller concert promotion firm to develop programming, has also produced specials for WBTX, WACB and Galapagos Island Jeffrey's concerts at the Country Club. And one Canadian company, SRO Video, an arm of the same company that handles other shows, will make its entry into the U.S. market with a special on the power trio to be aired beginning in Feb. 1983. "Pay TV has yet to come to Canada, but this gives us a valuable in to the U.S. market," said SRO Prods. president Mark LoConti. LoConti has begun to scout out the software manufacturers. And we have ideas for development of other Emmer. "Everything here is very close to SRO Management, and they handle Bob & Doug McKenzie, a very visual act, so there are many possibilities. A separate arm to handle video is very much in the back of our minds at this point. At the companies see flexibility as the key to the broadening production base and increasing the number of projects. They not only have to be "flexible for each act," but flexible enough to deliver the right type of program for each service and man.

Although club-to-club concert satellite sales have been growing, the major problems getting off the ground, major club owners, such as Agora Prods. president Hank LoConti, have enough flexibility to install video hardware in a network of venues, which these companies eventually hope to become another "outlet" for their clients. LoConti himself has committed to the service "because the idea is a good one, it carried out properly." He explained, "We've got involved in something similar, putting together a network of clubs," LoConti pointed out, "but we've been dumped by the Consat people and discovered we were working on the same service, but in a different format, but we didn't hook up as partners." LoConti said that a network of 15 clubs was put together and three shows were staged, but added, "I can't say I was 100% satisfied" with the outcome. "The major problem was that the clubs were new to the gear and not enough time was given to them to become familiar with it," explained LoConti. "I think it's important that the service be shown at this point and will be successful. The right production and enough technical experience are the key." Sensitivity to each act and its music is all important, those interviewed agreed. "The camera angle, booking agencies and concert promotion with a stake in video stressed that because those people have a real feel for the music, they work with every division guiding a different aspect of the act's career, they are also able to anticipate the artists' personal promotion needs and the needs of the marketplace.

We always bear in mind that the video production depends on the particular needs of each act, regardless of whom that act is affiliated with," said LoConti. "From the shoot right down to the pattern of exploitation must be evaluated on a project-by-project basis."

CASH BOX/Feb 2, 1982
**Country Artists Brave Snow And Ice; Few Concert Cancellations Reported**

By Tom Roland

NASHVILLE — While the recent arctic pressure systems that left such a dramatic mark on the face of the nation proved inconvenient to many touring country artists — including Leon Everette, Hank Williams Jr. and Steve Wariner — booking agents generally maintain that their artists are able to make up most of their engagements in spite of the weather.

Dan Wojcik, vice president of the Shorty Lavender Agency, claimed a 100% attendance record with his artists due, in part, to his policy of keeping them in the South during the winter months. "The advantage I have," he says, "is that I'm a pessimist who, when it comes to touring, so never have an act up north or in traditionally bad weather areas like Chicago, Minneapolis, Des Moines or Cleveland at this time of the year. Hank Williams, Jr., for a prime example, is doing a run from here to San Francisco, and he's doing a southern run, which means the farthest north he goes is Oklahoma City."

Wojcik is, however, not always able to follow that policy, such as in the case of the Burrito Brothers, currently touring in support of a new album. After opening dates in Atlanta, Chattanooga and Jackson, Miss., for Williams, the band will play in some major northern markets. "They will be a little farther north than I'd like to think my acts are going," he says, "but if there's a new album I have to play the major markets like Chicago, Cleveland, New York, Washington, D.C. and Philadelphia, I don't have a choice."

The Lavender restrictions on winter touring haven't been strictly enforced, naturally, and a date in which Hank Williams, Jr. appeared in Indiana (the farthest north he's ever played during the winter months, according to Wojcik) proved to be a real test of the band's patience, although road manager Tony Allers plays down the ordeal.

**Frozen Brakes**

"About the most serious thing that happened wasn't serious at all really," he recalls. "The brakes froze up on the bus three times. They froze up and we had to go back at the same time to get the driver on the phone, so we didn't freeze in there and got them all dried out and left. This is the motel. We came out to go over and do the show, and they'd frozen up solid again, so we were just at the point of getting cabs when we got them freed. Then we got over to the show, and they froze up, so we go a limousine out there. They ended up getting them freed about 4:00 in the morning."

"From the time we left Nashville when we went to Indianapolis we didn't turn that bus off. We left it running constantly. We made the mistake to turn the generator off just long enough to check the oil, go in and have some breakfast, and come back out, and it wouldn't start. We couldn't get it running again, so we did the rest of that trip without our auxiliary generator, which also powers four auxiliary heaters in the bus, and we couldn't watch TV or play the tape player because they run off the generator."

**B Missile**

"People get brittle; they're not used to it. You come from Tennessee and maybe 30-35 degrees and you go to a place the next day where it's 36 below, and you talk about people getting colds and backaches. No one had gloves; we didn't even consider where we were going."

Besides watching TV for the national weather outlook to monitor upcoming weather conditions in scheduled regions of the country, Allers tries to keep the bus equipped for such emergencies. "I try to keep us pretty well-prepared as far as the special equipment that you need to put on buses," he says. "We have, thank goodness, an alcohol injector — not just for the band — that injects alcohol into the air lines every time you touch the brake, so it keeps them from freezing up. There's an air

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<tr>
<td><strong>1</strong></td>
<td>FANCY FREE (Columbia/ECHO MCA-5209)</td>
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<td><strong>2</strong></td>
<td>FEEL THE DOWN (RCA/AHL 1-6050)</td>
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<td>STILL THE SAME (CHARLIE DANIELS /RCA/AHL 1-3798)</td>
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<td>JUICE (Columbia ST 1045)</td>
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<td>THERE'S NO GETTING OVER ME (COLUMBIA/CAPitol RCA ARL-1-4006)</td>
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<td><strong>6</strong></td>
<td>THE PRESSURE IS ON (HANK WILLIAMS JR)</td>
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<td>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) (WARNER BROS BSX 3903)</td>
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<td>LIVE BARBRA STREISAND (MCA-5243)</td>
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<td>BIG TIME AT THE BEACH (JOHNNY LEE)</td>
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<td><strong>10</strong></td>
<td>STEP BY STEP (ELTON JOHN)</td>
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<td>FIRE &amp; SMOKE (THE JUNIORS)</td>
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<td>GREATEST HITS JIM REEVES &amp; PATSY CLINE (RCA ARL-14137)</td>
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<td>I AM WHAT I AM (MADONNA)</td>
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<td>HOLLYWOOD TENNESSEE CRYSTAL (DAD)</td>
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<td><strong>15</strong></td>
<td>GREATEST HITS DAVID BOWIE (RCA ARL-16500)</td>
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<td><strong>16</strong></td>
<td>SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60000)</td>
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<td><strong>17</strong></td>
<td>NOT GUILTY LARRY GATLIN &amp; THE GATLINS</td>
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<td><strong>18</strong></td>
<td>SEVEN YEAR ACHE ROSSANNE CASH (Columbia JC-30565)</td>
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<td><strong>19</strong></td>
<td>I JUST CAME HOME TO COUNT THE MEMORIES (WILLIAM JENNINGS)</td>
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<td><strong>20</strong></td>
<td>MIDNIGHT CRAWL MAC DAVIS (Columbia/Nashville KOA-1971)</td>
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<td><strong>21</strong></td>
<td>WITH LOVE JOHN CONLEE (MCA-5212)</td>
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<td><strong>22</strong></td>
<td>GREATEST HITS ROBBIE MILK (RCA ARL-1-3720)</td>
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<td><strong>23</strong></td>
<td>GREATEST HITS ANNE MURRAY (Capitol 80-12110)</td>
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<td>MR. T CONWAY TWITTY (MCA-5204)</td>
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<td>TOWN &amp; COUNTRY BRYAN CRANSTON (Capitol 80-5003)</td>
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<td>URBAN CHIMPKIN THE CHIMPKINS (RCA ARL-14007)</td>
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<tr>
<td><strong>27</strong></td>
<td>GOOD TIME LOVIN' MAN ROBBIE BOWDEN (Island IRE 37389)</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol 800-12144)</td>
</tr>
</tbody>
</table>

**39** | HURRICANE DRUM ROLL PINEAPPLE (RCA ARL-1-4152) |
**40** | HEART TO HEART REBA MCENTIRE (Mercury BMG-1-5003) |
**41** | I'M COUNTRYFIED MEL MCLEAN (Capitol ST-12791) |
**42** | GREATEST HITS RAY JENNINGS (RCA ARL-13787) |
**43** | TAKIN' IT EASY LACY J. DALTON (Columbia FC 37307) |
**44** | SOME DAYS ARE DIAMONDS (ANDY WILLIAMS) |
**45** | KING OF THE ROAD ROY CONWAY (MCA-5204) |
**46** | 6 YEARS AGO STASLER BROTHERS (Mercury BMG-1-5002) |
**47** | DESPERATE DREAMS EDDY RAVEN (Elektra SE-545) |
**48** | YOU DON'T KNOW ME MICKEY GILLEY (Capitol FC-37416) |
**49** | NOW OR NEVER JOHN SCHMIDT (Columbia FC 37400) |
**50** | FRADE - HANDLE WITH CARE (THE FAMILY) |
**51** | WAITIN' FOR THE SUN TO RISE NIKKI SESSORS (Elektra FC-37419) |
**52** | ELVIS PRESLEY'S GREATEST HITS VOL. 1 (RCA ARL-13474) |
**53** | KEEP ON DANCIN' (COUNTRY STYLE SWING) (VOL. 1) |
**54** | STARDUST PERRY COMPTON (Columbia FC 37401) |
**55** | RODEO ROMEO MEL TILLIS (Columbia FC 37356) |
**56** | SLEEPING WITH YOUR MEMORY JOHNNY CASH (Columbia FC 37356) |
**57** | I'M A LADY ROY ORBISON (Columbia FC 37348) |
**58** | HABITS OLD AND NEW (BUCK OWENS) |
**59** | I LOVED 'EM ALL (T.J. SHAPIRO) |
**60** | CHRISTMAS MEL TILLIS & NANCY SINATRA (Elektra SE-549) |
**61** | THE VERY BEST OF MEL TILLIS (MCA-52374) |
**62** | LOVIN' HER WAS EASIER (RICHIE FOXX) |
**63** | SURROUND ME WITH LOVE (WAYNE COLEMAN) (Capitol FC-37412) |
**64** | HIGH TIME (TOM JONES) |
**65** | CARRYIN' ON THE FAMILY NAME (DWAYNE FRIEDELL & WILLIE WILSON) |
**66** | CHRISTMAS AT GILLEY'S (PERCY SARJEANT) |
**67** | ONE TO ONE (CHARLES BROWN) |
**68** | THE BEST OF EDDIE RABBIT (Capitol FC-37435) |
The document appears to be a list of songs with their respective artists and labels. It is a typical format for a chart or a music list. The text is clear and legible, and there are no tables or diagrams to extract. The content is related to music, specifically a list of songs that are popular or notable. The text is not a question or a prompt, but rather a collection of information that can be used to answer a variety of questions related to music history, chart positions, or artist affiliations.
COUNTRY

THE COUNTRY COLUMN

IT’S SETTLED, BUT — The suit filed by Alabama against former manager Larry McBride (Cash Box, Dec. 12, 1981) has been settled, but nobody’s saying what the terms are, according to attorneys for the groups. The settlement requires that the terms of the agreement be kept secret. The suit, filed in November, was seeking to enjoin RCA Records (Alabama’s label) from applying $600,000 in royalties to a $2 million business debt McBride had incurred. Three of the group’s members — David Owen and Jeff Cook — were also seeking a total of $4 million in damages from McBride and/or the companies he controls, which MDJ Records, MDJ Prods. Inc. and Stars, Inc. are associated with.

CONGRATULATIONS — Are in order for Rosanne Cash and Rodney Crowell on the birth of their daughter, Chelsea Jane, who checked in at eight pounds, 11 ounces Jan. 25 at 9:13 a.m. at Nashville’s Vanderbilt Hospital. Both Mom and baby are resting comfortably at home now.

NEITHER SLEET NOR SNOW... NOR HURRICANE — It’s been a nasty winter so far, there’s no denying that. Leon Everette and crew, aboard Everette’s 40-foot Silver Eagle “Hurricane” have recently found out just how treacherous road conditions can be, enroute from a concert tour of the Southwest to South Carolina and home. Everette volunteered to do a little relief driving for his regular driver, who had been fighting bad weather for 13 hours. About 7 a.m. somewhere between Monroe, La. and Vicksburg, Miss., an Interstate 20, a driver made a sudden lane change and sent Everette and company spinning. Fortunately no one was hurt, and the bus sustained relatively minor damage. However, it did take four hours for workmen to free the bus, and it got towed in for service. But the trouper’s spirit is unshaken by the incident, and by posing for pictures and signing autographs for passing motorists who recognized the performer.

HOT PROPERTY — For those of you in Nashville, this may prove interesting. The property located across the street from the Country Music Hall of Fame has been sold to developers who plan to build a multi-facility complex which will include a hotel, restaurant, mini-theatre and perhaps more. The site was going to be used as the location of the Gospel Music Hall of Fame, which has been revived and which are currently scouting out another location.

HERE THEY ARE — According to its fan club newsletter, Alabama will perform at the White House March 8 in a tribute to the University of Alabama football coach Paul “Bear” Bryant. Bob Hope will emcee the show. Some of Nashville’s finest vocalists and musicians recently turned out in support of the Tennesseans Keeping Abortion Legal and Safe (TKALS) and a connection included Tracy Nelson, Pebble Daniel, Kathy Matsea, Cee Vee Dyson, Adele Pope, Rattlesnake Annie, Pam Tillis, Judy Erson, Jennifer Kimball, Marcia Routh and Donna McElroy. The singers were joined by musicians Jay Patton, Dwight Scott, Mike Joyce, Chris Leuzinger and George T. Routh. The benefit was held at the Tennessee Theater in Nashville. Jimmy Fortune of Charlotteville, Va. has been named the temporary replacement for the Statler Brothers’ Lew Dewitt, who was recently hospitalized for regional enteritis. Dewitt is recovering at his home in Virginia. We wish the speediest of recoveries to Dewitt and the best of luck to Fortune in his career as a “Brother.” Talent scouts from the Old Country, Busch Gardens are on the road and in search of talent for the European version of this show. They will be holding auditions for singers, dancers, musicians, variety artists and technicians throughout the eastern part of the country, so check local papers for dates and locations. Sugar Hill act The Seldom Scene will be appearing at the Commerce Dept. Auditorium in Washington, D.C. Feb. 6. The concert, which will be broadcast live on National Public Radio, is being sponsored by WAMU. Believe it or not, Jerry Clower’s CBC recording album will be titled “Dogs I Have Known.” Clower’s 12th album for CBC is scheduled for an early summer release.

Johnny Russell has signed with Tanglewood Records. Ferlin Husky has signed with the Buddy Lee Attractions agency. Pat McLaughlin, the Tom Kimmel Band and The Nerve recently showcased in the rock showcase at the Cannery in Nashville. Johnny Rodriguez has completed a series of radio commercials for the Amalie Oil Company. They are targeted at the Spanish market, but will also be used in other locations in the South.

WHO DOES THE BUYING? — It always interesting to note what artists other artists are listening to. Jim Ed Brown, spotted in a local record shop, was exiting with quite a variety of albums tucked under his arm. In addition to the predictable George Jones and Ricky Skaggs albums, Brown also had a hand in the selection of albums of The Seldom Scene. Asked when asked about the selections, he replied, “Groups like Queen do some nice harmony things. I like to keep up with them and enjoy listening to all kinds of music.” There you have it.

DRIVER OF THE YEAR — Sorry Leon, Kenneth Richardson, bus driver for the Kendalls has been named Bus Driver of the Year by the association of Professional Drivers for Entertainers. He has driven for the Kendalls for five years and logged more than 100,000 miles in the process.

JAM NEWS — The Volunteer Jam, which sold out in a matter of hours, was broadcast live over the Volunteer Jam Radio Network and taped for later play over DIS’s more than 250 King Biscuit Flour Hour shows. Additionally, E.J. Schnittker of Philadelphia, in association with Celebration Prods. of Nashville were contracted by Sound Seventy, Inc., for the videotaping of the annual event. By the time you read this, the Jam will be history. Next week, we’ll fill you in on all the news.

WORTHY CAUSE — The ninth annual Music City Tennis Invitational benefit tournament has been scheduled for May 15-17 at Maryland Farms Racquet & Country Club, with proceeds to be donated for the third consecutive year to the Critical Care Waiting Area at Nashville General Hospital, a project currently under construction. An amateur doubles tournament, the event has attracted players from the music industry in not only Nashville, but also New York and Los Angeles.

COUNTRY

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS

GENE KENNEDY and KAREN JEGLUM (Door Knob DK 82-173)


Gene Kennedy and Karen Jeglum have experienced some successes in their past duets efforts; however, none have had the commercial potential that this upbeat tune expresses. It glides easily through some nice harmonies and vocal trade-offs, with a steady, smooth electric and steel guitar background.

HITS OUT OF THE BOX

DOTTIE WEST (Liberty P-1451)

You’re Not Easy to Forget (3:41) (ATV Music Corp./Mann And Wells Songs, Inc./Brainment Music/Snow Music — BMI) (G. Weil, T. Snow) (Producers: B. Maher, R. Goodrum)

EDDY RAVEN (Elektra E-47413)

A Little Bit Crazy (2:16) (Milene Music — ASCAP) (E. Raven) (Producer: J. Bowen)

FEATURE PICKS

JOHNNY RODRIGUEZ (Epic 14-02638)

Born With the Blues (2:31) (Hall Ice Put. — BMI) (J. Rodriguez) (Producer: B. Serrill)

BOBBY GOLDSBORO (Curb ZSU02726)


ROGER BOWLING (Mercury 76135)

More Than I Used To (ATV Music Corp./Blackwood Music — BMI) (R. Bowling, L. Butler) (Producer: J. Kennedy)

MAGGIE SWANK (Super Productions S.P. 675)


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

IN RE:

FOUR STAR MUSIC CO., INC.,

BK. No. 77-30484

Bankrupt.

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

Irvin 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 the affiliated companies. The purchaser would pay the estate $376,160.00 in cash and take the catalog subject to the liens and obligations of First American Bank of Nashville, N.A., and Pippin Way, 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 A-25, Custom 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 $500,000 above the offer submitted by Acuff-Rose Publications, Inc.

Any person having questions or seeking additional information may contact Irvin Deutscher, Trustee, 5th Floor, St. Cloud Corner, Nashville, Tennessee, (615) 256-2314 or James R. Kelley, Debacker & Elwing, Attorneys for the Trustee, Suite 1200, One Commerce Place, Nashville, Tennessee, (615) 259-3560.

This the 4th day of January, 1982.
Country Artists Brave Snow, Ice; Few Concert Cancellations Reported

(continued from page 72)

ner, and they cope with the roads clear, and they don't cancel a show if it's snow, sleet or snow or else, but, whenever you get to endangering the lives of the motorists or the public, we'll do what we can, and the road, it's not worth it. If it gets that bad again, I'll pull over and park.

Signed Autographs

Everette made the best of the situation (he signed autographs for passing motorists and his road manager, Bobby G. Martin), and snapped publicity photos from the midwest of the two-thousand-acre farm. He says he doesn't mind traveling to 'snowy' areas in the north. "The roads are clear, and they cope with it better than they do down south anyway," he says.

Hennetta Darr-Johnson of Dick Black International, Everette's talent representative, agrees that much of the problems generated in January were due to the northern cold air masses moving south. "I think a lot of the syndrome is with snow in Tennessee vs. the northern country music labels," she says. "People in areas who are accustomed to snow can drive in it, it doesn't slow them down and they don't cancel the shows. Yet down here, if we get an inch of snow we cancel because we're not used to handling it.

"Most of the big buses are equipped both driver-wise and equipment-wise where they can handle the bad weather," she adds. "We sometimes go into the western Canadian provices in winter weather, the drivers are so experienced they put the buses sure on the road, very few places they can't get into. The picture is that we have it that the economy can take the weather, the guns sure can. We can get there usually if the house is there. If a person's going to stay in snow business, it's what that's pretty much the general attitude.

With this winter's heavy onslaught of snow, however, nothing was felled, too. Certainly not only the incoherence of travelling artists, snow kept Steve Warner airborne between Duluth and St. Paul for hours while the Twin Cities area was barraged with 17 inches of snow.
Headstart's Jazz Albums Mix Music With Quality, Pricing

(continued from page 14)

the mastering and manufacturing to Pell and Pall.

Traut said, "While we're not in the same ball park as the bigger companies because we just don't have that kind of money, and we're not making commitments on our metal parts or most major labels.

We also spend more time evaluating different vinyl suppliers because we can constantly update the technical quality of our product," Traut added.

Buck also revealed that there would be less analog-to-digital processing during the coming year in lieu of more half-speed mastering. That's held, however, that analog recordings that merit digital mastering will receive that kind of treatment.

Pell and Traut are not newcomers to the record manufacturing process, something each has been involved with on varying levels since the mid-1970s.

Traut's experience in the industry has come in the form of record company president, independent publisher, and artist. He has worked for several independent jazz and R&B areas on varying levels with artists as diverse as Buddy Rich, Styx, the Ohio Players, the Impressions, Rotary Connection, Brian Auger, Carl Baby, Miles Davis and a plethora of others.

Aside from his various industry affiliation's, Pell is currently holding a position with the National Academy of Recording Arts and Sciences (NARAS). Traut has been a featured speaker to several universities around the country.

Equally prolific in terms of volume and scope of work in the industry is Pell, who was among the frontrunners of the West Coast jazz scene with his Dave Pell Octet. During the early '80s, Pell shipped his saxophone to produce more than 400 LPs as vice president of Top's records, subsequently going on to produce records for MCA's Un Records, Motown and United Artists.

Armored Forces Sales Up %, Vid Movies Provide Big Boost

(continued from page 5)

The BX stores encroached on the sales edge European stores held in 1980. Last year, the European-based Armed Services stores accounted for 60% of the total recorded music revenues, compared to 45% in 1981. Conversely, the continental U.S. accounted for 43% of total revenues, with the Pacific PX and BX stores comprising the remaining 12%.

West Coast Top Market

Fair noted that domestically most of the sales came from the Golden Gate Exchange region, or the West Coast, and in the Southeast. He said these regions traditionally show strong tallies because troops are trained at bases in these areas historically.

Black music continued to be the strongest selling music genre, again capturing 50% of the total. Fair noted that country music remained 13% of the total, with the remaining sales being divided between pop, gospel, Latin and children's products.

According to Fair, the RDA still moved 11 million pieces. He said that the slight increase in sales is due primarily to RDA elevating its normal shelf price on $8.98 list product to $6.50 from $5.95 in 1980.

Fair said that the PX and BX stores run specials each month product is priced on sale at $3.49. He further noted that there are specials on new releases and other "Specials and Hot" line that is regularly priced at $5.49.

He said that the stores usually stock about 1,500 titles, with the bulk of the inventory comprised of the Top 100 and about 35% catalog.

Fair said that the RDA does not deal in returns, as inventory is shifted from stores to base on need. He also said that the RDA buys product in large quantities.

"We are apt to buy 3,500 pieces on a new soul act and not have to bring in any returns," noted Fair.

Partially accounting for the continued growth in cassette tape sales is the open display and merchandising of such products. "We repackaged our cassette product in the long 'macaroni' boxes, which allows people to handle the product," said Fair. "I know that people don't like to have to handle the product, but it increases sales. We want to hold and examine the tape themselves."

Aside from the strong growth of video last year, Fair said that the last quarter of 1981 buoyed sales considerably with "prophets of the Moon" and "Earth, Wind & Fire." He said that there was a dearth of hit product during the early part of the year, but it has substantially challenged the #1 foothold held by RED Speedwagon throughout the first half of the year.
The atmosphere for business was boosted by Ertugan's prediction following the IFPI seminar that the industry volume would increase by up to 30% during 2012. “Two essential tendencies are becoming apparent,” he said, “the rediscovery of the past and its reappearance in new forms, and secondly, the rise of punk and new wave. Trade people have not taken this phenomenon seriously enough, even though success is visible.”

Independents apparently took the JASRAC Calls For 400% Royalties Increase.

ARGENTINA

BUENOS AIRES — RCA hosted a party at the Refugio del Viejo Conde for the press to introduce the new year. The guests were Argentina, Brazil, Spain and Mexico affiliates, and the VP of RCA Records International, Ekke Schnabel, present in Buenos Aires for a meeting with Adolfo Pino, vice-president of RCA for the area. The plans of RCA in the Spanish-speaking markets were discussed at the gathering. Italian chanteur Fred Bongusto came to Buenos Aires for appearances at niteries and some TV taping. Sacramento hosted a party at Regis to celebrate his arrival with attendance of journalists, radio people and local musicians.

Porto Rican kiddle group Menudo is back in town and played an SRO gig at the Obras Stadium, with a seating capacity of 4,500 people. The group has also traveled to Uruguay for dates at Summer resorts of that country as part of its current Latin American trek. The group’s waxings are released here by Interdisc.

ATC Records' Zogg German Klein and Bernardo Bergeret have traveled to France to attend the MIDEM. Klein has blueprinted an international gathering for the Spanish-speaking record companies and it was decided the first meeting would be staged in Piza in November 1982, along with an exhibition open to the public.

The First has released a new album by hard rock group Riff, after the good sales of its first effort on this label. Promotion manager Julie Garcia feels certain about the results of this one, too, since the group has been very active on performances around the country.

CBS's Francisco Marafioti reports good reaction for the album compiled with “The Best of Roberto Carlos” in Spanish, which was released by the album Friday. The album, recorded by the Brazilian artist in New York two months ago, has 60% of the album sold by another Brazilian artist, Raimundo Fagner (with Mercedes Sosa and Joan Manuel Serrat as guest stars), which is intended with interest by a broad audience.

Edmundo Calcagno has been named sales manager of Industrias Musicales Argentinas. He previously was with Cabel and Santiagoamericanas and replaces Rodolfo Liendo, who resigned two weeks ago.

AUSTRALIA

MELBOURNE — Mushroom's Michael Gudinski has joined forces with RB manager Glenn Wheatley, Mushroom general manager Gary Ashby and Mushroom director Ray Evans to form Liberation Records, a local label distributed by EMI and intended as an outlet for selected international product. Initial releases included Cockers' "Live In New York," Hazel O'Connor's "Breaking Glass" and the db's 999, Greg Kihn's "Rockenhool" and Mink De Ville's latest Greatest Hits. Greg Kihn - his "Break Up Song" has been a national smash. The label is being promoted internationally under Mushroom's record offices.

The Sports show no signs of reforming following their split late last year after singer Steve Cummings cried "enough." The band's Disco EP, a 10-track mini album titled "The Sports Play Dylan," which included a cover of Donovan's "Marry You," was released as Mushroom and is ultimately making The Top 40.

A prolonged Australian tour by Meat Loaf has been cancelled due to lack of interest. Strange, considering his "Dead Ringer" achieved platinum status in Oz in 50 weeks of release. (His debut, "Bat Out Of Hell," went platinum nine times over in Oz.)

The independent's, whose single, "Counting The Beat," was one of the biggest singles last year, added a vocalist — Andrew Snod, formerly of the Australian band "Alan Webster" — to their line-up.

ITALY

MILAN — The list of artists who will attend the '82 edition of the Sanremo festival was announced last week. It includes Al Bano & Romina Power and their song "Felicità" (on Baby); Christian "Un'altra vita un altro amore" (PolyGram); Drupi, "Sofa" (CBS); or "Viva il sole" (Motown); "Non vogliamo" (Ricordi); Riccardo Fogli, "Storie di tutti i giorni" (CND); Jimmy Fontana, "Ora" (CBS); Ann Marie, "Suoni di sogno" (PolyGram); "Pony" (Disotto); Roberto Soffici, "Il nostro momento" (Fonit Cetra); Bobby Solo, "Tu stai" (EMI); and Valeria, "Romantico" (CND). Among the new talents are Sam Barbot, Vasco Rossi, Michele Zarrillo and others. The festival will take place for nine days from Jan 28-30.

Dischi Ricordi entered the field of record sales through magazine kiosks and libraries in Italy with a new series of LPs (with booklet enclosed) called Profili Musicali. The first issue is dedicated to Lucio Battisti; other releases will appear every two weeks.

The winners of the annual charts compiled by Musica e Dischi for 1981 were Gianna Nannini, "Acqua" (CGD) with Barbra Streisand, CBS and "Lio" (CGD); Ariola (female artist, singles); Ricchi e Poveri, Baby (group, singles); Lucilla Dall'Ava, RCA (male artist LPs); Barbra Streisand, CBS (female artist, LPs); and Dire Straits, PolyGram/Vergo (group LPs). Records of the year were "Enola Gay," by the Orchestral Manoeuvres In The Dark, "Ricordi/Dirindis" (single) and "Making Movies" by the Dire Straits, PolyGram/Vergo (tig- lop)."
38 **LIVE IN NEW ORLEANS**
MAZE featuring FRANKIE BEVERLY
(casino BLK-132)
36 33
39 **TOUCH**
ONESOMETHING & THE PIPS
(Columbia FC 1018)
29 33
40 **CAMOUFLAGE**
ARTISTE (MCA BLK-2707)
28 14
41 **DON'T也成为 FOR YOU**
EARL KLUGH (Liberty LT-5113)
40 15
42 **SOLID GROUND**
(Detroit Music BLK-5087)
42 19
43 **GO FOR IT**
OBSIDIAN (sugar Hill BLK-6947)
41 17
44 **MORE OF THE GOOD LIFE**
MONTEZ (casino BLK-13983)
45 7
45 **INSIDE YOU**
THE ISLEY BROTHERS (casino BLK-2713)
43 15
46 **SUGAR HILL**
MAGIC (Warner Bros. 3459)
44 14
47 **DROWN**
MICHAEL FRANKS
(Warner Bros. BLK-3511)
49 4
48 **ALL THE GREAT HITS**
DAISY ROSS (Motown M13-9920)
49 19
49 **CAN'T SHAKE THIS FEELIN'**
(Motown BLK-1302)
50 9
50 **KEEP ON MOVING**
STRAIGHT AHEAD
(Casino BLK-17761)
49 30
50 **ECHOES OF AN ERA**
THE STREET CARS
(casino E1-60027)
60 29
51 **DEEPER MORGAN**
(Basket Box BLK 515)
96 7
52 **DON'T DREAMIN'**
TWOOD/LENNY WHITE
(casino BLK-16734)
54 8
53 **WHAT'S THAT TIME IT IS**
JOHN GUITAR WATSON
(sugar Hill SP-4866)
51 8
54 **NEW YORK CAKE**
NATHAN STRAW (Vtg 19327)
53 18
55 **GWEN MCRAE**
ACE (Motown M13-9850)
54 15
56 **SUGOLO**
PATRICK
(A&M SP-6734)
61 3
57 **FANCY DANCER**
UWAY (sugar Hill SP-5247)
52 19
58 **ELLA COCO**
JOHN LUCEDD
(Paradise CLP-1932)
3 10
59 **SET MY LOVE IN MOTION**
OLIVIA NEWTON-JOHN
(Motown 13-7304)
66 6
60 **WATCH OUT**
BRANDI WELLS
(Warner Bros. 3459)
56 12
61 **I LIKE YOUR STYLE**
JERMAINE JACKSON
(Atlantic 24584)
63 21
62 **SHOCK**
JAMAL
(Lite SP-4866)
64 7
63 **FACE TO FACE**
IS (sugar Hill 9457)
62 13
64 **LOVE THE HURT AWAY**
ARETHA FRANKLIN
(Atlantic 24584)
55 24
65 **SATURDAY NIGHT**
ZOOM
(Casino/Paradise BLK-1643)
1 5
66 **WEST STREET MOV**
(Top SP-4866)
69 3
67 **EVERY HOME SHOULD HAVE ONE**
DANCEHALL (sugar Hill SP-3951)
59 19
68 **THE BEST OF**
MIRTE BOPP (casaino BLK-1124)
65 3
69 **SEIZE the DAY**
MARKO (Motown M16-9824)
64 12
70 **LOVE **
DONALD BYRD & 125TH ST. N.Y.C.
(sugar Hill SP-3951)
57 28
70 **TODAY'S**
THE FOUR Tops (Motown BLK-7258)
66 23
70 **SIGN OF THE TIMES**
(Atlantic 24584)
72 17
70 **STANDING TALL**
(Top SP-4866)
70 18

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**BLACK CONTEMPORARY TOP 75 ALBUMS**

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**THE RHYTHM SECTION**

**COUNT DOWN** — It seems long overdue that William Basie, known around the world as the "Count," is finally receiving some of the industry recognition he deserves. Not just industry honor, to praise him. His contribution to mankind and to the advancement of culture has also been honored in recent weeks. Readying itself to fulfill a goal revealed last summer, the Black Music Assn. (BMA) plans a tribute to the Count on March 7 at New York's benefit at the Waldorf-Astoria. Leading the tribute to the Count will be Dionne Warwick and Stevie Wonder. While Wonder and Warwick will perform their tribute to the big band legend throughout the evening, the expected audience of 1,500 includes a Who's Who of black music talent — including a lineup headed by the Count himself. Lena Horne, Quincy Jones, Wayne Newton, the Copasetics, Joe Williams and Oscar Peterson will also pay musical kudos to the Count. Proceeds from the event, which will include premium ticket prices of $200 and revenue from program sales and advertising, will go toward the Count Basie scholarship fund and will also fund BMA programs aimed at developing creative and business careers in the music industry. While this is one ongoing tribute to Basie, the Hollywood Chamber of Commerce last week unveiled a star to the Count on the Hollywood Walk of Fame.

**WAS (NOT WAS) SINGS PREG** — That mad-struck music that's been making headway as Was (Not Was) recently got President Ronald Reagan to lend his chops to a 12 project the group has released through Island/Warner Bros. billed as a dance record, but what is actually a piece of legend obscure, the group's "Tell Me That I'm Dreaming" from their self-titled debut LP last year has been disco remixed ("traditional mix," mind you) and will be coupled with the Was (Not Was) single of last year, "Out Come The Freaks." The latter will be featured as a (rubba) dub version of the B-side with a long version of "Tell Me That I'm Dreaming," which has become (will become) a staple of the New York club circuit. And the record becomes a mainstream sleeper hit. Then, as President Reagan puts it on the record, "Can we who man the ship of state deny it is somehow out of control?"

**LIMEY PUNK** — From the UK has come a plethora of black music talent in recent times, sporting sounds ranging from the smooth pop-oriented stance taken by Lisa, to the more diverse commercial sweet and exercise funk antics of PolyGram's Central Line. Pavilion Records president John Luongo, notorious for his propulsion dance club, 12 single remixes, recently nabbed England funk aggregation Funkapolitan, an eight-member outfit that has created a groundswell in the U.S. with release of a 12" import single, "As Time Goes By" and by opening for The Clash at New York's Bonds. For Pavilion, the group has recorded an LP in English — the group's eight-month tour of August and the Savannah Band. The label will release on seven and twelve inch singles, "Run, Run, Run," culled from the band's upcoming LP.

**PRIME WINEERS** — In this era there is not much that even without attention. And if you are a fan of Jerry Williams, Jr., a Swamp Dogg, such is especially true. From Solid Smoke's War bride label comes "The Best of Swamp Dogg," "13 prime weiners, everything on it. "The Swampers' 13 greats this "all-in-one" wheat toast, including "Mama's Food on the Count himself. Lena Horne, Quincy Jones, Wayne Newton, the Copasetics, Joe Williams and Oscar Peterson will also pay musical kudos to the Count. Proceeds from the event, which will include premium ticket prices of $200 and revenue from program sales and advertising, will go toward the Count Basie scholarship fund and will also fund BMA programs aimed at developing creative and business careers in the music industry. While this is one ongoing tribute to Basie, the Hollywood Chamber of Commerce last week unveiled a star to the Count on the Hollywood Walk of Fame.

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**SHORT CUTS** — Jeanie Travis, who has cut time in the studio with Sylvester and Two Tons, will soon be debuting her own Fantasy LP, "Me And You," produced by Harvey Fuqua. Another LP in English — the group's eight-month tour of August and the Savannah Band. The label will release on seven and twelve inch singles, "Run, Run, Run," culled from the band's upcoming LP.

**TREAT YOURSELF TO A CONTRACT** — Terri Gonzalez recently signed with Becket Records. Her single, "Treat Yourself To My Love," has just shipped. Pictured standing at the signing are (l-r): Matt Parsons, director, R&B promotion, Becket; Dan Joseph, director, dance promotion; Beeck-Chuck Watz, vice president; and Jack Kreisberg, director, sales and marketing. Becket. Pictured seated is Gonzalez.
1. SHINE ON—GEORGE DUKE—EPIC

2. LET'S WORK—PRINCE—WARNER BROS.

3. WORK THAT SUCKS TO DEATH—XAVIER—LIBERTY

4. MAMA USED TO SAY—JUNIOR—MERCURY/POLYGRAM

5. MY GUY—SISTER SLEDGE—COTILLION/ATLANTIC

6. STEPPIN' OUT—GEORGE DUKE—EPIC

7. A THING OF MY OWN—THE CH-CH-LITES featuring EUGENE RECORD—20TH CENTURY-FOX/RCA

8. LEAVE ME ALONE—THE CHOCOLATE MILK— RCA

9. THE SISTERS—SISTER SLEDGE—COTILLION/ATLANTIC

10. MEET ME TO HEAVEN—RICHARD AND MARY—ELEKTRA

11. TAKE IT TO THE TOP—MERGE—RCA

12. LET IT BE LOVE—SISTER SLEDGE—COTILLION/ATLANTIC

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V103 — ATLANTA — SCOTT ANDREWS, PD — #1 — SKY


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1. SHINE ON—GEORGE DUKE—EPIC

2. LET'S WORK—PRINCE—WARNER BROS.

3. WORK THAT SUCKS TO DEATH—XAVIER—LIBERTY

4. MAMA USED TO SAY—JUNIOR—MERCURY/POLYGRAM

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V103 — ATLANTA — SCOTT ANDREWS, PD — #1 — SKY

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Classified Ads Close WEDNESDAY

NARAS Sets Hall Of Fame Nominees

(continued from page 13)

both nationally and internationally in 1929; two of the 1940s' most unusual performances, Spike Jones' performance on "Coctails for Two," and country singer Gene Autry telling children all about "Rudolph The Red Nosed Reindeer," "Cool Water" sung by The Sons of the Pioneers, and four divergent ideas for record credits. The original soundtrack of "Fantasia" with Leopold Stokowski conducting the Philadelphia Orchestra, Arnold Schoenberg conducting his own "Pierrot Lunaire," Richard Strauss' "Piper's Song," "In the Hills," "I'll Be Such a Pathetic Thing," and "Bachianas Brasileiras No. 5" are all features of this broadcast.

Noting that the industry is in a state of transition from a "viable to a nonviable," Jones continues: "...it is not, however, the thing that happens to change the mood." Van Brakel said: "I think there is a tremendous amount of turmoil in the industry. When it all sifts out, the jockeybox could be the real victim. It's a real pathetic thing because the jockeybox is the only part of the business that I can trace back to the pioneer days."

For The Record

In a story on Arbitron ratings for country radio stations in the Jan. 30 issue of Cash Box, it was reported that WDLW is the only country station in Philadelphia and the rating for WDLW/Boston was incorrectly listed. WDLW, AM is also a country station in Philadelphia. WDLW posted a 1.7 in the book, up from 0.4.

Classified AD RATE 35 CENTS PER WORD

Count every word including all words in film name. Numbers in address count as one word. Minimum ad rate is $3.00 for any ad 15 words or less. 10% discount for ads on or before the first day of the month. Minimum order: 100 words or one full page. All ads are subject to approval issue and W.D.L.W. (DBA) reserves the right to reject any advertisement. You will be notified in writing if your advertisement is rejected. If the correct amount is not included with your order, $1.25 will be added per word. All orders must be prepaid in full. No cash orders accepted. Checks must be drawn in the United States and payable to W.D.L.W. (DBA). Advertising Tariffs, rates, and general terms are subject to change. EOE. All classified ad copy must be submitted in typed form. Address all classified ads to: Classified Advertising Office, W.D.L.W. (DBA), 305 South Republic, Los Angeles, CA 90046. Telephones: (213) 656-2840.

Classified AD for W.D.L.W. (DBA) is a member of the National Association of Broadcasters (NAB)

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Classified AD for W.D.L.W. (DBA) is a member of the National Association of Broadcasters (NAB)
AROUND THE ROUTE
by Camille Compasio

The next scheduled general membership meeting of ADMA (Amusement Device Manufacturers Assn.) will be held Feb. 22 at the Sheraton Harbor Island Hotel in San Diego, as reported by executive director Paul Huebsch. Imagine members are pleased it's not being held in the Chicago area where the weather's been breaking all kinds of records for deep freezing temperatures the past couple of weeks.

Bally Pinball Division president Chuck Farmer is due back from overseas this week, after attending both the ATE and IMA trade shows. BPD's marketing vice president Tom Nieman notes that the factory's been enjoying a good run with the "Centaur" pin and is now delivering the recently debuted "Elektra."

Sorry to learn of the recent deaths of two well known area operators, Al Gienko (Dial Music Co.-Chicago) and Don Knott (Knott Music Co.-Galesburg, Ill.). Both were veteran operators. Our condolences to their families.

Loewen America vice president Rus Strahan was among the contingent of reps from America and the phonograph manufacturer's German headquarters.

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APPEALS COURT UPHOLDS STERN INJUNCTION IN 'LANDMARK' CASE

NEW YORK — In a precedent-setting decision, a federal appeals court here ruled Jan. 20 that video game manufacturers are entitled to copyright protection. It was the first time that legal challenges contends copyrighted infringement of the popular amusement games had reached the federal appeals court level.

The decision, handed down by a three-judge panel in a case involving Stern Electronics' filing against Omni Video Games, Inc., upheld a district court's decision granting video game designers rights similar to that enjoyed by book authors and composers.

The appeals court also upheld a preliminary injunction against Omni, which had been charged by Stern with copyright infringement of the factory's "Scramble" video game.

It now remains for a district court trial to determine whether Omni infringed on the game.

"Landmark Case"

David Schoenberg, vice president and general counsel for Stern, hailed the appeals court ruling as a "landmark" decision in the amusement game industry's ongoing battle to combat illegal duplication of equipment.

"This is the first case to be decided by a federal appellate court," he said. "All other cases, including previous rulings involving Stern, had up until now been district court decisions."

PERSONALITY PROFILE

Jim Trucano: 3rd Generation Op Keeps Pace With The Times

by Marc Cetner

LOS ANGELES — As a third generation member of a prestigious coin machine business family that began operating the Black Hills Novelty Co. some fifty years ago, Jim Trucano could easily be content to ride on the legacy given to him by his father, past AMOA president John Trucano. Instead, Jim has opted to transform the established Gillette, Wyo.-based firm into one of the most modern and successful operating companies in the nation.

Trucano belongs to the new breed of operators who are dedicated to expanding the income potential of their companies by employing such updated business practices as 50 cent play on new video and pinball games, one selection per quarter jukebox play, the 60-40% operator-location split on machines, 24-hour
Jim Trucano: 3rd Generation Op Keeps Pace With Times

(continued from page 35)

40 operator location split were simply logical given the price of games today and the exceptional service that Black Hills offers. Everyone wins in the long run," explains Trucano. "It makes the location more money because each time they always have a uniformly service man on the spot and their games are working. And the player benefits because with the increased price they also get good games to give either a greater percentage of replays, new games or more playing time per coin.

Photograph activity, which is soft throughout the country, is also on the rise at Black Hills. And while he has instituted a one song per quarter pricing system, he feels the customer and location benefit overall.

"When I first got here," he says, "several of our locations were simply not the best use of time. We’ve made sure that now, all of our operators are good drivers, that they can get from location to location and be in the market faster. We’ve also made sure that we have a more reliable supply chain for our products."

Trendy Locations

As for consumer complaints, Trucano’s biggest problem is location. He says that if a customer was unhappy with the product, he or she would throw it away.

"It’s hard to believe that we have a new pinball game, because every time we get a new product line, they get better," he says.

Phew! One of his "new toys" plan involved setting up a 24-hour on-call service line, and the institution of the new pricing structures along the route, which is broken down in a 35% games 15% music 15% vending split. Trucano insists that enforcing such practices as 50 cent play for new games and the 40-
Q-BITS® .... the remarkable new keyed token system from Roger Williams Mint. It stops slugs, coins and unauthorized tokens. In fact, nothing will pass through it except a specially keyed Q-BIT token. There are a wide variety of key combinations available, and every buyer gets exclusive rights to one of them (within a 150-mile radius).

Conversion to Q-BITS is simple and inexpensive, whether you now use conventional tokens or not. Stock Q-BITS can be delivered in just two weeks. Personalized custom Q-BITS in ten weeks. For prices and information, call toll free: (800) 225-2734. In Massachusetts, call (617) 226-3310. Or write:

Roger Williams Mint
Department K-10 Northwest Industrial Park
79 Walton Street, Attleboro, MA 02703
who participated in the IMA show, displaying the firm’s current music line. Prior to discussions for Frankfurt, Rus conducted a service school in the east, with engineer Paul Kasson doing a session in Nebraska. An expanded service school program is on the planning board for 1982 and Rus hopes to coordinate the series when he returns to the states.

Congratulations to Norm Goldstein, Ed Griffiths, Fred Goldstein and all the good people at Monon, Ind., in Cleveland on the opening of their new branch office in Orlando, Fla. The new digs will be officially unveiled at a forthcoming gala open house celebration.

Exidy’s CEO Pete Kauffman and director of international marketing Lila Zinter represented the factory at the ATE and IMA conventions. Among the products displayed through the firm’s European distributors were “Venture,” “Mousetrap” and “Jump Roller.” In commenting on the acceptance of these products in the European market, Zinter observed that “Exidy-Ireland has been vital in answering the needs of the European market. Both Jump Roller and Mousetrap have been proven earners and we look forward to answering the European demands for these consistent high earning games.”

Atlas Video Co. president Ed Gensburg happily notes that business is extremely good, with Nintendo’s “Donkey Kong” selling up a storm. These models go out as fast as they come in and “we’re always looking for more,” he said. In the music department, Atlas is enjoying success with the current Rowe phonograph line and Ed said he is looking forward to delivery of the upcoming RI-5 compact phonograph model, which Rowe has targeted for release around Feb. 1.

While Taito America president Jack Mittel and engineering vice president David Poole were abroad attending the ATE and IMA conventions, marketing chief Mike Von Kennel remained at home base to help mind the store, which was plagued by a fly bug that hit a number of staff members including Mike. However, as in the TV commercial, “charge” was the order of the day and everyone managed to keep things going at the usual pace, to meet the ever growing demand for “Qix.” In addition, the recently debuted “Grand Champion” driving game is now also in delivery, to make things even busier at the Elk Grove Village facilities.

Cash Box learned of the death of longtime area operator Ed Crain of 20th Century Music in East St. Louis. He had been a member of ICMA and was well known throughout the state. Our condolences to his family.

State Representative Zeno Giorgi (Illinois), who is running for re-election, was feted at a fundraiser in Rockford on Jan. 22, which was attended by members of the coin machine industry. Giorgi has been a strong supporter of ICMA for many years, and is a former co-chairman himself.

**INDUSTRY NEWS**

### AROUND THE ROUTE (continued from page 35)

**New Equipment**

**High Speed Challenge**

“We feel Vector is an incredibly powerful pinball game,” said Paul Calanari, vice president-sales for Bally Pinball Division, of the firm’s latest flipper release. “It’s loaded with about 15 new and exciting features, including a digital playfield readout to measure your flip speed against the fastest flip-to-date, two levels, four flippers and multiple plane artwork.”

Beginning with a unique ball entry, Vector’s main strategy is to gain entry to the Vector scan ramp and measure the speed of the flip shot, which is then displayed on the center playfield’s digital “Flip-O-Meter.” The Flip-O-Meter also shows the fastest flip to date, offering further challenge to players. Beating the fastest flip awards a Special Prize.

To gain entry to the Vector scan ramp, it is necessary to drop the Defender drop targets that guard it. Dropping the defending 1-6 targets qualifies the top sufferers for up to three captured balls, or Vector energy units. Energy Units can be released in three different ways by capturing all three balls, or by a special last ball feature. Only on the last ball the H-Y-P-E targets may be hit out of order, releasing one captured ball.

There is a set of X-Y-Z drop targets on the upper level which will drop the Vector scan Defender targets by remote control when hit in sequence.

Vector’s many features also include two Saving Sauces at the bottom playfield, four flippers for maximum ball control and multiple skill shots, five ramps, an exciting graphic package and a PAC (Play Analysis Computer Voice) to help plan Vector’s game attack.

As Calanari stressed, excitement, challenge, fun and sure profits are built into Bally’s Vector, which is now available through factory distributors.

**Four Times The Fun**

A four-player model of the exciting “Eliminator” video game is now in production at the Sega/Gremlin plant in San Diego.

According to David Rosen, chairman and chief executive officer of Video Enterprises, Inc., “The four-player model of Eliminator is truly unique among computer video games and establishes a major and exciting precedent for the industry.”

“Eliminator is an innovative computer video game which allows up to four players to compete simultaneously against one another and the computer,” Rosen explained. “The challenge and action inherent in the four-player model of Eliminator are unequalled by any other game.”

Eliminator is engineered with Sega/Gremlin’s advanced Colorhom X-Y color (vector) monitor system that adds a vibrant dimension to game play. Each player operates a different colored ship: either red, blue, yellow or green. The color of the playfield border changes during game play to indicate which player leads in points.

The four-player model of Eliminator features four playing strategies as follows: single players can challenge the game computer alone; four players can pair off into teams to compete against one another and the same computer, up to four players can join in a free-for-all against each other and the computer; and, finally, the surviving player in any multi-player contest can continue to play against the game computer.

Objectives of the game are to force opposing player’s spaceships, computer controlled ships and the Eliminator ship into the Eliminator base where they are destroyed and then destroy the Eliminator base itself. There are many secondary objectives and playing strategies built into the game to keep player interest high.

Game action revolves around the Eliminator base, which is a large, speed

that floats at random about the video screen. The Eliminator base is vulnerable to attack except through a narrow tunnel leading to its core. During game play the Eliminator, a lethal energy craft, emerges from its base to attack players’ spaceships. A player’s ship can destroy the Eliminator before it leaves its base by firing an energy bolt directly down the tunnel. Destroying the Eliminator base in the same manner, after the Eliminator ship has emerged from its base, awards higher scores. Either way, the base is destroyed in a spectacular explosion of sound and color which signals that the round is ended and another, more difficult round is about to begin.

Excitement and challenge accelerate as play continues, with dramatic and imaginative sound effects punctuating the game action. “The four-player model of Eliminator could be well the ultimate computer video game player’s game,” Rosen concluded.

Eliminator four-player will be available through the Sega/Gremlin distributor network.

**Jim Trucano: Keeping Pace With Changing Times**

(continued from page 30)

Jim Trucano has been feted at a Cash Box/February 1982, to stockholders of record on Feb. 1, 1982.
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*From the A&M Album The Dude