Your advertising message in the 1982 Cash Box NARM issue is the best way to reach the entire retail sector. The high-volume record/tape/video/accessory merchandisers will be on hand for the convention and tuned into Cash Box's timely coverage. Advertising, Bar Coding, Home Video, Merchandising, Rack Jobbing, Retailing and more will be covered in-depth in our 1982 NARM issue. Plus, a special section on Home Video Games - the fastest growing product line in the home entertainment industry.

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AD DEADLINE:  
March 24, 1982

ISSUE DATE:  
April 3, 1982

Bonus distribution at NARM March 26-30 Los Angeles, California
EDITORIAL

The Horizon Is Here

In this era of alternatives, record dealers are now faced with what could become the next step into the future. As the music industry gradually evolves towards a total home entertainment center concept, the roll-out of the “Pac-Man” home video game and cartridge may become the most significant breakthrough in the retail sector in the last decade.

The popularity of Pac-Man cannot be disputed — as the most popular of the video arcade games, it is practically a symbol of the industry that has supposedly taken away all of our customers. If retailers realize what is truly at stake here — imagine having a lock on both the music and home video games markets — they should carefully consider their inherent advantages . . . and then carefully move.

Think about it. Home video game cartridges appeal to essentially the same demographics that records and tapes do, and they are about the same size (keeping such mundane considerations as fixtures and storage space under control). And, as music, film, and electronic fantasy merge in the home entertainment center concept, what better way to enter the market?

Record dealers already know what they need to know about the target market. They also know the economic rules of the music industry, and more importantly, how to avoid them. After all, how much is lowballing hit product done for the industry? Of these and other similar maladies that plague the music industry today, who needs them? And shouldn’t we have learned something?

The future is here at our doorstep. We know what can go wrong because we’ve done it all before — so we should be better for it. Let’s take what we’ve got and go for it — the future won’t wait for us.

N E W S  H I G H L I G H T S

• Atari’s ‘Pac-Man’ cartridge to provide key test for sales potential of home video games (page 5).
• Somber tone prevails at ITA Video meeting (page 5).
• Island Records switches to independent distribution (page 5).
• “Swing To The Right” by Utopia and O’Bryan’s ‘Doin’ Alright’ (new and developing artist) are the top Cash Box Album Pips (page 16).
• “My Heart Hurts” by Nick Lowe and the Buggles’ “I Am A Camera (new and developing artist) are the top Cash Box Singles Pips (page 17).

TOP POP DEBUTS

SINGLES

IF I HAD MY WISH TONIGHT — David Lasley — EMI America

37 THE CONCERT IN CENTRAL PARK — Simon and Garfunkel — Warner Bros.

ALBUMS

FREEZE-FRAME — The J. Geils Band — EMI America

COUNTRY ALBUM

FEELS SO RIGHT — Alabama — RCA

GOSPEL

HIGHER PLANE — Al Green — Myrhn
Island To Go Independent; Label Leaves Warner Bros.

by Fred Goodman

NEW YORK — Island Records will return to independent distribution in the United States, effective April 1. The move, which will include conversion of Island’s back catalog from Warner Bros. following a six-month sell-off period, was seen by industry observers as a profound development since Boardwalk Records renounced its pressings and distribution agreement with CBS in favor of independent distribution last spring.

“At heart, we’ve always been an independent,” Island president Chris Blackwell told representatives of the trade press at a news conference last week. “To instill the necessary structure in independent distribution marks the end of a four-year relationship with Warner Bros. Producers like ourselves must be well described as ‘pretty much reached on both sides.’

“Dining that the label had shopped for any other branch distribution deals prior to opting for the independent route, Blackwell also said he believed ‘not everyone can succeed with Warner Bros., there isn’t another company we can work with.’

Although the label president said that ‘we appreciate the help Warner Bros. has given us and the friendships we’ve developed there,’ he added that ‘the majors direct all their energies to the energy-platinum artists to pay their overhead. Only smaller companies can work effectively with the creative, experimenting artists.’

In particular, Blackwell singled out Warner Bros.’ unwillingness to give guarantees on the size of budgets to be invested in promoting Island acts. ‘I was disappointed with the lack of success of Marianne Faithfull’s single ‘Broken English’ — and the lack of confidence in her at Warner Bros. And I don’t think they believed as I did in Grace Jones.’

Bills To Legalize Vid, Audio Home Taping Introduced

WASHINGTON, D.C. — An expanded version of the Mathias amendment, S. 1758, which would establish royalties for home taping by taxing sales of hardware and blank tapes, was introduced last week. Sponsored by Senators Charles Mathias (R-Md.), Howard Baker (R-Tenn.), Robert Byrd (D-W.Va.), Ted Stevens (R-Alaska) and Alan Cranston (D-Calif.), the bill would create home use exemptions for both video and audio taping, while establishing hardware and software taxes to be determined by the Copyright Royalty Tribunal (CRT).

A similar bill was introduced in the House by Rep. Don Edwards, D-Calif.

Betamax Controversy

An outgrowth of the controversial Sony Betamax court decision last year — which ruled that videotaping copyrighted programs off of television did not infringe on copyright law and, therefore, illegal — S. 1758 initially sought only to amend the 1976 Copyright Act to create a home use exemption for videotaping and, thereby, render the Betamax decision moot. The latest amendments by Mathias and Edwards were expanded to include audio taping after vigorous lobbying by the Recording Industry Assn. of America, (RIAA) and the National Music Publishers Assn. (NMPA).

Under the provisions of the bills, off-air recording of video and audio material for home use would no longer be illegal if the recording is for home use, but manufacturers and consumers would have to pay a royalty on the value of the tapes. The exact nature of the tax would be left to the Copyright Act to create a home use exemption for videotaping and, thereby, render the Betamax decision moot. The latest amendments by Mathias and Edwards were expanded to include audio taping after vigorous lobbying by the Recording Industry Assn. of America, (RIAA) and the National Music Publishers Assn. (NMPA).

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The Supreme Court Allows Cities To Ban Paraphernalia Sales

by Jeffrey Resnner

LOS ANGELES — Despite a recent U.S. Supreme Court decision unanimously ruling that communities can regulate the sale of drug paraphernalia, such as drug paraphernalia, marijuana pipes and colored cigarette papers, local record retailers and industry spokespeople insist the decision will have a major effect on business since so many large retail chains have abandoned their smoking accessory lines altogether

Some of those contacted, however, said they were uncertain of the effect. In-store merchandising, small individual ads and inclusion in the overall ad mixture would be the marketing ar

HONOEES TOUR FACILITIES — Chris Wright and Terry Ellis, co-chairmen, Chrysalis International Group, who will be honored by the T.J. Martell Foundation April 24 at the Valdost Astoria in New York, recently visited the foundation-funded leukemia research laboratory. Pictured are (l-r) Tony Martell, president and chairman of the board, and Tom R. Wilder, vice president/general manager, CBS Associated Labels; Wright; Ellis; and Floyd Ginter, chairman of the board, T.J. Martell Foundation and executive vice president, Shorewood Packaging.

Somber Tone Prevails At ITA Vid Seminar

by Michael Glynn

SAN DIEGO — In a move to the uniformly upbeat mood of past gatherings, the 12th annual International Tape/Disc Assn. (ITA) "Audio/Video Update — 1982" seminar at the Sheraton Harbor Island here last week was a bracing affair. Over the course of the event’s four-day run, Feb. 26- March 1, attendees received the picture of a home video industry in a period of transition, learning to cope with such external factors as a stiffening economy and dealing with the internal problem of a marketplace in turmoil — juggling the rental vs. sales issue, as well as facing the threat of pay TV.

Even the ITA itself has been forced to adjust to economic realities. Executive vice president Henry Rieff announced at the start of the proceedings that the trade organization’s board of directors had decided to drop the annual home video seminar in New York. “While we feel that ITA would continue to run its European Home Video Programming Conference, this year on Oct. 12-14,” the message was clear, however. As CBS Records senior vice president of manufacturing operations Sam Burger said in his welcoming address March 1, “Go forward with caution, but go forward.”

In keynotes addressed to “Can We Survive the ‘80s?” and “Why Next Year Will Be a Doozies,” he forecasted the industry to grow by 100% and 60 Minutes co-editor Harry Reasoner reminded, “There is plenty of reasons... for pessimism... but there are some reasons for optimism.”

Among the “reasons for optimism” detailed at the ITA: the promise of a flourishing foreign pre-recorded video market, the many hardware and software opportunities on the horizon offered by new technologies, such as high-definition TV, and what the status of the U.S. market for VHS and its HD disc system is continuing as planned.

The seminar kicked off, as it traditionally has, with the presentation of the ITA/Time Magazine “Man of the Year” award. U.S. JVC Corp. executive vice president Richard F. O’Brien, a 38-year veteran of the industry and an executive who has been instrumental in the introduction of all three VCR formats (2-inch, 3/4-inch and 1/4-inch), was this year’s recipient.

Bunt Speech

In a provocative speech on “The Status Of The Direct-To-Consumer Industry,” Warner Communications Record Group’s Stan Cohn opened the home video workshop sessions by indicating that record labels are extremely hesitant to become involved.

‘Pac-Man’ Roll-Out Testing Vid Games’ Status Potential

by Michael Martinez

LOS ANGELES — The first test of video gaming video games’ viability is being held in the form of an item for record retailers begins this month with the release of the Atari home version of “Pac-Man,” the most popular arcade game of all time.

Many while retailers have been looking to video game cartridges as a major growth area, distributors did develop some return to entertainment merchandising, others will be making their initial foray into the home video market with release of these new products.

The subject of numerous books and articles, as well as a Columbia Records album, Pac-Man has become something of a cultural phenomenon. And record retailers report overwhelming demand for Atari’s home version, although discount stores and mass merchandisers seem to have the inside track in ordering the product because of their history of high volume sales of software and audio products.

Many record retailers feel that competition with discount houses will force prices to drop below the $125 suggested list on the Pac-Man game. But some of those contacted by Cash Box feel that by presenting a wide assortment of games, and with the merchandising strength of record retailers, they will be able to offer consumers a greater variety of video game products at competitive prices.

Because of the youthful demographic that has purchased the bulk of video game hardware and software to date, it is a logical step for record retailers to begin merchandising such product, according to the survey.

But one pitfall dealers said they hope to avoid is deep discounting, selling the games at prices so low that retailers will face the same problem they have in recent years with records — an ever dwindling profit margin.

Competition with other outlets has developed another major concern among record retailers, namely fill. Some of those contacted were quite disappointed that currently is geared towards discount and mass merchandise outlets, many of which are not looking for the kind of service that is the soon-to-be-released Pac-Man game.

At present video game cartridges are being sold to mass merchandisers, record dealers and some record stores through designated distributors, while others are buying factory direct depending on the nature of the product. But some product was made. Some dealers reported, though it could not be confirmed, that some record stores were being offered to be stocked during 1982 had to be submitted as early as last December, whether buying from a distributor or factory direct.

Serving as a middle distributor for all Atari product is Sound Video Unlimited based in Chicago. According to company manager and vice president, Roy Meyers, “‘Pac-Man’ will be the biggest video software item as soon as it hits the streets.” He added that the on-sale date had placed an initial order of 90,000 to cover 800 stores.

“Though there never seems to be enough of any Atari product to go around,” Meyers said. “Records Live had said they will be able to have stock has been lowered to some record dealers from knowing what kind of budgets they have set, they had to cut their budget will have to support new bow video or stock video game cartridge merchandising.

Whether going through a distributor or buying factory direct, Atari is apparently offering three to five percent in co-op dollars to dealers and merchandising the Pac-Man product.

Some of those contacted, however, said they were uncertain of the effect. In-store merchandising, small individual ads and inclusion in the overall ad mixture would be the marketing ar.
Corny Address Downplays Importance of Music Video
by Michael Gunn
SAN DIEGO — In sharp contrast to the seemingly unbridled optimism with which home video executives have viewed the potential of music programming, Warner Communications Record Group executive vice president Stan Cornyn had some discouraging words and none of the usual positive prognostications during his speeches on "On Sea Cool: The Recordings Industry in Video" March 1 at the 12th International Tape/Disc Assn. (ITA) seminar here.

Keeping the audience off-balance but at full attention with his less-than-upbeat observations, often couched in cleverly worded counterpoints or pirates arrayed for his conclusions, he had reached over an 18-month period studying music video programing. When he first became involved, he said, "a large part of the Record Group's future, at the time, we might feel in video." Now, however, he believes that "the frustration" he entertained then is now characterized as "catches one through 21." The most frustrating catch of all to Cornyn, perhaps, is the presently limited market for music video home video. This, he noted, is graphically illustrated by the fact that a hit film such as Superman still outsells a videotape recording artist such as Rod Stewart by a 10 to 1 margin, the Stewart tape selling "under 500,000." The popularity of music video at this juncture lies "somewhere between used bookstores and church windows," Cornyn said.

The executive also believed the home video industry is living under a number of delusions, which he listed at length, such as the fallacy that "there is a great need for programming to drive this medium" ("untrue ... indeed, there will be a glut") and the fallacy that "interactive or deep storage capabilities of the disc will enhance music programming," he said. ("Wrong ... music goes in a straight line sequence.")

There are also problems with the product itself, he noted, but those problems are "not-do," he said, "Sonny suggested that the record industry "can do the impossible" in programming for an industry that hasn't yet developed any safeguards against home tapes.

"In the record industry have mixed feelings about you guys," said Cornyn bluntly. "Don't expect us to plunge millions into video programs only to have the angers appropriated by home tape machines.

"I believe that the audio industry should look two Grammy winners into reality. When you add that the rec industry is not totally abandoning music video. Indeed, within the WCI labels Cornyn pointed out that artist Tom Waits is scripting his next Elektra/Asylum LP for video as well as audio, and he himself will produce "a few videos," beginning with a project for Warner Bros. artist Emmylou Harris.

Corny concluded by saying "machines and technology don't make industry hits do.

U.K. Court Voids ACC Deal With Holmes a'Court
LONDON — In the latest development in the battle for control of the Associated Communications Corp. (ACC), a British appeals court ruled that the ACC's original offer to buy was not bound to a Jan. 13 decision to transfer control of a majority of voting shares to Australian businessman Lord Holmes a'Court. The court ruled that the ACC was not bound to Holmes a'Court's original offer of £6.5 million in light of a subsequent offer of £8.1 million submitted by Gerald Ronson, chairman of the Heron Group of Companies.

When Holmes a'Court subsequently upped his bid to match Ronson's, the court ruled that the original agreement to transfer the shares to Holmes a'Court violated ACC's articles of association. Holmes a'Court's bid was accepted Jan. 13 by Sir Lex. Grade, who was subsequently replaced as chairman of the board and chief executive of the ACC by the Australian.

The court expressed the opinion that choosing the less attractive deal was contrary to the interests of the ACC shareholders and, therefore, not binding. Ronson had appealed to the court for relief after his bid was originally rejected by the ACC board.

The result can be seen as a victory for Ronson, once again throws the question of control of ACC into confusion. Ronson and Holmes a'Court have have a deal in principle (continued on page 14)

Dick James Organisation Relocates To Nashville
NASHVILLE — London-based Dick James Organisation will move its American headquarters to Nashville from New York, effective May 1. Dick James will use its location in the company's creative base of operations in Nashville in September 1981.

"It makes more sense for the company to base itself in Nashville," said Arthur Braun, general manager of U.S. operations, "because the music is the place to be for all types of music.

Braun indicated that the company will support the city's annual Country Music Association's show involving singer/songwriters not only in country, but pop, rock, and other forms of music as well. "There are so many things happening in Nashville right now, in the city, in the country," he said. "We want to help fill the gap by working with these people."

The company will be located at 24 Music Square East. The telephone number will remain (615) 422-0600.

RCA Ups McIntyre
NEW YORK — RCA Records has appointed Thomas W. McIntyre as division vice president, strategic planning, following a five-month stint as a director of strategic planning. McIntyre will be responsible for developing strategy for RCA's worldwide involvement in both audio and video.

McIntyre joined RCA Corp. in 1971 as a corporate management information specialist. He moved to RCA Records in May 1973 as a systems analyst and became manager, financial systems, in 1975. In 1978 he became manager, MIS, for RCA Records in Great Britain, returning to New York in 1977 as manager, financial planning, domestic (MIS). In 1979 he transferred to RCA Records financial planning and analysis, domestic operations, and in 1979 became director, international strategic planning, and became director, distribution and inventory management, a position he held until becoming director of strategic planning last September.

RCA PACTS LAMONT CRANSTON — RCA Records recently signed the Lamont Cranston Band. The group's first LP for the label "Stone Flower," will be released this week. cranston said the new partnership will be a "very exciting opportunity for us" and "we are looking forward to working with RCA records.

CRANSTON BAND — RCA Records recently signed the Lamont Cranston Band. The group's first LP for the label "Stone Flower," will be released this week. cranston said the new partnership will be a "very exciting opportunity for us" and "we are looking forward to working with RCA records.

Cash Box/March 13, 1982

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1981-1982 Billboard Brand Usage Survey
Bertie Higgins

He may be a newcomer to the Top 20, but Bertie Higgins, whose "Key Largo" is building in a quite surprising, hardly new to the music business. The 35-year-old singer/songwriter from Tarpon Springs, a small fishing village on the Gulf Coast of Florida, started when he was 16, drumming in a high school combo after helping a budding ventriloquist career when he kicked a dummy during a school assembly by using it as a stuttering aid. At 18, he was in a band called the Romans, which released six singles on ABC-Paramount. His most recent is "Baby, I'm Yours," from his album, "The Universal Soldier."

After four years of the tour grind, Higgins, who descends directly from the great German writer Goethe and whose aunt is also a published songwriter, returned to the west coast of Florida to develop his songwriting and learn the guitar. He played the club circuit as a solo act and achieved enough success to enable him to open his own club. Also at this time Higgins became friends with the late Richard Boone, best known as Paladin in the '50s TV series Have Gun, Will Travel.

"I'd been in town the night and started hangin' out," Higgins recalls fondly. "He taught me that acting is a very simple thing...and in his way he was like a role." Higgins will get a chance to put his knowledge to use in July when he debuts as an actor for Columbia Pictures. He then hopes to write for television. Through The Eye, a made-in movie and eventually would like to own a Florida-based film production company.

Higgins' love for movies spawned the song "Key Largo," also the title of the 1948 classic starring Humphrey Bogart and Lauren Bacall. The romantic ballad, which pleasingly mixes Jimmy Buffett's warm gulfstream songwriting style with Gordon Lightfoot's fingerpicking, is one of the album's tracks that Higgins feels for the on- and off-screen relationship between the couple.

The song was also written about Higgins' comparable relationship with Barbra Streisand, who starred in the "Key Largo" film. Higgins has already written half a dozen songs in the last six months for the past two years. "We were very much into Bogie and Bacall and used to watch old movies all night on a black and white TV. Katie, too especially stuck in my mind. The song was basically a plea for her to come back. Like we had it all as good as Bogie and Bacall had."

Higgins wrote the song with Sonny Limbo, who produced Alabama's first album as well as Higgins' Kat Family Records debut, "Just Another Day In Paradise." The Joel Katz-headed label is based in Atlanta, where Higgins has contacts going back to 1964, the year the band moved there two years ago, hoping to better the success he'd found in Florida.

"We spent four months to cut, he says, "I had no money and was literally starving, after I'd been making $35,000 a year singing in bars."

But Higgins' fortunes were about to change, and the release of "Key Largo" has indeed fulfilled his desire of bringing back his ex-love Seiberg, who heard the song on the radio and to whom Higgins is now engaged.

"That's come to one conclusion," he muses, "unconsciously parroting a band he once opened for, "You can pretty much have in life what you need and want, if you want it and do it enough.""
Thank you NARAS members for making this old lady feel great!

LENA HORNE:
The Lady and Her Music
Norman Appointed Corporate VP For Keysor-Century

LOS ANGELES — Gary D. Norman was recently named corporate vice president of marketing for the Keysor-Century Corp. In his new position he will be responsible for sales, marketing and strategic planning, including direction of marketing research and product development.

Reporting to him is Richard B. Keysor, president and chief executive officer of the company, Norman will be involved in all corporate management decisions. Keysor is a supplier of vinyl resins and compounds to the recording industry.

Prior to joining Keysor, Norman served as director of marketing at B.F. Goodrich Chemical Group.

Commenting on Norman’s appointment, Keysor said, “Gary Norman’s 18 years in the industry and his strong background in sales and marketing, both domestically and internationally will be a great asset to Keysor.

“He will not only be working on enhancing our present business base.” Keysor continued, “but will be making a very specific contribution to identifying product diversification opportunities and new business endeavors for the corporations.”

RCA Reduces Dividends

NEW YORK — RCA Corp. ’s board of directors voted March 9 to reduce the quarterly dividend on common stock from 42 cents to 22.5 cents per share. According to chairman Thornton F. Bradshaw, the board’s action reflected the uncertainties of the current economy and a desire to conserve capital and strengthen the company’s balance sheet.

“The dividend action,” Bradshaw said, “should be viewed as a further element of our previously announced company program to reduce costs, streamline operations, and position the company to capitalize on the future.” He stated that RCA’s goal was to strengthen its core businesses and to “seize new opportunities as they emerge in the growth areas of electronics, communications and entertainment.”

The reduced 22.5 cent quarterly dividend is payable May 1, 1982 to stockholders of record March 31, 1982. In addition, the directors declared dividends of 87.5 cents per share on the $3.50 Cumulative First Preferred Stock, $1 per share on the $4 Cumulative Convertible Preference Stock, $1.25 cents per share on the $3.65 Cumulative Preference Stock, and $1.25 cents per share on the $2.125 Cumulative Convertible Preference Stock, all for the period from April 1, 1982 to June 30, 1982, and all payable July 1, 1982 to holders of record June 11, 1982.

Dante Diante Named To A&R VP Slot At Columbia Records

NEW YORK — Denny Diante has been named vice president/executive producer, West Coast A&R, at Columbia Records. He will report to Michael Dilbeck, vice president, West Coast A&R, Columbia. In this position, Diante will be charged with producing Columbia artists, evaluating talent acquisitions and handling A&R responsibilities for several Columbia artists.

Dante joined CBS in 1981 as director, creative services. CBS Songs. Previously, he was vice president of A&R at RCA/Windsong Records. He also held the position of vice president, A&R, at United Artists Records. He has also produced albums for such artists as Maxine Nightingale, Paul Anka, Michel Colombier, Merrielee Rush, Dr. John, Sylvie Vartan and American Fyer. Diante began his music business career in 1968 as West Coast professional manager of the Peer-Southern Organization.

Riccobono Named CBS Songs VP, Creative Services

NEW YORK — Rick Riccobono has been named vice president of creative services at CBS Songs. In this position, Riccobono will oversee CBS Songs’ creative and professional offices in New York, Los Angeles and Nashville and also seek out and evaluate new talent acquisitions for CBS Songs. He will be based in Los Angeles and report to Mel Iberman, vice president/general manager, CBS Songs, U.S.

Since 1980, Riccobono has been director of creative services and professional activities at Screen Gems/Cologens-EMI. Between 1978 and 1980, he was general professional manager at Interworld Music Group. During 1977, he served in the same capacity at A&M Records’ Almo/Irving Publishing Co. Between 1972 and 1976, he was director, performing rights, at Broadcast Music, Inc. (BMI).

Humphrey Named VP, RCA Communications

NEW YORK — Alexander P. Humphrey has been named vice president/general attorney, Washington, D.C., at RCA Communications. In this capacity, Humphrey will be general counsel of the Federal Communications Commission (FCC) and other governmental offices on regulatory matters.

Humphrey has been a general attorney for RCA Global Communications since 1986. Before joining RCA, Humphrey was an attorney in the Office of the General Counsel of the U.S. Dept. of Energy. Between 1976 and 1978, he served as an attorney in the Office of the General Counsel of the U.S. Dept. of Transportation.

Audiofidelity Sales Up, Income Down In 1981

NEW YORK — Audiofidelity Enterprises last week reported an increase in operating revenues to $3,694,745 for the nine-month period ending Dec. 31, 1981. Operating income was $1,975,712 for the comparable period in 1980. Its net income, however, fell from $407,287 or 53 cents per share, in 1980 to $333,968, or 46 cents per share. This was also a slight decline from the 1980 net income figure of $584,648, or 44 cents per share.

Pincus Bows On Coast

NEW YORK — Irwin and Lee Pincus are now operating the Gil/Pincus music firm. Copyrights owned by the firm, founded in 1953, include “Come Go With Me,” “She Loves You,” “Amarre” and “I Saw Her Standing There.”

A West Coast office, to be headed by Irwin Pincus, will soon bow. He can be reached at (213) 940-7198.

T.J. Martell Foundation Dinner Set For April

NEW YORK — the annual awards dinner for the T.J. Martell Memorial Foundation for Leukemia Research will be held April 24 at New York’s Waldorf Astoria hotel. Terry Ellis and Chris Wright, co-chairmen of the Chrysalis Group of Companies, will be honored.
WE’VE ALWAYS HAD THE GREATS. AND THIS YEAR IS NO EXCEPTION.

ASCAP CELEBRATES THE ACHIEVEMENT OF ITS MEMBERS IN THE FOLLOWING GRAMMY SONGWRITING CATEGORIES:

**SONG OF THE YEAR**
Jackie DeShannon
*BETTE DAVIS EYES*

**BEST R&B SONG**
Bill Withers
William Salter
Ralph MacDonald
*JUST THE TWO OF US*

**BEST INSTRUMENTAL COMPOSITION**
Mike Post
*THEME FROM HILL STREET BLUES*

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Fred Ahlert
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Martin Chamin
J. Fred Coots
Benny Davis
Craig Doerge
Jimmy Dorsey
Oscar Hammerstein II
E.Y. Harburg
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Ted Koehler
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Hugh Martin
Cole Porter
Richard Rodgers
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Vincent Youmans
Joe Young

LENA HORNE: LIVE ON BROADWAY – THE LADY AND HER MUSIC

Our special congratulations to our member

**Quincy Jones**
for winning five Grammys

American Society of Composers, Authors & Publishers
**`‘Pac-Man’ Roll-Out Tests Video Games’ Sales Potential`**

(continued from page 5)  

senior employed to attract consumers to record stores.

In other words, chains are expanding the number of outlets involved in video and will include Pac-Man as a significant part of the merchandising scheme.\(^\text{2}\)  

Though he maintained that video game cartridges and other home entertainment items would not replace prerecorded music as a primary product, Lee Cohen, vice president of marketing for the 33-store Licorice Pizza chain in Los Angeles, said that included video game software in the mix would make Pac-Man “a natural progression.”

“Pac-Man is one of the things that go with the other lines we sell,” he said. “With something our kids are playing, we have a better chance of selling other merchandise.”

He added that Licorice Pizza already included the game cartridges in nine stores, noting that he and his consumer affairs director were planning to test the idea in which product lines go to all stores within the year, especially if the hardware continues to saturate the marketplace where Licorice Pizza stores are located.

Like Licorice Pizza, Hastings Books, Records and Video plans to add Pac-Man to its line of video games. In a limited number of outlets, at only 12 of its 92 stores. According to the store manager, the video game chain’s sales were lagging, so he was trying to come up with a variety of products to increase sales. He said that the Pac-Man video would be sold through the same outlets as the other video games.

But Mr. Heilicher, head of the Minneapolis-based American Music chain said that two of the stores in his 10-outlet chain would be making a full commitment to stocking not just the Pac-Man video, but also a full line of the best selling Atari titles. He said that the store’s manager, located in the area’s largest mall, had selected the game and had stocked the store with the Pac-Man video.

Selection Is Key

Heilicher pointed out that “selection” is the key for record retailers success in the video games business. "The discount houses can sell the video game software at prices that just exceed cost," he said, "but the record retailer through his experience knows how to offer a spread of product which encompasses the top selling video games, such as the Top Gun cartridge. We also offer a wide variety of software, which is gaining in popularity." He added that the record retailer has a much bigger selection of software, which is gaining in popularity. The marketing division of the chain is also working to promote the game, and the store is working to promote the game.

"A lot of dealers are getting their feet wet now before it's too late," he said. "We have to make sure that we don't make any major mistakes when we really count." Heilicher added.

Return dealers are getting involved in merchandising video game cartridges in varying degrees. Some major chains are buying in substantial quantities to cover more than 50% of their stores, while others only cover one or two stores.

As for the retailer’s midwest-based Camelot chain, 60 stores, up from 25, will be carrying the full line of video game software including Atari and Mattel's In-
FINGERPRINT FILE — U.K. rockers and Soft recording group Fingerprint wrapped up a 16-date tour of the Northeast and Canada last week. A quick chat with guitarist Chas Burnz the morning after the band’s farewell gig at the Pepperment Lounge found him in a celebratory, yet wistful mood as he prepared to depart our shores. With no real agenda saved up, they were able to do a few things. "The band was already looking forward to scheduling a return trip to the States. While gabbing with Burnz, we couldn't resist asking about the use of Charlie Parker's "Ornithology" as the ride-out solo on the group's tour. "The Chills. Seems the band was looking for "something be-bopish" to use, and trumpeter Dick Hanson suggested they opt for the real thing. Saxophonist John Earle was only too happy to oblige, and the result is the slow cover of the Bird standard. Surprisingly, Burnz added that he's never heard the original and that no one with the exception of one or two of the band's friends had noticed the cop. Hang those lads, rock critics.

DOO WOP TWICE FRIED — With the recent batch of releases on the CBS Associated Ambient Sound series, doo wop fans can once again enjoy music by such genre faves as the Moonglows, the Capris and the Five Satins. For those of you doo wop fans with somewhat more perversent tastes, we heartily recommend a new single on the independent Go On label, entitled "War Shu Oyo" by No Laughing. Under the leadership of one Shubert Shubert, the quartet has managed to commit the entire consists of a Chinese menu to vinyl in the finest doo wop tradition. Unveiled at a recent Gotham press fete, the disc satisfied the hungriest of listeners, many of whom wound up participating in a few things. Our compliments to the chef.

FROM THE NEWS DESK — DJM Records will soon shutter its New York office. In its pre-beatles days, Capitol Records was generally thought of as the label that Nat "King" Cole built, so it was only fitting that daughter Natalie should sign with Capitol when she launched her first solo record. Also, an erstwhile critic of the singer will soon be added to the Columbia roster. Joe Cocker has completed his album for Island Records. Cocker, who couldn't get himself arrested prior to his emotionally charged performance on the Grammy Awards, has been pursued by hordes of A&R men. Island has also hired Chris Blackwell, who produced the LP at Compass Point Studios with the Island all-stars, was seen last week in New York with the Cocker tape in hand and a Cheshire Cat grin on his face. Coie Millican of the four local island groups, Jane's Pocket has just cut "Apple Stretching" by Melvin Van Peebles as her next 12". The tune comes from Van Peebles' present theater production, Waltz of the Stork, which, although it got murdered in the reviews, Van Peebles has continued to float in hopes of attracting a record deal. In the past, Van Peebles has been known to float his productions, including Ain't It Somethin': Do A Natural Death, Don't Play Us Cheap and Sweetback's Baadass Song, but so far the Jones cover is the only nible we hear about for Waltz. All jazz/punk fusion fans are advised to mark Murch 24 and 25 on their calendars Ornette Coleman and Prime Time rock the Ritz on the 24th, while the 25th heralds the debut of the Golden Palominos at Danceteria. The band features Anton Feir, Jamaaladeen Tacuma, Art Lindsay. Dusty van Thegap and John Zorn. Ex-Platters vocalist Sonny Turner is back in the studio. He's deep in the heart of beach music country, cutting four tracks for Sand Castle Prods. in Grable, S.C. ...Regis, a new band featuring former Wings drummer Steve Holly, Sweet keyboardist Gary Moberly, Ginger Baker bassist Henry Thomas, and lead vocalist Gary Dye, and U.S. east coast guitarist Dick Hitchcock, has been recording at DB Studios in Florida under the auspices of manager Rick Stevons. The band will shop a complete album, produced by Barry Mraz. ... While recording at DB Studios, heavy metal native Nazareth discovered one of the engineers to be distraught over a personal problem, i.e., her mother needed a spinal operation that neither he nor she could afford. The group convinced the studio to donate equipment, a local club to donate its facilities and a local accounting firm to donate legal services to build a benefit concert for Nazareth Saturday. At present, the tour personnel estimated it would raise in excess of $5,000. Philadelphia will play host to the country's first American Music Festival this summer as part of that city's tricentennial. Executive producer of the show for that city's arts council is Larry Magid and classic promoter Moe Septer. The board of overseers included Philadelphia International's Kenny Gamble. In the wake of the single "Jenny (867-5309)" by Tommy Tutone, irate phone subscribers with the misfortune to have that number be forced to change it. Now, from Rochester, N.Y. comes the news that those two teenagers have actually managed to unearth a Jenny through calling said phone number. More.<... No thanks, wrote Charlie and reported their success to local station WGNO, Sue Robitz, who later heard from the unfortunate lady in question, wanting to know who all those people were who were calling her. Please don't call, the phone's been disconnected... Matt Reles, former lead voice of Dennis, Mass. has formed One Man Band. Local Casio Cod rock acts. The label's first single, "Be My Friend" b/w "Mill Hill Blues" by Another Man's Treasure, has just been released, and a 14-track compilation of local bands entitled "Splish" will follow forthwith. ...Bluesman Willie Dixon recently sent a message to the White House suggesting a blue vinyl splatter vinyl. The seven inch single, emblazoned with "Why?" on the sleeve, featured two tracks, "It Don't Make Sense (You Can't Make Peace)" and "It's in the News."

Featured musicians include Big Walter Horton, Mighty Joe Young and Clifton James. "The Young Mr. Bop is a product of East Records, recently shipped two EPs, "Music For Car radios" by Tweeds and the generic "Record" by Family Fun. Also out a dandy seven-inch by Vinny, "Why Can't You Say Love?" b/w "Deltin". Robert Fish is ready, but his former label lawyer is set to bow the country's first all-metal label late this month. The outfit, Cyclops Records, will be distributed by Import/12 Records. First signing, Guardian, lives up to the label's logo, "Soundus Humongous." Don't be fooled by the acoustic intro to the first single, "I Get High When I'm High," the listeners will find that Ron DeLesner has unloaded The Savages. The Wisconsin rumor mill has it that Ozzy Osbourne recently promised to blow up a goat at a local show, but was stayed by local organizing; that said that that kind of stuff was okay in New York or L.A. But not in the Dairy State. ...Kato Jansen and Dana Lester have formed Ground Control, a freelance music biz administration outfit. The address is 251 W. 89th St. Suite 4F, New York, N.Y. 10024. The telephone number is (212) 580-2281. — Fred Goodman
Island Records Goes Indie

(continued from page 5)

of disagreement. "They never believed in 12 singles," he said. "If it's a potential hit, they'll go out and do 12, but if not they don't."

Blackwell said that the move will give Island greater freedom to develop new acts and that the move will increase the profits for the majors.

"It's difficult to try and break new things going through a large company like Warner Bros.," he said. "It's easier to get a formula for success by following through on the past."

Blackwell conceded that the move will make Island's ability to keep established acts more difficult, but it will enable the company to establish new acts.

Island has no plans for "building the way an Aristas has" and would like its roster to about 12 acts.

Speculation that Island's corporate One Plus One cassette configuration had been the prime cause for the split between Warner Bros. and Island was quelled by Blackwell. "One Plus One was a major reason for us leaving," admitted Blackwell, "but not the reason."

Faith In One Plus One

Blackwell again pledged that all future releases from Island and Mango will be available on the contractual cassette format as well as Island's forthcoming releases. In addition, he noted the RPM distribution deal that will become available on One Plus Ones on or about Oct. 1. Two or three Island compilations, available on One Plus Ones only, will allow Island to "try out" diversely because of the configuration "the most practical way to take advantage of home taping.

Termination of the distribution deal with Warner Bros. stipulates that Warner Bros. will receive four more albums from Island in the next six months, the first by Steve Winwood, one by Robert Palmer and a soundtrack to a feature film documentary on the life of Bob Marley. Those albums will revert to Warner Bros. upon sell-off period.

Blackwell added that there are no stipulations in any of Island's artist contracts that prevent them from being distributed independently. In addition, albums presently on the Antilles label will switch to Island, with Antilles becoming a jazz label exclusively. Mango will continue primarily as a reggae label.

Reorganization Coming

In order to accommodate the reorganization of Island, Blackwell said the organization will "obviously extend the amount of people we have to work with and staff up."

As well as two new artist signings, will be announced shortly. Blackwell added that Island will also be able to develop a U.S. side of things, to develop labels with special financial resources to research and development, secure in the knowledge that our efforts will be protected by the court's.

In the 26-page opinion, the United States Court of Appeals reversed a lower court ruling and expanded the copyright protection available to video games.

ACC Deal Void

(continued from page 6)

battle for control of the Miami entertainment industry. The ACC has been in business for more than 10 years.

According to the ACC, the corporation's film production and distribution would be the main focus of the ACC. In addition, the ACC would speculate centered on a possible sale of ATV Music, the corporation's music publishing subsidiary.

In the case of Grade, still chairman and chief executive at that time, rejected bids of up to $40 million for Northern Songs (an ATV Music subsidiary that purchased a majority of John Lennon's and Paul McCartney's catalog) by such interested parties as Paul McCartney and Yoko Ono.

The ACC also has a picture at that juncture, submitting his bid and replacing Lord Grade, a Court of Appeals judge, who was a minority shareholder.

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Grammy Photo Highlights

NIGHT AT THE GRAMMYS — Multi-talented Quincy Jones and Yoko Ono, who made a rare public appearance to accept the award for album of the year on behalf of herself and late husband John Lennon, shared the spotlight at the 24th annual Grammy Awards ceremony, held Feb. 24 at Los Angeles' Shrine Auditorium. Pictured in the top row are (l-r): Jones clutching an armload of Grammys, including awards for best producer and best vocal and instrumental arranger; Ono and son Sean, and producer Val Garay and Kim Carnes with their award for record of the year, "Bette Davis Eyes." Shown in the bottom row are (l-r): the evening's two most dynamic presenters, soul greats Tina Turner and James Brown; Nick Springfield, best rock vocal performance, male; and Pat Benatar, best rock vocal performance, female.

POST-AWARDS FESTIVITIES — Following the Grammy Awards telecast, a number of record companies hosted parties honoring their nominees and winners. Pictured in the top row are (l-r): Joe Mansfield, division vice president, contemporary music, RCA Records; Barry Gross, RCA's west coast merchandising director; Grammy winner Rick Springfield; Joe Gottfried, Springfield's manager; RCA Records president Robert Summar; Jack Craig, division vice president, RCA Records — U.S.A. & Canada; Summer; Jerry Weintraub, president of Management III; Grammy Awards host John Denver; Jerry Bradley, division vice president, RCA Records' Nashville Operations; Alabama member Randy Owen; and John Batenour, RCA's division vice president, promotion, at the label's party at Le Bistro in Beverly Hills; and Motown vice president Skip Miller, recording artist Lionel Richie and Motown president Jay Lasker at the label's reception at Los Angeles' Biltmore Hotel. Shown in the bottom row are (l-r): Grammy winner James Ingram; California Governor Jerry Brown; multi-Grammy winner Quincy Jones; A&M Records vice chairman Herb Alpert; Gil Friesen, president, A&M Records & Films; A&M chairman Jerry Moss; Friesen; Moss; Ginger Canzoneria, manager of I.R.S./A&M group the Go-Go's; and I.R.S. vice president Jay Bobo at the A&M party; and Deke and Jill Aron, managers of EMI America/Liberty Records artist Sheena Easton; Don Gherson, vice president, A&R EMIA/Liberty; EMIA/Liberty president Jim Mazz; Easton, Grammy winner for best new artist; Gary Gersh, director, A&R, EMIA/Liberty; Don Zimmermann, president, Capitol/EMIA/Liberty Records Group; Grammy winner Kim Carnes; Bhaskar Menon, chairman, EMI Music Worldwide; Mark Levinson, vice president, business affairs, EMIA/Liberty; and Joe Petrone, vice president, marketing, EMIA/Liberty at the label's party in Beverly Hills.

Somber Tone Of ITA Video Meet Tied To Economic Woes

(continued from page 5)

in the creation of music video programming for the home market. The companies' wariness to commit large amounts to production, Cornyn suggested, was due in part to the fact that executives (Cornyn included) remain unconvinced of the music video medium's financial and artistic viability, as well as a lack of safeguards to protect copyrighted material (see separate story).

Bell & Howell/Columbia Pictures Video Svcs. president Robert Pfannkuch followed with a video presentation of a consumer focus group's reactions to home video. As opposed to the upscale videophiles profiled last year, he said this group's dynamics were "very weak," displaying "timidity" and "hesitancy" in answering questions. The focus group members, who Pfannkuch said were "middle or lower middle class," did like projection TV, stressed the "control issue" of VCRs and other home video equipment; and saw TV as a "multipurpose device." There was "not much" market segmentation, as all members preferred to watch feature film titles.

Pfannkuch added that, significantly, "there was conflict and confusion over technology," which he felt was a "problem the industry has to address." He pointed out that there was "a need for a glossary of terms between hardware and software people," which could be achieved through greater "cooperation.

On the subject of "New Software Opportunities," equipment renters, Superscope, Rentabeta International president and chairman Joseph Tushinsky outlined the advantages afforded by such new products as the forthcoming Superscope Video rental counter, which is capable of monitoring the number of plays for each title.

In answer to the topic "Has The Time Arrived For Original And Specialized Programming?" Cinema Assn. president Roy Williams, an independent producer and marketer of program material, gave an emphatic "yes." Williams himself has produced such extremely specialized programming as "How To Make An Oboe" (continued on page 17).
HITS OUT OF THE BOX

SWING TO THE RIGHT – Utopia

This volatile disc may well be one of the first American protest albums in the '80s, with cuts like the title track and the closing "One World" calling for unity and an end to closed-minded conservatism. While the Runt and his crew continue to explore the realm of electronic blues through half of the songs in this collection, the league of true stars come across best on the album's two sideburner tracks. Based on an ancient Greek myth, "Lysistrata," in which Todd declares "I won't go to war no more," is especially apropos in this era of international turmoil. Strongly recommended.

BEST BITS – Roger Daltrey
MCA MCA-5301 – Producers: Various – List: 8.98 – Bar Coded

The Who's Mike-whirling dervish and g-g-get around lead vocalist is seen on the cover of this solo greatest hits package taking a power saw to an album on his group's British label. But the album sleeve's concept isn't half as interesting as the music contained inside — a selection of sonic rockers from four previous Daltrey works including the soundtrack for McVicar. With additional remixes by Jon Astley and Phil Chapman, the compilation's sound is clean and clear, and the natty holographic sleeves absolutely beautiful on two sea Loger Sayer compositions, "Giving It All Away" and "Hard Life.""}

YOU'VE GOT THE POWER – Third World
Columbia FC 37744 – Producers: Third World and Stevie Wonder – List: None – Bar Coded

A Jamaican six-piece ensemble that uses traditional reggae as a base for its unique syntheses of pop, rock and R&B, Third World is joined on this sojourn by Stevie Wonder on electric, acoustic and electronic piano and never before has the group sounded so accessible to the public. Crip production and the right touch of dub and ska help this LP, which was supervised by group leader "Lio" Cooper, succeed joyously.

LIVE AND OUTRAGEOUS – Millie Jackson
Spring SP-1-6735 – Producer: Millie Jackson and Brad Shapiro – List: 8.98

Whether performing soulful classics like "Passion" or engaging in hilarious XXX-rated raps, Millie Jackson emerges as a right-on lady who's nasty but noteworthy. The female equivalent of James Brown and Richard Pryor combine to cut loose on this album with unrestrained sissiness and vocals loaded with spunk-funk.

GRAM PARSONS AND THE FALLEN ANGELS – Live 1973
Sierra SP-1973 – Producers: John Densmore and Marley Brant – List: 8.98

Parsons, who died six months after this live concert was recorded, was primarily responsible for introducing country-flavored sounds into the kind of R&B-’n’-roll music. The Rolling Stones during his career. This live date towards the end of his days is pure Parsons country-pop, an eminently listenable and historically vital work. Abetted on harmony by a young Emmylon Harris, the man who's now more ashes at Joshua Tree comes across on this album with a sincere, folk style.

LIVE – Tanya Tucker
MCA MCA 5299 – Producer: Scott Garrett – List: 8.98 – Bar Coded

Raw energy and a rough and gravelly voice are Tucker's trademarks, and nowhere better can these characteristics shine through than in a live concert. Here she is captured in concert at the Nugget, performing songs like her first hit, "Delta Dawn," up through the most recent, "Can I See You Tonight," and the current single, "Somebody Buy This Cowgirl A Beer."

THE SECRET POLICEMAN'S OTHER BALL – Sting
Bruck: BRK 9838 – Producer: Mike Morgan – List: 8.98

This all-star concert was produced to raise funds for the British branch of the worldwide human rights organization Amnesty International, and a portion of this record's royalties are also to be given to the charity. Policeman Sting opens up the set with intense acoustic guitar versions of " Roxanne" and "Message In A Bottle," followed by axemen Jeff Beck and Eric Clapton jamming with acutely on the wonderful "Cause We've Ended As Lovers."
Buggles (Carrera ZS 0759)
Like the Christopher Isherwood story of the same name, this disc offers an insightful look behind the shutters of a full-fit personality crisis. A mid-tempo electronic ballad, previously recorded by the Buggles in Yes, the avant-garde entry into the field of dance-oriented techno-pop is again worth AOR's attention.

GAMMA (Elektra E-47423)
A stealthy bass line gives way to Montrose's melodic riffing, new keyboardist Mitchell Froom's spacious synth work and Davey Johnstone's Paul Rodgers-like blues rock vocals on this new effort from the "Gamma 3" LP. As usual, expect AOR play, but do not be surprised to see this go pop, too.

NIKKI WILLIS (Bearsville SSS 50038)
Isn't It Always Love (3:20) (Sky Harbor Music-BMI) (K. Bonoff) (Producer: J. Holbrook)
Wills picks up all the electric arrangement and drum off of this Karis Bonoff's tightly strung, straightforward style that is so disarmingly simple and direct that it can't fail to attract pop's attention. The hook itself is instantly memorable. Also for A/C.

RON DANTÉ (Handshake WS9 02552)
Letter From Zowie (3:33) (Blackwood Music, Inc. - B.M.I.) (F. Musker, B. Bugatti) (Producers: R. Dante, P. Shaffer)
Able keyboard work and a good sense of pop timing help this recording's romantic reminiscence by Dante, who helped create Barry's early hits and produced. A far cry from his own solo disc projects of the past, this disc should fit nicely on rock and bubble gum stations looking for an up-tempo, glossy sound and probing, lovers' lyrics.

BAR KAYS (Mercury/PolyGram 76143)
Quirky, percussive breaks, swirling synth cuts and blasts combined with Missiphi's band's patented romp horn shots and suggestive vocal to bring home a real dancer for clubs and B/C.

THIRD WORLD (Columbia 028012)
The unmistakable touch of Stevie Wonder flows from this disc as a simple acoustic piano intro segue nicely into a provocative fusion of reggae and R&B.

IT'S COMING IN (Warner Bros. WBS 50012)
Closer to "Sundown" than "The Wreck Of The Edmund Fitzgerald" in rhythm and delivery, this moody, blues-tinted blend of folk and pop shows Canada's exclusive Lightfoot in much the same distinctive mode he created several hits ago.

CAMEO (Chocolates City/PolyGram CC 3231)
That gutty infectious funk aggregation known as Cameo embellishes its sound here with new wave and slab drum textures. But a jazz bridge vamp hooks the music together with Cameo's falsetto harmonies and unabashed rhythmical energies, making this cut a sure bet for B/C and dance programmers alike.

THE CONTROLLERS (Juana JU 3701)
My Love Is Real (3:21) (Every Knight Music-BMI) (D. Camnon) (Producer: F. Knight)
The Controllers glide into a blissful ballad bearing the stamp of its gospel background, as well as a 60's vocal soul sound that only such close harmonizing as found here could approximate. A choice pick for B/C lists.

LOUIS CLARK CONDUCTING THE ROYAL PHILHARMONIC ORCHESTRA (RCA JB-13037)
Hooked on Tchaikovsky (3:39) (Eaton Music, Inc.-BMI) (Producers: Jeff Jarrett, Don E. Reventlow)

BILL CHAMPION (Elektra E-47429)
Take It Uptown (3:29) (JSH Music/Milk Money Music-ASCAP) (B. Champlin, K. Loggins) (Producers: D. Foster, K. Loggins)
Swingin' sax rips into the intro to the bright vampin' collaboration between Champlin and Kenny Loggins, who contributes background vocals and co-produces here with David Foster. Good echoes drum cuts out the jazzy pop feel of this festive selection.

NICK LOWE (Columbia 18-02813)
My Heart Hurts (3:45) (Last Visions Music, Inc./Carly/Conlonny Tunes/Rare Blue Music, Inc.-ASCAP) (N. Lowe, C. Carter) (Producer: N. Lowe)
Power pop with a succulent edge has long been Lowe's trademark, and on this selection from his latest LP, "Nick the Knife," he flexes his vocal muscles with a neo-rockabilly sound.

DUBE JUPITER (Coast To Coast ZS 2801)
I'll Drink To You (3:32) (Francky Music-BMI) (M.J. Stylor) (Producer: G. Kolotkin)
The beat sounds a bit like a barrelhouse rock cross between "I Can't Help Myself" and "Love Will Keep Us Together," but the vocals and riffing here are more in the early Bob Seger mold.

GROVER WASHINGTON, JR. (E) (Electra) Assylum E-47425)
Jamming (3:37) (Bob Marley Music Ltd./Almo Music Corp.-ASCAP) (B. Marley) (Producers: G. Washington, R. MacDonald)
The pop/jazz saxmaster himself pays tribute to the late reggae prophet Bob Marley on this cut, which opts for a smooth sound framing the lyrical stylings of Washington throughout. The music hints at the reggae influence and extrapolates with an easy R&B feel, enhanced by female backing vocals as spice.

BOBBY CALDWELL (Polydor/PolyGram PO 2002)
Jamaica (3:59) (Bobby Caldwell Music/Happy Stephiell Pub Corp.-BMI) (B. Caldwell) (Producer: B. Caldwell)
A smooth mid-tempo ballad, Caldwell's swooning vocals are set against shimmering strings and simple keyboard breaks. An easy Caribbean-influenced groove allows Caldwell to manipulate the infectious melody for pop and some B/C playlists.

FATBACK (Spring/PolyGram SP 3032)
I'm So In Love (4:25) (Citta Music, Inc./House of Gemini-BMI) (E. Henderson) (Producers: B. Curtis, G. Thomas)
A change of pace for this formidable girl 'n' funk band, sparkling female backing vocals frame heartfelt lead vocals on this ballad that finds the crooner painting a picture of his lady's love.

HARARI (A&M 2404S)
This song is simply about what its title suggests. A slow, easy but thoroughly danceable rhythm is urged along by a fat synth bass and steady, unstoppable drum sound. Chant-like harmonies and relentless lead vocals make this a moving package for dance and B/C lists.

ITAS Video Meet
(continued from page 15)
"reed" and other titles for small amounts of money ($10,000), believing that as the market expands, opportunities will become even greater.
"I believe we're coming to the time when the videoists (videophiles) will stop buying, and we're going to have to start to appeal to the general public," said Williams, who added that all a producer such as himself needed to keep going was "a return on investment."
Sony Consumer Products national manager of video software operations John O'Donnell closed out the March 1 morning home video workshops by illustrating how Sony is one hardware manufacturer that is becoming involved in the software market. O'Donnell said that although Sony has been involved with software for the past 10 years, it has only been in the last few that the company has attained a "higher profile," going non-public last year with its Beta promotion in conjunction with Magnetic (20th Century) Video. He added that this spring, Sony will open up its distribution channels to software suppliers to handle what he called "Stage II software" or film titles.
March 1 afternoon home video workshops began on a very positive note, with Walt Disney Telecommunications president Jim Jimirro describing opportunities for software suppliers outside the U.S. as "enormous."
"At best, we have in America a troubled industry," said Jimirro. "It's been a bare two to three years before the American market develops an identity. However, the development of international markets gives us a chance to start over."
(continued on page 18)

Cash Box/March 13, 1982
Supreme Court Allows Cities To Ban Paraphernalia Sales

(continued from page 15)

Indeed, Disney is starting over, going all out for a new video tape ("video tape outside the U.S."). Jimirro says that this all-rental approach has created "a synergism absolutely lacking in the U.S. approach which was more ad hoc and a quick drop in Europe." We're turning down substantial short-term revenues so that in the long run our talents can make a good living off of Disney.

Characterizing the various markets, Jimirro said, "Austria was the most orderly; Germany "most underpinned," England "most dangerous," (people will lose their shirts there); Japan "most overvalued," and Italy "almost had the most long-term potential."

Paramount president Mel Harris disagreed sharply with Jimirro, stressing his belief that "video is a retail business operating under retail circumstances." Harris said the "biggest challenge" facing U.S. software suppliers is "to stimulate business on a worldwide level," adding that "live home video is not stifling or restricting business practices."

A International's Lee Mendell said that his company is finding that "Internationally, consumer rental plans are being readily accepted" with feedback being "good to moderately good." Mendell said that shorty be in 22 countries altogether, with Spanish-subtitled product in Mexico. Mendell said he "tells potential video outside the U.S. is larger than domestic.

CIS Video Enterprises' executive vice president said his company has provided a balancing opinion on the rentals vs. sales issue outside the U.S. "We shouldn't lock ourselves into just sales or just rentals." CIS has a more "precipitous." Frieden detailed the starting point figure for what he called "The Lust for Video in Europe." According to protege cinema and electronics company, "video for an Italian family is $200,000 on an initial investment of some $200,000 or so. He estimated that the current home video market is $200 million on wholesale and $80-90 million retail, and like leg producers "we are going to protect our rights through our civil suits."

By the Mathews Amendment was paramount in each panelist's mind. Acknowledged, because the amendment would do away with the first sale doctrine, "it could be the death knell of video retailing and video rental as we know it." Portland said if it passed, he'd "get out of business and sell sofas." Unlike the studio representatives and software suppliers, who were almost all in business only in sales and rentals.

During the March 3 videoDisc systems workshop, copyright consultant Gary Dantrell squelched rumors that the third disc format would be launched as planned throughout the world this year, first in the U.S. and then in Europe ("in the third quarter") and finally Europe ("in the fall"). While he expects "teething problems," Dantrell believes the market will settle over time. When VHD does debut, however, nearly one-third (30%) of opening catalog will be music programs (with another 51% movies); Dantrell expects 245 titles on the marketplace by the end of 1982, 31 titles in March alone.

The big news from the Laserdisc camp according to Pioneer Video president Ken Leavitt was the company's decision to purchase DVA's Carson, Calif. plant (expected to reach final negotiation late last week). That will allow Pioneer to manufacture up to 500,000 units per month in the U.S., "(in the third quarter)" and finally Europe ("in the fall"). While he expects "teething problems," Dantrell believes the market will settle over time. When VHD does debut, however, nearly one-third (30%) of opening catalog will be music programs (with another 51% movies); Dantrell expects 245 titles on the marketplace by the end of 1982, 31 titles in March alone.

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**GREEN LIGHT • BONNIE RAITT • WARNER BROS. BSK 3630**


**MERCHANDISING AIDS:** Posters, 1x1 Flats, Buttons.

**BEAUTIFUL VISION • VAN MORRISON • WARNER BROS. BSK 63652**

**-breaking out of:** Record Bar — National, Sound Unlimited — National, Liebman — Portland/Denver, Everybody’s totals — Clear Channel/Campbell/Adams — Los Angeles, All Record Service — Oakland, Record Factory — San Francisco, Flipside, Radio Doctors — Milwaukee, Licorice Pizza — Los Angeles, Boston, CAvages — Buffy, Peachees — Cleveland, Record Theatre — Cincinnati, Indiana-apolis.

**MERCHANDISING AIDS:** 1x1 Flats, Poster.

**DREAM ON • GEORGE DUCÉ • EPIC FE 37532**


**MERCHANDISING AIDS:** Album Flats, Artist Poster.

**PURPLE NATURAL • NATURAL • CAPITOL ST-12191**


**MERCHANDISING AIDS:** 1x1 Flats, 20x30 Poster.

**LIVE AND OUTRAGEOUS • MILLIE JACKSON • SPRING/POLYGRAM SP-18735**


**MERCHANDISING AIDS:** Posters, Trim Fronts.

**OUTLAW • WAR • RCA AFT-1208**


**MERCHANDISING AIDS:** Posters, 1x1 Flats, Radio Spots, Buttons.

**SCUBA DIVERS • DWIGHT TWILLEY • EMI AMERICA ST-17064**

**-breaking out of:** Sound Unlimited — National, Tower — Sacramento/Cambell, Wilcox — Oklahoma City, Tape City — New Orleans, Karmin’s — Indianapolis, Lechner’s — Boston.

**MERCHANDISING AIDS:** Posters, 1x1 Flats, Radio Spots, Buttons.
**Small Labels Compensate For Progressive Radio’s Decline**

by Larry Riggs

NEW YORK — With the ascendency of tightly programmed, meticulously researched AOR stations over the past few years, the handful of progressive rock stations in secondary and major markets are disappearing. In the past, these stations had been the most likely outliers for small independent labels with limited promotion budgets to break product that mainstream AOR stations will not touch. However, as these stations continue to disappear, independent labels have begun to reconsider their commercial radio promotion strategies.

A case in point is the West Coast market, where a market progressive station that has tightened its playlist is KROQ/Los Angeles. Originally a free-form FM progressive rock outlet, the station has changed its format to a Top 40 of new wave and punk rock over the past year and a half. Since the Spring 1981 ARB book, KROQ’s Arbitron shares rose from 1.8 to 2.5. It is highly regarded by several Los Angeles area radio analysts.

“They’re very tight for the last year-and-a-half, and the situation on the West Coast, KROQ is as good a spot as their stuff as they were three years ago,” said Harold Bronstein, managing director of FCC Backs Marketplace

Decisions for AM Stereo

LOS ANGELES — Despite pleas from broadcasters to select a single system, the Federal Communications Commission (FCC) last week approved AM stereo transmission, by opening the door for five incompatible systems to co-exist.

The decision reversal an earlier determination by the Commission to grant the Magnavox transmission system as the sole system to be used in AM stereo broadcasts. When the FCC chose Magnavox in April, 1980, the other competing systems threatened court appeal of the decision based on the Commission’s selection process.

Other systems competing for the FCC nod were Kahn Communications, Inc., Harris Corp., Belair Electronics Lab, Inc., and Sigma Radio.

For the past two years, the National Assn. of Broadcasters (NAB) has advocated selecting a single system, but a different company has backed each of the others, so that the public and industry could avoid confusion over what system to support in the marketplace. As it stands, a major decision has been made to have five different AM stereo systems operating, but a consumer with one system could not pick up the signal from another.

The FCC decision also marks the first time the panel has not played a more active role in determining what technology standards should be used for a particular type of broadcasting, as was the case with color TV and the stereo transmission.

The panel determined that the marketplace could do a more adequate job of determining what system was best than the FCC, although the FCC has been studying the question since 1978.

**BIG BAD WOLF** — EMI America recording artist Peter Wolf, lead singer of the J. Geils Band, was named the EMI/EMCJ artist of the year for 1980, after touring throughout the country during a break in his band’s busy concert schedule. Pictured are (l-r): Jeff Hart, Kragen & Co.; Wolf; and The Electrifying MoJo, DJ, WGPQ.

**CHUBBY’S CHANGED** — RCA recording artist Chubby Checker has been offered a two-hour and a half hour-long weekly radio show airings March 15 and 16 on the affiliates of the ABC-FM network. The show is expected to carry over the next two months.

**SYNDICATION INDICATIONS** — Narwood Prods., is producing a two-hour-and-a-half hour-long weekend syndication show, which it has tentatively sold to ABC-FM network affiliates.

**FOR YOUR INFORMATION** — The International Film and Television Festival of New York recently formed the International Radio Festival to sponsor awards for radio programming and promotion. Open to stations, producers, syndicators, networks, advertising agencies and others involved with the medium, the festival will grant awards for radio programming (news, music, features, promotions, spots, contests, etc.) and commercials. The entry deadline is April 16, and the awards ceremony takes place June 4 at New York’s Sheraton Centre Hotel. For more information, call (212) 246-5193. ... In an effort aimed at giving its affiliates a break on subscription fees, National Public Radio (NPR) last week inked a pact with Western Union to rent out its excess transponder space to commercials. The prohibitively high cost of satellite radio has made such a move, “We’re going to lease out our excess capacity that is not being used for public radio,” Tom Bartunek, NPR director of distribution services, told Air Play; "it’s going to be done on a cold subsidizing basis, and it will cut into the subsidy paid by our affiliates." Under the plan, NPR will lease unused channels on an hourly basis to potential customers, which are not difficult to come by. “We’ve got a list of callbacs a mile high on my desk,” said Bartunek.

**NRC Web Appoints Woodyard As VP**

NEW YORK — Meredith K. Woodyard has been named vice president of affiliate relations at the NBC Radio Network. She moves up from director of affiliate relations, a position she has held since 1979. Woodyard rises to manage an affiliate relations development team.

Prior to joining NBC, Woodyard had been a sales account executive at Major Market Radio since July 1979. Prior to that, she was an account executive since the same station.

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<td>Huey Lewis &amp; the News</td>
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<td>The Police</td>
<td>Ghost in the Machine</td>
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<td>Roger Daltry</td>
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<td>Jay Ferguson</td>
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<td>Bonnie Raitt</td>
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<td>Jimmy Barnes</td>
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<td>Jimmy Buffett</td>
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<td>Bruce Springsteen</td>
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Country Radio Seminar Confronts Competition At 13th Annual Session

by Tom Roland

NASHVILLE — Some 578 registrants within the country radio field were on hand for the 13th annual Country Radio Seminar at the Opryland Hotel, where panelists throughout the two-day sessions seemed to stress the need for the industry to do more to attract a more acceptant audience than ever before, broadcasters should beware of competition from other media, and the medium's success depends on the audience's acceptance of the quick death that the disco craze succumbed to.

Research Discussed

Research came to be a major topic also at this year's seminar with an entire panel devoted solely to it, although the subject was referred to at length throughout other sessions. Hiber and Bill Moyes of the Research Group commented on "Programming Research," mostly outlining the pitfalls inherent in research.

Using catch phrases like "research doesn't win; strategy does" and "research gave us the Edsel; strategy gave us the Mustang," Moyes highlighted four major concerns in obtaining perceptual research designed to pinpoint the listeners' opinions of the radio station. Moyes cautioned that outside firms should have an understanding of radio before they are accepted to handle a research project. He also warned about overbuying and emphasized the importance of knowing how to apply the data once a research firm has tabulated it.

Hiber touched on behavior research in the form of Arbitron and the Burch system. While comparing the methodology of the two, Hiber felt it was worthwhile for program directors to examine the actual diaries for an ARB book by visiting the service's headquarters in Maryland, saying that the book contains only 25% of the information that can be used effectively by a good program director and sales staff.

According to seminar officials, 40-50% of the registrants for the seminar were first-time attendees, one of which was John Marks, music director at WSAI/Cincinnati, who felt that his overview and understanding of the business and the people involved in it had been greatly enhanced. "It was very positive for the country music industry," he commented, "and for me individually because I got a chance to meet a lot of industry professionals and exchange a lot of ideas with my peers. The only drawback I felt was the exposure of the satellite network. In addition to doing their informative lecture, used it as a forum to sell their satellite service. I didn't feel that was the best of tastes on our part. I thought they should have dealt with that business in the exhibitor suites or whatever. However, everything else I thought was positive — meeting the people, learning some new ideas and new ways of doing things that the industry thought it was a very positive experience and I was glad to be a part of it."

John Breget, music director at WKKH/New York, had equally laudatory

(continued on page 26)
FEELS SOUTHERN ESPECIALLY. Producer 15 14 45 38 12 30 6.72.

FE-37108)

FE-37416)

FEA-3528)

FE-37568)

FE-3587)

FE-37108)

FE-37416)

FE-37568)

FEA-3528)

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HITS OUT OF THE BOX

MICKEY GILLEY (Epic 14-02774)
Tears Of The Lonely (Bibo Music c/o Welk Group — ASCAP) (W. Holyfield) (Producer: J.E. Norman)

THE STATLER BROTHERS (Mercury 76142)
You'll Be Back (Every Night In My Dreams) (2:36) (Bibo Music Pub. c/o Welk Music Group/Sunflower County Songs Inc. — ASCAP/BMI) (W. Holyfield, J. Russell) (Producer: J. Kennedy)

LEON EVERETTE (RCA PB-13079)

THE BELLAMY BROTHERS (Elektra E-47431)
For All The Wrong Reasons (3:53) (Bellamy Bros. Music/Famous Music Corp. — ASCAP) (D. Bellamy) (Producers: D. Bellamy, H. Bellamy)

ALBUM REVIEWS

FROM THE HEART — Terry Gregory — Handshake FW 37007 — Producer: Mark Sherrill — List: 8.98
Her commendable and exciting performance on the recent New Faces show, coupled with the tremendous reaction her new single, "I Never Knew The Devil's Eyes Were Blue," is getting, should be just what it takes to send Terry Gregory's career skyrocketing. The simple truth of the matter is she has a wonderful voice and does an excellent job on this album's worth of country/pop tunes. Definitely a "New Face To Watch."

People keep coming back to the Statler Brothers.

The current Statler Brothers album, "Years Ago," keeps bringing them back for more. And each single keeps hitting higher and higher. Now "You'll Be Back (Every Night In My Dreams)" is here. And out of the box, it looks like the biggest hit, yet.

"You'll Be Back (Every Night In My Dreams)" 76142
The new Statler Brothers hit from "Years Ago."

BB 85 ★ CB 80 ●
Radio Seminar Addresses Issues

continued from page 31

comments, though he was by no means a newcomer to the event. "I thought the quality of the seminar was excellent this year," Brejoi remarked. "It's got to be hard to make it different every year, but I got a lot out of it this year from the panels and the motions. I also thought it was well done; I thought it was good that they had (WNBC's) Don Imus and Dick Clark, who aren't necessarily thought of as music experts, were able to give a more broad overview of radio in general. It was smoother than it had been the year before, and the execution was real good.

According to agenda committee chairman Bob English of WUBE/Cincinnati, one of the major goals of this year's agenda committee was to become more involved with small market stations than in previous years. Tim Wilson, who won the 1980 CMA disc jockey of the year award, was at the WAXX/Enos Clise, Wisc., where the seminar could have been produced for small market radio outlets, although it didn't necessarily stem from an effort to direct the discussions toward them.

"To a great extent," he noted, "it dealt with the problems of major markets, but a lot of it is pretty universal; it all gets back to doing the right thing for your situation and knowing your own market. Knowing what's going to be applicable for small, medium and large. Some of it did deal specifically with large markets, but it also dealt with small markets. Things such as the earlybird session on the businesse are mostly small markets involved. The problem was, I think, that there was nothing for everybody."

Cultivating Talent

Of particular interest to Wilson was the panel on "Career Development — Yours & Theirs." "One of the major problems small market stations have is having on the good talent," he observed. "They're developing a good talent so that they really shape up into a good jock or air talent and they lose him to something bigger. The problem will always be there, but you could read into that session possibly how to keep your good people a little bit longer than many stations realize.

One of the reasons," he added, "it's a good refresher course and a good motivator, I attend the NAB seminars, too, and this, in my opinion, is much superior. It's more overall how to be a good station, not just necessarily a good country station."

Registration for the 1981 seminar, the first to be held in the Opryland complex, was up more than 20% over last year's final total. As mentioned by Bill Collie on numerous occasions over the platform, the seminar has expanded and limited its roll in recent years with a more student-like approach from past gatherings, and the abilities of programmers had created a situation where more than half of the attendees were if in their markets during some period of the broadcast day. At the initial seminar, only one attendee could make that boast.

Other Panels

Other panel sessions included "Myths of the 'Country Life Style'" in which Rob Balon, of Robert E. Balon & Assoc., effectuated the characteristics of the "redneck" listener. The listener cannot be stereotyped into any specific categories. They don't necessarily drink on the job, do yard work and can be loaded with liquor. They, in fact, may jog, or play golf or racquetball.

According to Balon, there are a few isolated areas in which the stereotyped image of the country listener is a reality, but that most listeners are exceptions to that. He repeated that few country listeners actually lead the country life and that country itself is not a lifestyle. Rather, people in country stations simply have a love for country music. In shooting down stereotypes, he indicated that more students are becoming country listeners, and in contrast to previous conceptions, more housewives and professionals are giving the genre a shot.

Why People Listen

According to Balon, research indicates that the most common reasons people are listening to country are fourfold and that they switch to country on the basis of three reasons given for listening to rock 'n' roll in the 50's: 1) the similarity of the music; 2) the sound; and 3) the characters, play pool, and wear boots and a 10-gallon hat. In fact, they may jog, or play golf or racquetball.

Further sessions included "Computers For All Applications," "FCC & EEO," "Selling Country Radio For Results in Good Times And Bad," "People Management & Motivation," "Building A & Building On It (10 Ways to Create and Maintain a Winner)," "Advertising & Promotion," "The Greatest Sales Ideas Of The Year" and the perennial controversial "Radio, Records & Trades." For the first time, "The Radio Doctor," a question-and-answer session with a select panel, was presented to provide answers to specific problems individual stations met with in their particular market.

For the second year, 20 exhibitor suites were allowed within the hotel to acquaint stations with further options to consider. Of special interest was a presentation made by the CMA before the Feb. 26 lunch by Louise Mandrell, featuring a humorous skit on country radio by Nashville's Gonzo Theater.

Besides the New Faces show Feb 27, registrants were also able to see much of country's performers at an artists/staff dinner Feb 25. Among the artists to make themselves available to the radio personnel were Ronnie Mafias, Leon Everette, Cynthia Clason, Cindy Hart, Alabama, Marie Osmond, Louise Mandrell and R.C. Bannon.

COUNTRY MIKE
GROSBY, MORRIS TO ARB ADVISORY COUNCIL — After final balloting in December’s Arbitron Radio Advisory Council election, Alfred G. Grosby, KRAK/Sacramento, and Leon Morris, WSOQ/WM Charlottesville, won country seats. Grosby will represent markets up to the 50 years old level and demographic, and Morris will represent country markets in the 50+ category. Grosby and Morris will join four other newly elected members, plus six incumbent members when the council holds its first 1982 meeting during the National Assn. of Broadcasters (NAB) Convention in April. Composed of 12 members, the Arbitron Radio Advisory Council represents the gamut of formats and market sizes, with members elected by station’s clients to express their concerns and opinions to Arbitron. Other broadcasters elected to the board include: George Green, KABC/Los Angeles, representing news/talk/stock; Stephen Trimmer, WOLR/Kalamazoo, representing music stations, 51+; and council vice chairman W. Cody Anderson, WOR/WMG, representing stations and Gerald Blum, WOXI/AFAM/Atlanta, representing contemporary stations.

PERSONAL PROFILE — While earning a communications degree from Ohio University, Bill Payne received his first on-air experience with country-formatted WOUB/Athens, Ohio, in 1971. After graduation, Payne moved to Midwest Ohio and WMPW. With the AM having an A/C flavor, Payne was hired as program director to make the FM band into a country winner. Although he was very successful in the market, he took a two-year hiatus from the air waves and moved to Point Pleasant, W.Va., where he sold automobiles for approximately two years. Having radio in his blood, however, Payne returned to the radio scene with WHIS, an A/C formatted station in Bluefield, W.Va., where he handled middays. In 1979, Payne was hired away by WLBQ, a Top 40 operator. John Hiller, owner of WLBQ, was recently moved to West, where Lance had made a move to the West Coast in that same year. Payne headed crossroad to WOYK-FM, where program director Joe Patrick hired him for the 7:00 to midnight slot. In March of 1980, Payne moved to WPST, where he is executive director of programming. MOONEY BROADCASTING TO PURCHASE U707 — Mooney Broadcasting Co. is currently negotiating with Nashville-based country outlet US107/USW (US) to purchase the financially floundering 100,000-watt station. Mooney Broadcasting recently sold its Top 40 outlet, WMAK-FM, to Phoenix Broadcasting, owner of BGC (Blue/Blu). Nashville, thus leaving the company without a Nashville FM band. Speculation is that Mooney will purchase the 100,000 watt FMer and switch it to a more familiar A/C or Top 40 station, reliving the Nashville area of an overabundance of country-formated stations.

IN THE NEWS — Jack Davis, general manager of WVOJ/Jacksonville, has announced that the station will become a CBS affiliate in March. With the addition of Dan Scanlan, newly appointed news director, plus an emphasis on a strong local news team, the network will become "a major part of WVOJ's news commitment." CBS will provide hourly reports and network time as well. As a result, news director Laura Wilcox will aid Scanlan in WVOJ's new presentation.

KLIF/PKLX newsman David Coursey has been awarded the prestigious School Bell Award for the best radio series, according to Bob baker, president of the Classroom Teachers of Dallas. The School Bell Awards are given annually by the Texas State Teacher's Assn. to honor excellence in reporting on the state's educational system. Coursey won the award based on the merit of his offering, "DID: Turning the Schools Around." Coursey has also been honored by the Press Club of Dallas and the Texas Associated Press Broadcasters for his coverage of the Dallas school system.

KTM POSITION AVAILABLE — KTOM/Salinas, Calif. operators manager Marc Hahn is looking for an experience management person to run the station, which has a contemporary format. Address applications to: KTM, P.O. Box 61350, Salinas, Calif. 93912. The telephone number is (408) 422-7484.

CONGRATULATIONS — To Jeannie Perkins of WPLO/Atlanta for being named "Employee of the Month" in the country powerhouse. Perkins received a $100 savings bond for her efforts.

SEMINAR SAYS IT ALL — From the keynote address by Dick Clark to the last "humorous" joke delivered by CBS Songs' Charlie Monk at the New Faces show, the Country Radio Seminar proved to be bigger and better than ever. It was a pleasure seeing some familiar faces as well as meeting new ones. Special thanks to the Agenda Committee once again.

Country Mike

PROGRAMMERS PICKS

Duke Houston WUBE/Cincinnati Kansas City Lights — Steve Warner — RCA

Bill Manders WTD/Toledo You'll Be Back (Every Night In My Dreams) — Statler Brothers — Mercury

John Brejoi WKKH/New York Mountain Music — Alabama — RCA

Dale Elcher KMOT/Dodge Just To Satisfy You — Waylon & Willie — RCA

Rick Stewart KRAK/Sacramento Paul Hauger WMC/Memphis Tears Of The Lonely — Mickey Gilley — Epic

Janet Fort WSM/Nashville The Arms Of A Stranger — Tennessee Express — RCA

Brady McGraw WQCT/Savannah Pain In My Past — Rovers — Cleveland International

Tony Kidd WZZK/Birmingham Mountain Music — Alabama — RCA

Glen Garrett WCOS/Columbia You'll Be Back (Every Night In My Dreams) — Statler Brothers — Mercury

Al Hamilton KEBY/Oklahoma City Mountain Music — Alabama — RCA

Country Mike
Sandi Patti Named Artist Of Year
At 13th Annual GMA Dove Awards
(continued from page 8)

A. Dorsey joined 11 other members in the Hall of Fame, while in the Deceased category, John T. Benson, Sr. was inducted. After the first 10 years, there was also a special slate of inductees, which included Charles Gabriel, Halder Lillenas, B.B. McKinley, Lowell Mason and John Newton.

The program featured several performers, including Phil Keaggy and Patti, whose performances evoked standing ovations. Awards were presented by five of gospel music's most prominent couples, including Laura Lee and Doug Oldham, Vestal and Howard Goodman, Cynthia Claxton and Ragan Courtney, Cheryl Prewitt and Terry Blackwood and Stormie and Michael Omartian. Pat Boone was also one of the presenters.

The complete list of awards and winners are as follows:

Gospel Group of the Year: The Imperials
Gospel Song of the Year: "We Shall Befehl Him" — Dottie Rambo — John T. Benson Publishing (ASCAP)
Male Vocalist of the Year: Russ Taft
Female Vocalist of the Year: Sandi Patti
Gospel Songwriter of the Year: Dottie Rambo
Gospel Instrumentalist of the Year: Dino Kert (Trumpet)
Gospel Record Album Cover of the Year: "Finest Hour" — Cynthia Claxton — Design: Bill Barnes; Photo: Matt Barnes, Pat Barnes
Inspirational Gospel Album of the Year: "Joni's Song" — Joni Eareckson/Word Records — Mark Nelso, producer
Gospel Album of the Year — Worship Music: "Exultation!" — Paragon Records — Ron Huff, producer
Gospel Album of the Year — Musicals: "The Love Story" — New Dawn Records — Phil Brower, Don Wyrten, producers
Gospel Album of the Year by a Secular Artist: "Amazing Grace" — B.J. Thomas/Myrrh Records — Pete Drake, producer
Gospel Artist of the Year: Sandi Patti
Traditional Gospel Album of the Year: "One Step Closer" — Rex Nelson/Singers/Canaan Records — Ken Harding, producer
Contemporary Gospel Album of the Year (Black): "Water Hawkins and Family Live" — Walter Hawkins Family/Light Records — Walter Windsor, producer
Traditional Gospel Album of the Year (Black): "Go Shirley Caesar" — Myrrh Records — Tony Brown, Shirley Caesar

by Jennifer Bohler
NASHVILLE — "If ever there was a time to have both cars in the water, this is it." So stated Maceo Lipman of Los Angeles-based Myrrh Records Marketing. He was addressing members of the Gospel Music Assn. (GMA) during the GMA-sponsored Gospel Seminar Panelists Challenge Industry To Update Sales Methods

A STELLAR GOSPEL LINE-UP — Youth leaders, speakers and performers and representatives of the gospel music industry from across the country met recently in Nashville for the Youth For Christ Mid-Winter Conference. During the gathering, three contemporary Christian artists — Benny Hester, Carman and Myrrh artist Russ Taff — were spotlighted in a special concert. Other gospel recording artists were also on hand for conference activities. Pictured prior to the concert are (l-r): Bob Bennett, Priority; Myrrh recording artist Hester; Priority artist Carman; Lamb and Lion artist Chapman; and Myrrh artist Russ Taff.

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INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. "Baby, No Me Extranaras" - Graciela / RCA
2. "Ano, Yo No Te Puedo Olvidar" - Silverete / Music Hall
3. "Que Idea" - Pino D'Angorio /ophon
4. "Mi Enamora" - Dian / Discos Intersa
5. "Lo Que Se Me Acaba de Pasar" - Gisela / RCA
6. "Tantos Amores" - Dina / Discos Interesa
7. "Tengo Sueños" - Dina / Discos Interesa
8. "Rompiendo Huesos" - Dina / Discos Interesa
9. "No Me Vas a Hacer" - Dina / Discos Interesa
10. "Me Voy a Marchar" - Dina / Discos Interesa

TOP TEN LPs
1. "17 Los Exitos de Tanto Amor" - Warner / RCA
2. "Enamorarse" - Dino / Discos Interesa
3. "Star Show Golden" - Dino / Discos Interesa
4. "Hooked on Classics" - Dino / Discos Interesa
5. "Frente A Frente" - Humberto / ATC / PolyGram
6. "Maria Elena Wash" - Maria Elena Wash / ATC / PolyGram

The Italian Association of Musical Instruments Importers and Wholesale Distributors (DISMA) was born in Milan. The President of the association is Roberto Furlan, vice president is Roberto Dade, head of CREC label, announced the signing of a distribution agreement with Dischi Ricordi. The company was then distributed by CDDM.

Japan

TOP TEN LPs
1. "Akai Sawa" - Sekio Matsuda / CBS/Sony
2. "Kokoro" - Masaaki Nakamura / Nippon Columbia
3. "Wedding Bell" - Sugar / For Life
4. "Kokoro" - Masayoshi Kondo / CBS
5. "Yume No Tachio" - Tatsuo Kiyos - Polydor
6. "Kamikaze" - Shuji Takamatsu / Nippon Columbia
7. "Kobukotsu No Katase-Cafe" - Yasushi Kashiwabara / Nippon Columbia
8. "Kiri" - Kenji Sawada / Polydor
9. "Susumu" - Keko Morita / MEO

The Sales of Hit Records in Japan have shown a big drop in comparison with both the prior month and the same month of the prior year, respectively. On the other hand, the value of it was 11.3 billion yen ($42.9 million), 30% and 11% down, respectively, from the prior month and the same month of the prior year.

United Kingdom

LONDON - Sourrous rumors depart- ment: Despite rumors that have made the press both sides of the Atlantic Ocean, the British government is abotu to lift a moratorium on ad- vertising the black market. The group is now looking for a new group's management agreement that has been reached on record sales that are to be released on May 12. The group is now looking for a new group's management agreement that has been reached on record sales that are to be released on May 12.

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MUSIC MENU THAT ROCKS AND SWINGS — When you’re in the Marina del Rey area of Los Angeles, you may encounter a number of neighborhood dives, many of them featuring a guy doodling blues on a piano, wearing a bandana and Hawaiian shirt, with a three-day growth and a camel cigarette hanging from his jib. Some of them have blonde hair and in TERMINAL cans. But, if you go in to Hop Singh’s, you’re bound for some type of surprise. According to club owner Rudy Onderwyzer, who at one time was part-owner at Shelley’s Mambo Hole and proprietor of Redondo Beach’s famous jazz bistro, The Lighthouse, Hop Singh’s denizens labeling and promotes variety. “If I had to sum up the booking philosophy for this room, it would be ‘diversity,’” Onderwyzer told Cash Box during a recent visit there. “People who drive by and see the marquees will notice that nearly each night a group presenting a different kind of music is featured. We will not be fixed as a jazz, rock or country club, just a center of entertainment.” Indeed his bookings have varied, with acts such as the Blackbird, the Heath Brothers, James Cotton Band, Great Buildings, Swing Shift, Code Blue, Albert Collins, Osamu Kitajima and a variety of local music and comedy talent gracing the Hop Singh’s stage. Onderwyzer said that he realized such a booking attitude is subject to some rude marketing realities, but has developed a room that at once exudes the warm atmosphere of a neighborhood room, but is sophisticated and equally embraces sensibilities for the now wave, jazz or blues buff. Onderwyzer said that he won’t know if his booking attitude is successful until the end of the year (“after I add everyday up and subtract the overhead”), but is presently certain that the several years of jazz bookings he did at the Lighthouse and Shelley’s have prepared him for this experience. “I knew not to expect the record companies to come down here and begin buying showcase nights,” Onderwyzer said. “Them days are dead, baby.” But he said that there was a place for his type of venue, which can attract name talent of different kinds every night, “as long as it’s quality, people can be interested.”

NABOB MUSIC Communications attorney James L. Winston was recently named executive director of the National Assn. of Black Owned Broadcasters (NABOB). Most recently an assistant to Federal Communications Commissioner Robert E. Lee, Winston is based in Washington, D.C. “The NABOB charter when it was difficult it was set—to set-up specific priorities among issues of importance to NABOB, there are a series of developments that the organization must react to. Winston said that the FCC is redefining under the Reagan Administration and that one major area of concern was the fate of continued support by the FCC of programs that are sponsored by minorities. He said one of the principal concerns was the FCC’s processing of low power TV applications in such a way that minority broadcasters would be properly represented. He said a proposed plan whereby the FCC would select many of the late applications by lottery had been shelved, and that no alternative plan had been developed. Meanwhile, many of the applications grow older. Another issue Winston said would be of prime concern to the NABOB is the current FCC move on processing applications for AM station. He said that many of the applications are by minority broadcasters. Still another issue Winston cautions that NABOB must address is getting broadcasters to substantially engage in the training of minorities in development of management and broadcast business skills, as well as creative jobs. “I plan to get NABOB more involved in a consistent lobbying campaign in Congress and at the FCC,” explained Winston, who added that black broadcasters have unique problems requiring a more active presence in Washington D.C.

GRAMMY PUSH — It would seem as though the exposure Quincy Jones earned due to his record-tying Grammy wins recently has rejuvenated sales of his “The Dude” album. After 50 weeks on the Cash Box Top 10 Pop Albums chart, the record has soared to #55 bullet to #29 bullet. The Cash Box B.O.C charts, the album has jumped from #25 to #3 bullet. On the Jazz chart, “The Dude” has jammed from #14 to #4 bullet after 49 weeks on the chart.

NEW LABEL — Verses Record was recently formed by Otto Jackson, who will head the label, and Kim Jackson, who will hold the post of general manager for the Panorama City-based label. R&B crooner Clay Hammond will debut on the label with the single “Women Are Human.” An astounding discovery.

SHORT CUTS — Production work on David Sandborn’s sixth Warner Bros. album, “As We Speak,” was completed last week. At the control board were producer Robert Margouleff and engineer Howard Siegel. Reggaeists Peter Tosh and Jimmy Cliff will be booked in the U.S. by Norby Walters and Associates. Kevin Spencer, lead singer for Solar group Dynasty, recently wed Denise Washington at Immanuel Presbyterian Church in Las Angeles . . . Columbia Records plans to release Lemon’s “Sun Goddess” LP in half-speed mastered format. And although Eirich, Wind & Fire’s “Raisin” LP is still selling strong, the label also plans to release it as a half-speed master.
1. I’LL TRY TO TELL YOU A STORY OF HONEY — CAPITOL
KSOL, 'KADY, WZEN, KATZ, WSO, WWDM, WYLD-FM, WBBD, WBN, WJW, WLUM, WWAR, WWRL, WDSM-FM, WTLG, WTRK, WHRN, WZAK.

2. FORGET ME NOTS — PATRICE RUSHER — ELEKTRA
WATT, 89-9, WWDD, WBB, WBBD, WBB, WWBM, WBB, WDWT, WGG, WIG, WIZAK.

3. MURDER AT LAW — VENTURE
WKVO, WEN, WIG, WIL, WWRL, WBMX, WBBD, WDSM-FM, V103, WSDM.

4. YOU GOT THE POWER — WAR — RCA
WQDA, WHRK, WWR, WWIN, WAWF, WBB, WBBD, WBB, WBMX, WBB.

5. LET’S TASTE THE MUSIC — KLEEE — ATLANTIC
WZZA, WWDJ, WSR, WWPA, WPA, WDP, WDM.

6. SECRETS OF A SONG — BARRY MANILOW — WSO
WGPR, WAMO, KBPS, WAW, RLT.

7. LET IT SNIP — ZAPP & ROACH
WGPW-FM, WAMO, KBPS, WAW, RLT.

V103 — ATLANTA — SCOTTY ANDREWS, PD — 1 — S. WONDER

WGPW-FM — DETROIT — JOE SPEICHER, PD — 1 — TOM TOM CLUB

WBBM — CHICAGO — LEE MICHAELS, PD — 1 — S. WONDER

WMJO — CLEVELAND — ERIC STONE, PD — 1 — S. WONDER

XKDO — DENVER — BYRON PITTS, PD — 1 — S. WONDER

WBBM — CHICAGO — LEE MICHAELS, PD — 1 — S. WONDER

WBBM — CHICAGO — LEE MICHAELS, PD — 1 — S. WONDER

WBBM — CHICAGO — LEE MICHAELS, PD — 1 — S. WONDER
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<td>HOOKED ON CLASSICS</td>
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<td>3</td>
<td>ESCAPE</td>
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<td>4</td>
<td>BEAUTY AND THE BEAT</td>
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<td>I LOVE ROCK 'N ROLL</td>
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<td>GHOST IN THE MACHINE</td>
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<td>SONG OF SONGS</td>
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<td>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</td>
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<td>DIARY OF A MADMAN</td>
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<td>WHY DO Fools FALL IN LOVE?</td>
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<td>BOBBIE SUE</td>
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<td>FEELS SO RIGHT</td>
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<td>SKYLINE</td>
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<td>26</td>
<td>RAISE!</td>
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<td>SOMETHING SPECIAL</td>
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<td>TONIGHT I'M YOURS</td>
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<td>THE DUDE</td>
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<td>MESOPOTAMIA</td>
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<td>YES IT'S YOUR LADY</td>
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<td>JUICE</td>
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<td>THE FIRST FAMILY RIDES</td>
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<td>35</td>
<td>WORKING CLASS DOG</td>
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<td>36</td>
<td>LOVE IS WHERE YOU FIND IT</td>
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<td>37</td>
<td>THE CONCERT IN CENTRAL PARK</td>
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<td>THE GEORGE BENSON COLLECTION</td>
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<td>THE POET</td>
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<td>ONE THAT YOU LOVE</td>
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<td>NEVER TOO MUCH</td>
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<td>DON'T SAY NO</td>
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<td>COME MORNING</td>
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<td>GREATEST HITS</td>
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<td>NON-STOP EROTIC CABARET</td>
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<td>CONTROVERSY</td>
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<td>WHERE YOU LIE</td>
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<td>THE WORLD OVER</td>
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<td>YOUR WISH IS MY COMMAND</td>
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<td>I AM LOVE</td>
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<td>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM</td>
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<td>55</td>
<td>SHARE YOUR LOVE</td>
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<td>SMALL CHANGE</td>
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<td>ON THE WAY TO THE COLUMBIA</td>
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<td>NICK THE KNIFE</td>
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<td>THE VISITORS</td>
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<td>MOUNTAIN MUSIC</td>
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<td>YOU COULD HAVE BEEN WITH ME</td>
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<td>AEROBIC DANCE HITS</td>
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<td>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM</td>
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<td>BEAUTIFUL VISION</td>
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<td>WON'T MARRY YOU</td>
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<td>ALLIED FORCES</td>
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<td>EXIT ... STAGE LEFT</td>
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<td>DARE</td>
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<td>AEROBIC DANCING</td>
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<td>SONGS IN THE ATTIC</td>
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<td>BLACK ON BLACK</td>
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<td>ANYONE CAN SEE</td>
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<td>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</td>
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<td>HI INFLATION</td>
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<td>SLEEPWALK</td>
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<td>ARCHITECTURE &amp; MORALITY</td>
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Alabama Tops List Of Nominees For ACM's 17th Annual 'Hat' Awards

(continued from page 32)

major music trade publications that cover country music and by country promotion personnel.

Two special awards will also be presented during the Hat ceremonies, including the Pioneer award, given to those who have contributed to the growth and recognition of outstanding and unprecedented achievement in the field of country music, and The Jim Reeves Memorial award, given to the person or persons who made the most substantial contributions toward furthering country music abroad.

Final results in the nine instrumentatalband categories are to be announced this week.

In order to be eligible, all ballots must be mailed to the Sherman Oaks, Calif. accounting firm of Dwight V. Cuff by Friday.

The following is a complete list of nominees, excluding those in the instrumental and band categories.

Entertainer of the Year: Alabama, Barbara Mandrell, Oak Ridge Boys, Dolly Parton, Kenny Rogers.

Top Female Vocalist: Roseanne Cash, Lacy J. Dalton, Emmylou Harris, Barbara Mandrell, Shelly West.

Top Vocal Group: Alabama, Oak Ridge Brothers, Oak Ridge Boys, Tompson & Glaser Brothers, Statler Brothers.

Top New Female Vocalist: Judy Bailey, Kippi Brannon, Terry Gregory, Tricia Johns, June Newton.


Top Country Music Album: The Year: Any Which Way You Can, Coward Of The County, Stand By Your Man, Take This Job And Shove It.

Single Record Of The Year: (Presented to artist, Producer and Record Label) "Ella" by The Oak Ridge Boys, "Woman" by Waylon Jennings, "Sing Me A Jukebox Tune" by Barbara Mandrell, "Seven Year Ache" by Rosanne Cash. "There's No Getting Over You" by Siedah Garrett, "The Reason God Made Oklahoma" by David Frizzell & Shelly West.

Single Record Of The Year: (Presented to Composer, Publisher and Artist) "Feel So Right" by Randy Owen, "Love In The First Degree" by Dickey Lee, "I Love You" by Dubois, "My Favorite Memory" by Merle Haggard, "It Turns Me Inside Out" by Jan Crutchfield, "You're The Reason God Made Oklahoma" by Larry Collins & Sandy Pinkard.

Album Of The Year: (Presented to Artist, Producer and Record Label) "Thank God I'm A Country Boy," "You Don't Know Me" by Alabama, "9 To 5 And Odd Jobs" by Dolly Parton, "Seven Year Ache" by Rosanne Cash, "Still The Same Old Me" by George Jones.
Midway Takes Action Against 'Pac-Man' Modification Chips

LOS ANGELES — The fight against copyright infringement of video games took a new twist here recently when U.S. District Court Judge Terry J. Hatter granted Midway Mfg. Co.'s request for a temporary restraining order (TRO) and preliminary injunction in a case involving the factory's "Pac-Man/Puckman," "Galaxian" and Rally-X" games.

While numerous manufacturers, including Midway, have successfully defended their copyrights against unauthorized duplication of the games' audio-visual works and computer programs, it is understood that the latest Midway action is precedent-setting in that it marks the first time a factory has gone to court in an effort to block other parties from "modifying" or "tampering with" any of the games' components.

According to court documents, Midway's application for the TRO was granted on Jan. 26. Subsequently, during the period of Feb. 2-4, U.S. Marshals in a coordinated sweep of the greater Los Angeles area seized approximately 50 games that allegedly infringed on the factory's copyrights, according to news reports, which stated that 30 defendants had been cited for copyright violations.

Although some of the games seized were unauthorized copies of Midway product, it appears that the bulk of the units picked up by the Marshals contained bootleg "enhancement devices" designed to make the games harder. And therein lies the new wrinkle in the video game manufacturers' ongoing efforts to protect their copyrights: Midway is contending that infringement extends beyond outright duplication of the machines and includes any alteration of the game program.

"Only the owner of the copyright has the

(continue on page 36)

Chuck Arnold

Arnold Appointed As President Of Bally Northeast

CHICAGO — Chuck Farmer, president of Bally Domestic Distributors, announced the appointment of Charles D. (Chuck) Arnold as president of Bally Northeast Distributing.

(continue on page 37)
'Gray Area' Games Object Of AMOA Committee Study

CHICAGO — The AMOA board of directors appointed an Ad Hoc Committee on Gaming Machines to study whether "gray area" games, such as "Draw Poker" and "Twenty-One," should be classified as gaming machines. The board had previously adopted the following definition of gaming machines for purposes of the 1981 exposition: "Gaming machines are defined to include all those machines or devices whose primary purpose is the direct or indirect award of chance-determined prizes. (It should be noted that two key phrases in this definition are: 'primary purpose' and 'chance-determined,' as opposed to skill. Under this definition, video games such as "Draw Poker" and "Twenty-One," etc. will be considered as gaming.)"

This definition, however, was withdrawn when several AMOA members requested that they be given an opportunity to present their views on the subject.

The committee has requested, therefore, that interested persons submit written statements to it no later than March 8, 1982, addressing the subject of the classification of "gray area" machines, and specifically the following questions:

How should "gray area" games be defined?
— Should the Association classify "gray area" machines as gaming devices? Why?
— If so, on what basis should the determination be made?

What "gray area" games, if any, should be classified as gaming devices?

Those who reply are also encouraged to address any other matters relevant to the issue that they would like the committee to consider.

After reviewing the comments submitted, a report will be prepared and presented to the board for consideration at its mid-year meeting March 17-18.

All comments may be directed to the attention of Leo A. Droste, AMOA executive vice president and mailed to AMOA headquarters at 35 E. Wacker Drive, Suite 1940, Chicago, Illinois 60601.

Midway, Playmatic Agreement Told

CHICAGO — On the heels of the recent announcement of an agreement with Zaccaria of Italy, Dave Marofské, president of Midway Manufacturing Company, announced a licensing agreement with Playmatic S.A. of Bar.

AMOA Appoints New Legal Counsel

CHICAGO — Jenner & Block, a Chicago law firm with offices in Washington, has been selected by the AMOA Government Relations Committee to handle the full range of AMOA legal counseling, including assistance in legislative matters.

The firm has a tradition of association management and a list of clients that includes the Industrial Management Foundation, National Assn. of Advertising Publishers, National Trade Show Exhhibitors Assn., Sporting Goods Manufacturers Assn., American Academy of Pediatrics, American College of General Practitioners in Osteopathic Medicine and Surgery and many other prominent organizations.

Jonathan (Jon) Howe, the Senior Partner in charge of association and administrative law department of Jenner & Block, will serve as AMOA's major contact. Howe is a graduate of Duke University.

Nick Allen, a recognized authority on copyright matters, who has served as the legal watch-dog of the industry for AMOA since he was first appointed in 1958 has taken on new duties as special consultant. He has participated in every major legislative battle that has faced AMOA in both the Congress and the Judiciary during his impressive tenure of service and the association is pleased to announce that he will continue his relationship with AMOA in a new role.

OMAA Convention Set For May 7-8

CHICAGO — Plans are currently being finalized for the 1982 OMAA (Ohio Music & Amusement Assn.) Exposition of Music & Games, which will be held May 7-8 at the University Hilton Inn in Columbus, Ohio. This year's Expo promises to feature an expanded product display showcasing the latest in coin-operated amusement equipment, including machines, that have not previously been revealed in the Ohio market and will be earmarked for premier at this convention, as stated by association officials.

As one of the industry's leading state organizations, OMAA represents over 85% of Ohio's operators whose collective locations include games, music equipment and cigarette machines in all of Ohio's 88 counties. The state association actively represents its members in legislative matters and maintains a steady line of communication in its efforts to combat adverse legislation and promote a clean, wholesome image of the coin machine industry.

Tommy Thompson, president of Tara Music (Columbus) and 1982 OMAA Exposition chairman, announced that the nation's top game manufacturers will be represented at this year's convention. Focusing on "family oriented games," the Expo will not only to media, association members, industry operators and their guests. Exhibits hours will be held from 3 p.m. Friday, May 7 to 11 a.m. Saturday, May 8, and from 1:30 to 6 p.m. on Saturday.

In addition to the exhibit, there will be several seminars taking place, dealing with industry problems, technical expertise and the future of the coin machine industry.

On Thursday, May 6, the day preceding Expo activities, Tom Shaffer, Sales Manager of Midway, a Cleveland, Ohio-based company, will be held at Hickory Hills Country Club with Dick McAdoo (Columbus Ohio Sales and Marketing-Columbus) and Steve Shaffer (Shaffer Dist.-Columbus) serving as co-chairs.

Opening guest speakers scheduled to address this year's convention are the nationally renowned Reverend Richard J. Connely, chaplain of the Cincinnati Bengals; AMOA President Leonard Ballard, AMOA executive vice president Leo Droste and Mr. Hurst, Marshall legislative director of the Tobacco Tax Council.

The annual banquet on Friday evening will feature the installation of officers followed by entertainment. This year's annual show will spotlight an 11-member troupe called The Amusement Park Review.

Information on registration may be obtained by contacting OMAA, 16 E. Broad St., Suite 901, Columbus, Ohio 43215.

INDUSTRY CALENDAR

March 26-28: Amusement Operators Expo (AOE); annual convention; Hyatt Regency Hotel; Chicago.
April 2-3: AMOA Notre Dame Management Seminar (advanced); Notro Dame, Ind.
April 2-4: NAMA Western Convention; Brooks Hall; San Francisco, Calif.
April 15-18: Florida Amusement Vending Assn.; annual convention and trade show; Curtis Hixon Convention Center; Tampa.
May 7-8: Ohio Music & Amusement Assn.; annual convention; Columbus Hilton Inn; Columbus.
June 3-5: Amusement & Music Operators of Texas; annual convention; Americana Hotel; Fort Worth.
July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell.
Sept. 10-12: North & South Carolina state associations joint meeting; Radisson Plaza Hotel; Charlotte.
Sept. 12-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.
Oct. 7-12: NAMA national convention; Rivergate, New Orleans.
Nov. 18-20: OMAA international convention; Hyatt Regency Hotel, Chicago.
Nov. 19-20: IAAPA annual convention; Bar Halls; Kansas City.

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INDUSTRY NEWS
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 25)

Southwest Vending will be sponsoring a big trade gathering, March 13-14, at Market Hall — with J. Gatten and Tom Catton hosting The bill of fare will include a lavish showing with all of the manufacturers represented by Southwest expected to be present; a series of service schools conducted by members of the service and engineering staffs of the various manufacturers and buffet luncheon on both days. Over 6,000 invitations have been sent out. — and need we say, they're expecting a really big crowd out there.

Dateline Cleveland, Ohio, where Cleveland Coin International president Ron Gold announced the opening of a new branch in Lexington, Ky. in a 12,000 sq. ft. facility that will house marketing, warranty, parts & service and administration offices. The staff of the new branch is composed of Cleveland Coin veterans, Ron pointed out. Charles Elkins is general manager; Jack Whitehead, plant manager; Tim Pauker will head the parts department; Peter Guy will head up special technical projects and Victoria Guy (Peter's wife) will be office manager. The Lexington branch will be in full operation by March 2 and a grand opening celebration has been scheduled for early May. ... In other developments, Ron noted that "our first shipment of games recently left by air for Saudi Arabia to be utilized at a military academy out there. The shipment consisted of about 30 units, predominantly video games. Of course, long distance shipments are nothing new for Cleveland Coin — in recent weeks the distrub and shipped equipment to Montevideo, Uruguay and Greenland... On Feb. 2, Ron was in the Dominican Republic to accept an award as distributor of the year (for the third consecutive year) from the Moyer-Diebel Corp. ... Among new appointments at Cleveland Coin are Tim Kiernan, manager of special projects in the Columbus branch; and Jim Horch, who'll be in charge of industrial vending in the new Kentucky branch.

Midway Mfg. Co.'s field service manager Andy Ducy notes that the factory has added a few more classes to its February thru April service school program (Cash Box, Feb. 27). During the period of April 3 thru 8, Midway schools will be sponsored by Philip Moss & Co. in Omaha and Des Moines; and there'll be classes held, April 15-18 at the Florida Amusement & Vending Show in Tampa.

STATE ASSOCIATION NEWS. As part of its ongoing educational program, the Ohio Music & Amusement Assn. has scheduled three two-day "mini service schools." The center differentiates itself from the state so that as many members as possible will be afforded the opportunity to attend. The dates are March 3-9 (Findlay, Ohio); March 19-20 (Cleveland area) and April 2-3 (Cincinnati area). Schools are limited to 20 students each, at a cost of $60 per person and the program will deal with advanced digital electronics, conducted by Jim Sneed of Kurz Kast.

Movie Teamwork

Two rocket ships fuse into a powerful, agile Space Station and venture together into deep space to do battle with wave after wave of kaleidoscopic enemies in "Space Duel," the new coin-operated video game introduced by Atari, Inc. According to Frank A. Ballouz, vice-president of Atari's coin-operated games division, "Space Duel brings teamwork to video games. There's no more waiting around for your buddy to finish his game — you join together and battle attacking forces."

Space Duel features the Atari Quadrascan color video display system which thrusts the player into a realistic three-dimensional universe filled with countless waves of geometrically shaped enemies, like lethal flying saucers, explosive mines that relentlessly pursue their attacker refusing to be destroyed, spinning paddlers, whirling cubes and pentagons, octahedrons, and even a rash of nuclear hexagons. Thrilling, heated action prevails throughout play.

A panel of control buttons allows the players to maneuver the space ships through their astral battles. The ships rotate left and right, wrap around the screen, and thrust away from danger at the touch of a button. Another button creates a protective shield that diminishes with use, but defeats saucer missiles and lethal collisions. For attacking, a fire button launches four shells that must strike a foe or travel their full distance before the next volley is launched.

The object of Space Duel is to destroy this rogue's gallery for points before they destroy the ship's three lives. It can be played by a single player and his solo space ship, but offers unique challenges to two players fused together.

In the first two-player version, the ships, connected by an astral umbilical cord, perform a space ballet as they dodge and destroy their mutual enemies. If either space ship is fired upon it is damaged but not destroyed. The crippled ship has limited firing ability and slow maneuverability. A second hit to either ship destroys that ship and sets to burning the fuse link between the two. The second ship is destroyed soon after.

In the second version, however, friendship disappears and the two ships become independent and attack each other, as well as the geometric foes.

New Equipment

When a player shoots his opponent's ship it is not destroyed, but disappears momentarily from the galaxy. Aliens in each wave of attack split into two, becoming smaller and deadlier, after being struck by enemy fire. Succesive enemy fire will eventually destroy the aliens. Each wave brings an increasing number of enemies, continuing gainfully increasing.

It all enemies in a wave are destroyed, a special bonus wave is immediately awarded. A low humming sound is heard, with a flashing boundary line appearing at the edges of the playfield signaling the onset of the bonus round. The hum increases and the tension mounts when suddenly enemies are hurling toward the ship at increasingly high speeds. The bonus round ends when all of the objects are destroyed or the humming sound reaches its highest pitch.

To increase the challenge, a pair of saucers sweep the galaxy setting up a defense force that destroys any trapped between them. When the game ends, if a score is eligible for the high score table a fireworks display lights up the screen and the player can enter his initials on the screen. The top five scores in each category, along with corresponding players' initials, are displayed when the game is not being played. A special non-volatile memory retains the top score, even if power goes out.

Midway, Playmatic (continued from page 25)

celona, Spain.

A professional designer and manufacturer of video games, Playmatic is directed by Joaquin Gomis Estada, the company's sales manager is J.A. Moyano. In making the announcement, Marofoke said, "During our recent trip to Europe we met with the principals of Playmatic and discussed their research and production models as well as some of their current game developments. We agreed to market and manufacture exclusively in the Western Hemisphere."

These agreements, he continued, "are in keeping with our program to provide our customers and the public around the world with a variety of products that meet the standard of quality that we have set for the industry."

According to Stan Jarocki, vice president of marketing, the Playmatic video game is scheduled for release shortly.

Arnold Appointed

(continued from page 25)

Inc. the post was formerly held by Arnold Kaminsky.

"We are happy to have a man of Chuck's ability to head up our Northeast Distributing organization," stated Farmer, in making the announcement.

Bally Northeast Distributing carries Bally and Midway products as well as the lines of Atari, Williams, Stern and Rock-Ola. It recently moved into a new $5,000 square foot facility in Norwood, Mass.

Arnold has spent the last five years as general manager of Rowe's Northeast Distributing organization.
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