ASCAP members won 16 Dove Awards in 1981. More than all the other licensing organizations combined.

DOTTIE RAMBO  Gospel Songwriter of the Year
DOTTIE RAMBO  Writer of Gospel Song of the Year “WE SHALL BEHOLD HIM”
JOHN T. BENSON  Publisher of Gospel Song of the Year “WE SHALL BEHOLD HIM”

RUSS TAFF  Male Vocalist of the Year
DINO KARTSONAKIS  Gospel Instrumentalist of the Year
PAUL SMITH  Of the Imperials — Gospel Group of the Year
PAUL SMITH  Of the Imperials — Contemporary Gospel Album of the Year “PRIORITY”
MICHAEL OMAERTIAN  Producer of Contemporary Gospel Album of the Year “PRIORITY”
KURT KAISER  Producer of Inspirational Gospel Album of the Year “JONI’S SONG”

BOB MacKENZIE  Producer Gospel Album of the Year — Children’s Music “KIDS UNDER CONSTRUCTION”
RON HUFF  Producer Gospel Album of the Year — Children’s Music “KIDS UNDER CONSTRUCTION”
RON HUFF  Producer of Gospel Album of the Year — Worship Music “EXALTATION”
DON WYRTZEN  Producer of Gospel Album of the Year — Musicals “THE LOVE STORY”
EDWIN HAWKINS  Artist — Inspirational Gospel Album of the Year (Black) “EDWIN HAWKINS LIVE”
EDWIN HAWKINS  Producer — Inspirational Gospel Album of the Year (Black) “EDWIN HAWKINS LIVE”
KEN HARDING  Producer of Traditional Gospel Album of the Year “ONE STEP CLOSER”

American Society of Composers, Authors & Publishers
ASCAP
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EDITORIAL

Throw The Book At 'Em

The news last week that the Motion Picture Assn. of America and Warner Home Video (WHV) were committed to a fight against video piracy was both welcome and disturbing. While the move must be seen as a necessary step against an evil that can't be ignored, it is also disturbing to realize that no matter what is done, there are still a large number of people who are willing to steal from the industry for a living.

Counterfeiters, pirates, bootleggers and other thieves have plagued the recorded music industry for years, in spite of the determined efforts of the Recording Industry Assn. of America (RIAA), various law enforcement agencies and others. As soon as one is stopped, it seems as though 10 more step forward to start it all over again. In the meantime, those who make the product are cheated out of millions of dollars in sales and copyright royalties.

Unfortunately, with the current state of technology, the video industry (especially videocassettes) is in a particularly vulnerable position. Counterfeiting entire movies isn't much harder than mass producing bogus audio cassettes. Estimated losses in the fledgling video industry to counterfeiters run from a low of $100 million annually to a high of $700 million.

All of this obviously means lost sales and revenues at a time when the industry needs all the capital it can get in order to carve out a solid position in the marketplace. If the losses to pirates and counterfeiters continue, various segments of the industry may be crippled prematurely and thus hinder overall growth. If dealers and manufacturers don't try to contain the problem today, tomorrow may be too late.

**NEWS HIGHLIGHTS**

- Appeals court rejects government's bid to restore Goody convictions (page 5).
- MPAA takes tough stance against video pirates (page 5).
- Canadian broadcasters and music organizations call for deregulation of radio (page 5).
- "Run For The Roses" by Dan Fogelberg and Luther Vandross' "Sugar And Spice (I Found Me A Girl)" (new and developing artist) are the top Cash Box Singles Picks (page 9).
- Asia's self-titled album and "I've Never Been To Me" by Charlene (new and developing artist) are the top Cash Box Album Picks (page 11).

**TOP POP DEBUTS**

60  THE BEATLES' MOVIE MEDLEY — Capitol

**SINGLES**

**ALBUMS**

23  SUCCESS HASN'T SPOILED ME YET — Rick Springfield — RCA

**NUMBER ONES**

**COUNTRY SINGLES**

THAT GIRL
Stevie Wonder
Tamlac/Motown

BOBBIE SUE
Oak Ridge Boys
MCA

**COUNTRY ALBUM**

THE GEORGE BENSON COLLECTION
Warner Bros.
Developing Performers Give Rise To Middle-Sized Venues
by Jim Bessman

NEW YORK — While a diminishing number of superstars are still able to fill 20,000-seat venues and a plethora of artists do well working the circuit of 3,000-seat theaters, there has been a growing need for mid-sized halls to cater to a good number of the acts touring the country, according to the nationwide Cash Box survey. As a result, concert promoters across the nation have begun to develop ideas to keep the stars coming in and to escape the economics of selling 20,000 tickets or paying the higher overhead at 3,000-seat halls.

"Three thousand-seaters are often not quite big enough and can't meet technical requirements of a lot of acts (anymore)," said Randy McElrath, president of Milwaukee-based Stardate Prods., which promotes concerts throughout the country. "But 20,000-seat arenas are difficult to fill, he added, and are often tied up by the sports teams they were originally built to accommodate.

McElrath uses the 6,100-seat Milwaukee Auditorium for the many acts that don't fill the larger arenas, as well as for new acts like Billy Squire, Loverboy, 38 Special, Ozzy Osborne and Triumph, among others. "If there's enough time and aren't confident of selling out the big arenas but are too big for the small theatres," he said.

The Milwaukee promoter reports that two new mid-sized venues have recently opened in Rockford and Springfield, Ill., for the mid-sized acts, like Patti LaBelle and Starks Prods., which promotes and markets concerts in the Midwest. California and Washington, D.C. from its Madison, Wis., base, knows of two more, one in La Crosse, Wis., the other in Casper, Wyo., both of which were designed to allow flexibility in concert seating capacity.

Frank is also president of the Madison Ticket Agency, which operates the ticket office, promotion, and marketing for most concerts at the 10,000-seat Dane County Coliseum in Madison. Wis. The coliseum was built this year to house special events and concerts.

Flexible Capacity
"Luckily, we were able to put in a 4,000-seat theater presentation with curtains six years ago to use for more intimate settings and smaller draws," he said. "Now La Crosse has a year-old, 8,000-seat building, which they can reduce to 3,600. The Casper Event Center opens next month with 10,800 seats for reserved-seat concerts, 8,500 for ice shows and a theater set-up that brings it down to 3,800 seats. They also just broke ground in Takoma, Wash., for a 25,000-30,000-seat indoor football field that can be cut down to concert seating for 15,000-20,000. This is what I'm seeing more flexibility built into large buildings. Which makes sense, because how many Kenny Rogers are there? How many Stones?"

On the management side, Charles Hark in vice president of MCA Artists, at the Jim Halsey Co. in Tulsa, sees a visible trend in the direction of the mid-sized venue based on a company survey that was made three months ago. "We found far more venues in the 8,000-seat range than on the top of 10,000," he reported.

Appeals Court Rejects Bid To Restore Goody Convictions
by Fred Goodman

NEW YORK — The U.S. Court of Appeals for the Second Circuit in Manhattan last week ruled that it would not return a thief who had stolen a $700,000 in emeralds and rubies while working for a famous jewelry store in New York to a state prison. The state had promised to return the emeralds and rubies to the store and the court had decided to return the thief to a state prison.

In an oral argument, Judge Mansfield charged that Platt had "grossly abused his power in granting a new trial despite overwhelming evidence of guilt." Mansfield further added that the Appeals Court was correct in that the emeralds and rubies were not returned to the store. The judge also added that although the government's appeal had been dismissed, he was boycied by the comments attending the decision. "We're pleased with portions of the decision, even if we're not pleased with the end result," he said.

"When a circuit court judge urges the government to take a case up and suggests that there may be some wrong law involved, that weighs very heavily with the Solicitor General's office," Mansfield added.

"More Options"

Jacobs also suggested that the government had not exhausted all its options before the Appeals Court, and that several legal methods which can be pursued on the Second Circuit that were "considering," he said. Among these are the possibility of seeking a rehearing en banc before the entire Second Circuit.

Last April, Stolon, president of Sam Goody, Inc., was found guilty on one count of Interstate Transportation of Stolen Property (ITSP) and three counts of criminal copyright infringement. The corporation was found guilty on one ITSP count and one infringement count. But on July 27, Judge Platt, who presided over the case, set aside the convictions and ordered a new trial, alleging misconduct on the part of the prosecution. While the Appeals Court found itself unable to overturn Platt's decision, its comments clearly took exception

MPAA Cracks Down On Video Pirates, Civil Lawsuits Filed
by Michael Glynn

LOS ANGELES — As the first part of a major nationwide crackdown on video piracy undertaken by the Motion Picture Assn. of America (MPAA) and film studios, civil suits were filed against four home video dealers in California and Illinois early last week. The suits were the result of a six-month undercover investigation mounted by the MPAA's Film Security Office here, which netted pirated videocassette copies of such major films as Superman II, 10 and Excalibur, in addition to bootlegged tapes of such unreleased (to the home video market) films as Young Hearts, The City, Sharky's Machine and Rollover.

U.S. marshals reportedly entered the homes of the four defendants, in separate warrants obtained in the Southern California and Chicago areas March 16 carrying writs of seizure and search and seizure warrants. The merits of the suits were not seized.

One of the tapes seized was that of Jim Buckley daba Video Barn, Temecula, Calif., Chuck Mitchell daba Video A, Vista, Calif., Don Johnson daba Magic Video, Tinley Park, Ill., and Robert LeBuenkom daba Entertainment Center, Chicago, Ill., were listed in the suits.

According to Morton Fry, general counsel for the Warner Home Video division of Warner Communications, Inc., one of the plaintiffs in the lawsuits, the raids and subsequent civil complaints resulted "the first time there has been an across-the-board, Elliot Ness-type of action" on the part of MPAA and studios. Those joining WCI in the suits are Columbia Pictures Industries, Embassy Pictures Co., Metro-Goldwyn-Mayer Film Corp., Columbia Video Products, Universal Studios, Universal Video, Century-21 Film Corp., Paramount Pictures Corp., United Artists Corp., and Lucasfilm.

However, both WHV's Fry and Dick Blumenfeld of RTI Films, which handled the investigation, indicated that this was just the beginning of a large-scale campaign aimed at curtailing videotape piracy at the dealer level, which robs the industry of an estimated $700 million a year. Action similar to last week's is expected to be taken against many more dealers in other cities suspected of trading pirated video product in the next 60 days and will not be restricted to just the larger operations.

"We have shown that most of the piracy takes place in medium-sized and small ma & pa operations," Fry said, who pointed to the March 16 raids as an example. "Unfortunately, many of those dealers feel that they have to carry pirated, bootlegged or counterfeited product to remain competitive. But the net effect is that it really hurts the legitimate dealer.

"People are aware of the extent of piracy through the findings of a shopping service survey conducted by a reputable shopper. It's both "covertly and overtly" visited retail accounts gathering information. Consequently, he added, "we made a decision about a month ago to make our resources available

(continued on page 14)

(continued on page 12)
Antilles Label Shifts Emphasis
To Jazz With New Releases
by Fred Goodman

NEW YORK — Island Records' Antilles label enters the jazz market this week with albums by four of the 10 jazz acts that are on its roster. The label, once dominated by reggae artists, will now feature jazz acts exclusively, with all acts recognized with a High-Grade Vinyl Used For Promo Copies of Asia LP.

LOS ANGELES — In order to provide high-quality promotional copies for use by radio and in-store, the Geffen debut album by the group Asia was pressed on a high-grade vinyl called Quiex II, manufactured by Vitex.

According to Geffen president Ed Rosenblatt, "As you can see, this is an intricate recording which required us to present this to the consumer through radio and in-store airplay in a way so they can really hear the quality of this music."

Rosenblatt said that the music on this album lent itself to high-quality pressings, while others really don't require such vinyl. He said commercial copies of the album would be printed on regular vinyl.

The Quiex II differs from normal vinyl copies, in which it has a finish that is quite different that carbon blacking. The Quiex II reduces the surface noise. While this is the most noticeable difference between the Quiex compound and normal compounds, Warner Bros. quality control chief Ed Oulden said that quite a few reggae pressings and additives are supposed to give the Quiex II sound superior capabilities comparable to the German Teldec and high-quality Japanese Warner vinyl.

Vitex president Les Silver said that the Quiex II compound has been used for many of Warner Bros. recent releases. This does not mark the first time that the Quiet II has been used for a Warner Bros. distributed release. A limited edition pressing of Jim Messina's "Messa" LP was pressed on the Quiex II.

Rick Wiestman, executive director of production at Warner Bros, said that the company continually experiments with vinyl compounds in efforts to upgrade the product. He added that the Quiex II release is an experiment in consideration the label from moving to more expensive compounds.

"We are disease a line of a compound for some recordings, which would price the record somewhere between the list price and the so-called audiophile product," Wiestman explained.

Silver at Vitex said that the company puts out a less expensive production compound called Quiex I for the same considerations, in efforts to provide production grade vinyl that labels could more readily and regularly afford.

Previously on Antilles shifting to Island. Scheduled to be released March 25 are "Of Human Feelings" by Ornette Coleman, "Brotherly Love" by the Heath Brothers, "Special Identity" by Joanne Brackeen and "Old Songs for the New Depression" by Ben Sidran. Also signed to Antilles are Ronald Shannon Jackson, Gil Evans, Alice, Anthony Braxton, Phil Woods and Biréli Lagrène. Lagrène, Goldstein president of Island's North American operations, pledged that Antilles will follow a policy of only jazz signings, adding that "the label will be covering the entire spectrum of the jazz idiom.

In describing the label's decision to enter the jazz field, Goldstein said the move grew out of talks with Island founder Chris Blackwell. "About six months ago," said Blackwell, "I knew no other jazz artists, and when I said sure, he 'Well let's start a jazz label.' I was quite surprised.

Ample Market

In assessing Island's decision to bow a jazz line at this particular time, Goldstein conceded that "the marketplace is not great right now in terms of overall music," but added that it's "fragmented and there is a jazz market out there. If you're careful with the monies you put in and your signings, then you can build up a nice catalog and do some business."

The move to jazz, coupled with Island's recent decision to terminate its distribution deal with Warner Bros. (Cash Box, March 10), makes Island one of the few independent labels in the United States, with rock, dance, reggae and jazz titles on its three labels. However, Goldstein said that there was no connection between the company's move into jazz and the decision to go independent. Instead, he singled out Island's need to increase its reach as encouraging the Antilles conversion.

"I think our work with reggae music relates here," he said. "We're getting out there, and jazz isn't all that different in terms of getting out there and trying to go after the (continued on page 13)

Pendergrass Incurs Neck Injuries
In Auto Accident
by Michael Martin

LOS ANGELES — Philadelphia International records artist Teddy Pendergrass last week sustained severe neck injuries leaving him in what doctors describe as "critical condition" after his Rolls Royce lost control earlier in the week.

A REAL DIAMOND — After a recent concert at New Jersey's Boardwalk Hall, recording artist Neil Diamond (I) was greeted by Hal David, president of the American Society of Composers, Authors and Publishers (ASCAP).

ABC Superradio Network Unveiled

NEW YORK — ABC Radio Enterprises, in conjunction with the Marshall Co., an advertising agency, last week unveiled ABC Superradio, a 24-hour-a-day, satellite-fed network and marketing service. It will hit the airwaves July 1.

Aimed at major markets across the country, Superradio will be broadcast "contemporary" music aimed at 21-45 year-olds, according to Rick Sklar, vice president of programming, ABC Radio Enterprises. "We'll play familiar music," he said. "It will be something along the lines of the Eagles, Fleetwood Mac, Olivia Newton-John, The Police, John Denver, the Beatles and the Supremes. In other words, it's for middle America.

Superradio will broadcast from its new studios in New York and will use such major market air talent as Dan Ingram and Ron Lundy from WABC/New York, Robert W. Morgan of KMPC/Los Angeles, Paul Barsky of WBBF/Rochester, Or curtlan of CKLW/Detroit, Bruce Bissom of WTOP/Washington, D.C. and Jay Thomas, a radio and television personality who plays in ABC-TV's Mark And Mindy. The only weekend DF revealed was Larry Lujack of WLS-AM/Chicago. "Those are not all, but we can't tell you the others because they're still under contract to other stations," said Sklar.

Superradio will broadcast via the World Communications satellite uplink facility to the Westar III satellite, which will downlink the signals to Associated Press-Owned-press affiliated stations at its affiliates. Superadio gives its affiliates market exclusivity. Its fees were not disclosed, but are based on a sliding scale according to market size.

Jingles, Too

In addition, Superadio will provide its outlets with customized jingles, promotional devices, and print and television advertisements that will be placed by

(continued on page 13)

HAVE YOU EVER BEEN EXPERIENCED? — These people have, when they recently got together at a Los Angeles party celebrating the formation of Total Experience Records. Lonnie Simmons' new label featuring the Gap Band, Yarbrough & Peoples and Robert (Golodie) Whitley, to be marketed and distributed by Casablanca Records, Inc. Pictured are (l-r): unaffiliated aide to Muhammed Ali; Guenther Henstel, PolyGram vice president and chief operating officer; Muhammed Ali; Robert Wilson, The Gap Band; Emiel Peetree, PolyGram vice president, West Coast marketing; Eileen Garrish, PolyGram vice president, legal and business affairs; Bill Haywood, PolyGram senior vice president, promotions; John Wall, PolyGram senior vice president, international; Harry Lask, PolyGram senior vice president, marketing; Whitley; Cavin Yarbrough, Yarbrough & Peoples; Alizas Peoples, Yarbrough and Whitley; George Allen, Cash Box president and publisher; Henstel; Simmons; Jonathan Ellis, producer; Don Alexander, Total Experience Records; Robert Wilson, Ronnie Wilson and Charles Wilson, The Gap Band; and Jack Kerman, PolyGram senior vice president, sales and marketing.

To say that Columbia recording group Loverboy were swell hitters coming out of the Boston area is an understatement considering the fact their debut album for the label, which contained the top 10 single "Turn Me Loose," went platinum.

That would be a hard act to follow, but the Vancouver rockers have managed to recapture the energy of their debut release on their follow-up LP. "Get Lucky," which is #11 on the Cash Box Top 200 Albums chart on the power of the top 30 single "Working For The Weekend."

The Canadian-based rockers are on the verge of releasing a second single from the LP, "When It's Over," which should propel the group into the international limelight it captured with its first LP.

Between the group's touring and television appearances, Loverboy's rowdy rock record became a breaking item around the world, including countries like England, France, Germany, Swedon, Norway, the Netherlands, Australia, New Zealand and Japan.

But North America did not miss the ticket, either, as Loverboy became a much sought after bookings property throughout the Pacific coast, western Canada, and Kansas ZZ Top, April Wine and Journey.

Fronted by energized vocalist Mike Reno and guitarist Russ Allen, Loverboy first began to attract attention in an old Vancouver warehouse located behind a nightclub. According to Reno, "people would hear us Sexual and ask if they could come over from the nightclub."

The group built a reputable following in the Pacific northwest and began appearing on the border for their first U.S. concert swing.

The group did a series of live shows that would broadcast over radio, introducing a wide audience to their sheer energy rock, which is as accessible for Top 40 airplay as it is on Rock and Roll. Television was not a foreign medium to the group during its first LP release, as Loverboy made appearances on several TV shows, most notably Solid Gold and American Bandstand.

The pervasive exposure the group gained during the debut album's initial thrust has assured Loverboy the kind of industry respect few new acts can demand. With "Get Lucky" the group is hoping the success of the first LP's longevity in the business appears to be a certainty.

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No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

AMPEX
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4 out of 5 Professionals Master on Ampex Tape.
Kasim Sulton

"Don't Break My Heart" were penned during this period. Most of the other tracks were written during Sulton's five year tenure with Utopia and "Sweet Little Accident" and "Roll the Dice" are the most recent.

In addition to working on his songs, Sulton spent the time between tours working as bassist for such albums as Meat Loaf's "Bat Out Of Hell," Tom Robinson's "TBR Two," Rick Deuce's "Guitar's and Women," and Jim Steinman's "Bad for Good," as well as the soundtrack album for the movie "Roadie.

"Kasim" was co-producer by Sulton and Onofrio with Bruce Fairbairn, who produced Loverboy and Priam. On the LP, Sulton plays bass and sings with Onofrio playing percussion. Also on hand are rhythm guitarist Tommy Morrongello, of the Ian Hunter Band, keyboardist Jack Morrongello, Gary Powell from Utopia and Blue Oyster Cult guitarist Buck Dharmar. Mark Rivera, who recently concluded a tour with foreigner, plays alto saxophone on "Don't Break My Heart."

Looking to the immediate future, Sulton plans to tour. "I've just assembled a band for the road, and we're playing the Savoy on March 24 and the Roxy in L.A. on April 2. We're loaning the market for the first time, and I hope we can do it at home doing our own stuff," says Sulton. The tracks "This Must Be Love" and "Don't Break My Heart" has been charted by both the house and Senate Judiciary Committees for further argument on pending legislation that would make taping for home use legal, it is uncertain whether Congress will take action before the Supreme Court reviews the petition.

Most recently, an expanded version of the Mathis amendment to S. 1758, was introduced in the Senate (Cash Box, March 13). The new bill, if passed, would not only create home use exemptions for both audio and video taping, but also establish a levy on hardware and software, to be determined by the Copyright Royalty Tribunal (CRT). A similar bill was also introduced the House.

Kevin Hunter Assoc. Opens N.Y. Offices

NEW YORK — Kevin Hunter Assoc., the management company whose clients include Natalie Cole and Peter, Paul & Mary, has opened offices in New York at 101 W. 57th St., 10019. The telephone number is (212) 977-9315. The firm will maintain its West Coast offices at 900 Sunset Blvd., Suite 510, Los Angeles, Calif., 90069. The telephone number is (213) 850-7205.

Bowles Bows PR Firm

LOS ANGELES — The Woody Bowles Co., Inc., a Nashville-based music development and public relations firm, was recently formed by Woody Bowles. Initial clients are The Burrito Brothers and Ricky Skaggs.

Artists on the 900 Division St., Suite 200, Nashville, Tenn., 37203. The telephone number is (615) 255-5455.

Artist Profile

Grant/Chapman Contempo

Christian Stars Moving Ahead

by Susan Coker

NASHVILLE — In the past two years, Myrrh recording artist Amy Grant has emerged as one of the premier performers within the contemporary Christian realm. Likewise, Lamb & Lion recording artist/Meadowgreen songwriter Gary Chapman has established himself as a singer/songwriter of great importance. During the last six months, June 19, two of the genre's youngest stars will take their three-year-old professional relationship one step further when they are married.

Both 21-year-old Grant and 23-year-old Chapman have been nominated for 1982 Dove Awards, including Songwriter of the Year (which he won last year) for Chapman and Female Vocalist of the Year for Grant. Grant's "In Concert" album, which features several of Chapman's tunes, has also been nominated for Contemporary Gospel Album of the Year. The album, along with other Grammy nominations, has been a strong performer in the Christian market.

Chapman, a successful songwriter who has penned such tunes as "My Father's Eyes" (performed by Grant), "I'm Yours" (performed by Jamie Owens Collins) and "No Time At All," performed by the Gracie Family, recently made his recording debut with his first Christian album, "Sincerely Yours," on Lamb & Litho Records. Chapman and Gary Chapman met through a song he wrote, "My Father's Eyes," which was the title cut of Grant's second album. According to Grant, it wasn't love at first sight, although they occasionally saw each other.

Sony Files For Supreme Court Hearing

LOS ANGELES — The Sony Corp. of America made it official last week and petitioned for a Supreme Court judgment on the U.S. Ninth Circuit Court of Appeals ruling that declared off-air video taping to be in violation of copyright laws.

Most recently, in asking the High Court to overturn the appellate decision, stated in its petition that there have been few copyright issues in the public, commercial and academic interest.

Although April hearings have been scheduled by both the House and Senate Judiciary Committees for further argument on pending legislation that would make taping for home use legal, it is uncertain whether Congress will take action before the Supreme Court reviews the petition.

NEW FACES TO WATCH

EMI America recording artist Kasim Sulton recently decided to leave his job as bass player for Todd Rundgren to pursue a solo career and a different sort of music. His album, "Kasim," is a reflection of the calls "problem songs," as he says. "I guess it gets into roots," says Sulton. "It's the direction you choose to go in when you're talking about settling down. When I first started writing songs about ten or so years ago, I didn't necessarily want to do something that was too commercial, but I didn't want to do heavy metal either.

His album, which charted on the Cash Box Top 200 Albums chart, is a mixture of funk, soul and rock. Sulton compared his track "Rock And Roll" to self-explanatory, "Don't Break My Heart," which uses the horn section from Earth, Wind & Fire, has a funky sound with Sulton singing a line that will sound familiar to those who have seen the A/C frame. "One of the hardest things to do today is find that happy medium between rock, pop and R&B," says Sulton. "I know a lot of artists try to do what they're trying. I don't know how successfully or unfortunately, but that come out with an all-encompassing sound."

An early fan of such English bands as Cream and the Who, Sulton began his musical career in the late-60's after teaching himself to play the guitar. Along withMargin, the latter also with Sulton. Sulton began playing bars in his native Staten Island, N.Y., using other people's music until he heard a song that he wrote himself. "That came later," the pair continued until 1974, when Sulton had his first brush with songwriting.

"Mark and I were playing with Cherry Vanilla, and we started writing her songs," says Sulton. "She wrote the words, and we were kind of the backing band. That was an attempt at musical writing." They continued writing and playing the local circuit for the next three years.

It was through Cherry Vanilla that Sulton became a member of Utopia. "There was an audition that came up at the time I was playing with Cherry, Vanilla, and I heard about it from a mutual friend," says Sulton. "I called up these people, and they invited me up to Woodstock to audition and that was that." Despite his entry into Utopia Sulton did not neglect his writing. "When we were on tour, I still would do songwriting at home doing our own stuff," says Sulton. The tracks "This Must Be Love" and "Don't Break My Heart" has been charted by both the house and Senate Judiciary Committees for further argument on pending legislation that would make taping for home use legal, it is uncertain whether Congress will take action before the Supreme Court reviews the petition.

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GYPsys RECORDS PACTS w/ RCA — RCA Records has pacted Gypsys Records to a worldwide distribution agreement. The new label was created by Ron Wesner and DeMann of Wesner-DeMann entertainment. Gypsys Records develop new acts as well as seek established artists, and its first signing is Peter Brown. Petuted at RCA's West Coast offices are (蕊): Barry Gross, manager, merchandising-contemporary music, West Coast, RCA; Barry Oslander, division vice president, West Coast A&R, Contemporary Music, RCA; DeMann; Wesner; Jack Craig, division vice president, RCA, U.S.A. and Canada; and Joe Mansfield, division vice president, contemporary music, RCA.
REVIEWS

NEW AND DEVELOPING ARTISTS

SINGLES

LU agH AND VANDROSS (Epic 14-0262)
Sugar And Spice (I Found Me A Girl) (3:55) (Uncle Ronnie's Music Co., Inc. - ASCAP) (L. Vandross) (Producer: L. Vandross)

From the moment the "Never Too Much" LP was released, people were saying that this sound created a hit single, and, indeed, it collected quite a bit of radio and club play as an album cut. "Up-beat" isn't the word for Vandross here; he sounds ecstatic and the feeling is contagious.

RUSSSELL SMITH (MSS/Capitol 501)

From the Phil Spector-ish opening, Smith, former lead singer of the Amazing Rhythm Aces, plunges into a pop tune that reminds one of Bob Seger, in terms of both tempo and delivery. Producers Beckett and Johnson, though, give it that oh-so-distinctive Muscle Shoals sound. Top 40 hit.

THE JOHN HALL BAND (EMI America 8112)
You Sure Fooled Me (3:58) (Siren Songs/Clean Cut Tunes - BMI/ASCAP) (J. Hall, J. Hall, B. Lienbach) (Producers: B. Lienbach, J. Hall)

Follow-up to the mid-mid-chart "Crazy (Falling In Love)" is Hall's stab at 80s pop/rock with an 80s techno twist. Melodically, it's somewhat in the middle ground between Phil Seymour and The Cars. The prominent bass keeps a mid-temperature pace for Hall's heavily echoed vocal, guitars and keyboards.

BONNIE FORMAN (Wave CM-121)
All Night (3:33) (Koppelman-Bandler Music Corp. - BMI) (L. Dawson, R. Blakemore) (Producers: E. O'Laughlin, K. Laguna)

A touch of soul, a bit of cabaret and a decidedly dance-oriented hook are what this single is. Sounds like something from N.Y.'s chanteuse Forman is made of. Forman at times reminds one of a more discoesque one of the Chiffons. With "DJ" Guttadare did the mix with clubs in mind.

LOVESMITH (Motown 16081-
I Fooled Ya (3:44) (Black Stallion Music - ASCAP) (M. Lovesmith) (Producers: M. Lovesmith, J.L. Jackson)

Writer/arranger/co-producer Lovesmith likes the Chiffons. Give a listen to the harmony and falsetto lead here, and you'll find the resemblance to the group uncanny. SPECIAL DELIVERY (M&M 5-904) Get To Be Number One (4:23) (Roshkind Music Pub./Special Delivery/Hero Music - BMI) (G. Parker, I. Lee) (Producer: G. Parker)

Smooth as silk and polished to a high gloss, this slick mid-tempo R&B dancer slides with an overstuffed bass line, bell chimes, mesmerizing keyboards and a great female lead vocal.

THE KIDS FROM FAME (RCA JH-13068)

Imagine, for a moment, the tune "Out Here On My Own" from the movie version of Fame sung by a chorus of the actors, with each one taking a short solo turn. Well, this isn't "Our Here On My Own," but there are enough similarities and this features the actors from the TV series, each of whom is pretty competent.

LEE GREENWOOD (MCA/Panorama MCA-52026)

Breaking the normally macko tone of most male country songs, the latest from Greenwood (who continues to sound an awful lot like Kenny Rogers) is an understanding, even sympathetic, ode to an unfashionable wife.

BOBBY WOMACK (Beverly Glen BG-2001)
Where Do We Go From Here (4:58) (Ashray Music/Mt. Alma Music) (B. Womack, J. Ford) (Producer: B. Womack)

More of that sweet, sweet soul balladering that's unquestionably Womack from the #1 B/C album "The Poet." It has no gimmicks, just the heartfelt feel of one singer who is a true original, in a class all his own.

FRANKE & THE KNOCKOUTS (Millennium JH-13105)

After two hit singles ("Sweetheart" and "You're My Girl") from its self-titled debut, Franke & The Knockouts check in with a big power ballad.

FUNKAPOLITAN (Pattonville ZSS-02764)

When August Darnell is involved, things are bound to be funky, and so it comes as little surprise that Funkapolitan comes out of the "new" English disco-funk trend. If you've heard Chas Jankel, you can pretty much figure out what this is. Not if, not this, it's tightly played with an electronic snap.

CLEAN, ATHLETIC & TALENTED (Destiny D-2008)
I Love To Touch Young Girls (2:30) (Determination Music/Clean, Athletic & Talented Music - ASCAP) (Leach, Huff) (Producers: C.A.T., J. Peters)

Listening to the opening of this provocatively-packaged debut from C.A.T. (cute, hear?), there's a heavy Cars-type sound that leads you to believe this is going to be "new rock" (or at least "new pop"). It's actually good '60s pop rock.

LARRY LEE (Columbia 16-0274)

A helping of Cliff Richard, a smidgen of Chris Cross, a pinch of Stephen Bishop, and you've got Larry Lee's latest single, a made-for-radio pop tune. Seamless production courtesy of John Ryan, who's worked wonders for the Climax Blues Band, et al.

DAVID LEE (Flammingo FL 889)

With Lee's high-flying vocals, "up" lyrics and ascending keyboard notes, this is what you might call "positive pop"—bright and relentlessly sunny. It's also impressively produced for a small label offering.

JOHNNY GUITAR WATSON (A&M 2398)

"Tick, tick, tick, lockin'gimme some hip," says Watson adding "it's time to love" on this grinding, swirling mid-tempo dancer.

WILLIAM "BOOTSY" COLLINS (Warner Bros WBS 50044)
Take A Lickin' And Keep On Kickin' (3:30) (Stretchin' Out Music - ASCAP) (W."Bootsy" Collins) (Producer: W."Bootsy" Collins)

The Boot Man returns, putting the fun back in funk with more bottom-heavy dance antics. Still bearing the heavy P-Funk sound of the groove, "Bootsy's" says the music "while it lasts."

DEL SHANNON (Network NW-48008)

Shannon drops down to despair on this pop lament: the follow-up to his Top 40 "Sea Of Love." Soaked in mournful organ and tearfully twangy guitars, it's an affecting pop ode with the Heartbreakers' stamp.

HIOUT OF THE BOX

DAN FOGELBERG (Epic 14-02821)

DAVID BOWIE (Backstreet/MCA BSR-5022)

STARS ON (Radio RR 4019)

EDDIE RABBITT (Elektra E-47435)
I Don't Know Where To Start (3:24) (Briarpatch Music/DebDave Music Inc. - BMI) (T. Schuyler) (Producer: D. Malloy)

RICKIE LEE JONES (Warner Bros. WBS 50046)

Cash Box/March 27, 1982
EXECUTIVES ON THE MOVE

Shmerler

Fricke Names Jones - The Fricke Entertainment Company, Inc. has announced the appointment of Gay Jones as vice president. Prior to her new assignment, she was publishing administrator at Filmmusic. Before that, she was publishing coordinator at Casablanca Records.

Chryssalis Promotes Shmerler - Chryssalis Records has announced the promotion of Steven Shmerler to director of marketing. He will head Chryssalis' marketing depart-

Thompson Named At Columbia - Howard Thompson has been named director, talent acquisition, East Coast A&R for Columbia Records. Since 1979 he has been A&R manager at CBS Records U.K. and prior to that he was head of A&R at Bronze Records.

Smith Named - Michelle Smith has been named local promotion representative with Real Music Records. She comes to R.M.R. from Triangle Distributors.

Changes At Atlantic - The artist relations, publicity and television departments of Atlantic Records will now be overseen by Perry Cooper, who has been named senior director. He was most recently Atlantic's director of artist relations/television. Simo Doe has been promoted to director of national publicity. Her previous position was associate director of national publicity/director of special markets publicity.

Changes At WEA - WEA Manufacturing, Inc., has announced the promotions of seven executives within its division. Frank E. Apostolico, controller and chief financial officer, Edward J. Hughes, manager of data processing, Joseph A. Muldowney, director of business affairs; James R. Roe director of engineering for Audio Tape Duplicating; Robert T. Kessel, director of quality control; Joseph Vayda, director of research and development; and John R. Williams, vice president of Customer Relations/Promotions. Apostolico joined WEA in 1979 as controller. Prior to that, he worked at Bard-Parker, Hancock, N.Y., as production supervisor. Hughes joined WEA Manufacturing in 1980 after serving as director of Merchandising for Endorco, Inc. Endorco, N. J., Muldowney, a CPA, joined WEA Manufacturing in 1978. Roe joined WEA Manufacturing's Specialty Records plant in 1978 as plant engineer. Teitelman had been with North American Recording Co., Arista Records, SMN and Atlantic Records and joined WEA in 1979. Vayda joined WEA Manufacturing in 1979 and has served as the company's chief engineer of tape duplicating. Williams previously served as Specialty's vice president of customer relations before his recent position and has been associated with the company for over 20 years.

O'Hare Appointed At CBS - CBS Songs-U.S. has announced the appointment of Der- dre Gardner as director of A&R. Gardner, formerly vice president of A&R for Atlantic Records, has been general sales and professional manager at Love-Zager Productions/Sumac Music.

Green Named At Atlantic - Alison Green has been promoted to national merchandising manager for Atlantic Records. She joined Atlantic Records in September 1977 as secretary in the merchandising department. In September 1978, Green was promoted to executive assistant to the president, merchandising production, and in 1980, she assumed additional responsibilities as the depart-

March Named At Atlantic - Ian Deir-Jones has been appointed copyright administrator at Shankman-DeBiasio, Inc., group publishing companies. Before coming to Shankman-DeBiasio, he was royalty manager at Warner Brothers Records, ABC and United Artist Records.

Changes At E/A - Elektra/Asylum/Nonesuch Records' business affairs department has promoted three staff members and added another. Tina Nielsen-Murray has been promoted to copyright administrator. Previously, she was secretary to Sue Roberts, director of business affairs. Marsha Neches has been promoted to administrative assistant. Formerly a secretary, she takes on new responsibilities including handling all contractual payments. Karen Rossman has also been promoted to administrative assistant. She was previously a secretary. And Bonny Chartrand has been added as a secretary.

Changes At WASEC - The Warner Amex Satellite Entertainment Co. (WASEC) has an-

Spotlight Promotes MacNeill - Spotlight Enterprises Ltd. has announced the appoint-

Sidlow Agency Set

LOS ANGELES — The Sidlow Agency, a talent agency, will soon be opened by Carol Sidlow. The firm will be headquartered at 8913 Sunset Blvd., Suite B, Los Angeles, Calif. 90069. The telephone number is (213) 654-4404.

Basic Management Bow

NEW YORK -- Theresa Levy has formed Basic Management in New York. Among Basic Management's clients are Polygn and Johnny Jewel. The firm's address is 119 W. 57th St., New York, N.Y. 10019. The telephone number is (212) 582-5040.
ASIA — Gelfen GHS 2008 — Producer: Mike Stone — List: 8.98 — Bar Coded

This highly publicized quartet has been promoted as one of the forerunners of the '80s, and, surprisingly enough, the band lives up to its billing. Consisting of members from experimental art rock acts Yes, King Crimson and Emerson, Lake & Palmer, Asia delivers hard-driving, orchestral-like anthems with a highly refined, almost ethereal tone. Technical expertise abounds on every composition, particularly tone-poems like "Heat of the Moment," "One Step Closer" and "Oldest Dreams." Look for this one to shoot up the charts most assuredly and aggressively.


This latest collection of Beatles re-releases focuses on the music the fab four made for its five film soundtracks — A Hard Day's Night, Help, Magical Mystery Tour, Yellow Submarine and Let It Be. Sequenced in chronological order and encompassing 14 outstanding cuts from the various soundtrack albums, the disc comes with a special 12-page "Beatles Souvenir Program" loaded with photos from the movies and a brief synopsis of each flick's plot. Admit, Myl, though nothing new in this set, aside from a few rare photos in the accompanying booklet.


Because of his bespectacled, slightly offbeat look, Moon Martin has sometimes been referred to as the Woody Allen of rock 'n' roll. But on his latest album, Martin comes across more as a mischievous Warren Zevon, mercurial type than a frail, nudy character. Produced by Robert Palmer, who had a big hit with Martin's Stax/Voltish song "Bad Case of Lovin' You," this LP has a polished, technorock sheen to it that's suitable for both AOR and pop formats. Songs like "X-Ray Vision" and "Dangerous Game" should help Martin's acceptance in the U.S.

BELOW THE BELT — Franke & the Knockouts — Millennium SSL-7763 — Producer: Peter Stebbings — List: 8.98 — Bar Coded

Influenced by heavy metal, R&B, soft pop and upbeat rock, Franke Previte and his Knockouts have pulled no punches in making their second effort for Millennium a rocker. Produced by the marvelous Pete Solley, who's previously produced John Zep & the Falcons and Django Bongio's sounds down on disc, this group of heavyweights come across well with both its hard-rocking, guitar-squealing songs about being known and its genteel, romantic ballads, such as "Without You" and "Morning Sun (Dream On)."

IVE NEVER BEEN TO ME — Charlene — Motown 6005ML — Producer: Ron Miller — List: 8.98

Angelic lead vocals, sweetened to perfection, are Charlene's hallmark on this disc comprised of harmonica overdubs and a background of swelling strings, dominate this A/C pop-fare from Motown's amorous siren. Aided and abetted by bassman extraordinaire Leland Sklar and celebrated jazz guitarist Lee Ritenour, Charlene's tales of lost loves and reconcilable romantic differences are simultaneously refreshing and intimately reflective.

CARRY ON — Bobby Caldwell — Polydor PD-1-6347 — Producer: Bobby Caldwell — List: 8.98

Love songs, crossed straight from the heart, comprise less than half of considerable number of Caldwell's LP, with the multi-talented Caldwell handling guitar, keyboard, bass, vibes and marimba work, as well as the songwriting, production and vocal chores. Mellow music in the fashion of Grover Washington, Ray Charles and Tony Bennett makes Caldwell's latest just the right thing for MOR and Top 40 interests — the correct combination of sensitive lyrics and melodies, and acid-pop arrangements.


Perhaps the oddest record since Lou Reed's "Metal Machine Music," this demented debut disc incorporates a hodgepodge of various forms — Polish polkas, Mexican salsa-rock, 52nd Street bebop, British compu-pop, German marches and Fellini-esque Nino Rota soundtracks — into a band of syncopation called "World Rhythms."

NEW AND DEVELOPING ARTISTS

ELOISE WHITAKER — Destiny DLA-10006 — Producer: Laurin Rinder — List: 8.98

Whether you're in the mood for sultry R&B songs to get down to or mid-tempo romantic ballads tailor-made for slow dancing, the former member of the disco-oriented St. Tropez should get your feet moving with no problem whatsoever. Cracking, distinctive arrangements by W. Michael Lewis help this newcomer come alive, especially on tunes like "Don't Turn Your Back On Love" and "I've Come Too Far." A sexuality reminiscent of Donna Summer's early songs is Whitaker's main drawing card here.

MUSIC ON BOTH SIDES — The Records — Virgin VI 2206 — Producer: Will Birch — List: 8.98

Rooted firmly in England's pub-rock scene of the 1970s, this British quartet specializes in bubbly, bouncy tunes carefully constructed with alluring hooks and powerful bass and drum bottom. Expertly produced by the band's drummer/songwriter Will Birch, this platter's strong point lies in its profound lyrics which explore, in Birch's words — "the politics of the soul."

JOOLS HOLLAND AND HIS MILLIONAIRS — I.S. SP 70602 — Producer: Glyn Johns — List: 8.98

As keyboardist/vocalist with new wave sensations Squeeze during the 1970s, Holland garnered much praise from rock maestros such as Paul McCartney, Elvis Costello and Nick Lowe. On his self-titled debut LP for I.S., Holland tackles a potpourri of diverse styles — funk, R&B, classical, gospel and boogie-woogie — and gives each a blast of his own unique quirkiness.

FEATURE PICKS

PRIMITIVE GUITARS — Phil Manzanera — Editions E.G. EGED 14 — Producer: Phil Manzanera — List: 8.98

Using phrasing and intonation techniques gleaned from his contemporaries like Miles Davis, Charlie Christian, Van Varese and Charlie Parker, ex-Roxy Music guitarist Manzanera has produced a solo instrumental LP that at times seems wild with virtuoso experimentation, yet often gets wrapped up with introspective sensitivity. Enterprising jazz and forward-moving rock program directors will no doubt want to check out cuts such as the percolating "Impossible Guitar" and the grandly spacious Europe 76-1.

LEOVEN HELM — Capitol ET-12201 — Producers: Jimmy Johnson and Barry Beckett — List: 8.98 — Bar Coded

Former vocalist and drummer for The Band, Levon Helm has gone on to achieve critical acclaim for his dramatic acting in films like Coal Miner's Daughter since the group broke up in the late-1970s. But Helm hasn't been spending all of his time in front of the camera, as this solo album, recorded at Muscle Shoals sound studios will attest. Featuring mostly country-flavored rock tunes, this album shows off Helm's ability as an expert mandolin player as well as his prowess for beating the skins.


Alcol, enigmatic and mysterious are all adjectives that come up when discussing the persona of country blues artist J.J. Cale, who's probably best known for his song "Cocaine," which spawned a monster hit for buddy Eric Clapton. On his most recent offering, Cale covers such topics as life in downtown Los Angeles, across-country travel and relationships with Southern women.

PAIN IN MY PAST — The Rovers — Epic/Cleveland Int'l FE 37706 — Producer: Jack Richardson — List: None — Bar Coded

Following last year's humorous "Wasn't That A Party," which rode both the pop and country singles charts, this record, behind the witty title track, reiterates the Irish band's special affinity for clever hooks, and the Irish humor finds its way into a number of the cuts, especially "No More Bread And Butter" and "People Who Read People Magazine."
MPAA Cracks Down On Video Pirates; Four Civil Suits Filed

(continued from page 81)

actively combat piracy.”

WHY’s plans, according to Fry, include sending 200 letters to dealers informing them of the company’s stance and will “engage a shopping service” once again if dealers don’t agree. Information from that would then be turned over to the MPAA.

“We’ve laid out a battle plan,” stated Fry. “We’re not going to catch everybody, or solve our problem completely, but we’re going to try to hit every store possible.”

Planting “shoppers” or MPAA investigators has already brought charges of entrapment from at least one of the defendants last week, but Fry said he doesn’t foresee any legal problems with this route.

“We think we’re on good ground here,” he said of the plan. “We don’t have a particular ‘hitlist,’ although we do already have some names of suspected pirates. We’ve heard from the dealers’ association that such rental plans as WHY’s “arbitrarily restrict” the market and, hence, encourage piracy. ‘That’s kind of a bootstrap argument,’ retorted Fry. “Because the dealer can’t purchase a title with WHY’s help from us, he doesn’t give the right to copy it.”

With regards to WHY’s rental plan, however, Fry did say that “this is by chance that we launched this anti-piracy campaign with the break of our ‘Dealer’s Choice’ program.”

WHY will be working “with and through” MPAA in its efforts and “would be very happy to work with VSDA, VSRA and any other dealer groups or individual in its efforts.”

“We’ll solicit their requests to help,” concluded Fry. “The dealership should be healthy to grow for people to invest in. This is all to our benefit.”

Coca-Cola and Computer Dealers Assn. (VSDA) will continue primarily on its own anti-piracy program, according to executive director Bob Locke. Locke is going to tape the 1,000 plus anti-piracy hotline for dealers to call on any information of suspected piracy activity.

“Both dealers and retailers are fairly responsive,” said Locke. “We’ve told the dealers to police themselves,” said Locke.

Locke defended dealers, though, saying retail stores are “often argumentative in proportion” and added that he feels most of the illegal copying is done by consumers. It’s extremely difficult to combat piracy on the consumer level, but I think what we have to do is make the consumer more aware of what is and isn’t legal. We have to understand the problem.”

Likewise, Mike Weiss of Chicago’s That’s Entertainment and director of the Midwest region of the Video Software Retailers Assn. (VSRA), said that dealers have to take a self-help approach to solve the problem.

“You’ll never eradicate piracy completely, but I think you can take it out of the stores,” he stated. “We dealers want to buy from the studios at this point, and we have to show a responsiveness to our own program.”

Much of the anti-piracy activity will naturally be focused on those cities where the problem is most rampant. Chicago has been among the top ten rental outlets, according to MPAA, with several rental shops where, according to an MPAA survey, more than 40% of video dealers are suspected of carrying pirated material.

“(Piracy) is so wide open here that it’s been the norm rather than the exception,” said Weiss.

Others, such as SoundVideo Unlimited’s Noel Gimbel, also a board member of VSRA, talk it up to heavy competition in the district.

“It’s gone down some,” said Gimbel. “I don’t get as many complaints as I used to. This is an industry that you have to police.”

Chicago was one of the first major markets to become heavily involved in video, and that’s started the anti-piracy competition. The New York and Los Angeles markets are more closely watched because they’re media centers.

“It’s a universal problem, though, and Chicago certainly isn’t an isolated market,” said Weiss.

Pirana Bros. Opens

LOS ANGELES — Former Ted Nugent producer Rick Browde recently announced formation of Pirana Brothers Prods. for video production film that will work with Canadian-based actors Butler and Gus.

The company is located at 410 Riverside Dr., New York, N.Y., 10023. The telephone number is (212) 663-6260.

EAST COASTINGS

ON LAND WITH ENO — We recently had the chance to sit and chat with composer/conceptualist Brian Eno, presently finishing his “On Land,” LP for Editions EG Records. More than a dozen years have passed since he started his first cassettes, but Brian Eno has employed a unique approach to creating music and following his own course. In manipulating the elements and sounds in his compositions, the composer — who now found himself creating music for the Wexford Arms Hotel in Ireland — has built up a series of objects to form set boundaries within which to construct music that can determine and follow its own course. In “The White Amphitheater” he had developed a system using tape and recorder, but for this new project he was inspired to see the new development in technology as a way to achieve the “perfect” sound. He has since taken his unique approach to music to the next level, by developing a new type of music that he has called “ambient” and is currently working on a new album called “Outside.”

The original album was released in 1981 and was one of the most influential and groundbreaking albums in the history of electronic music. It contained a mix of ambient, pop, and experimental elements, and featured contributions from a variety of musicians and producers, including Brian Eno himself. The album was well-received by critics and fans alike, and it remains a classic in the genre to this day.

The new album, “Outside,” was released in 1995 and was similarly experimental and innovative. It featured a variety of musical styles, including ambient, electronic, and pop music, and was recorded in a series of locations, including the Wexford Arms Hotel in Ireland. The album was a commercial and critical success, and it helped to establish Brian Eno as one of the leading figures in the world of electronic music.

In addition to his work as a composer and producer, Brian Eno is also known for his contributions to the visual arts. He has created a number of installations and artworks, and has collaborated with artists such as David Bowie and David Byrne. His work has been exhibited in galleries and museums around the world, and it has been praised for its innovative and thought-provoking nature.

Brian Eno is widely regarded as one of the most innovative and influential musicians of his generation, and his work has had a significant impact on the world of music and the arts. He continues to be an active performer and creator, and his contributions to the world of music will be remembered for many years to come.

Bobrick

FBI Bootleg Raid

Yields $20 Million

Cache In Florida

NEW YORK — In one of the largest seizures of its kind, bootlegging, equipment and a fortune in cash were seized in a raid in Florida on Monday. The cache of $20 million was confiscated after a raid on a Stuart, Fla., warehouse on March 12.

On that date, agents of the Federal Bureau of Investigation (FBI) and deputies from the Martin County Sheriff’s office and representatives of the Recording Industry Association of America (RIAA) raided a warehouse housing a large number of storage bins at the warehouse at 550 Harper St. The search stemmed from a warrant issued by U.S. Magistrate J. Michael Brennan of the Federal Court, Southern District of Florida, Ft. Pierce.

The investigators recovered over 100,000 video cassette tapes, including video bootleg recordings of well-known performers such as Elvis Presley, Bruce Springsteen and the Beatles. Also seized were 4,000 metal record storage cabinets and a large number of record labels, photographic negatives, record jackets and other materials used for manufacturing bootleg recordings.

The raid stemmed from one conducted a week earlier at the residences of Edna and William Minor, parents of Richard Minor, who is the alleged kingpin of the bootlegging contraband. The earlier raids at 2897 and 2911 S.E. St. Lucie Blvd and 1440 N. Federal Highway, Stuart yielded bootleg recordings, record jackets and T-shirts unconnected to the recorded manufacturing equipment. The FBI estimated the value at $7 million. The value for the entire case was even higher, according to U.S. Magistrate Peter R. Palermo of the U.S. District Court of the Southern District of Florida, Ft. Pierce.

In other anti-piracy news, three men pleaded guilty to charges of copyright infringement in U.S. District Court for the District of Boston, Mass.

Thomas Salem and Maury LaPrade, doing business as Rockin’ Mania Record Cellar in Framingham, Mass., were found guilty of violating U.S. copyright laws. Criminal information was filed Dec. 24, 1981. Assistant U.S. Attorney Nelson D. Good served as prosecutor. Sentencing is scheduled for April 9.

In addition, Allen F. Say, sole stockholder for Cheapea Records, a Cambridge, Mass., record company, pleaded guilty to four counts of copyright infringement of underlying musical compositions before U.S. Magistrate Judge J. Thomas. Information for this case was also filed Dec. 24, Asst. U.S. Attorney Richard Streans was the prosecutor.

Salem had consented to a search of his premises by the Boston FBI Office on Feb. 13, when over 100 suspected counterfeit albums and bootleg recordings were seized.
NICK LOWE

LOS ANGELES SPORTS ARENA — Opening up for the Cars during their recent LA Sports Arena concert, Nick Lowe and his Noise To Go turned on the juke with a set marked by friendly folkiness and upbeat rhythms, in strict counterpoint to the headliners' star brand of streamlinened, musically airbrushed rock sounds. A few days following the Cars' show, Nick 'the Knife' Lowe-balled across town for a showcase performance at Wolf and Rissmiller's Country Club and there he was given the opportunity to shine on his own terms.

Performing in much more intimate surroundings, The Basher was introduced by soulmate Carline Carter and immediately launched into a flurry of songs from his latest album in addition to a selection of near-hits from past endeavors, all of which received highly responsive cheers and whoops from the sold-out crowd.

With the exception of a break in the proceedings to allow sideman Paul Carrack, Squeeze's vocalist / keyboardist, to join the composer, "Kroome One-Trick numbers," Lowe delivered a heady dose of pure pop for now people, rendering fast-paced versions of his most well-known tunes — "I Love The Way You Break Glass," "Heart Of The City," "Cruel To Be Kind" and the Beatleish anthem, "What's So Funny 'bout Peace, Love And Understanding." While many of his other melodies capped extended riffs from classic rock and rollers, particularly a pair of songs reminiscent of Chuck Berry's "You Never Can Tell" and The Jacksons' "I Want You Back," Lowe managed to project an air of originality and style, particularly when doing newer material along the lines of "Burning," "Stick Where The Sun Don't Shine," "My Heart Hurts"... Yet, despite all the wonderful songs and the heartfelt vocals, it was difficult not to notice that Lowe seemed a wee bit self-conscious about his performance, at times deliberately stepping away from the mike during a verse or rushing through a tune at breakneck speed. Perhaps it was due to the lengthy time he's spent in the studio producing albums for Elvis Costello, Graham Parker and the Rumour, The Damned, The Pretenders and others, or maybe just a hectic week of opening up for a mega-hit group like The Cars. Whatever the reason, the pop genius' talent, rough edges and all, had more warmth andelan than a hundred modern techno-rock acts could muster.

JUDGING from the sweaty, bobbing mass of packed junior high and high school aged teens (many adhered in the de rigueur head bands and sporting short hair cuts) at the group's March 12 show here, The B-52's have lost none of its youth appeal. Naturally, the largest ovations (and the hardest dancings) were reserved for the "hits," meaning most of the songs from the group's first LP, "Wild Planet," "Rock Lobster," naturally, garnered the best crowd response, but not far behind are "Dancing In The Street," "Planet," "Changeling," and particularly, "Dance This Mess Around" followed close behind.

But the crowd didn't even need the music, they were looking up at the mere sight of Kate Pierson and Cindy Wilson coming onstage with their trademark bouffants and all of Kate's characteristic delight from the audience. It hardly seemed to matter that some of the material from the David M. 'Talking Heads' Byrne-produced "Mesopotamia" EP was a little too rambling and unfocused for most of the audience to move in consistent rhythm to, although the title track and, to some extent, "Loveland," were both recognized. The addition of two horn players did, however, give a more rounded sound.

NICK LOWE

THE B-52's

—

HOLLYWOOD PALLADIUM, L.A. — There is something notably sweet and honest about the country-rock act called 27, an act which not only uses the name of a young woman passed away from an overdose, but also, lawyer-turned-guitar player John Ferrara. The label's first release will be "Fast Forward," an LP by Ernie Mannix. It is scheduled to ship at the end of this month.

18, said that Pendergrass injured his neck between the fifth and sixth cervical vertebrae.

Sweeney said during a press conference that the soul crooner was conscious, breathing on his own and had been moved to a case near-hits from past endeavors, all of which received highly responsive cheers and whoops from the sold-out crowd.

And with the exception of a break in the proceedings to allow sideman Paul Carrack, Squeeze's vocalist / keyboardist, to join the composer, "Kroome One-Trick numbers," Lowe delivered a heady dose of pure pop for now people, rendering fast-paced versions of his most well-known tunes — "I Love The Way You Break Glass," "Heart Of The City," "Cruel To Be Kind" and the Beatleish anthem, "What's So Funny 'bout Peace, Love And Understanding." While many of his other melodies capped extended riffs from classic rock and rollers, particularly a pair of songs reminiscent of Chuck Berry's "You Never Can Tell" and The Jacksons' "I Want You Back," Lowe managed to project an air of originality and style, particularly when doing newer material along the lines of "Burning," "Stick Where The Sun Don't Shine," "My Heart Hurts"... Yet, despite all the wonderful songs and the heartfelt vocals, it was difficult not to notice that Lowe seemed a wee bit self-conscious about his performance, at times deliberately stepping away from the mike during a verse or rushing through a tune at breakneck speed. Perhaps it was due to the lengthy time he's spent in the studio producing albums for Elvis Costello, Graham Parker and the Rumour, The Damned, The Pretenders and others, or maybe just a hectic week of opening up for a mega-hit group like The Cars. Whatever the reason, the pop genius' talent, rough edges and all, had more warmth andelan than a hundred modern techno-rock acts could muster.

LOS ANGELES — Mega Records president Charles Murdock recently announced a line up of independent distributors that will distribute product the labels product through the U.S. The companies include Pickwick, Piko Corp., Western Merchandisers, Schwartz Bros., Malverne, All South, Bib and MS Distributors.

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Developing Performers Give Rise To Middle-Sized Venues

(continued from page 5)

While some of Halsey’s acts like the Oak Ridge Boys are so big that they have to go into the major venues, others like Tom Petty and other Halsey acts like Tammy Wynette, Mel Tillis, Don Williams and Merle Haggard need smaller buildings. There is an interest in building the benefits of big buildings that can be scaled down one or more sizes depending on the act. It is important that the artist thoroughly interests in bolstering the art.

“It doesn’t look good or feel good for an artist to play a big hall, many artists hate it,” said Halsey. “But if more artists are doing a good job in guiding the act’s career, this shouldn’t happen.”

**4,000-Seat Venues**

But it does happen, according to Don Maggi, special projects director at Monarch Entertainment Bureau New West Orange, N.J., promotion company operates Pasaic’s 3400-seat Capitol Theater and the Byrne Meadowlands Arena in Planetesta, N.J., which can vary between 14,000 and 20,500.

“Rossington-Collins wanted to play the 10,000-seat Miami Beach War Memorial,” said Maggi. “You can’t do it.”

“The most interesting,” said Maggi, “is seeing how they live up to the promise of being big and the way they live up to the promise of being the future.”

According to Maggi’s, touring expenses are too big for many acts to bring their equipment into 3,000-seat theaters.

The major markets between markets like Miami, Orlando, Tampa, Memphis and Birmingham, said Maggi, adding that building prices in these markets are often on a budget, due to whether or not they can sell out. “It varies,” he explained. “Some acts will sell out into a situation where they can’t sell out. And some acts only do a handful of nights a year, so they have to open the theaters and the secondary markets that they can sell out or not. So the price is right.”

**Price A Factor**

Price is also a major concern for Chuck Morris, president of Flegenwax. “We’re seeing a lot of the software package is being read for presentation by fall ‘92 and will include many of the feature segments presently seen on Playboy Channel’s video magazine, such as video Playmates of the Month, the “Playboy Interview,” and “Ribald Classics.” Plans are also underway to offer specialized programming, including comedy and musical performances like the Chicago Blues Festival and hip-hop oriented features such as guides to fine wines, famous restaurants and current fashion trends. Retrospective packages, such as the vintage facades, others, are ditionally being slated.

“We are committed to having product for presentation at the Fall 1992 Super Conference in Chicago,” stated Lewine. “We are now in the final stages of negotiations with 200 buyers.”

By the end of the month, we should have a preliminary list set. “The development between cable and home video programming will be basically in editing of material,” said Lewine, but the executive added that cable business will detract from or diminish home video sales.

(Photographed on page 16)

WORKS IN PROGRESS — MGM will premiere Pink Floyd’s pic based on its album “The Wall” in mid-August at the National and Ziegfeld theaters in Los Angeles, with a nationwide release slated for October. .. Grammy star Kim Carnes is thinking about recording “Little Kids of Love,” a Delbert Tower song that was cut from Dave Edmunds should be in stores within the next couple of months. Tentatively titled “Me and the Boys,” it features a rousing song penned by Bruce Springsteen specifically for Edmunds. .. Glimmer Twin Keith Richards has been signed for the score of “New York,” a film about a New York rock group为期Carmichael-type singer, Richards’ fashionable flame, Patti Hansen, will co-star in the Civil War-era tale ... Bob Seger is setting his sights on a summer release for his latest, “Night Moves,” which is being compared to a group of my generation. pop group Shoes has started work on its third album for Elektra, following the cultish success of its earlier outings, “Present Tense” and “Tongue Twister” ... Joe Cocker is rumored to be doing a duet with Zapp’s Chaka Khan. She is currently involved in the studio with neurotic rockers Oingo Boingo working on songs like “Tiny Insects” and “Grey Matter” ... Rough Trade, Inc. is getting ready to unleash the first LP from 1979, a hot "Rush" album from the band’s second tour. .. Frank Zappa is currently planning to record in Japan for his next album in the spring. .. Marvin Gaye’s finally left Motown and will begin recording for Columbia, self-producing an album that should be out by the end of the year. .. The Designers, a film about two photographers, is being produced by I.R. Thom Wilson is producing the project at Hyde Studios .. Translator, one of Northern California’s most popular club acts, recently signed a long-term recording contract with 415 Records and began laying down tracks for its debut album, expected in May. .. Expect a sign from the L.A.-based bassless modern music group Red Wedding by this summer. Within a few short months, the band has gone from playing gigs at local hangouts like Af’s Bar to making a brief appearance in the new film about Valium addiction, I’m Dancing As Fast As I Can ... Gladys Knight is priced to perform in concerts next spring for Ken- dust Records’ Barbunk studios. Bad Taste Award of the Month — according to Epic Records, an indie label that in the past has reissued several landmark rock albums by Richie Valens, The Beauts, and Tom Petty, found a new market for a collection of Beatles’ novelty records, entitled “Beatlesongs,” features one of the sickest cover design concepts seen in a while. Holding up an ban proclaming “We Love You Beatles,” a collection of Beatles’ songs by the band’s brand, Mark David Chapman, bearing a toothy grin and carrying an axe, who is the ground immediately behind him is a cover of Catcher In The Rye and nearby are a pair of shattered eyeglasses. Illustrator William Stout developed the idea for the cover, which is carefully sealed in a brown paper bag so as not to offend copyright holders.

LUST FOR LIFE — Four Playboy bunnies who banded together and formed a surfing group known as The Plamates made their Los Angeles debut at the Century City Playboy Club last week. Featuring Michele Drake (May 1979), Heidi Sorensen (July 1981), Sandra Theodore (July 1977) and Nicki Thomas (March 1980), the group has performed on a number of TV shows already, singing country, soul, rock and pop material.

PLAYBACK — A new music magazine called Caliplus, available at record outlets and newsstands, is unique because it’s one of the first magazines to “publish” on the cover a cassette. An aural fanzine, the 45-minute first issue features interviews with The Police, The Gun Club and suburban lawns, as well as a clutch of record reviews. The taped periodical retails for $2.49.

BLARNEYSTON — An emerald green single of Judy Collins’ “Drink A Round To Ireland” was sent to trade, radio stations and other industry folks in commemoration of St. Patrick’s Day, sure and be good. From the British Top 20 charts, and her single, “Mickey,” currently No.2 in the U.K. Also in attendance at the posh party were Bette Midler, Angelina Huston and Basil’s bouncy beau, Spazz Attack ... Recording artist Village People released its new bouncy bop, “The Go-Go’s,” July 29, for a new bop. Upstairs Dillons, last week. King, known for her bluesy ballads, portrayed Marlon Brandon’s wife, “Mama Corleone,” in the Godfather films ... Ex-Doo-Wops go commercial with a recent single, “Drummers”, that apparently forms “tribute versions” of Doors compositions like “Touch Me.” “Love Me Two Times” and “Road House Blues” ... “Dynasty Records and Video Tapes has relocated to 8625 San Vicente Blvd. in Los Angeles.”

NEWS OF THE ’50S — Cosmic squelches and finkel, freaky sounds emanated from the Hollywood Palladium again last week when The B-52’s finished up a series of dates in the City of Angels. After one of the group’s打扮ed outlandish scenes in town, Cindy Wilson and Kate Pierson, parted out of bounders at the O.N. Klub, where they joined opening act The Outbreaks on a few mod tours. Another of The B-52’s openers, Viva!ebol has been busy in the studio with Sparks and 20/20 producer Earle Mankey recording new material.

TAKE A MEETING — The National Organization of Women in Music will meet at The Central, 8535 Sunset Boulevard, at 7 p.m. on March 30 for a panel discussion on the local music scene with a few special guests: Frank Zappa, Tom Fonda, Chuck Lewis, Jr., Club Linker and John Harrington representing the Country Club. For further information call Pat Johnson at (213) 762-9455.

A SAD NOTE — Condolences are extended to the friends and family of Matthew Trust, father of Sam Trust, president of ATV Music Corp. In lieu of flowers, the Trust family requests donations be made to the Boys Scouts of America.

jeffrey ressner
SIDRAN SPEAKS — “If you stay in one place long enough, everybody walks by you.” So listeners will once again be able to hear the Chicago-born saxophonist, who was one of the first saxophonists to make a career out of jazz, on the chronological chart next week. His new album, “Old Songs For The New Depression,” ships this week on Antilles Records, marking the latest in a career that has spanned three decades and included a stint with the Steve Miller Band. A Ph.D. from Sussex University in English literature, Sidran is a leading force for the sensibility of the blues, blues and beyond. But all his years as a professional haven’t prevented Sidran from being excited about his latest release. “I was traveling with Richel Cole, playing a series of gigs in the Southwest around a year and a-half ago,” recalls Sidran who questioned about the title of the album. “I had just made this hi-tech, big-budget record for A&M, and were we were looking to back some of the tracks we had. About three or four weeks of working with Richel, I had gotten almost all of that material together, just playing the gigs, talking about getting all these old songs together and writing new arrangements. So the concept was there. Then my publisher at Japan called me and said I were very interested in my next album and that I should just go ahead and record it.”

TIE IT UP — Following a sold-out gig at the San Francisco Fairmont Hotel’s Venetian Room, the venerable Count Basie (C) was presented with an official Fairmont “B” by S.F. Fairmont general manager Herman Newiner (I) and Fairmont vice president Rick Strong. Basie is more his own than anything, combining an appealing and personable presence with a total dedication to the jazz tradition. “I have a jazz trio in college,” said Sidran, “and the only reason I wound up playing with Steve Miller is my friend making $3,500 a night with my trio, and Miller offered me the job. I never listened to Jerry Lee Lewis (C) who was in the studio for my new record and it’s Horace Silver. My whole orientation was towards being a jazz player, even to the point of having to teach myself in performing to look at the audience instead of constantly focusing on the rhythm section. As a player, you’re constantly trying to keep in the rhythm section happy, not the audience happy! So come it all really from a jazz point of view.” Although Sidran established himself quickly as a songwriter, penning Miller’s “Space Cowboy” (which Sidran said took 20 minutes in a hotel room) and then went on to work with Miller on his first solo album for Capitol that he even considered singing. “When I got my first recording contract, Artie Mogull, who signed me to Capitol Records, wouldn’t let me use Steve and Boz Scaggs as singers. Artie said no way — you’re the artist we signed, you sing or you don’t make the record. The first time you play we’re going to be recording in the studio on my first date. Demos, okay, but I never had to consider being a singer. Looking back on it, I see that I was just a brat enough to say, ‘okay, I’m a singer.’ And the interesting thing is that when I opened my mouth and heard myself sing, I kind of liked it. And all I was trying to do was finish that date. Now I feel there’s no question that Artie Mogull did me a tremendous favor.” While Sidran acknowledges that being an artist who sings has helped him gain exposure, he makes it clear where he stands. “I know how to sell, I would,” he said, “But I’m doing the only thing I know how. Jazz is the really the best thing going. In a cold world, that’s the fire.”

RECORDS RECORDS RECORDS — Contemporary Records has just issued “Destiny’s Dance” by saxophonist Chico Freeman, with Wynton Marsalis, Cecil McLee, Bobby Hutcherson, Dennis Morroon and Ronnie Burage. Also out from the L.A.-based label are four reissues: “Exploring the Scene” by Barney Kessel, Ray Brown and Shelly Manne; “Even After Hampton Hayes,” vol. 3: “The Tribe;” “Love in Vain” (C), and “Kid Ory’s Creole Jazz Band 1955.” Just when you’d finally wound your original copy out comes the good news that Columbia Special Products is re-releasing Duke Ellington’s soundtrack to Anatomy of A Murder. Also coming from CSP is the Commodore album “The Pied Piper” of Jazz” by Pee Wee Russell. Antilles Records has added drummer Ronald Shannon Jackson to its roster.

fres fred man graham

JAZZ ALBUM PICKS

ISM — Elliott Sharp — Zor Records 7 — Producer: Elliott Sharp — List: 8.98

Something for the minimalist funkateers. Sharp is a multi-instrumentalist/composer of considerable vision who keeps good company. Contributing musicians to the out-going, cornetist Olu Dara, bassist Bill Laswell, drummer Charles Noyes and electronic percussionist Kiana Meckley. A lot of outstanding music here, but not for the faint of heart. Best tracks are “Carbon,” “Transim,” “Losisada” and “Irresibility.”

EARL’S JAM — Charles Earland — Columbia FAC 37573 — Producer: Tom Washington — List: None — Bar Coded

An organ renaissance appears under way in many urban markets, and artists like Jimmy McGriff, Smith and Earland can take the credit. While McGriff and Smith have stuck to the straight-and-narrow, Earland appears interested in reaching out toward other markets, and this album mixes funk, rap, and slick horn rides in a bubblin’-shakin’ po’pourri. Traditionalists will also find what they’re looking for in the first version “Marcia’s Waltz.”


Can it really be 12 years since this outstanding saxophonist made last LP as a leader? His playing is vigorous and individual, his composition strong. With this Muse outing, Barron sticks to blue notes, but mostly straight-ahead. Most notable is “New Love”, the kind of thoughtful ballad that proves Barron to be a three-dimensional player.

TURNING POINT — Benny Golson — Mercury/PolyGram Classics EXPR 1021 — Producer: Jack Tracy — List: 9.98

Usually thought of as a composer/arranger or as one-half of the Art Farmer/Benny Golson Jazztet, Golson finally got to go for himself on this fantastic quartet date from the early ‘70s. The Miles Davis rhythm section of Wynton London, Paul Chambers and Jimmy Cobb is, of course, superb, and Golson has plenty of space in which to present his broad, breathy style. Outstanding from start to finish, and a fine selection for reissue.

Antilles Shifting Emphasis To Jazz fans, knowing where to go and how. I think we’re very suited to it. We have worked with jazz when I worked at Warner Bros., and a lot of our people have experience with jazz. There’s an appreciation of the music by our people — we’re not just trying to sell platinum records.” To facilitate the move, Island has retained several consultants. Steve Backer will handle A&R, Bob Gooding, marketing, and Nancy Goldstein, publicity. A&R has worked with a similar capacity for several labels including Impulse and Astra, praised Antilles for taking a long-term view in planning.

Long-Term Potential “For the most part, these are not one-shot deals but artist signings on a long-term basis,” he said. “I first the exciting, because it’s been a very dry period for recording on the major label level. For Island to create this kind of environment and opportunity is fantastic. It’s going to be adventurous, diverse, and I hope profitable as well.” Although Backer was also hopeful that Island’s move would have a “ripple effect on the industry” and stimulate other jazz signings, he added that things have changed since the mid-’70s when he piloted the Fredrick, Oscar Peterson, Charlie Byrd, and Oscar Peterson for Arista. “It’s a different era now,” he said. “And you have to approach things a little differently. That is different from 1978, and some big changes have gone down. You have to be cautious, and this company is new in jazz. That could be a bad thing. This will not be a philanthropic enterprise.” In addition to the appointments of Backer, Gooding and Nancy Goldstein, Ron Goldstein added that if need be, we will hire independent promotion people.

As the label’s second batch of releases will ship in late April. All titles, with the exception of the Coleman album, will list for $9.98. “Of Human Feelings,” which is a digital recording, will be $9.98.

Gash Box/March 28, 1982 15
Merchandising

Single Breakout of the Week

I've Never Been to Me • Charlene • Motown 1111 MF

Single Breakouts

Did It in a Minute • Daryl Hall & John Oates • RCA PB-13065
Breaking out of: Record Theatre/Cleveland, Tower/San Diego, Record Theatre/Cincinnati, Tape City/New Orleans, P.B. One Stop/St. Louis, Crazy Eddie/New York City, Karma/Indianapolis, Disc-O-Mat/New York City.

I'll Try Something New • A Taste of Honey • Capitol PB-5099
Breaking out of: City One/Stop/Los Angeles, Tower/Sacramento, King Karol/New York City, T & B/Chicago, Saratoga/National, Karma/Indianapolis, Vibrations/Miami, Central South One Stop/Nashville.

The Other Woman • Ray Parker Jr. • Arista AS 0669
Breaking out of: Central South One Stop/Nashville, Record Theatre/Cincinnati, P.B. One Stop/St. Louis, Poplar Tunes/Memphis, Karma/Indianapolis, Harmony House/Detroit, City One/Stop/Los Angeles.

Don't Talk to Strangers • Rick Springfield • RCA PB-13070
Breaking out of: Tower/San Francisco, Wherehouse/Los Angeles, National Record Mart/Pittsburgh, Peachess/Cincinnati, Pickwick/Midwest, Lieberman's/Kansas City, Record Theatre/Cleveland.

Baby Makes Her Blue Jeans Talk • Dr. Hook • Casablanca/Polygram NB 2347

Get Down on It • Kool & the Gang • Delite/Polygram DE 818
Breaking out of: Wexie Maxie/Washington, D.C., King Karol/New York City, Camelot/National, Wherehouse/Los Angeles, Central South One Stop/Nashville.

Fastest Moving Midlines

AC/DC • Let There Be Rock • Atco SD-36151
B-52's • Mesopotamia • Warner Bros. MINI 3641
Beattles • Please Please Me • Vinyl, Vol. I • Capitol PE 16000
Tommy Bolin • teaser • Nemperor/CBS PZ 37534
Doors • The Doors • Elektra EKS 74007
Don Fegelberg • Netherlands • Full Moon/CBS PE 34185
Human League • Dare • Virgin/A&M SP-6-4802
Johnny and the Distractions • Let It Rock • A&M SP-6-4884
Janis Joplin • Farewell Song • Columbia PZ 35764
Carole King • Tapestry • Columbia PE 34945
Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
Tom Petty and the Heartbreakers • MCA SR 52006
Mike Post • Television Theme Songs • Elektra EL-60082-Y
Judas Priest • Sin After Sin • Columbia PE 34979
Romeo Vold • Never Say Never • 415 Records/415A-0007
Shooting Star • Hang On For Your Life • Virgin/CBS NR 37407
Shooting Star • Second Star • Virgin/CBS PE 37720
ZZ Top • Fandango • Warner Bros. BSK 3291

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Heavy Sales

Cash Box/March 27, 1982
Broadcasters Laud Dropping
Of FCC Financial Reports
by Larry Riggs

NEW YORK — Radio broadcasters have, for the most part, thrown their support behind the Federal Communications Commission (FCC) decision to abolish regular market-based contributions, according to a nationwide Cash Box survey. The FCC voted unanimously March 11 to abolish Form 324, a complicated form that solicited information on station expenses and revenue.

Most of the executives shared the belief that eliminating the 74-year-old form would save some stations money, especially smaller ones, or form such a function for a private industry. They also expressed confidence in the ability of such trade groups as the National Assn. of Broadcasters (NAB), the Radio Advertising Bureau (RAB) and the Broadcast Financial Management Assn. (BFM) to set up a more efficient, voluntary data gathering system. The associations shared that view. On the other hand, some of the stations that feel they need the data for planning purposes were concerned that what the FCC is offering instead will not be as comprehensive.

The RAB, National Radio Broadcasters Assn. (NRBA) and the BFM had all previously commented with the FCC asking for abolition of Form 324. “We did not feel that the information was being used by the government to compile this data,” said James Greeley, BFM Washington counsel. “If the Commission needed specific information from a station, it could just request it. There’s no question about the Commission’s authority to do that.”

On the other hand, several broadcasters surveyed were skeptical about the feasibility of a voluntary system. “I’ve heard of a voluntary system, but I don’t think it’s going to work,” said a New York executive. “I don’t think they’ll be able to get together to pool their information. I know we get monthly reports on network radio from our accounting firm. We get similar data from ABC and Price Waterhouse collects data on the New York, Chicago and Los Angeles markets.”

Costly Task

Echoing Rubenstein’s sentiments, Don Platt, general manager at KTMY/San Rafael, Calif., said, “It’s going to be a lot more difficult to do it.”

When New York, Vinny Carlino, business manager and comptroller, felt the same way. “The FCC collected vital statistics, and they really shouldn’t have the leeway to scrap that,” Carlino said. “It’s an opportunity for them to find out how it’s being used, either for other industries, and why should a radio station be different from any other corporations?”

Bob Williamson, president of RKO Radio, felt the job could be done by private trade associations, which have been talking about doing it anyway, he said. “It would be best done by people who have good computer capability. After all, it’s usually the FCC’s a-year-and-a-half to release the data.”

KTMY’s Platt had other reservations about the FCC data. “By the time they get it to us, it’s not as useful as it would be if it were released earlier.” He said, “It’s too late to be collected and they really shouldn’t have the leeway to scrap that system.”

Concurring with the beliefs of most of the broadcasters surveyed, the leading radio broadcasting trade associations believed they could establish a system of gathering financial information. “We’re interested in doing something on a voluntary basis,” said John Sumner, NAB executive vice president. “We are interested in having a board representing the industry beginning to be at the meeting of the Broadcast Financial Management Assn. on Friday, March 26, and there’ll be lots of discussion about this.”

All-Out Effort

Adding that there’s going to be an all-out effort in the industry to cooperate on this issue, Sumner said, “We may be able to get more precise data than the FCC got because they only got what suited their purposes.” While he did not want to commit the NAB to one position on this issue, he did say that “I think that if this is done on an industry basis, the costs should be absorbed by the associations, and the information should only be available to participating stations.”

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Sharing this opinion is Miles David, president of WNEW-FM/New York. “The FCC may say they don’t need financial data, but we’re still going to have to fill out affidavits and invoices and legal documents for the advertisers,” said David. “They’re still going to have to fill out data to get them for the business standpoint.”

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“Until such a system is established, David is not hopeful that good financial data can be collected and is unsure about the effect on independent stations,” he said. “We’re going to have to come up with a plan of action.”

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Kirsch Replaces Sovine As We1k Music Manager

NASHVILLE — Bob Kirsch has been named professional manager of the We1k Music Group's Nashville division in the aftermath of Roger Sovine's departure to Tree Publishing, according to Dean Kay, executive vice president and general manager of the firm.

Kirsch will work with the We1k writer staff, handle catalog acquisitions and act as a communication link between We1k's Nashville and Los Angeles branches collaborating with Nashville division manager Bill Hall.

Kirsch leaves a post at Warner Bros., where he was general manager of the label's country division in Los Angeles. Prior to his work with Warner Bros., Kirsch held down positions with the country division of ABC Records (where he was production manager), Billboard Publications and Discount Records in New York.

"Bob is a bright new addition to our family," says Kay. "We're delighted that he was available to join us, and we look forward to exciting developments in our publishing division as a result of having him on board."

Moon Shine Names St. John To New Post

NASHVILLE — Moon Shine Records here has promoted Kathy St. John to director of artists relations for the label. St. John's first project was coordinating Cedric Creek's West Coast appearances at the Pelomen in Los Angeles and the Grammy's Post Awards party.

The six-month old Moon Shine label, headquartered in the Buckhead area of Atlanta, is scheduled to release product by three other artists in the second quarter. These include Iris Garratt, Gary TTO and Tommy Hunter.

"We were very excited about hitting the charts with country singer's 'I Can't Help Lovin' You Like A Set Up To Me.' However, we are ecstatic about hitting the Top 50 of the national charts with 'Took It Like A Man' (And Cried 'Til A Baby). We are a full range label and our roster represents a broad spectrum of talent who will all be national chartmakers in the months ahead."

Haggard Takes Burritos To Paradise — Merle Haggard and the Burrito Brothers recently appeared at Boston's Paradise Theater in the first of a series of concerts co-sponsored by CBS Records and Anheuser-Busch. The series is part of CBS's campaign to increase the country market in the northeast. Pictured following the first of two sold-out shows are (l-r): Paul Smith, senior vice president/general manager, core marketing, CBS; John Beland of the Burritos; Rick Blackburn, vice president/general manager, CBS/Nashville; Haggard; Roy Wunsch, vice president, marketing, CBS Nashville; Jeff Slavens, V.P./Director; WBCN/Boston; John Madison, northeast regional manager, CBS; and Gil Guibert of the Burritos; Lennie Collins, local promotion manager, Epic; and Ken Shelton, WBCN.

WDLW: Making Inroads In Boston With Traditional Country Sounds

by Tom Roland

NASHVILLE — Although Boston has not been viewed by most within the industry as a highly profitable market for country music, radio station WDLW is attempting to erase that image in Beantown, tapping an audience that otherwise may have gone unnoticed by the more than 40 signals that penetrate the market by offering listeners an unusual mix of traditional country and progressive country-rock.

According to program director Duncan Stewart, part of the station's music programming approach is based on the success of WCAS, a station that existed in the marketplace for six or seven years. Despite its 250-watt daytime status, the station had been able to maintain a consistent ratings share over 12.0 by playing a particular "wing of music — John Prine, Jerry Reed, Jim Stafford, Guy Clark — mixed in with rock 'n roll."

Noting that there were no stations left playing the Primes and Clark, Stewart has added that "wing" to a country core at WDLW with occasional dips into more progressive sounds. "By surveying people that came out to see us and looking at reaction sheets," he said, "we figured out that Boston actually had a good following for traditional country music. There's a hard core of traditional country lovers that have been here for 30 or 40 years that still exists and we're making progress."

Because of research and the feel Stewart and his staff have for the area, the WDLW playlist is often much different from other country stations in the U.S., as Stewart and music director Lena Ryder are not afraid to go out on a limb on a record that they think will suit their market. Carlene Carter, for example, went to #1 at the station with "Baby Ride Easy," a song that didn't receive much of a shot in other regions of the country.

Modern Trend

"We have a philosophy as to what works," claims Stewart, "We call ourselves 'Boston Country' specifically because we've researched the composition of the Boston sociologically, mixing with that the types of sounds that have previously done well. We do the music a lot by feel. Lena and I are in 90% agreement about what to play. You can just drop the needle and tell what to play and what not to play. Over-produced bubblegum we try to stay away from, unless it's super-hot. We really believe that there's a strong trend in country music toward modernized traditional music."

Although he insists that they do pay close attention to what goes over well nationally, nationwide strength does not guarantee a local hit. "We don't go by the national charts," he comments. "We read them extensively, and the reason we read them is to look for #1's. If we know songs that are doing well with us are doing, and #2, to see if we really missed the boat on something. If we do, we'll go back and listen to it again."

(Continued on page 24)

R.J. Reynolds To Sponsor Country Concerts Again

NASHVILLE — Salem cigarettes, a subsidiary of the R.J. Reynolds Tobacco Co, will sponsor the Salem Country Gold '82 tour, a series of concerts during the spring and fall that will feature Alabama, Mickey Gilley, Johnny Lee an the Thrasher Brothers.

The spring tour will kick off April 16 in Baltimore and move on to nine cities in the South, East and Midwest on three consecutive weekends. The fall tour will begin Nov. 5 in Los Angeles and will include seven concerts in the West and Florida, also on three consecutive weekends.

The Thrasher Brothers will be the opening act for the concerts, followed by a one hour performance by Gilley and Lee and an hour plus from Alabama. Comedian/ventriloquist Eddie Jaye will emcee all concerts.

Ticket prices will range from $10-$13. "We feel this program will benefit fans by providing some of country music's major stars together on one stage at a low price, and it will benefit Salem by allowing it to be associated with an exceptional entertainment value," said Jim Johnston, executive vice president of R.J. Reynolds. "The blending of Salem and country music is a natural. Country settings have been a key part of virtually all of Salem's advertising throughout its 25 year history."

Cities on the tours include Baltimore, New York, Norfolk, Cincinnati, St. Louis, Chicago, Cleveland, Detroit and Pittsburgh in the spring and Los Angeles, Oakland, Albuquerque, El Paso, Jacksonville, Tampa and West Palm Beach in the fall.

Drake Music Gets McBride Catalog Rights

NASHVILLE — The Drake Music Group here has taken over the administration of writer/publisher Jerry Foster's publishing catalogs, Drake Technology, Inc., and the Marie Foster Songs; Inc., as well as various other Foster copyrights. These catalogs, formerly controlled by CBS, include Magic Castle Music, Inc., Jerry and Bill Music, Inc. (BMI) and Wimond Music, Inc., Jerry Foster Music and Foster and Rice Music, Inc. (ASCAP).

The catalog includes songs written by Jim McBride: "A Bridge That Just Won't Burn," "Tell Your Heart On Me," "If I Keep On Going Crazy," "Ozark Mountain Devilcock," the recent pop R&B hit, "We're In This Love Together," and others.

Albert Meets With Nashville Execs

Cash Box president and publisher enamored Nashville for the 13th annual Country Radio Seminar. Prior to the convention, Albert was guest of honor at a reception attended by many executives in the Nashville music community. Pictured in the top row are (l-r): Mark Albert, Cash Box marketing director; Pam Zimmerman, director, advertising; RCA Nashville, Joe Gallette, executive program director, WRGB; RCA Nashville, Kay Shav, director, publicity; RCA Nashville; Mark Albert; Ed Salamon, vice president, programming; United Stations; Albert; Susan Storms, United Stations; Jim Sharp, Cash Box Nashville vice president; Jennifer Robichaux, Cash Box Nashville editor; Mark Albert, Juanita Butler, Cash Box; Albert; Tim Stinchcomb and Tom Roland, Cash Box; Frank Jones, director, operations; Warner Bros., Nashville, Albert; Stan Byrd, director, country promotions; Warner Bros.; Ann Tant, independent producer, and Sharp Pictures. Pictured in the bottom row are (l-r): Albert; Gern McDowell, director, country promotions, Capitol/EMI America/Liberty; Lynn Shultz, vice president, Capitol/EMI/Ar-Liberty; Betty and Joe Gibson, co-owners, Nationwide Sound Distributors; Mike Shepard, president, BMI; Jon Lax, BMI; and Larry Goff, independent promoter; Henrietta Darr-Johnson, Dick Blake International; Albert; Albert; Rita Remington, Sun Records; Shelby Singleton, president, Sunny Aveon presenting Albert with a "Dorie" award; Albert, Ray Anderson, vice president, promotion, Columbia; and Mark Albert.
<table>
<thead>
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<th>TOP 75 ALBUMS</th>
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<tr>
<td><strong>Weeks on 3/20 Chart</strong></td>
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<tr>
<td><strong>1</strong> Bobbie Sue</td>
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<tr>
<td>Oak Ridge Boys (MCA 5294)</td>
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<td><strong>2</strong> Finally</td>
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<td>T.G. Sheppard (Warner/Curb BS 3602)</td>
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<td><strong>3</strong> Still the Same Ole Me</td>
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<td>George Jones (Epic FE-37108)</td>
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<td><strong>4</strong> Feels So Right</td>
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<td>Alan Jackson (RCA ARL 1-3900)</td>
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<td><strong>5</strong> Willie Nelson’s Greatest Hits (And Some That Will Be)</td>
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<td>Willie Nelson (Columbia KC 37542)</td>
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<td><strong>6</strong> Big City (Epic FE 37593)</td>
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<td><strong>7</strong> Black on Black</td>
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<td>Waylon Jennings (RCA ARL 1-4247)</td>
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<td><strong>8</strong> Hollywood, Tennessee</td>
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<td>Crystal Gayle (Columbia FC 37138)</td>
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<td><strong>9</strong> South of Comfort</td>
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<td>Conway Twitty (Elektra-E 60005)</td>
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<td><strong>10</strong> Fancy Fire</td>
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<td>Oak Ridge Boys (MCA-5209)</td>
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<td><strong>11</strong> Cimarron</td>
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<td>Emmylou Harris (Warner Bros BSX 3603)</td>
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<td><strong>12</strong> Mountain Music</td>
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<td>Alabama (RCA ARL 1-4729)</td>
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<td><strong>13</strong> Juice Newton</td>
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<tr>
<td>(Capitol SRM-1-6003)</td>
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<td><strong>14</strong> Share Your Love</td>
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<td>Kenny Rogers (Liberty LLOD-1108)</td>
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<td><strong>15</strong> The Prison Fire Is on</td>
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<td>Hank Williams, Jr (Epic/Curb SRM-1-6004)</td>
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<td><strong>16</strong> Feelin’ Right</td>
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<td>Ray Charles (RCA ARL 1-4289)</td>
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<td><strong>17</strong> Rock ‘n’ Roll Heart on Me</td>
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<td>John Lee Hooker (Full Moon/Asylum SE-541)</td>
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<td><strong>18</strong> Always on My Mind</td>
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<td>Willie Nelson (Capitol FC 37305)</td>
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<td><strong>19</strong> My Home’s in Alabama</td>
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<td>Alabama (RCA ARL 1-3644)</td>
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<td><strong>20</strong> Step By Step</td>
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<td>Eddie Rabbitt (Elektra SE-532)</td>
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<td><strong>21</strong> The Black Arrow</td>
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<td>Waylon Jennings (Epic FE 3684)</td>
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<td><strong>22</strong> Greatest Hits</td>
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<td>Oak Ridge Boys (MCA-5110)</td>
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<td><strong>23</strong> Waitin’ for the Sun to Shine</td>
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<td>Ricky Skaggs (Epic FE-37193)</td>
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<td><strong>24</strong> There’s No Gettin’ Over Me</td>
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<td>Ronnie Milsap (RCA ARL 1-4068)</td>
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<td><strong>25</strong> Especially for You</td>
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<td>Don Williams (MCA-5110)</td>
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<td><strong>26</strong> Straight Truth</td>
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<td>George Strait (MCA-5248)</td>
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<td><strong>27</strong> Kenny Rogers' Greatest Hits</td>
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<td>Kenny Rogers (Liberty LLOD 1072)</td>
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<td><strong>28</strong> Kenny Rogers</td>
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<td>Rosanne Cash (Columbia JC-3656)</td>
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<td><strong>29</strong> Live</td>
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<tr>
<td>Barbara Mandrell (MCA-5243)</td>
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<tr>
<td><strong>30</strong> Me and My R.C.</td>
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<td>Louise Mandrell and R.C.</td>
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<td>BaNan (Warner Bros, BSX 3617)</td>
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<td><strong>31</strong> I Am What I Am</td>
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<tr>
<td>George Jones (Epic FE 3684)</td>
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<td><strong>32</strong> Desperate Dreams</td>
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<td>Eddie Raven (Elektra SE-345)</td>
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<tr>
<td><strong>33</strong> Greatest Hits</td>
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<td>Jim Reeves &amp; Pat’sy Cline</td>
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<td>(RCA ARL 1-4137)</td>
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<td><strong>34</strong> Surrounded with Love</td>
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<td>Gary McClain (Epic FE-37598)</td>
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<td><strong>35</strong> Where a Man Loves a Woman</td>
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<td>Jack Grayston (Kaska KDA 15751)</td>
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THE COUNTRY COLUMN

WEST TO GATLINBURG — Larry Gatlin has agreed to produce Dottie West's next album as a possible display of appreciation. It was West who 12 years ago brought Gatlin to Music City to help him peddle his tunes and establish the Gatlin name five hours west of Gatlinburg. Gatlin, apparently, is in demand as a producer as well as singer, so he has finished production on a project with West's last three LPs — "Special Delivery," "Wild West" and "High Time" — were produced by Randy Goodrum and Brent Maher, who logically have turned to West's often used duet partner, Kenny Rogers, who is wrapping up work on his latest project, "Inside Out." The Gambler worked with a slew of hit men on this album, including Goodrum and Maher. Val Garay (who produced Kim Carnes' "Bette Davis Eyes") and Larry Gatlin are producers. This is Larry's new Lion Share Studio in Los Angeles. The album includes material penned by J.D. Souther, Peter McCann (he wrote "Right Time Of The Night" for Jennifer Warnes) and Billy Joel.

A LITTLE BIT COUNTRY — Not only did country artists get a chance to meet some of the disc jockeys at the Country Radio Seminar, in some cases they met each other for the first time. Such was the case with Jerry Reid and Monte Gom- mond, shown here at the artist/attendee reception.

SO WHERE WERE THE BURRITOS? — Epic's Burrito Brothers would have been a logical act to aid in the Backstreet bash, but they apparently have more serious concerns on their hands. The duo — alias John Beland and Gib Gilbeau — has started a campaign to induct country legend Lefty Frizzell into the Country Music Hall of Fame. During the past month, the pair has asked in all their interviews that fans and other country music lovers in various parts of the world send letters to the Hall of Fame to express their support of Frizzell. The letters are to be sent to the Backstreet Bash, and it is hoped that the number of letters will encourage the Hall to induct Frizzell. The Burrito Brothers have been successful in getting letters from many parts of the country, and it is hoped that they will continue their campaign.

PARTON PATIALS — Stella Parton has been busy with the release of her single, "I'll Miss You." In early March, she completed the album at L.A.'s Hitville Recording Studios under the guidance of producer Milan Williams, a member of the Commodores. Following that project, she hosted a "Wrap Party," presumably to wrap up her recent work. She also appeared along with brother Randy Parton recently on the Mary Drake Show and is scheduled for a March 17 stint on NBC's Today segment.

DESIGNER HABENDAVERY? — Porter Wagoner was astounded by an overzealous fan when he played Dee's Palace in Elk City, Okla. The fan offered to buy Wagoner's hat, but, when the legendary country artist explained that he was not for sale, the fan attached a $1,000 price tag to his proposition. What shrewd businessman would not have thought about the money he could make with Wagoner's hat? Wagoner, who just signed with Buddy Lee Attractions for exclusive booking, has another star-spangled outfit in the works. Wagoner stopped in at Nudie's Rodeo Tailors while in California for an engagement at Disneyland to contract with Nudie for another hat.

GOOD FORTUNE FOR STABLER BROTHERS — Jimmy Fortune of Charlotteville, Va., has replaced the ailing Lew DeWitt on the Statler Brothers' upcoming concert tour. "The good fortune is known, have brought good fortune with him as the group have received another gold album — this one for "The Originals" — and were nominated for seven Music City News awards, including vocal group of the year, single of the year (for "Don't Wont On Me"), single of the year ("Years Ago"), comedy act of the year, band of the year, album of the year ("You're The Show"") and television show of the year (An Evening With the Statler Brothers). The group heads out March 24 for a 12-day trip that includes a six-day "run" at the AX-Sar-Ben horse track in Omaha.

FRIZZELL AND WEST HURT FOR THE SHORT-Run — Churchill artist Cindy Hurt will team up with David Frizzell, while his partner, Shelly West, takes time off due to pregnancy. Hurt was in a car accident in the Midwest recently, but escaped without injury. She promises her car will be patched up by the end of this week and ready for a more extended tour.

STREETFEET (Triple ZZSB 156576)
Winners And Losers (Ampdrug Music-BMI) (R. Anderson) (Producer: K. Laxton)
An excellent choice for a debut outing. "Winners And Losers" begins with a laidback country feel and moves to double time on the chorus. Though the tune laments about lessons never learned, the catchy, upbeat performance of this single should find Streetfeet walking onto radio playlists in short order. Appropriate fare for jukeboxes also.

THE COUNTRY COLUMN

HITS OUT OF THE BOX

RAZZY BAILEY (RCA PB-13084)
JOHNNY CASH (Scot Bros. ZS 02083)

FEATURE PICKS

EDDIE RABBITT (Elettra-E 47435)
BILLY SWAN (Epic 14-02841)
With Their Kind Of Money and Our Kind Of Love (2:18) (Sherman Oaks Music-BMI/Music City Music-ASCAP) (D. Robertson, B. Swan) (Producer: L. Rogers)
THE BURRITO BROTHERS (Curb ZS 02835)
Closer To You (3:00) (Atlantic Music Corp.-BMI) (L. Beland, G. Gilbeau) (Producer: M. Lloyd)
JERRY REED (RCA PB-13081)
DIANA TRASK (Kari 125)
JOE WATERS (New Colony NC-8613)
The Queen Of Hearts Loves You (2:47) (Lantern Light Music-BMI) (J. Waters) (Producer: J. Waters)
VINCE AND DIANNE HATTERY (Soundwaves NSS/SDV-4668)
BUFFALO & BRANDY (KM2003)
Reach For Love (3:27) (Stripling Music-BMI) (M. Stripling/J. Dodson, W. Moore) (Producer: J. Williams)

ALBUM REVIEWS

Eddy Arnold's easy-going vocal mannerisms will always find a place in the country medium. This 10-song set is chock full of well-designed three-minute scenarios by some of the best writers in the business, including Wayland Holyfield, Keith Stugall, Charley Monk, Archie Jordan and Mal David. Best cuts include "Too Big A Lie," "All I'm Missing To You," "In Love With Loving You" and "Missouri Woman.

WHEN A MAN LOVES A WOMAN — Jack Grayson — Koala KGA 15751 — Producers: Bernie Vaughn and Jack Grayson — LST: 12
After tugging for years at the ears of country radio music direc- tors, Grayson finally claimed his first hit record with the classic "I'm Missing You" from this 12" platter. His debut album contains many of his singles, including "The Devil Stands Only Five Foot Five" and "A Loser's Night Out," and serves as a perfect tribute to those years of struggle that are only now beginning to pay off.
WDLW: Making Inroads In Boston

(continued from page 2)

give you an example: "Watchin' Girls Go By" by Jimmy Dean was number one hit, and we continued to play it again, and it just didn't fit our sound here. It would actually offend some people.

The ratings figures may point up to the success of a particular jingle or the station's entire lineup. Last summer we did a contest where we let our listeners vote over the air for the song they thought was the best, and they voted for "I'm Gonna Be a Country Girl," which was a hit here.

We went in and literally cleaned out a lot of the pop and changed it right then and there. It may sound dramatic, but we went to a 1.7 (the next book) and the last quarter of that book we told were we told were a 3.2.

Still, Stewart is not holding his breath with great expectations over Arbitron's next survey period. "You can't live by the book," he says, "because, if you do, you'd be by it. I know that the station's really on the come, WDLW's really in vogue in Boston right now; I hope we can catch it!"

WOKQ-FM in Dover, N.H., which reaches the northern suburbs, is the only other country signal which penetrates the market, and, because the Boston audience has it, he defined tastes. Stewart notes that the station really is not in direct competition with any other signal. "Boston is a town where you've got a lot of thinking-type people in the '60s. If it's a college town, it's an intellectual city, it's a cultural city. You think probably do more have more definitions between different stances here where you would in most markets because of the window factor. All the stations really try and find a niche and, I don't think there's one station here that's trying to outdo another and clone it."

The 18-34 group is definitely a major factor. There are still a few college students present within the population. WDLW is the flagship station for the Boston College sports, which gives the station a major force in New England collegiate sports.

The station has met with some difficulty in promoting itself, but, since the Acton Corp. has taken over ownership, Stewart is excited about the possibilities for the AM signal. "Basically, all we can do to promote ourselves is on-air promotions," he lamented, "because we've been in a bankrut situation. We had an owner who was thrown into jail. The station was thrown into receivership, but we have new owners who are out to take over who are extremely experienced in the broadcasting industry, and I'm super-excited about that. We've gone with the same board of directors who were going to be, for the first time in the station's history, a full-fledged promotional push. We've made a big push, we've done a lot of promotions with a major group at the end of the summer to celebrate our third year doing country music.

In the meantime, Stewart plans a "Missing W Treatment Hunts" promotion that he picked up from Jay Albert (currently at WFMN/Polaris) who was working with him at KHGS/Tucson, where the promotion was a big hit.

AM Not So Bad

Though many feel the AM signal is in a severe state of decline, they see that as little or no problem. "I think it's a temporary trend," he suggests. "The AM signal has one major advantage over the FM signal, the AM signal, you drive by a big skyscraper, and, unless it's real strong, goodbye for a while. It is, after all, has had its idiosyncrasies. Once AM stereo and I'm still convinced that that's going to go in - once that comes in, I think that the AM will bounce back musically."

Hopefully, once the new management's policies can take hold, the station's homework will pay off. "We are extremely involved with the local music scene," Stewart emphasizes, "more than any station I've ever seen. We play local artists a lot. We do have a heart to heart with people, and there are plenty of them and we do a lot of live broadcasts. Our personalities are constantly going out on their own time because they enjoy country. Our whole staff really likes what we're doing, and we socialize with a lot in the clubs around here. It keeps us in tune a lot with what people like by what the bands around here play, and, to a certain extent, we use that as another parameter of the type of sound we should present.

The WDLW line-up consists of Dean James, 6-10 a.m.; operations manager Jerry Murphy, 10 a.m. - 2 p.m.; Stewart, 2-6 p.m.; Lena Ryder, 6-10 p.m.; Ken Erickson, 10 p.m. - midnight, and Dan Sanders, midnight-6 a.m.
 Sparrow Starts Push For New Talbot Album

NASHVILLE — With the release of John Michael Talbot's double album, "Troubadour Of The Great King," Sparrow Records has designed a four-color display rack for use in retail outlets across the nation.

Besides displaying the current release, the rack, under the theme, "The Music Of John Talbot," gives space for prior Talbot works, including "The Lord's Supper," "Come To The Quiet," "For The Bride," "Beginnings" and "The Painter.

Released in March, the "Troubadour" album was recorded in honor of the 800th anniversary of Francis Assisi, with a major chunk of the lyrical content taken directly from his writings based on scripture. Talbot is completing "Light Eternal," a Christmas cantata that should see a fall release date. Talbot is calling the project, which features the National Philharmonic Orchestra of London and a 120-voice choir, a "contemporary high worship album done in a classical vein.

Hope Song Boys

NASHVILLE — Hope Song Records, a new label focusing on black gospel music, was formed last week in conjunction with the Benson Company, which will handle distribution. Offices will be located in La Mesa, Calif.

Album Reviews

I'M A SOLDIER IN THE ARMY OF THE LORD — The Original Five Blind Boys of Alabama — Peach Int! PR1000 — Producers: various — List: 7.98

This LP features the Original Five Blind Boys of Alabama with their own original gospel flair. Consisting of James Watts, Clarence Fountain, Johnny Fields, Roscoe Robinson and George Scott, this quintet has black spiritual music at its best. This LP is no exception. Best cuts include: "I've Been Born Again," "Jesus (He's Got What I Need)" and the title cut.


Carmen, whose rich, emotional voice is reminiscent of Elvis at his best, debuts with this spiritual potpourri of contemporary Christian rock, light-hearted humor and sincere ballads. Best cuts include an upbeat "Overcoming Child," the melllow "The Master's Hand" and the spiritual "Washed in the Blood."
Madleen Kane. Swedish singing star expands horizons with move to U.S.

by Fred Goodman

NEW YORK — Her first three albums sold over six million copies worldwide, but singer Madleen Kane has really not yet dented the American market. With that in mind, the 22-year-old native of Malmo, Sweden recently moved her business affairs from Paris to Los Angeles. “This is the biggest record market in the world,” Kane said of the U.S. “Also I think of what was going on in Western Europe, I really feel that this is where I should be.”

Kane’s newest album, “Don’t Wanna Love,” is the first release on Charet Records, headed by her husband, Jean-Claude Frederich, who also co-produced her music with dance album music godfather Giorgio Moroder. Although Kane is Charet’s first artist, the label is also actively seeking other acts and has just opened its new offices in the old RSO Records building in Los Angeles.

Encouraged by her actor/ opera singer father, Kane began singing at an early age. However, her singing career was put on hold when modeling mogul Eileen Ford saw her and signed her to her agency. Photographed for nearly every top fashion magazine in the world and selected by Trends magazine for a $10 million Japanese television campaign, Kane could have easily stuck with modeling. But singing remained her first love. She had already heard voices while living in Paris.

Worldwide Hit

Cutting a demo in France, Kane landed a recording contract with Polydor Records, which produced her first album, “Rough Diamond.” The album charted in 35 countries and went gold in Sweden. Her second album, “Cheri,” produced the track “You and I,” which became a major South American hit, and brought the singer her first U.S. airline. With her third LP, “Sounds of Love,” Kane further enhanced her American profile with her first Stateside television appearances, performances that cut “Czeches Pas” and “Movie Girl.” Now she hopes her relocation to L.A. will provide the necessary impetus for the next step. “By living in L.A. I’ll be more available to do live dates and television,” she said. “I couldn’t see myself making any Canadian content regulations, stating the Commission must not let our creative musicians down.”

In the Canadian Recording Industry Assn. (CRIA) said home taping and pirate cost Canadian record companies $90 million in 1981.

The Canadian Independent Record Production Assn. recommended the establishment of a task force to resolve the dispute between the CRTC, broadcasters and the music business.

INTERNATIONAL PROFILE

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INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — Larry Palmacce, general manager of RCA, Ltd. reports the appointment of Carlos Garbarino to the newly created position of Western Hemisphere president. Garbarino comes from the promotion manager post and has been associated for 15 years with the company. He will be in charge of developing new markets in the region, working with Roberto Livio, the A&R manager of the label. His previous duties had been transferred to Peruvian Charlie Gluckmann, who is handling the commercial and advertising managerial tasks.

The Carnegie Hall for Francisco Maria Montana informs that the release of the first album by Brazilian chanteuse Simone for the group. The LP is expected to sell well, considering that the album was recorded back in the recent launching of an LP by Fagner, with Mercedes Sosa and Joan Manuel Serrat, also recorded in Brazil. The Fagner album has exceeded the 10,000 unit mark, a nice figure considering the shape of the market and the fact that an album music has always appealed to a small slice of it.

PolyGram artist Cuarteto Zupary are performing a personal appearance at a downtown theatre, following the success of their recent album devoted to songs penned by Maria Elena Walsh, who has succeeded gdzie in the Argentine music scene for several years of absence. The group is now preparing another album which will star in the role of Santos, with an eye on the growing teen market and trying to attract it to the folk vibes.

The April issue of Interdisc has also a word about Maria Elena Walsh: the album, released via K-tel and containing vintage recordings made for CBS is selling briskly as a result of a TV campaign on ATC. Aprio feels happy about the sales of his company (he recently inked several catalogs and artists), and comments that the current state of the market is due to a lack of attractive product by the record companies, pointing that nearly all the LP releases on this label during January and February have reached Top Ten status in a few weeks.

miguel sainor

Japan

TOKYO — Jusaburo Kamei was appointed managing director of the Japan Phonograph Assn. at the last meeting of the organization here.

Kamei was promoted from his position as chairman of the Japan Phonograph Assn. at the last meeting, Nobutaka Matsumura, president of the Nippon Columbia label, was elected to the JPPA board of directors.

Also on the agenda was discussion of the goals of the JPPA this year. Among the priorities established were promotion of anti- rentals programs, the revision of national copyright laws to crack down on record rental shops and the exemption of sound recording from sales taxes.

Commenting on the resolutions, two members of the International Federation of Producers of Phonograms and Videograms (IFPI) attending the JPPA meeting came out in favor of controls on the practice.

Gillian Davis, acting general secretary of IFPI, said, “The practice of private copying of phonograms in Japan has reduced sales of recordings in this country. Thus, it’s putting at risk the entire record industry.”

“We call upon the government of Japan to enact legislation to protect the rights of authors, composers, and performing artists,” Yama added. “At the same time, we have to tell the government and people of Japan that the rental of phonograms is a grave menace to the future survival of the music industry.”

Adding emphasis to the message, IFPI president Nsuhi Etegq said, “It’s the rental of phonograms in Japan that infiltrates into the U.S.A. and the European countries, the future of record industries around the world will be dark. Needless to say, if the rental of phonograms continues to expand with no control in this country, it’ll promote the illegal copying of the industry. Consequently, the reproduction of sound recordings by record manufacturers will soon come under the copyright laws of the nation to control the practice of renting records.

kozo otsuka

United Kingdom

LONDON — Gary Brooker, writer of Procol Harem’s most-remembered tracks (including “A Whiter Shade of Pale”), will have his first solo album released soon. A record company is expected to release his new album, in which the massive campaign being mounted in the U.K. to promote the album and the famous name is helping men in support of his vocals and piano. — Indepen- dence Pinacle Records is now totally alone. It was a landmark week for the United Kingdom’s vinyl sales,弘顿ian Holdings by a group of shareholders led by MD Terry Scully. A catalog of 75 labels, the limited edition of the new album, will comprise 8 million pounds ($15 million). Laser discs are finally to be launched in the U.K. by Phillips, whose LaserVision system will be launched in May with the 100 initial titles being made available through 150 shops in London and its surrounding area. Two-hour color discs are expected to cost up to $18 pounds ($35).

paul bridg
### Cash Box - March 26, 1982

**Radio Weekly Chart**

<table>
<thead>
<tr>
<th>Week</th>
<th>3/20 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>11</td>
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<td>11</td>
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<td>11</td>
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**With the Punches**

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<thead>
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<td>2</td>
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### Top 100 Hits

**Week Ending March 26, 1982**

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Know You Got Another&quot;</td>
<td>George Benson</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Roll With the Punches&quot;</td>
<td>Eddie Money</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Taste the Magic&quot;</td>
<td>Bon Jovi</td>
<td>18</td>
</tr>
<tr>
<td>&quot;Freaky Behavior&quot;</td>
<td>John Trudell</td>
<td>31</td>
</tr>
<tr>
<td>&quot;Let's Celebrate&quot;</td>
<td>Tony Orlando &amp; Ronnie</td>
<td>40</td>
</tr>
<tr>
<td>&quot;Can You See the Light&quot;</td>
<td>Fine Young Cannibals</td>
<td>46</td>
</tr>
<tr>
<td>&quot;Teach Me How to Love&quot;</td>
<td>Pat Benatar</td>
<td>48</td>
</tr>
<tr>
<td>&quot;I've Got Something Better To Do&quot;</td>
<td>Tom Jones</td>
<td>75</td>
</tr>
<tr>
<td>&quot;Sending You My Love&quot;</td>
<td>Elton John</td>
<td>82</td>
</tr>
<tr>
<td>&quot;Shake Till Your Body Breaks&quot;</td>
<td>George Benson</td>
<td>89</td>
</tr>
<tr>
<td>&quot;Holdin' Out for Love&quot;</td>
<td>Theme from &quot;Flashdance&quot;</td>
<td>93</td>
</tr>
</tbody>
</table>

**Week Ending April 16, 1982**

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist(s)</th>
<th>Chart Position</th>
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</thead>
<tbody>
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### AlphaBetized Top 100 Hits

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<th>Track Title</th>
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<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;That's What You Get&quot;</td>
<td>Pat Benatar</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Babe, Come To Me&quot;</td>
<td>Linda Ronstadt</td>
<td>5</td>
</tr>
<tr>
<td>&quot;One Hundred Ways&quot;</td>
<td>James Ingram</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Can't Hold On&quot;</td>
<td>Peter Frampton</td>
<td>15</td>
</tr>
<tr>
<td>&quot;Give Up on a Good Thing&quot;</td>
<td>The Gipsy Kings</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Night's Over&quot;</td>
<td>The J. Geils Band</td>
<td>25</td>
</tr>
<tr>
<td>&quot;I'll Be Your Lover&quot;</td>
<td>George Benson</td>
<td>30</td>
</tr>
<tr>
<td>&quot;Still Got the Power&quot;</td>
<td>Gene Simmons &amp; Paul Stanley</td>
<td>35</td>
</tr>
<tr>
<td>&quot;I'll Be Your Lover&quot;</td>
<td>George Benson</td>
<td>30</td>
</tr>
</tbody>
</table>

### Radio Weekly Charts

- Radio Weekly Chart: March 26, 1982
- With the Punches Chart: March 26, 1982

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**Additional Information**

- **Artists and Songs**: Various artists are featured, including Pat Benatar, George Benson, and Elton John.
- **Chart Positions**: Tracks have varying positions on the charts, ranging from 1 to 93.
- **Genres**: The genres include adult contemporary, rock, and pop.
- **Themes**: Themes from films like "Flashdance" and "The Buddy Holly Story" are represented.

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**Notes**: This chart represents the popular music of the time, reflecting the chart positions of various artists and their songs.
1. **JUST ILLEST WITH THE JILLS**
   - TOMMY TROTTER
   - KJO, KMA, WAC, WRK, WAC, WAC, WAC

2. **GIVE ME A BREAK**
   - STEVE ROBBINS
   - KJO, KMA, WAC, WRK, WAC, WAC, WAC

3. **DEEPER**
   - KJO, KMA, WAC, WRK, WAC, WAC, WAC

4. **LONDON TIMES**
   - KJO, KMA, WAC, WRK, WAC, WAC, WAC

5. **LONDON TIMES**
   - KJO, KMA, WAC, WRK, WAC, WAC, WAC

6. **GIVE ME A BREAK**
   - STEVE ROBBINS
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Give the gift of music.
AROUND THE ROUTE
by Camille Compassio

World Wide Dist. sponsored a highly successful service school the evening of March 10 at the Marriott O'Hare here in town. The session began at 5:30 p.m. and dealt exclusively with Taito America products, with the company's Rene Lopez in charge. A great deal of time was devoted to diagnostic analysis in field troubleshooting, and an estimated 80 ops and service people were in attendance. Refreshments were served, compliments of World Wide. . . . Newest addition to the distro's staff, by the way, is Doug Skor, a recent college graduate and son of company prez Fred Skor. Welcome aboard.

Belated birthday greetings to Stan Levin, whose many coin biz buddies helped celebrate the occasion at a gala birthday party for the Game Plan exec! A contingent from Exidy will be in Chicago March 26-28 to participate (for the third consecutive year) in the Amusement Operators Expo (AOE) convention. Among them, Mike Wright, Lila Zinter and Chris Minarik Ily. Firm will feature current video games "Mousetrap" and "Victory" in its show exhibit.

"Rapid Fire," coming soon from Bally, will be premiered at AOE in the

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Most Ops Pay On Time, But Distribs Wary Of Newcomers

by Jeffrey Ressner

LOS ANGELES — Intense competition from industry newcomers, the rapid pace of new game introductions and unrealistic location demands are factors exerting pressure on coin machine operators' bottom lines. Nevertheless, according to a Cash Box survey, most operators currently are paying their bills on time.

The poll of amusement game distributors around the country did reveal some problems with accounts receivables, however. While a few distributors reported a slight increase in delinquent accounts, one prominent West Coast firm claimed that the number of operators who are falling behind in their equipment payments was up 30% to 40% over the similar period last year.

Caution About Credit

As a result, distributors are becoming more cautious about extending credit to new operators just entering the business — and they are closely monitoring the entire industry for economic trends that might forewarn them of potential trouble spots.

The distributors were unanimous in their attitude toward selling new product to operators whose accounts were in arrears. All of those contacted agreed that unless they were very familiar with the company no machines would be delivered to operators with past due balances.

"I feel real uneasy about fronting machines to delinquent accounts," said Stephen Lieberman, president of Minneapolis-based Lieberman Music Co. "Some of our customers have long-lasting relationships with us, but we don't quite know a number of the new ones so well. But if they're not paying reasonably, no matter if we've known them for a while, we'll cut off their machines. In this business, you have to be prepared to repossess equipment."

Several thought the best way to counter late or defaulting payments was to sit down with the ops and talk matters over before contracts are signed. "We try to sell within the lines of good business management," commented Ira Bettelman, executive vice president of C.A. Robinson Co. Here. "It's a strict policy of ours to define the financial rules very accurately for people getting into the game machine trade."

Quick Buck Artists

Distributors like Bettelman mentioned a number of difficulties facing ops that could continue to cause trouble. The primary concern, according to distributors, is the on-slaught of novices who become operators with dreams of fast money, attracted by the media hoopla emphasizing the billions of dollars in quarters flowing freely into the coin boxes of computer video games. As a result, competition has grown tremendously over the past two years and continues to be fierce, with some newer ops giving an unusually large share of splits in favor of the location, sometimes as much as 60-30.

"There are two types of people in this business," said Hy Sandler, vice president of
Most Ops Pay on Time, But Disturbs Wary of Newcomers

Sander Vending Co. “The large op who has a consistent track record as far as payments go, and the new ops who may have gone overboard have, things are going to be very machine would generate the profits of Pac-Man.”

Chet McMurtrie, president of San Francisco-based Ananke Automatic Sales Co., concurred with Sanders opinion. “The old customers aren’t the people renege on their contracts,” he said. “The losses come from the thousands of quick buck artists who don’t belong in the game machine business in the first place.”

The proliferation of machines rolling off manufacturers’ assembly lines in recent months has also made it hard for operators to meet locations demands and satisfy distributors needs; just a short while ago ops were purchasing every video game they could get their hands on, whereas today they’re only buying the hits. “When the big boom hit in 1981, ops weren’t selective enough and overloaded their locations because they listened to requests too often. Now it’s turning on them,” reflected Jerry Gordon, Sr. of Benson Electronics, New Rochelle, N. Y. “Everybody overbought to some degree in the past, but now the operators are much more choosy, and won’t buy in numbers unless they’re absolutely sure it’ll pay off.”

David Godwin, of Little Rock, Ark.’s Godwin Distributing Co. agrees over saturation of older machines is harming the industry. “There’s a glut of old machines now — Asteroids, Battle Zones, Scrubbers, Bombers and donkeys get rolling — and they’re rapidly getting outdated. I think ops are playing it conservative these days and buying just proven games.”

C.A. Robinson’s Bettelmans feels it’s the inappropriate placement of machines restrictions that has been troublesome to ops. “For example, Bettelmans pointed out, ‘table-rooms are possibly a good idea for video games, but I don’t see how anyone could put a ‘Ms. Pac-Man’ or ‘Tempest’ in one of these spots. Those areas should get machines like ‘Space Invaders.’”

“Just a short while ago operators were purchasing every video game they could get their hands on, whereas today they’re only buying the hits.”

“The principle proliferation has gone, and videos are now rolling in small quantities. It’s a good idea for operators to wait until a game has proven itself before buying it.”

William Hughes, president of Hughes Electronics, Inc., agrees. “We have seen an increasing demand for video games, and we are now seeing an increase in the number of video games being sold. This is a good thing for the industry as a whole.”

Michael Stroll, president of Cinematronics, Inc., agrees that the proliferation of video games has been good for the industry. “The increase in the number of video games being sold has helped to increase the demand for video games, and we are now seeing a decrease in the number of video games being sold.”

David Godwin, of Little Rock, Ark.’s Godwin Distributing Co. agrees over saturated market, but he believes that the proliferation of video games has helped to increase the demand for video games. “The increase in the number of video games being sold has helped to increase the demand for video games, and we are now seeing a decrease in the number of video games being sold.”

Rock-Ola Names Rhodes Distro for Memphis Area

CHICAGO — Dennis Rhodes Enterprises of Memphis, Tenn., has been named the exclusive franchise distributor for Rock-Ola phonographs for the Memphis area, according to Ronald S. Moskal, Rock-Ola vice president of sales.

Moskal stated that besides the companies phonographs, the distribution will also represent Rock-Ola’s Video Games, starting with “Jump Bug” and the newly debuted “Fan-Tas- ic.”

Rock-Ola, according to Moskal, feels very optimistic about the prospects for success of this game.

The stockholders re-elected the company’s seven incumbent directors and approved an increase in the total number of authorized shares of common stock from 10,000,000 to 30,000,000, and the creation of a new class of preferred stock consisting of 5,000,000 shares issuable in series. The additional authorized shares may be used for possible future acquisitions or for other purposes not presently determinable.

Sirolov reported that an agreement had been concluded to license the right to manufacture and sell a cartridge version of “Defender,” one of the company’s video games, to Atari, Inc., for use in its home video games. Sirolov showed the agreement that the company had reached an agreement in principle with a toy manufacturer for the manufacture and sale, under license, of a line of new and improved versions of three of the company’s games.

Williams Electronics, Inc. is engaged in the design, manufacture and sale of electronic coin-operated games.

INDUSTRY NEWS

INDUSTRY CALENDAR

March 26-28: Amusement Operators Expo (AOE); annual convention; Hyatt Regency Hotel; Chicago.

April 2-3: AMOA Notre Dame Management Seminar (advanced); Notre 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.

April 29-May 2: Music & Amusement Assn.; annual convention; Princess Towers Hotel; Freeport, Bahamas.

May 7-8: Ohio Music & Amusement Assn.; annual convention; Columbus Hilton Inn; Columbus.

June 3-5: Music & Music Operators of Texas; annual convention; Americas Hotel; Fort Worth.

Three Executives Are Promoted at Cinematronics

EL CAJON, Calif. — Cinematronics, Inc., recently named three top executives promotions. Those promoted were John F. Horan, vice president of operations; Gary L. Holtz, vice president of sales and marketing; and Mickey Orshon, controller. These promotions help Cinematronics continue its efforts to provide reliable, quality products to its customers.

Horan, formerly director of operations, will be responsible for manufacturing, quality control, personnel and the field service organization. Prior to joining Cinematronics, he spent ten years as a senior executive with a major management consulting firm. Horan has begun implementation of a program to increase productive capacity to better meet market demands, while at the same time improving product quality.

Holtz will now be responsible for all technical operations for both the coin-op and furniture markets. He has been previously employed by Williams Electronics before joining Cinematronics as director of quality and technical service.

Orshon will be in charge of the accounting and data processing functions for Cinematronics. His knowledge and training will greatly assist Cinematronics in meeting the needs of its customers.

Fred Fukumoto, Cinematronics’ president, stated, “These promotions reflect Cinematronics’ ongoing efforts to build the best possible product for our customers. We are very pleased to welcome these newest members to our management team and know the contributions they will make to the company will be invaluable.”
AROUND THE ROUTE
(continued from page 35)

Bally Pinball Division display, BPD exec Paul Calamari is quite excited about the new piece, which he described as "a high speed, gun-firing game" — a co-op operated novelty, so to speak. It's housed in a modernistic cabinet on four legs and can fire eight steel balls per second — which gives us an idea of how fast moving the game is. Production is scheduled for the first week of April — so, watch for it!

Williams prez Mike Stroll and marketing director Ron Crose both attended the recent NAO convention in Tokyo. Ron noted that the first-time convention did not attract that much of an American turnout, but was a good show to cover nonetheless. "Hyperball" was among the pieces Williams displayed through its Tokyo distb. And speaking of "Hyperball," Ron said it’s done extremely well in the domestic and overseas markets. Factory is still in the process of volume domestic sample shipments with full production to follow very shortly. Reaction to the new "Robotron 2084" video has been "sensational," he added.

On the positive side, CBS-TV devoted some time and footage during the 10 o’clock news March 8 to a unique arcade which is located in one of the downtown office buildings and patronized predominantly by businessmen. As commentator Bob Sirott put it, the popular gathering spot seems to be luring business people away from the "three-martini lunch." The arcade has a line-up of some 30 machines that all get a good daily workout. A few of the players interviewed on camera stated their preference for the method of relieving the frustrations of a hectic day in the office, and at the conclusion of the coverage, one of Sirott's colleagues commented about how much he likes to play video games. Needless to say, the name "Pac-Man" came up repeatedly as a favorite of just about every player interviewed!

Business is "super" at Royal Dist. in Cincinnati, as we learned from prez Joe Westerhaus, Jr. Midway's "Ms. Pac-Man" is selling like a dilliwills predecessor, and Gottlieb's "Haunted House" and Bally's "Vector" are among the distrib's most popular pin sellers. Latter is out on test with the dollar bill acceptor, and hopes are high it will prove to be a big boost for the pinball business. It's been about three months since Royal moved back into its newly rebuilt premises (after the tragic fire that all but gutted the building), and Joe said that while the address is the same, the area is being utilized to much better advantage in all departments — parts and solid state departments are exceptionally better; the warehouse area is much larger; and the entire layout is "just the way we wanted it" and "perfect for our operation." Actually, about 50% had to be totally rebuilt, so it's practically a whole new building. Joe, along with the firm's Jack Schlesicher, will be in Chicago for the AOE convention at the Hyatt.

New Equipment

Three From Centuri

In a departure from tradition, Centuri, Inc. has announced three separate licensing agreements and the concurrent release of three separate and distinctive video games. The Hialeah, Fla.-based firm has entered into an agreement with Konami Industries Co., Ltd of Japan to manufacture "Loco-Motion," a W.-Zilec Electronics of Great Britain to manufacture "The Pit," and the Italian-based Olimpia, Inc. to manufacture "D-Day."

The three games were well received at recent three-city dealer preview in San Francisco, Chicago and New York, according to company president Ed Miller.

The Pit

In The Pit, the player must reach a treasure that lays buried and protected in the bottom of a cave and then make it safely back to a spaceship without being destroyed. "This is a true test of skill," said Miller. "Not only does the player have to ward off enemy explorers, but he must avoid huge falling rocks that block his path."

To the tune of "I've Been Working On The Railroad," the player begins to clear train stations while picking up passengers in Loco-Motion.

Amidar

Stern Electronics, Inc. recently introduced "Amidar," its latest fast-action video game of skill and strategy, which was licensed from Konami Industry of Japan. As noted by marketing director Tom Campbell, the new game went into production March 1.

Amidar can be played by one or two players and is a fun-themed game featuring imaginative, multi-colored video displays and lively musical effects, which are synchronized with player action and accelerate as game difficulty increases.

Object of the game is for the player to capture all enemy territory, which is represented on the video screen by a rectangular maze, before being destroyed by Amidar attackers. Two alternating maze patterns test the player's ability to develop new game strategies with each new rack. In the first maze, the player (represented on the screen by a gorilla) captures territory and advances to the next rack by "eating" coconuts that line the video maze paths. In the second maze, the player captures territory by "painting" in individual boxes with a paint roller.

A special "bonus maze" that appears upon completion of each maze gives the player the opportunity to win 5,000 points. The player can move the Amidar aggressor into one of five entrances to the bonus maze by pressing the "jump" button.

In scoring, 10 points are awarded for each coconut eaten in the first maze; various point values are awarded for

(continued on page 38)
ROCK 'N ROLL

1. I Love Rock 'n Roll
   JOAN JETT & THE BLACKHEARTS (Boardwalk/NBT-11-135)

2. We Got the Beat
   GO-GO'S (R/S / A&M IR-9902)

3. Another Fool
   QUARTERFLASH (Golden SYE 9006)

4. Freeze Frame/Plamethrower
   THE J. GEILS BAND (EM America B-8108)

5. Edge of Seventeen
   STEVE NICKS (Modern/Atlantic 74101)

6. (Oh) Pretty Woman
   VAN HALEN (Warner Bros. WB 5003)

7. Key Largo
   BERTIE HIGGINS (Kell Family WS 02524)

8. Juke Box Hero
   FOREIGNER (Atlantic 4017)

9. Take Off
   BOB & DOUG McKENZIE (Mercury/Polystar 76134)

10. Main Theme from "Chariots of Fire"
    VANGUARD (Polydor/Polystar 2188)

11. Don't Talk to Strangers
    RICK SPRINGFIELD (RCA PB-13070)

12. Make a Move on Me
    OLIVIA NEWTON-JOHN (MCA-92000)

13. Baby Makes Her Blue Jeans Talk
    DR. JOHN (Coastin/Polystar NB 2347)

14. Do You Believe in Love
    TOMMY TUTONE (Columbia 18-02646)

15. Never Give Up on a Good Thing
    GEORGE BENSON (Warner Bros. WB 50005)

16. That Girl
    STEVE WONDER (Tamla/Motown 1602 TF)

17. Did It in a Minute
    DARYL HALL & JOHN OATES (RCA PB-13065)

18. '85 Love Affair
    PAUL DAVIS (Arista O 0611)

19. Memory
    BARBRA STREISAND (Columbia 18-02717)

20. On the Way to the Sky
    NEL DIAMOND (Columbia 18-02712)

21. Bobbie Sue
    OAK RIDGE BOYS (MCA-52006)

22. Hang Fire
    THE ROLLING STONES (Rolling Stones/Atlantic RS 2100)

23. Nobody Said It Was Easy (Lookin' for the Lights)
    LE ROUX (RCA PB-73059)

24. Get Down on It
    KOOL & THE GANG (De-Lite/Polystar DE 818)

25. Medley: Memories of Days Gone By
    FRED PARR & THE FIVE SATIS (Elektra E-47411)

26. Don't You Want Me
    the Human League (A&M/Virgin 2397)

27. One Hundred Ways
    DONNY JONES featuring JAMES INGRAM (A&M 2387)

28. Don't Let Him Know
    PRISM (Capitol P-5082)

ROCKS

1. Single Women
    DOLLY PARTON (RCA PB-13067)

2. Same Ole Me
    GEORGE JONES (Epic 14-02696)

3. Another Sleepless Night
    ANNE MURRAY (Capitol P-5083)

4. You Never Gave Up on Me
    CRYSTAL GAYLE (Columbia 18-02718)

5. Another Honky Tonk Night on Broadway
    DAVID FRIZZELL & SHELLEY WEST (Warner Bros./A & W 50007)

6. Crying My Heart Out Over You
    RICKY SCAGS (Columbia 18-02692)

7. Big City
    MERLE HAGGARD (Epic 14-02686)

8. After the Love Slips Away
    EARL THOMAS CONLEY (RCA PB-13024)

9. Mountain Music
    ALABAMA (RCA PB-13019)

10. Always on My Mind
    WILLIE NELSON (RCA PB-21889)

11. Busted
    JOHN CONLEE (MCA-92008)

12. Round the Clock Lovin'
    GAIL DAVIS (Warner Bros. WB 50004)

13. Just to Satisfy You
    RAYLON & WILLIE (RCA PB-13073)

14. If You're Thinking You Want a Stranger
    GEORGE STRAIT (MCA-51228)

15. Speak Softly (You're Talking to My Heart)
    GENE WATSON (MCA-52009)

16. Someday Soon
    MOE BANDY (Columbia 18-02725)

17. You're Not Easy to Forget
    DON'T THE WEST (Liberty PB-1451)

18. A Country Boy Can Survive
    MAMA WILLIAMS, JR. (Curb/Elektra 47-527)

19. New Cut Road
    BOBBY BARE (Columbia 18-02690)

20. In Like with Each Other
    LARRY GATLIN & THE GATLIN BROTHERS (Columbia 18-02689)

21. The Clown
    CONWAY TWITTY (Elektra E-47302)

22. Tears of the Lonely
    MICKEY GILLEY (Epic 14-02774)

23. Pain in My Past
    THE ROVERS (Cleveland Int 14-02601)

24. It's a Long Way to Dayton
    MEL TILLIS (Elektra E-47412)

25. Take Me to the Country
    MEL McDIARM (Capitol P-5095)

26. I Lie
    LORETA LYNN (MCA-51226)

27. You'll Be Back (Every Night in My Dreams)
    THE STATLER BROS. (Polygram 76142)

28. I'm Goin' Hurtin'
    JOE STAPLEY (Epic 14-02791)

29. Mountain of Love
    CHARLEY PRIDE (RCA PB-13024)

30. Bad News
    BOXCAR WILLIE (Main Street BS01)

This document contains a list of songs and their respective artists and labels, along with a table of operators picks and records to watch.
TO COIN A PHRASE

JUKE BOX OPERATORS CAN DEPEND ON

EMI AMERICA LIBERTY®

FREEZE FRAME
THE J. GEILS BAND (EMI AMERICA 8108)

IF I HAD MY WISH TONIGHT
DAVID LASLEY (EMI AMERICA 8111)

WHEN SHE SHINES
SHEENA EASTON (EMI AMERICA 8113)

SOMEBODY TO LOVE
DWIGHT TWILLEY (EMI AMERICA 8109)

YOU SURE FOOLME
JOHN HALL BAND (EMI AMERICA 8112)

CAN YOU SEE THE LIGHT
XAVIER (LIBERTY 1445)

I'M READY FOR YOUR LOVE
EARL KLUGH (LIBERTY 1445)

FLAMETHROWER
THE J. GEILS BAND (EMI AMERICA 8108)

HEAVY ON EASY
RONNIE LAWS (LIBERTY 1459)

THROUGH THE YEARS
KENNY ROGERS (LIBERTY 1444)

YOU'RE NOT EASY TO FORGET
DOTTIE WEST (LIBERTY 1451)

IN LOVE WITH LOVING YOU
KEITH STEGALL (EMI AMERICA 8107)

THE TWO-STEP IS EASY
MICHAEL MURPHY (LIBERTY 1455)

CAST THE FIRST STONE
KIN VASSEY (LIBERTY 1458)

NAMES YOU CAN DEPEND ON
New Equipment
(continued from page 35)

each territory captured in the second half are and are indicated on the screen, and between 200 and 1,000 points are awarded when the player destroys the Amtrak attackers.

Alpine Adventure
Taito America’s newest video game, “Alpine Ski,” offers the challenge, the thrill and the intense popularity that sport and reportedly is the first video game to capture the essence of championships ski racing. Skiing the slope, the sounds and the excitement of personal danger.

There are three games in Alpine Ski: downhill skiing, slalom race and ski jump, and the three games parallel the structure of an Olympic skiing competition.

Downhill skiing begins with a chair-lift ride to the top of the snowy slope, where a snowboard and an accordion start the skier on the slick course. The player must maneuver the skier around snowmobiles, trees, woods and other skiers; guiding him expertly to collect the highest points. Skimming the icy ponds receives the most points, which this throws the skier into treacherous skids.

The race tests the player’s coordination, reflexes and skill. When a skier is knocked down, he loses 10 seconds, and with an intense race like this, every second counts. Points are increased at 10,000 points (ad- justable) after that.

After the downhill, with time still remaining, the player enters the slalom race and must ski between flags to collect points, with a 100-point penalty for every flag knocked down. The player is ready for the ski jump after completing this course.

The ski jump is a one-chance challenge for players to give it all they’ve got. Using a radar screen to gauge his timing, the player must punch the accelerator button just as the skier flies over the jump ramp. The object is to maximize the distance of the jump and bonus points scored. A good jump can increase the score enough to give the player additional time and start him on the downhill race again.

Alpine Ski can be played by one or two players. It measures 6’ x 24” x 30”.

Pizza Time Theatre Opens 100th Outlet

LOS ANGELES — Chuck E. Cheese’s Pizza Time Theatre, the rapidly expanding chain of food and entertainment centers, is opening its 100th unit in mid-March in Penfield, N.Y., near Rochester.

Known as a family restaurant, located at 1614 Penfield Road, is the first Pizza Time Theatre to open in New York state. Pizza Concepts, Inc., a franchise of the chain, opened its first Pizza Time unit in Penfield, plans on opening six additional Pizza Time Theaters in the state during 1982. The University of Rochester’s endowment has a 4% equity in Pizza Concepts, Inc., as well as two seats on the board of directors.

Pizza Time Theatre and Chuck E. Cheese were conceived in 1977 by Nolan Bushnell, in- ventor of Pong and founder of Atari, Inc. The restaurant’s unique concept in family entertainment combines a quality pizza restaurant with the latest video games and other amuse- ments, plus musical entertainment by the Pizza Time Players, a zany group of computer-controlled mechanical characters led by host and mascot Chuck E. Cheese.

Pizza Time Theatre, Inc., currently owns 54 restaurants and franchises of Pizza Time Theaters in 22 states, Canada and Australia. By Chuck E. Cheese’s fifth birthday, May 22, the company plans to open 130 units.

The Sunnyvale, California-based company will have a Pizza Time restaurant in Penfield, New York, which will be the first Pizza Time Theatre to open in New York state. The company plans to open six more Pizza Time Theaters in New York state during 1982.

At the time, plans are under way to have a phograph repair seminar at Dennis Rhodes Enterprises, Cameron M. Davis Memorial Library, 1600 N. Hennepin Ave., Minneapolis, Minn. — on April 8, with Rock-Ola’s Bill Finn- dyke conducting. Invitations are extended to Dennis Rhodes or Larry Brooks at (910) 529-1075.

For Sale: Rock-Ola Names Rhodes

rock-Ola Enterprises (from page 34) that the additional Dennis Rhodes Enterprises, with its excellent service department and aggressive sales attitude, will benefit the company.

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For Sale: Rock-Ola Names Rhodes

Sign Sigma Announces License Pact For ‘The Bounty’

• Chicago — Sigma Enterprises, Inc., of Tokyo, Japan has announced that it has obtained the sole and exclusive right to the video “The Bounty” newly developed by Oscar Corporation of Japan for overseas markets outside of Japan.

Under the agreement between Oscar corporation, Inc., and Sigma Enterprises, Inc., Sigma will handle all marketing and distribution of the game for all markets except Japan. Sigma has entered into a co-marketing agreement with major manufacturer in major overseas markets. The company also announced that an application for the copyright for “The Bounty” game in the U.S. has been filed.

SIGMA ANNOUNCES LICENSE PACT FOR ‘THE BOUNTY’
“Loco-Motion”* is manufactured under license from Konami Industry Co., Ltd.

“The Pit”* is manufactured under license from A.W. Electronics - Zilec Electronics.

“D-Day”* is manufactured under license from Olympia, Inc.
Featuring The First Hit Single, “Don’t Talk To Strangers”