ABRACADABRA

the new album
of musical magic from

THE STEVE MILLER BAND

featuring
the single sorcery of
ABRACADABRA

Produced by Steve Miller & Gary Mallaber
A Welcome Relief

Last week's Fan Fair in Nashville was a welcome bit of relief from the many problems that plague the industry today. This is not to say that Fan Fair was held in some form of ignorant bliss, completely removed from the economic realities of life, but rather, that it accentuated what is positive in the industry.

In spite of the numerous problems today, one must not lose sight of the fact that it is the fans and the music that make the industry what it is. Maybe in these troubled times, it is even more important than ever to make sure that we all remember that.

In many ways, the various forms of pop music (including R&B) that make up the bulk of the industry today are the basic expressions of the population at large — singing the blues when times are bad, exulting when times are good and searching for the answer when times are uncertain. The traditional strength of our industry (and popular music in general for that matter) has been its empathy with the people, and if it is to survive the present crises with grace, it will be with the support of the people who make it all happen — the fans.

Business is business... that is inescapable. However, all work and no play makes Jack a very dull boy, and it was refreshing to see that so many in Nashville realized that.
He’s been described as the man with “a whole orchestra in his throat.” Critics agree that his unique fusion of jazz and rock is one of the most exciting innovations in today’s music.

Now you can enjoy the distinctive live sound of Al Jarreau in concert, on RADIORADIO. You’ll hear 90 minutes of his music, including songs from his Grammy Award-winning album, Breaking Away.

Don’t miss this special evening with Al Jarreau, in exclusive concert. Check your local listings the weekend of July 24th for the RADIORADIO station near you, and the exact time of broadcast.

Produced by G. K. Productions
A TRIBUTE TO QUINCY JONES

Sponsored by the Music Industry in association with the City of Hope
Thursday evening, July 15, 1982 • Beverly Hilton Hotel • Beverly Hills, California

PROCEEDS TO BE USED FOR CAPITAL PROJECTS AT THE CITY OF HOPE NATIONAL PILOT MEDICAL CENTER

How You Can Contribute to the Dinner

GENTLEMEN:
Please reserve ___________ table(s) (10 persons to a table)
or ___________ places for the dinner honoring QUINCY JONES

Contribution: $400 per Couple-$2000 per Table
I cannot attend the Dinner but please list me as a contributor.
(please check one) □ Founder ($1,000) □ Patron ($500) □ Sponsor ($300)

ENCLOSED PLEASE FIND A CHECK FOR: $ ___________
(please print or type)

NAME/FIRM

ADDRESS

CITY STATE ZIP

PHONE

KINDLY MAKE CHECK PAYABLE TO THE CITY OF HOPE
208 W. 8TH ST., SUITE 1100, LOS ANGELES, CALIF. 90014

How You Can Contribute to the Journal

TESTIMONIAL JOURNAL RATES

(Please check appropriate selection)

□ DIAMOND PAGE $5,000.00 □ WHITE PAGE $800.00
□ GOLD PAGE $2,500.00 □ ONE-HALF PAGE $500.00
□ SILVER PAGE $1,000.00 □ ONE-QUARTER PAGE $300.00

ESTABLISHING THE MUSIC INDUSTRY RESEARCH FELLOWSHIP
HONORING QUINCY JONES

Page size is 8½" wide (horizontal) by 11" high (vertical).

PERSON/FIRM

ADDRESS

CITY STATE ZIP

AUTHORIZED BY

TITLE

□ CHECK ENCLOSED □ PLEASE SEND BILL

MY AD COPY SHOULD READ.

Printer's deadline for AD COPY - June 24, 1982
Make checks payable to City of Hope Contributions are tax deductible
MAIL TO QUINCY JONES TESTIMONIAL JOURNAL - CTY OF HOPE
208 West 8th Street, Los Angeles, California 90014
Record 71,000+ Crowd Drawn To Summer CES In Chicago

by Michael Glynn

CHICAGO — Looking solely at attendance figures and the radius of activity surrounding the booths of electronic video game manufacturers, one would think that the recently concluded 1982 International Summer Consumer Electronics Show (CES) here was a rousing success. Indeed, attendance shattered all expectations by reaching 71,000 as of June 8 and such lavish bashes as video game manufacturer Activision's "Rumble In The Jungle" party at the Ritz Carlton June 7, which reportedly ran $200,000, brought to mind the halcyon days of the record industry and reflected the current prosperity of that business.

But below the surface, the consumer electronics industry, which was once thought to be recession-proof, is undergoing problems of its own in certain sectors. On June 7, the CES Trade News Daily reported, somewhat erroneously, that attendance was down overall, but what was actually the case was that fewer dealers attended the show than in years past, meaning that the number of dealers represented increased.

During the opening industry outlook conference June 6, RCA Consumer Electronics' William Boss noted that although "the video industry has avoided the decline in the general economy by maintaining a record sales pace, in these rather difficult economic times, the newer consumer electronic products will feel a certain amount of postponability in the marketplace until the public regains its confidence."

Indeed, the economic situation, in addition to other variables, is responsible for the delay of some new technologies reaching the marketplace. The U.S. debut of the third videotape format, VHS, has already been postponed to next year. It was reported at the show, the domestic introduction of the Sony/Philips digital audio disc hinges on U.S. record labels' acceptance of the royalty rate on the software. Sony, along with PolyGram, is ready to custom press discs for American record companies, but it is reported that DAD discs could cost up to twice as much as premium analog records, another reason why the labels are balking.

While rough economic times and uncertainty over whether the public will buy such new products remains, technology continues to be refined. At a Sony/DAM summit conference here, executives indicated that production difficulties have delayed the initial optical video discs being corrected and, they added, what was learned from the experience has helped insure that the DAD disc will now be produced in larger quantities.

Although some home video software manufacturers were taking strikes to increase the growth of this fledgling market, Paramount Home Video was applauded for its reduction on surcharges from $3-$20, while MCA has programmed and produced the show on a limited basis, there was still some controversy at the show. Video software dealers reportedly shopped quickly to a Wait Disney Home Video stopover. MCA, which presented a counter-statement entitled "Response To Mickey Mouse," the American Video Assn., the Video Retailers Assn., and the Video Software Dealers Assn. flatly said "nothing could be further from the truth," encouraging "all retailers to petition their congressmen by mailing postcards to the White House opposing the Mathias and Edwards legislation."

Film Studios Look To Cash In On Boom Announce Home Video Game Deals

by Michael Glynn

CHICAGO — Just as home video software has been the focus of attention at past Consumer Electronics Shows, home video games have been stealing the spotlight this year. Atari, Astrocade, Gane by Appliance, Coleco and Imagic are among the many companies reaping the rewards of what one trade daily dubbed "game fever" at the international Summer CES, which wound up here June 9. Not to be left out of what Wall Street analysts figure is now annually a $1 billion and growing business, studios and other video game manufacturers are getting into it in a big way, either through distribution deals or separate game divisions, many of which (continued on page 18)

Small Stations Turning To Cable Delivery Systems

by Larry Riggs

NEW YORK — In efforts to sidestep Federal Communications Commission (FCC) regulations, gain an edge in a competitive radio market or enable cable television (CATV) companies to transmit music stereophonically, a number of smaller radio stations have begun to transmit their programming through leased or traded-out cable television signals.

The most common radio users of CATV lines, according to radio technology consultant Dennis Waters, are small AM daytime-only stations, prohibited by the FCC from nighttime broadcasting, that transmit through cable channels during the day. In addition, CATV operators like Home Box Office (HBO) and Music Television (MTV) often simulcast musical shows and events over their AM stereo radio outlets across the country because television speakers currently cannot reproduce sound in high frequency.

Since cable radio is a relatively new development, neither the National Assn. of Broadcasters (NAB), National Radio Broadcasters Assn. (NRBA) nor the National Cable Television Assn. (NCTA) have many statistics about the amount of cable radio currently operative in the U.S. although they all said they believe it has grown within the past year. "We don't have very many statistics on cable and radio yet because we still don't do that yet significant enough on a national basis to keep them. But that's changing very quickly," said Lisa Beed, NRBA vice president of operations. "One reason for that is that not every major

WHAT RECESSIVENESS? — Although unemployment is up and the stock market is down, you wouldn't have known it from the attendance figures at this year's Summer Consumer Electronics Show (CES) in Chicago through Aug 7, 8,000 economic issues and their impact on the consumer electronics industry dominated the panel discussions and seminars that were an integral part of the show's format, while the latest home video game hardware and software were the brightest stars on the mammoth exhibit floor. Another highlight of this year's show was the demonstration of the Sony/Philips digital audio disc.

Proposals To Bolster Black Retail Are Announced At BMA Conference

by Michael Martinez

NEW ORLEANS — Dealers' enthusiastic and positive reception of a black retailer improvement plan highlighted activity here during the Black Music Assn. (BMA) Conference, June 3-6 at the New Orleans Hilton Towers. In keeping with the theme "Survival: Expand The Black Music Market," much of the conference was devoted to developing various means to strengthen black retail record outlets.

"Instead of coming here to cry about their problems, dealers came to this convention seeking solutions to the problems they faced in their business operations," explained BMA board member Ted Hudson, head of St. Louis-based Ted's One Stop and the Hudson Embassy stores. "People want ideas that they could go back on the Monday following the conference and implement immediately."

He added that "There's a need for black dealers to improve their bookkeeping and other accounting data (balance of P & L statements) that provide the basis for lending institutions granting loans and record companies extending credit lines."

"The black retailers' net worth in the record industry is unobtainable through normal financial indices. It's never been done before, but it's a BMA goal," said Hudson.

Overall, the conference stressed the need to address black music industry issues in the context of the general economic climate with an eye on how the music could have greater penetration into the mainstream marketplace — through more pop radio and retail promotion in promoting the music, wider TV exposure, increased international marketing and a better understanding of the charts.

BMA officials and attendees generally agreed that there was more dialogue directed toward solutions than merely identifying industry problems and airing grievances. Among the resolutions between BMA Conference '82 attend- ees and representatives of other industry associations (National Assn. of Recording Merchandisers (NARM), the National Assn. of Broadcasters (NAB) and the National Assn. of Black-Owned Broadcasters (NABOB) was considered an important accomplishment by the BMA.

Following the keynote address by Georgia State Senator Julian Bond at the opening address by BMA president (continued on page 11)
BUSINESS NOTES
NARM Committees Set Chicago Meet

NEW YORK — The Three National Assn. of Recording Merchandisers (NARM) wholesaler advisory committees are scheduled to meet soon at Chicago's Hyatt O'Hare Hotel, starting with the Rack Jobbers Advisory Committee on June 22-23. The One Stop Advisory Committee will meet June 23-24, and the Independent Distributors Advisory Committee follows on June 25. Besides committee members, NARM executive vice president Joe Cohen, executive director Mickey Granberg and legal counsel Charles Rutenburg will attend.

The Rack Jobbers Advisory Committee will make plans for the 1982 Rack Jobbers Conference, to be held Oct. 20-22 at the Registry Resort in Scottsdale, Ariz. The committee will focus on 20 topics, all of which are included in a 124-page advisory committee report containing 21 pages of space for the inclusion of tracked account executives into the program. It will also establish the "One on One" schedule, which is a highlight of the third annual meeting of rack jobbers and manufacturers.

The Rack Jobbers Advisory Committee is chaired by Eric Pink, Paulick Rack Service Division. Its members are Larry Goldberg, Largo Music Corp.; Richard Greenwald, Interstate Record Dist.; Sylvan Gross, Serv-Rite Record & Tape Co.; John Kaplan, Han- deman Company; Harold Oknow, Lieberman Enterprises; Sydney Silverman, United Record & Tape Industries; Lee Weimar, Atlas Distributing Corp.; and Don Weiss, Arrow Distributors.

The newly formed One Stop Advisory Committee will be meeting for the first time and will lay out initial plans for NARM programs serving the country's record and tape one stops. The committee is chaired by Michael Specter of MJS Entertainment. Its members are Randall Davidson, Central South Music Sales; Lou Fogelman, City One Stop; Stan Meyers, Sound/Video Unlimited; Gerald L. Morris, Prime Wholesale; Ltd.; Leonard Silver, Transworld Records; and Sam Weiss, Win Records.

The Independent Distributors Advisory Committee will choose a South Florida site and make plans for the 1982 Independent Distributors Conference, to be held Nov. 4-6. It will check the possibility of a workshop meeting, including a public relations campaign, the Independent Distribution Survey, development of a model independent manufacturer/distributor contract, and increased communication between NARM independent distributors.

The Independent Distributors Advisory Committee is chaired by James Schwartz of Schwartz Bros. Its members include Jack Bernstein, Pinkick International; John Cassette, Alphabet Distributing Corp.; Bud Daly, Big State Distributing Corp.; Tony Daniel- dro, M.S.; Leonard, All South Dist. Corp.; Steve Marmaduke, Western Merchandisers; Ronald Schafer, Pikes Corp.; Joe Simone, Progress Record Distributors; and Jerry Winston, Malverne Distributing.

A NARM Advertisers Advisory Committee meeting is scheduled for July 7-8, at the same Chicago site.

Developments In Scalping Case

NEW YORK — The office of New York State Attorney General Robert Abrams has revealed that an unnamed lawyer representing witnesses and targets in the ongoing investigation of ticket scalping by the Madison Square Garden box office has been disqualified from the investigation.

Citing a conflict of interest due to multiple representation of both witnesses and targets in the investigation, a lawyer designated "John Anonymous" was ordered off the case by the Supreme Court of New York.

Aside from the attorney's removal, the transcript of the Court's opinion also reveals much of what has transpired since the start of the confidential investigation early last year.

Among the developments noted are the fact that seven of the 14 ticket sellers and supervisors in the arena that were subpoened have asserted their privilege against self-incrimination while testifying. Of these seven, two were granted transactional immunity in return for their testimony. However, evidence uncovered by the Attorney General contradicts their testimony, and a perjury case against the two is being considered.

The action, which disqualified the lawyer who represented all 14 Garden employees, was undertaken after several had agreed to become witnesses.

The investigation under way is in response to complaints concerning ticket sales to concerts by Bruce Springsteen and the E Street Band, eighth stop in the Sprin- genteen shows, which were sold by mail-order only, were allegedly diverted to scalpers by box office employees through the use of fraudulent names and addresses.

RIAA Sets Second Traffic, Transportation Meet

NEW YORK — The Recording Industry Assn. of America (RIAA) has scheduled the second of three Traffic and Transportation Workshops for June 29 at RCA Records, Indianapolis, from 9 a.m. to 5 p.m. The one-day workshop, entitled "Basic Functions and Responsibilities of the Traffic Department," is sponsored by the RIAA in cooperation with the National Assn. of Recording Merchandisers (NARM).


An open discussion period and a tour of the RCA Records manufacturing facilities will follow the program. The tour will be conducted by James Stiegelmeyer, RCA's manager of national traffic and the host/chairman of the workshop.

Fink Elected President Of RIAA/VIDEO Council

Fink, president of Warner Home Video, was elected last week to a two-year term as chairman of the Recording Industry Assn. of America (RIA/AVID) Video Council. Fink succeeds as chairman Cy Leslie, chairman of MGM/UA Home Entertainment, who was re-elected to the RIAA/VIDEO policy-making council.

Other members elected to the RIAA/VIDEO Policy Committee were: Robert L. Fink, Hearing Research; David Blank, Pacific Arts Video Corp; Tom Blay, Alan Blank Corp./RVC; Gordon Bricker, RCA SelectaVision VideoDiscs; Linda Carhart, Chrysalis Visual Programming; David Gershwin, Digital Video Systems; Ron Hayes, Ron Hayes Music Image; Joseph Infante, Video Gems; Bob Kiger, Videography Co.; Alfred Markim, ViAmerica; Bud O' Shea, CBS/Fox Video; Jon Pesinger, Vestron Video; and Fred Richards, Thorn EM Video Programming Enterprises.

10th NAIRD Meet Tackles Nuts And Bolts' Indie Issues

by Fred Goodman

PHILADELPHIA — With attendance down slightly from last year, the 10th annual con- vention of the National Assn. of Independent Record Distributors and Manufac- turers (NAIRD) focused on new strategies that independent labels are using to deal with the myriad of problems facing independents in a recessionary market. Held here at the Philadelphia Centre Hotel June 3-4, the meet brought together more than 50 ex- hibitors and 200 participants, all seeking to solidify or expand their base of operations.

Unlike last year's convention, this year saw a clear and strong increase in the number of independent labels, some 800 as opposed to the 350 last year. As a result, the controversy as this year's panel discussions covered such day-to-day operating issues as marketing, promotion, licensing, entertainment law, artist development, dis- tribution and video.

Reminding the participating labels that despite their size they must still deal with the problems that face the industry as a whole, keynote speaker Stan Marshall, head of Bainbridge Records, began the meeting by urging the NARM members to look at the Mathias and Edwards Amendments for home taping royalties. However, while encouraging participation in the new bill, Marshall also lauded the indies for their roles as mavericks. "We have the spirit to test the market, unlike many others," he said, "we believe the future of music is in our hands."

The convention's first panel, "Marketing and Advertising on a Shoestring," dealt with alternatives to high-priced promotional campaigns. Moderated by Rich Nevins of Shanachie Records, the panel featured Bruce Iglaier, head of Alligator Records; Ron Bernstein, vice president of sales, MCA Records; Jack Iacaci of PolyGram Distribution; and Robert Miller of Lee Myles Assn., Inc.

Rounding to the economic climate, Iglaier urged that companies "stay on top of where their dollars are going." Adding that "my advertising budget is probably a third of what it was in '79 but I still have to do the same job," Iacaci suggested giveaways and tie-ins as inexpensive promotional vehi-

Secondary Advertising

As an independent dealing in specialized product, Iglaier reported that he often does advertising in secondary radio and television markets, primaries and, especially in college markets. He stressed the value of dealing with non-commercial radio, saying, "if I can describe myself as a 'strong believer' in in-store play, 'Someone already in the store is inclined to buy records,' said Iglaier.

(continued on page 19)

EMI Pact Gives Thorogood Best Of Both Worlds

LOS ANGELES — "Bad To The Bone" will be the first release handled under a new long-term worldwide recording agreement between rock 'n' roll act George Thorogood and the Destroyers, Rounnder Records and EMI America Records. Under the agree- ment, EMI will help produce albums by the group, with "Bad To The Bone" set for a large marketing campaign to be undertaken by Rounder July 10 date.

Thorogood, whose three previous LPs on the independent Rounnder label have achieved gold status in the U.S., Australia and Canada, will tour Europe after the signing and opened the Rolling Stones Euro-

(continued on page 14)
THE SONG
MILLIONS OF LADY LOVES HAVE BEEN WAITING FOR!

Lou Rawls

"(WILL YOU) KISS ME ONE MORE TIME."

THE FIRST SINGLE FROM HIS FORTHCOMING ALBUM, "NOW IS THE TIME."
IT'S NEVER BEEN LIKE THIS BEFORE! ON EPIC RECORDS AND TAPES.

Produced by James Mtume and Reggie Lucas for Mtume/Lucas Productions, New York City and Thom Bell for Bellboy Productions, Management.

Epic and trademarks of CBS Inc. © 1982 CBS Inc.
Somewhere In The Stars’ is extremely similar to the previous outings, the songstress lends a hair clearer to the country persuasion in an extremely diverse and tasteful 10-song collection.

STRAIT FROM THE HEART — George Strait — MCA MCA-5320 — Producer: Blake Mevis — List: 8.88 — Bar Coded

Both this album and last year’s debut offering, “Strait Country,” make gimmicky reference to the artist’s unique name, but George Strait’s name is real, and more importantly, so is his talent. His crisp, rugged vocals are easily suited for direct two-speaker tunings, but, through subtle inflections, he also displays a knack for creating moving ballads. The LP’s moniker is appropriate enough, too, since Strait was raised on Texas swing and this collection mirrors well the Lone Star cowboy tradition embedded within the artist.

LOVE TO BURN — Ronnie McDowell — Epic FE 38017 — Producer: Buddy Kilian — List: None — Bar Coded

He may have begun his career with a tribute release about Elvis Presley, but Ronnie McDowell has become the heir apparent to Conway Twitty, with an appeal suited for the fadeout of the fast-rising LP “Out Of Work.” When the party seems like it’s winding down at 2:45 a.m., just put on this one and keep on dancing through the night.

LIVE IT UP — David Johansen — Blue Sky/Epic ARZ-38004 — Producer: Ron Nevison — List: None — Bar Coded

Since he left the legendary glitter-skuzz band The New York Dolls in the mid-seventies, David Johansen has enjoyed a healthy cult following as a witty, anything goes singer/songwriter influenced by a score of rock icons, including The Animals, The Rolling Stones, and The Kinks. This live set, recorded earlier in the year at Boston’s Paradise Theater, gives a comprehensive overview of the eclectic, ever-changing Johansen career, containing both material from his own solo endeavors and with his work with the New York Dolls. The LP is packed with plenty of airplay items in the package, while traditional AOR outlets may want to play it safe with the three-song medley of “We Got The Night/Out Of This Place/Bring Me Down/It’s My Life” that starts off the album.


As a founding member of the Eagles, singer/composer/instrumentalist Glenn Frey is responsible for some of the most popular music of the last decade. With “No Fun ALOUD,” the first solo effort by a member of the Eagles since the group disbanded, Frey explores many of the styles the band was known for — ’50s rock, Tex-Mex, hook-heavy pop, and melllow ballads — in a highly personalized interpretation. Assisted by Attack Horns, sax man Ernie Watts, bassist extraordinaire Bob Glaub and background vocalist Vassar Clements (singing record company exec Irz Azoff and tennis pro John McEnroe), Frey’s initial outing on his own offers a lively, rollicking good time. More importantly, here is the “Posttycoon,” Frank Ford’s “Sea Cruise” and the single choice “I Found Somebody.”


Ashford & Simpson, Chaaka Khan, Patti Austin, Minnie Riperton, James Ingram and Luther Vandross all hand in top-notch performances on this greatest hits repackage featuring some of the world’s most sought after megastar producers. Quincy Jones, blending pop, jazz, classical, soul and soulindicators in his own special brand of music, Jones’ studio panache throughout the 1970s and ‘80s is well represented in the low-priced, 10-song album, including favorites from “The Dukes of Hazzard” and “Smackdown Jack.” Incredible depth and power are evident in every groove, and with each release, Jones’ name is added to the Grammys Awards, this is one disc that should be a fast and consistent seller.

GREAT COUNTRY

SOMEWHERE IN THE STARS — Rosanne Cash — Columbia FC 37570 — Producer: Rodney Crowell — List: None — Bar Coded

Rosanne Cash’s 1981 album, “Seven Year Ache,” was one of the biggest surprises of the year, receiving both critical acclaim and acceptance at the retail level for the unique Cash/Crowell hybrid of rock and country. Though the overall feel of

FEATURE PICKS

EDDIE MONEY (Columbia 16-02964)

Think I’m In Love (3:10) (Grajczenko Music — BMI) (E. Money, E. Roda) (Producers: Eddie Money, Robert Davis)

Sprightly rock pop here as Eddie Money’s urgent vocal hooks are set against a taut, uptempo love song, cued from Money’s “No Control” LP, kicks with energy and verve for top 40 and AOR programming.

HERB ALPERT & MCA-2422S


This tune from the Tijuana Brass man is a breezy affair that glides aboard sparse, sharp, horn lines by Alper. A rolling guitar

POP


Call us old fashioned, but it just wouldn’t be summer without a little white sunshirt and reflective Nash penned tune from the forthcoming “Daylight Again” album fits the bill the best. The LP was replete with all the familiar harmonies and polished production. “Wasted On The Way” is sure to score well with the trio’s legion of fans.

COUNTRY

JOHN CONLEE (MCA MCA-2307)


Conlee’s debut single is a strong contender to follow this summer’s crossover success of “Ebony And Ivory.”

STILLS & NASH (Atlantic 42918)

You Turn Me On I’m A Radio (3:00) (Crazy Crow Music — BMI) (J. Mitchell) (Producer G. Johnson)

Drawing on early-’70s material from John Mitchell, Davies produces a single that remains fairly true to its original version. Dressed in a very campy, ’70s garage-band effort on a tune that should prove to be a favorite with radio programmers on the strength of its comfy, good-natured feel and catchy pop appeal. With the expansion of the country listening audience, the single should also make the converted pop listeners feel right at home.

MEL MCCARTHY (Capitol P-5138)

Big Ole Brew (2:47) (Blendingwind Music, Inc.) (Producers: ASCAP/R. Smith) (Producer: L. Rogers)

McCartney’s scratchy vocal approach has resulted quite a welcome tonic to the radio programmers who seem to be looking

Trooper

A no-frills rock’n’roll band that relies on multi-layered harmonies and a tight rhythm section, RCA recording group Trooper halls from Canada where it’s garnered not unlike that of hit singles and platinum LPs, culminating in “Hot Shots,” a collection of their 12 most successful single releases. “Hot Shots” reached a sales mark of 470,000 units, making it one of the top-selling Canadian-made albums in history. Critical accolades poured in with astoundingly strong reviews (Rolling Stone) and magazines and newspapers published in the Great White North applauding the release.

In 1980, Trooper released two albums that further enhanced its reputation as commercial and music press favorites. “Flying Car,” the other LP which went platinum in Canada, also resulted in Smith and McGuire receiving the R&B Canada award for this smash success of its two singles, “Three Dressed Up As a Nine” and “Janine.”

On the heels of that effort, the group’s next LP was a self-produced affair that included the single “Real Canadas,” light-hearted describing the personalities and cultures of the band went through on its trek from a small-time club band to a major heading act.

Trooper’s latest sojourn, “Money Talks,” is a work described by the band as “basically rock music with plenty of pop edges,” encompassing a wide range of styles, from the funky bass lines of “This Must Be The Place” to the hard-driving sound of “Lookin’ For Trouble” to the sentimental balladry of “Could’ve Been Me.” According to founder Jim McGuire, the LP’s title came about as a result of litigation between the band and financial consultant.

With all of the legal matters taken care of, Trooper is now looking forward to touring America and tying its U.S. pockets of popularity together.

NEW FACES TO WATCH

Hook, swirling strings and horn arrangement set the groove for A/C and pop album with this track.

RICK BOWLES (Polydor PD 2209)

Too Good To Turn Back Now (3:57) (Muff Music, BMI) (R. Bowles, R. Putnam) (Producer: T. Daryl)

Promising newcomer Bowles comes on strong with this poppy ditty that really hits the spot. It’s one of those bright, energetic numbers that will have a lot of people humming or whistling along.

MICHAEL BOLTON (Westridge P-4466)


The bridge between pop and country is apparent on this cut as Murphy, with the aid of producer Mike Donelan, comes up with a Don Mclean-ish lament that should appeal equally to city folks and the good ole boys.

CARL SIMON (Mirage/Atlantic WTC 4051)

Why (3:33) (Chic Music, Inc. — BMI) (Bernard H. Masterminded by Edwards and Rogers of the Chic Organization, Simon’s vocal and Chic’s polyrhythms street genre with just enough finesse to keep yourstrongest to follow this summer’s crossover success of “Ebony And Ivory.”

CARL SIMON (Mirage/Atlantic WTC 4051)

Why (3:33) (Chic Music, Inc. — BMI) (Bernard H. Masterminded by Edwards and Rogers of the Chic Organization, Simon’s vocal and Chic’s polyrhythms street genre with just enough finesse to keep your
The Sparks/Dimples Fields

Radio City Music Hall, N.Y.C. — Only the oldest ladies in the front rows received red roses from The Whispers at the end of their excellent Headlining set at Radio City, but no one in the concert hall was short-changed in what was an extremely pleasurable evening supplied by three first-rate, well-matched acts.

Change started things off right with its 1981 hit, "Flirt," then James Robinson took over lead vocals from Deborah Cooper in a medley of tunes from the group's recent album, including the vocally abject and calmly listener. Whether ironic or to its credit, the majority of fans in the packed arena were present andBarrier renowned in elementary school during the band's San Francisco days.

In a show marked by tight musicianship, soulful guitars and a restrained use of fireworks and other special effects, the veteran band played its Mark nine songs with enough verve and drive to satisfy the passion of any adolescent and sang its mellower songs with equal success.

The band kicked off the concert with a medley of hard rock songs exemplifying the virtuosity of lead guitarist Neal Schon, the entire vocals of lead singer Steve Perry and the utility rhythm guitar and keyboard work of Jonathan Cain. This was especially true in a taste of "The Boys of Summer." After the raucous set, the group turned the stage over to Perry, who sang a searing delivery on "Sting Of The Family," the rest of the band displayed equal reverence when played "Who's Crying Now."

The band then switched back to its heavy metal gear, highlighted by "Touch In Squeezing," "Don't Believing" and "Reel To The Sky." The group's appeal nature of the show, a video tape displaying the band's album cover and credits resembling those on conventional television were run at the show's conclusion.

Talent On Stage

Brendon Byrne Arena, N.J.—In keeping with the broad appeal spirit of its recent album, "Escapto," Columbia recording group Journey proved it can speak with equal strength: the tempestuous and the calmer adult listener. Whether ironic or to its credit, the majority of fans in the packed arena were present andBarrier renowned in elementary school during the band's San Francisco days.

In a show marked by tight musicianship, soulful guitars and a restrained use of fireworks and other special effects, the veteran band played its Mark nine songs with enough verve and drive to satisfy the passion of any adolescent and sang its mellower songs with equal success.

The band kicked off the concert with a medley of hard rock songs exemplifying the virtuosity of lead guitarist Neal Schon, the entire vocals of lead singer Steve Perry and the utility rhythm guitar and keyboard work of Jonathan Cain. This was especially true in a taste of "The Boys of Summer." After the raucous set, the group turned the stage over to Perry, who sang a searing delivery on "Sting Of The Family," the rest of the band displayed equal reverence when played "Who's Crying Now."

The band then switched back to its heavy metal gear, highlighted by "Touch In Squeezing," "Don't Believing" and "Reel To The Sky." The group's appeal nature of the show, a video tape displaying the band's album cover and credits resembling those on conventional television were run at the show's conclusion.

Ler辨on Taylor and an audio/video presentation by BMA executive director George Waro June 3, a panel carrying the theme of the conference featured representatives from manufacturing, broadcasting and retail segments of the industry. Those on the panel urged attendees to engage in a more cooperative effort and offered the assistance of their respective associations or companies in creating an environment of cooperation.

On the Go At Play

While Piero F. Stutz, president of Inner City Broadcasting and NABOB, and Wayne Cornelis, radio division vice president for management and technical group agreed to help improve the level of black music airplay on both general market and black radio, NARM executive vice president John Cole and Hudson addressed more thorough retail penetration of the music.

Cohen said that NARM was committed to helping black music gain more prominence at pop retail outlets and offered the association's services in helping to improve the effectiveness of black retail programs. NARM has been operating a dealer certification program, whereby small retailers are schooled in five points of operating that are meaningful to the industry.

Royalty on Mclean

Royal Festival Hall, London — After a couple of warm-up dates at Walt Disney World, Don McLean kicked off his "10th Anniversary World Tour" gigging around the U.K. The tour program candidly conceives that he probably retains a proportionately larger following in the U.K. than in the United States. In Ireland, he is a major superstar, possibly the major superstar.

This is 20 years since McLean's first "American Pie," and since the release of Fillmore East provided the inspiration for "American Pie" and pushed him to the top of the heap throughout the English-speaking world. At the time, there was much debate as to whether "Vincent" or "American Pie" was the better known. And now, on this first visit, London, the loss obscure ode to the painter had the edges.

But with a talent that spins from those songs of loss through the cynical pieces from "Prime Time" and on to the re-worked pure romance of "Castles In The Air" and stops convincingly at all points in between, it seems caring to do other than relax and enjoy the concert. No one would go to this concert to see if it's any good. All concerts have the ability to perform to the best of their abilities and to play beautiful and beautifully crafted songs, suited by lady and bass and guitar.

The high points, then, were the best of his songs and McLean's faultless a capella centerpiece.

The low point comes afterwards, no sound. The musicianship, so carefully noted so carefully. McLean himself states that he is quite content to be left with faithful fans now that his current tour is over, that he has developed his own music, that he can play his music, that he can do that for those fans or if he couldn't do more to attract new followers.
NEW DEVELOPING

BUILT FOR SPEED — The Stray Cats — EMI America ST-17070 — Producers: Dave Edmunds, The Stray Cats and Hohn Hoven — List: 8.98 — Bar Coded

Britain’s premier rockabilly band’s first U.S. album incorporates tunes from two earlier U.K. releases along with some newly recorded songs that should make American audiences jump up and take notice. From the high-velocity opening track, “Rock This Town,” right up until the last chord of Johnny Burnette’s “Baby Blue Eyes,” these guys bowl with authoritative style.

NEW & DEVELOPING

TRUST ME — Jean Carn — Motown 6010ML — Producer: Norman Connors — List: 8.98

Possessing a superb voice that can handle funk, R&B, pop, DOR, or slow ballads with equal facility, Jean Carn is a sensitive strong enough to hold a note for a seemingly infinite time yet warm enough to carry a tune. And with a distinctive vocal style, Carn’s background vocals by High Inergy and The Temptations, Carn’s latest is tailor-made for B/G audiences and soul sfans.

SPEAK K — Kevin Toney — Fantasy F09616 — Producers: Orrin Keepnews and Kevin Toney — List: 8.98

For nearly the leader of the R&B/Jazz fusion combo The Blackbyrds, Kevin Toney is well versed in melding various forms into one synchronous polyphony. On his first solo excursion, the multi-stylistic keyboardist/composer/arranger tackles both types of contemporary black music, with sweet piano playing, funky feelings and the flip exploring more mellow, jazzier tones. One of many high points here is a respectful rendition of John Coltrane’s delicate “Naima,” the only cover cut on the album.

LIVE!

CHARLENE (Motown 1621MF) It Ain’t Easy Comin’ Down (3:25) (Stone Diamond Music Corp. — BMI) (R. Miller, K. Hirsch) (Producer: R. Miller)

Since emerging as one of the music’s more adventurous composers during the ’60s, Bluebird Bob Miller, Kenny Hirsch and Steve Dorff and a guest appearance by Flo & Eddie, who capped the evening’s program by critiquing songs submitted by writers in the audience. Pictured are (l-r): Miller; Hirsch, Dorff; Ron Anton, BMI vice president, California; Berry, Len Chandler and John Brabyn, co-founders of LASS; Michael O’Connor, Michael O’Connor Music; Michael Siteman, BMI executive, writer–publisher relations, Flo (Mark Valman); BMI’s Allan McDougall; and Eddie (Howard Kaylan).

EXECUTIVES ON THE MOVE

Gleicher
Kocsis
Heyward
Johnson

Changes At I.R.S. — International Record Syndicate, Inc. has announced the appointment of Michael O’Brien as director of business affairs and assistant to the vice president. Prior to joining I.R.S., he worked for Proctor and Gamble for two years as field advertising supervisor. Also named was Robynne Modiano as national director of Club/Video promotion and tour coordination. Prior to joining I.R.S., she worked in personal management.

PolyGram Names Gleicher — Marvin Gleicher has been named midwest region promotion manager for PolyGram Records, Inc. Prior to joining PolyGram, he served as associate national album promotion director for Elektra/Asylum, and before that worked in Chicago at different times as local promotion manager for Elektra/Asylum and Mercury Records.

Kocsis Appointed At CBS — Susan Kocsis has been appointed director, press information, CBS Masterworks. She joined CBS Masterworks in 1979 and has held the position of manager, press information.

Peoples Name New Executives — Peoples Records, Inc. has announced the addition of Rick Pepples to the label’s country music A&R department. He was named assistant, A&R, country.

RCA Promotes Heyward — RCA Records has promoted Sharon Heyward to manager, product management, black music. She joined RCA Records as a black music coordinator in March, 1976. From 1978 she served as black music field representative for New York, Boston, and Connecticut.

Lazauskas Named — Vyto Lazauskas has been named district manager, Minneapolis office, Capitol Record Inc. He fills the position Joe McFadden vacated when he was promoted to manager, national marketing, CRI. Lazauskas joined Capitol in June 1975 as territory manager at the Miami office and in 1979 he was appointed district manager of the Miami office, the position he held until now.

Changes At Arista — Arista Records has announced the following changes: Joyce Johnsen has been promoted to associate director, production. Prior to this appointment, she was production manager. Also named was Ray Jenkins, manager, inventory control. Before joining Arista, he was inventory control manager at GEC. Jess Auerbach has been promoted to manager, pre-production. He previously was coordinator, pre-production.

Changes At Rogers & Cowan — Sandy Friedman has been named executive vice president of Rogers & Cowan’s Music Division. Joe Dera, vice president of Rogers & Cowan’s east coast music division, has been promoted to senior vice president and Sarah McMullen, in the firm’s west coast office, has been appointed publicity director.

ABKCO Reports Profit

NEW YORK — ABKCO Industries last week reported revenues of $4.3 million and a profit of $45,974, or 39 cents per share, for the six-month period ending March 31, 1982. This compares favorably to revenues of $3.9 million and a loss of $6,926, or one cent per share, for the same period last year.

In addition, operations for the second quarter ended March 31, 1982 resulted in a profit of $44,390, or four cents per share. During the second quarter of 1981, the company lost $69,177 or six cents per share. 1982 second quarter revenues totaled over $1.7 million, just ahead of the same period in 1981.

ABKCO attributed its 1982 gains to extraordinary items of $184,946, or 16 cents per share, for the six-month period and $19,251, or 0.25 cents per share, for the quarter.

These items represented income tax benefits from the utilization of a prior year loss carryforward. There were no extraordinary items in the 1981 period.

CRI Bows Peru Outlet

NEW YORK — CBS Records International (CRI) has opened CBS Records Peru, a wholly-owned subsidiary of CBS Records. As the first international record company in Peru, it will promote Latin and international acts from CBS companies worldwide and will record local talent for release in Peru and elsewhere.

Augusto Sarria has been named to head the new company. Previously, he was associated with Tempos, another Peruvian record company. Sarria’s staff is all Peruvian and many of them bring prior record company experience to CBS. CBS Records Peru is located in Lima at Avenida Arenales 915. The telephone number is 2611845.

Botnick Relocates

LOS ANGELES — The offices of Bruce Botnick Prods, have been moved to 1800 Argyle, Suite 310, Hollywood, Calif. 90028. The new telephone number is (213) 483-0279.
Economic Revitalization Key To Black Radio's Survival In The '80s

by Michael Martinez

NEW ORLEANS — "The survival of black music and black radio is predicated upon the survival of the black community. Let it die, and black radio will die with it," cautioned Brute Bailey, program director at WYLD-FM-New Orleans, during a Black Music Assn. (BMA) Conference session held here.

Bailey's comments reflected the general attitude of the dual panels that addressed the issue, "The Survival of Black Radio: Urban Contemporary and the Numbers Game or Will We Be Alive in 1985?" Bailey served as chairman of both panels of veteran black broadcasters, who identified greater community involvement, more public affairs programming and development of better communications with broadcast management as the tools by which black radio could better serve the black community.

Joining Bailey on this black radio must play when he said, "Black radio must say something to young people that makes sense. The tragedy is not that many young black people are carrying stereo boxes on their shoulders. It's that radio doesn't say anything of value to these young people, who probably consume most of their media through radio."

Law went on to say that more talk and public affairs programming and more relevant information and ideas should be developed to help people survive in the '80s.

Second Panel

Along with Law, the second panel consisted of Jim Maddox, general manager, KYOK/Houston; Jerry Mason, general manager, KYDE/Bluff; Ark; Barry Richards, program director, WAIL/New Orleans; and Carol Carpenter, news director, KGFJ/Los Angeles.

Z-103's Andrews said there was a need for further exploration of the relationship between station owners and managers. "They (managers) have to be sensitive to the needs of the people who operate their stations. Management, too often, keeps their heads into strictly business considerations. The bottom line to them is making money."

Broadcasters praised the quest for more advertising revenue as not only the reason black radio is moving from its public service role, but also for black radio eschewing roots music for slicker, more mass appeal sound.

"In dealing with radio and the numbers game," said WYL-D's Jones, "you have to act to satisfy agencies that dole out the dollars. A lot of times we get away from our roots. There is no room for that music when you're trying to get ratings.

"But WDA'S Woods said, "Sometimes I listen to the radio, and I can't tell whether I'm listening to black or white radio. I think black radio could be双重。

Urban Contemporary

Wall's Richards defined the urban contemporary format. While many on the panel noted that more records by white artists have been finding their way on to black radio playlists, Richards said, "The audience wants to hear those records. Why do you have to let them go to rock or AOR stations to hear what they want? If a record fits the sound we're trying to develop, then we play it."

But as Washington D.C. promoter Max Kidd said during a question-and-answer period regarding the format's programming approach, "White people don't listen to black radio to hear white music."

Maddox said that Reaganesque could be thanked for making the need for black radio more; "When people get fat and things are well, we tend to forget our roots."

On the subject of improving relationships between station owners and operations personnel, Dwight Ellis, vice president, National Assn. of Black Owned Broadcasters (NAB), said that his organization, in addition to the National Assn. of Black Owned Broadcasters (NABOB), hoped to create regional forums where programmers and music directors could develop a steady dialogue with station owners and management.

Regarding black radio's growing tendency to play a wider variety of music, Mason noted that "just playing black music is not what's going to save black radio; research and knowing the market you serve and what people are listening to, whether it be reggae, Japanese music or whatever, is the key to keeping listeners."

Law said that through the Black Radio Advisory Council (BRAC), broadcasters should discuss ways to make black radio more relevant to people. "Black radio can't afford a stepchild relationship. Black broadcasters must collectively address the needs of the black radio consumer."

SUMMER MUSIC — The national Kool Festival series kicked off June 5 in Washington, D.C. The weekend affair, which utilized the entire Kennedy Center (a first for any program), was highlighted by a birthday party for clarinetist Benny Goodman, who, despite it or not, has just turned 73. Our D.C. correspondent, Earl Abrams, reports that 73 or not, "when Goodman put his stick to his lips, it really went back 30 years." A fine start for an ambitious program. Meanwhile, Kool also shows two more summer events announced. The Universal Jazz Coalition's Fifth Annual Women's Jazz Festival runs all this week, with workshops, concerts and film programs. Among the artists appearing are Phyllis Hyman, Shirlie Jordan, JoAnne Brackeen, Joni Mitchell, Phyllis blonde and George. Morgan, Adele, Rickie Lee Jones and Helen Keane, a film program, entitled Women's film program, will be hosted by jazz film historian David Chetker, from whose collection the films are drawn. More information is available from the Coalition at (212) 942-5256. New York Jazz publisher Bob Frenesy and WBO disc jockey James Brown have organized the Greenwich Village Jazz Festival, set to run Aug. 30-Sept. 6. The Festival marks the first time we can remember saying the jazz festival jazz bandings together for a common concert program. The clubs, which at this point include the Village Gate, the Jazz Festival, Seventh Avenue South and N.Y.U.'s Loeb Auditorium, will present a cooperative series, including after-hour jam sessions to be held at a different club each night. Special tickets will be sold at the participating clubs, which will enable patrons to obtain tickets with a few discount coupons encouraging attendance at several shows per night. Plans also call for an opening concert in Washington Square Park and a street fair and workshop lecture series to be coordinated in conjunction with WNYU Radio and their Electric East Podest. Sponsor for the festival is liquor firm Dewars, which will back the event with an ad campaign, and New York publisher Dick Gersh has been retained to handle p.r. Keep tuned for more details as they develop. National Public Radio's Jazz Alike program will present a live broadcast of this year's Ladies, a series of concerts, on the Kool Festival in New York on July 3. The show, co-produced by Sylvia Symes, will feature Sims along with Carmen McRae, Aaron Banks, Dizzy Gillespie, Jimmy Owens, Shelly Manne and Zoot Sims. New York jazz fans bemoaning the fact that Miles Davis is slated to appear on several Kool programs but not the one that New York

continued on next page

JAZZ

TOP 30 ALBUMS

NUGENT BAGS ATLANTIC — Ted Nugent has signed a long-term, exclusive, worldwide recording contract with Atlantic Records. "Nugent's first album for the label is set for June 18 release. The gonzo warrior wrote and arranged all 10 tunes on the album and is supported on it by his new band, which includes drummer Carmine Appice, lead vocalist Derek St. Holmes and bassist Dave Kilian. The group will begin a major U.S. tour in California on July 13. Pictured as the latest additions to Nugent's trophy room are Doug Morris (l), president, Atlantic; and Dave Giew (r), executive vice president/general manager, Atlantic.
Pease Sunday' Raises $200,000

For Global Disarmament Movement

by Jeffrey Resnner

LOS ANGELES — In an era supposedly marked by political apathy, nearly 90,000 people showed up at Pasadena's Rose Bowl on June 6 to support global nuclear disarmament at an event dubbed "Peace Sunday." Sponsored by several major religious, anti-nuclear and pacifist organizations, the event featured several guest speakers, including activist Rev. Cesar Chavez, Rev. Jesse Jackson, the President's daughter, Patti Davis Reagan.

EMI Pact Gives Thorogood 'Best Of Both Worlds'

(continued from page 3)

The L.A. office, headed by Donny Iris, is in the process of making a deal to release the record, which has been called "a collection of songs that has been played around the world." The deal was brokered by management at EMI's New York office.

In addition, EMI has announced that the band will be recording a new album, "The Best Of Both Worlds," which is expected to be released in the fall.

A RCI Single

RCI Signs Fred Grace & Rhinestone — RCI Records has signed an exclusive worldwide agreement with Fred Grace & Rhinestone, an Atlanta-based trio. Their first single, "Help," has already been released. Featuring seated at the signers are (left to right): R.C. Swenson, producer; Fred Grace, director; and Rhinestone, the group's musical director.

The group's music career began in 1983 after winning the Battle of the Bands competition at the University of Georgia. Since then, they have toured extensively, appearing at festivals and concerts throughout the country. Their sound is a fusion of rock, country, and folk, with a strong emphasis on harmonies.

COAST TO COAST

EAST COASTINGS — Capitol has inked The Plasmatics ... The Brains to Landslide Records, with an EP, "Dancing Under Streetlights," set for an early July release. ... New York Times critic Robert Palmer recently turned up as clarinetist with blues guitarist Dell/Davis' band at Tramps. Palmers has also reportedly been looking for people interested in recording with his new band, which is expected to be released in the fall.

Current Events

The British Mercury Awards have been won by the band "The Cure." The group's song "Lovesong" was named "Song of the Year." The award ceremony took place last night at the Royal Festival Hall in London.

The band's manager said, "We're very happy to win this award. It's a great honor for us." The group's lead singer, Robert Smith, said, "It's a great feeling to have people listen to our music and appreciate it."

The band has been touring extensively in the United States and Europe, with upcoming shows in Tokyo and Shanghai.

The group's album "Disintegration" was released last year and has been a critical and commercial success. The band has been praised for its unique sound and innovative approach to rock music.

The band's next album is expected to be released in the fall.

The band's manager said, "We're very happy to win this award. It's a great honor for us." The group's lead singer, Robert Smith, said, "It's a great feeling to have people listen to our music and appreciate it."

The band has been touring extensively in the United States and Europe, with upcoming shows in Tokyo and Shanghai.

The group's album "Disintegration" was released last year and has been a critical and commercial success. The band has been praised for its unique sound and innovative approach to rock music.

The band's next album is expected to be released in the fall.
**Weeks** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

**2000 FOX Video #937**

**30**

**TOP 30 VIDEOCASSETTES**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Label</th>
<th>Weeks</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>STAR WARS</td>
<td>20th Century Fox Video Home Video 1130</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>ON GOLDEN POND</td>
<td>20th Century Fox Video Home Video 9373</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>ARTHUR</td>
<td>Warner Home Video 7210</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>STRIPES</td>
<td>20th Century Fox Home Entertainment 13060</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>THE FRENCH COP'S WIFE</td>
<td>20th Century Fox Video 4360</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>DRAGONSLAYER</td>
<td>20th Century Fox Video 1309</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>TIME BANDITS</td>
<td>Paramount Home Video 2310</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>SUPERMAN II</td>
<td>Warner Home Video Win-1130</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>PROBLEM #38</td>
<td>20th Century Fox Video 1129</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>BODY HEAT</td>
<td>20th Century Fox Video L-D-70005</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>THE LASH OF THE TITANS</td>
<td>MGM/UA Home Video 207024</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>FOR YOUR EYES ONLY</td>
<td>1981 Universal Home Video 1128</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>GHOST STORY</td>
<td>Columbia Distribution Corporation 7000</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>AMERICAN WEREWOLF IN LONDON</td>
<td>Universal City Studios, Inc. MCA International Distribution Corporation 7700</td>
<td>15</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>HALLOWEEN II</td>
<td>MGM/UA Distribution Corporation 77005</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>SO FINE</td>
<td>20th Century Fox Video 11143</td>
<td>17</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>ROCKY II</td>
<td>1981 Universal Home Video 11463</td>
<td>18</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>EXCALIBUR</td>
<td>Warner Home Video OR-72108</td>
<td>19</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>LAUGH BLACK, LAUGH RED</td>
<td>Columbia Pictures Home Entertainment 1050</td>
<td>20</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>RICHARD Pryor LIVE OR IN CONCERT</td>
<td>20th Century Fox Video 22120</td>
<td>21</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>NEIGHBORS</td>
<td>Columbia Pictures Home Entertainment 10445</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>ALL THE MARBLES</td>
<td>MGM/UA Home Video WMV-11012</td>
<td>23</td>
<td>22</td>
</tr>
<tr>
<td>24</td>
<td>FORT APACHE, THE BRONX</td>
<td>Warner Home Video AX-6000</td>
<td>25</td>
<td>23</td>
</tr>
<tr>
<td>25</td>
<td>RICH AND FAMOUS</td>
<td>Warner Home Video HMMV-00111</td>
<td>26</td>
<td>24</td>
</tr>
<tr>
<td>26</td>
<td>PRINCE OF THE CITY</td>
<td>Universal Home Video 2811</td>
<td>27</td>
<td>25</td>
</tr>
<tr>
<td>27</td>
<td>EYE OF THE NEEDLE</td>
<td>20th Century Fox Video 13081</td>
<td>28</td>
<td>26</td>
</tr>
<tr>
<td>28</td>
<td>S.O.B.</td>
<td>RCA/CBS CR-10019</td>
<td>29</td>
<td>27</td>
</tr>
<tr>
<td>29</td>
<td>CONTINENTAL DIVIDE</td>
<td>Universal City Studios, Inc. MCA International Distribution Corporation 7700</td>
<td>30</td>
<td>28</td>
</tr>
<tr>
<td>30</td>
<td>ATLANTIC CITY</td>
<td>Paramount Home Video Video 1460</td>
<td>31</td>
<td>29</td>
</tr>
</tbody>
</table>

The Cash Box Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on retail activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; Video The Video Store-Cincinnati; Previews-The Video Store-San Francisco; Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Balls Gywnwyd; American Tape & Video-Atlanta; Crusty Videod-NY; The Clewens-Stores-Enid; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; Video Mediachattsworth; Wonderful World of Video-Chattanooga; Buena Vista-Boise; Whrebbles-East Nolensville; Video Showroom-Louisville: Envoy's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way; Movies To Go — Clayton.

**LAST SAFE VIDEO — RCA Recording Group LeRoux was recently sold to Gowers, Fields & Flattery for a video promoting its current LP "Last Safe Place." Pictured here on the set are band members (l-r): Tony Haseled, Bobby Campo, Jeff Poland, Leon Medica, Rod Roddy and Dave Peters. (continued on page 17)**

**AWARD-WINNING ARTIST — Derek Chang, who attends the Art Center College of Design in Pasadena, Ca., won the first place award in the 1992 International Visual Music Festival for his film, "House is Burning." In addition to a $500 cash prize, Chang also received an RCA Stereo VideoDisc Player and a selection of software for the unit. Pictured at the awards presentation are (l-r): Donald Duck; Goody; Chang; Mickey Mouse; and Richard Klinger, director of programming, west coast, RCA VideoDisc.**

**Wide Product Range Shown At First Visual Music Fest**

by Jeffrey Ressner

LOS ANGELES — The University of California at Los Angeles, under the auspices of its Theater Arts department, played host to the first International Visual Music Festival from June 4-6, spotlighting the history of sound/image symbiosis from its earliest stages to today's technologically advanced state of the art. In addition to screening over 125 music-oriented shorts and presenting awards to promising student and independent video artists, a comprehensive series of panel discussions and guest speakers provided different points-of-view concerning the form's current and future direction.

In the festival's keynote address, Stan Cornyn of Warner Communications, Inc. (WCI) presented his personal approach to visual music as a new business and a harmonizing link between two kinds of communications mediums. Entitled "Why Video Music is Like Underwater Farming," the industry executive's speech recalled, years ago, he read about food pills, picture telephones and oceanic agriculture as the waves of the future in Popular Science magazine.

"How quickly the future does not arrive," said Cornyn, whose talk expressed the belief that record companies are doing little to market the visual/aural concept. "The utopia of music video may be as far off as underwaver farming."

Characterizing many of the artists working in the visual music medium as "young, eyes shining, horny for the future and seducible as Debbie Does Dallas," Cornyn went on to say that primarily "Beverly Hills attorneys and other Porsche owners have made music video more popular than recreational pharmaceuticals." The major hurdles in visual music product the artists must overcome, said Cornyn, include home video taping, a glut of software, the "copicat originality" and tried, "high-school" quality of three-minute promotional tapes, premature negotiation for rights, and the "over-techno" quality of music shorts that have too much form and too little content. "I can appreciate the validity of small but loving video," he explained to the audience, telling those present that "understanding is the main work of the gods. That and you'll be the envy of the mortal world." A far as screening the works on hand, the field, Cornyn said that the first WEA artist to work with classical music and video would be announced shortly, calling him simply, "the dancer of our time." In addition, he remarked that a 75-minute Emmylou Harris video presentation would be available soon and would contain 15 songs in various motifs blending concert footage, fictional vignettes, dance numbers and behind-the-scenes glimpses showing Harris' professional life travelling with her band on board their bus.

Along with Cornyn's speech, a screening of "absolute animation" promotions videotapes was presented at the festival, featuring such multi-media performers as "The Seinfield Show," DEVO, John Anderson and Steve Wunder & Paul McCartney, followed by a panel discussion by executives working in different facets of music television. Members of the panel included Gary Kresil, president of Disneyland-Buena Vista Records; Richard Klinger, director of programming for RCA SelectaVision Video Discs; Jo Bergman, director of film and TV for Warner Bros. Video; Bob Hart, director of video development for Capitol-EMI Records; and Jim Rissmiller, head of Wolf & Rissmiller Concerts.

Other topics covered at the festival ranged from "absolute animation" techniques to video and computer motion graphics, with screenings showcasing the musical artwork of such craftsmen as filmmaker Walt Disney, singer/songwriter Toni Basil, Gumbby creator Art Clayco, cartoonist Max Fleischer, specialist visual effects expert Robert Abel and genre pioneer Oskar Fischinger. Awards including RCA SelectaVision VideoDisc systems and other video material were given to Dean Windbler, Tom DeWitt and Vibeke Sorensen for their first prize in the independent category and Derek Chango for first prize in the student division. Second prizes were given to independent artist Jesse Rae and student Don Diers for their work in the field.
1982 Summer CES

Record Crowd of 71,000 For Summer CES in Chicago

(continued from page 7)

the last couple of Consumer Electronics Shows, the audio conference panel June 7 here was resolutely optimistic, including the dealers, echoing the feeling that such new technological advances as stereo television and digital audio will undoubtedly give a shot in the arm to the business with the creation of new products and markets.

Although acknowledging that the audio business has seen a "levelling off", conference chairman Harry Elias of JVC added that "audio...has begun to go into areas where video can't compete, such as personal computers. The initial manufacturers have taken an "if you can't beat 'em, join 'em" approach to the video market, with such companies as Marantz and Jensen introducing stereo VCRs.

Some of the audio panelists may not have been as bullish as Elias on the arrival of new technology, which he said was "literally only months away." Bill Finnegan of Shure felt that the impact of digital audio would be "huge, but slow" in coming. In the meantime, Sol Boucali of Scott predicted that sales of audio cassette decks will increase 10-20% this year, while top-brand name speakers will be down.

The video business, although much healthier than audio now, is not immune to the problems that are accompanying the development of new technologies, other, and that was reflected at the June 8 video conference with the Conference chairman Ray Gates of Panasonic reported that the "almost incredible growth of the VCR is finally showing some signs of levelling off" (although the EIA's figures on sales to dealers increased from 1,361,000 in 1981 to a projected 1,900,000 this year). However, sales in virtually every market, virtually all areas, are strong.

The video business is not immune to the problems that are accompanying the development of new technologies, other, and that was reflected at the June 8 video conference with the Conference chairman Ray Gates of Panasonic reported that the "almost incredible growth of the VCR is finally showing some signs of levelling off" (although the EIA's figures on sales to dealers increased from 1,361,000 in 1981 to a projected 1,900,000 this year). However, sales in virtually every market, virtually all areas, are strong.

Software Trends

On the software panel, Fuji's John Dale, who was chosen by the audience to speak as the outstanding "Great Gervice" to the market, talked about the growing trend to software. Although there is an adequate supply of tape on the market as a result of the demand for digital video tape recording, there are certain shortcomings. As for lower blank tape prices, he chalked up that to "economies of scale" — with tape being produced, manufacturers can pass along the reductions to dealers.

Retail software panelist Frank Barnako of哥伦比亚大学的Video Place said he didn't see a lot of disc sales yet for his stores, but he expects that to improve.

On the floor, Pioneer unveiled a new, improved version of its LaserVision disc player, as did Magnavox, and Sylvania also revealed a new version with its own laser-optical unit. The addition of disc rotation to the Sony's new LaserDisc player showed the promise of selected disc software brought raves from dealers and other attendees.

We report here that computer hardware and software sales from manufacturers were expected to show a significant growth during the June 9 personal electronics conference, some of the retailers took a decidedlly more down-to-earth stance, warning that the market would be much better, but that most of the problems of overstocking and a glut of video games would be the result, the coming boom quickly into a bust.

Market Growth

How big will that market be? Ed Adis of Sony Corp. said it was small right now, but growing, expecting it to be "a very, very important part of our company's business. In Japan, he noted, Sony is already, good, according to some accounts are expected to take off in short order.

GAMES GALORE

Manufacturers of home video games displayed their wares in dramatic fashion at the Summer CES. Activision (top) Atari (below left) and Mattel had plenty of activity at their booths throughout the show's four-day run.

Film Studios Announce Pacts For Home Video Games

(continued from page 7)

were unveiled at the show last week. Twentieth Century-Fox and MCA both announced the formation of separate video games divisions, while Thorn-EMI introduced its new line of home computer game software. Paramount Home Video also revealed its entry into video game distribution in conjunction with Sega Enterprises and Coleco Industries. Previously, the Warner Communications Inc. (WCI) distribution arm, Warner/Elektra/Atlantic (WEA) Corp., announced that it would be distributing WCI-owned Atari product on a non-exclusive basis to recorded music outlets, while CBS, in conjunction with Bally Corp., will manufacture and distribute video games through the CBS/Columbia Group.

At a press conference June 6, Paramount Video president Mel Harris called the company's link with Sega and Coleco for distribution "the perfect marriage" unifying motion pictures and video game cartridges. "It crosses over between those who own video game consoles and VCRs is extremely high," added Harris. "We're in it to stay in a very big way."

Among the initial games that Sega Distribution will receive from Coleco include a number of programs that are playable on the Atari video system, including such popular arcade games as Donkey Kong, Zaxxon and Turbo, in addition to Mousetrap, Carnival, Venture and Smurf, Sega Distribution, which is slated to begin shipping such programs as Donkey Kong as early as July, will distribute all Coleco manufactured home video game cartridges.

Even with the vast assortment of different games on the market, video software manufacturers feel confident that there is still plenty of room on the bandwagon. "What's too many games?" asked Jack Dreyer, 20th Century-Fox vice president and general manager, consumer products division. By the end of 1982, it's predicted that 18 million U.S. homes will be equipped for game cartridges. Assortment brings people to the market. There are so many movies on the market, according to Dreyer, that consumers rent an average of some 30 different titles per year.

Increasing Sophistication

Dreyer, whose division handles distribution of Fox Video Games, added that with players becoming more expert at playing the games, sophistication will be a key ingredient in design for new programs to be successful. He said that feedback from "these sharp merchants" they dealt with has been positive in regards to Fox programming.

Frank O'Connell, formerly senior vice president of sales and marketing for Mattel's Electronic Division, has been named president of the new company that will be based in Saratoga, Calif. Product marketed under the name "20th Century-Fox Video Games of the Century" will be compatible with the Atari VCS home game system. The company's four initial programs, introduced at the CES, include Worm War I, Beany Bopper, Deadly Duck and Fast Eddie.

Fox Video Games, Inc. is a wholly-owned subsidiary of 20th Century-Fox Film Corp, which is included in the CBS/Fox proposed joint venture. MCA Video Games has also been created as a new division of MCA, Inc., according to MCA president and chief operating officer Sidney Sheinberg. Although MCA only announced formation of the games arm at the CES and not initial programs, new president James N. Fiedler (formerly president of MCA DiscoVision, Inc.) reported, "Obviously, Universal Pictures and Universal Television have a vast library. Naturally, we will draw on these established properties, and we will also explore new concepts for the exciting video game market."

Thorn-EMI Video Programming Enterprises (TEPE) will begin marketing more than 20 home computer games compatible with the Atari 400/800 and Commodore VIC-20 Game systems this year, in time for the Christmas season.

The show, however, was not all fun and games, with Microsoft Corp., the leading software company, attacking the field of competition with "clones," charging that while clones are a "cheap option," they are not the equivalent of its product. But, in the end, clones are seen as a positive for the industry, as they bring more units into the market and make it easier for manufacturers to sell their products.

Video Seminar:

Current trends and future developments in video were explored at the CES video hardware panel. Pictured are (l-r): Ed Adis, Sony Corp. of America, Orion Lee, Samsung Electronics, Inc.; Art Westburg, Sanyo Electric, Inc.; moderator Art Lewis; Ed Burnett, Foley's, Houston, Tex.; and Tom Peterson, Tom Peterson, Inc., Portland, Ore.
1982 Summer CES

Film Studios Announce Pacts For New Home Video Games

(continued from page 18)

the pre-Christmas selling season. Among the initial programs, which will be priced between $19.95 to $39.95, are such as Subway Surfer, Submarine Commander and The Cube Puzzle, in addition to Soccer, Jumbo Jet Pilot, Kickback, River Rescue and actual game-based cartridges as Sneaker & Billiards, Pool, Darts, Cribbage & Dominos, British Heritage and European Jigsaw Puzzles. Self-helps and educational programs include Financial Management.

Nicholas P. has been named president of the video home division of Televe and, in this capacity, he will oversee all computer and game operations, as well as Televe's video cassette rental business.

In a related development again bringing together the motion picture industry and the home video business, Atari, Inc. has signed an agreement with Lucasfilm Ltd. for the development and marketing of arcade video games.

Warner Home Vid Files Six Anti-Piracy Suits

NEW YORK — Warner Home Video (WHV) last week filed suits in Tampa, Fla., St. Louis, New York, Denver, Colorado, Calif. and Cleveland as part of the video anti-piracy campaign it began in March. These actions are being handled by center's Philadelphia office, and the suits filed in Chicago and Los Angeles on behalf of WHV, Warner Bros. and the Motion Picture Assn., of America (MPAA). Many of the suits involved in the suits include Arthur, Eclair, Superman II and Outland. In addition, smaller cable companies are being sued.

The outcome of the suits is seizure of the suits from the not available at press time, although they are executed in such of the six cities.

The suits are part of Warner Home Video's anti-piracy efforts, which began in March. Other anti-piracy actions include: sending cease and desist letters to suspected pirate and following them up with additional visits from undercover investigators.

In addition, representatives from all major home video companies are scheduled to meet in mid-June under the auspices of the MPAA to discuss the next six months of anti-piracy activity.

home video games and home computer based video products, bringing together leading forces of both films and video games, was made at a press conference here June 6 by Raymond E. Kussar, chairman and chief executive officer of Atari.

The association is expected to spawn video games of such Lucasfilm motion pictures as the top-grossing Star Wars, Empire Strikes Back and the forthcoming conclusion of the First Star Trilogy, Revenge of the Jedi. Also expected is another version of Raiders of the Lost Ark.

Lucasfilm's special effects division, Industrial Light and Magic, has also completed work on three films that are expected to be among the biggest of this summer season, Star Trek II: The Wrath of Khan, Poltergeist and E-T: The Extra-Terrestrial.

Parker Bros. is preparing to roll out its first video game product with "The Empire Strikes Back" and "Frogger" cartridges this summer. The two video games will be supported by a $5 million advertising campaign, including network and spot TV, radio and national print.

In September, Parker Bros. is planning to release its video game version of the "Spiderman," followed by "Amidar." All Parker Bros. cartridges are compatible with the Atari video computer system and Sears Video Arcade. The Empire Strikes Back, Frogger and Spiderman are expected to be compatible with all leading video game systems by the fall of 1982.

CBS Cable Will Not Be Part Of CBS/Fox Deal

CHICAGO — The proposed CBS/Fox joint video venture, announced earlier this year, should formally start up by the end of this month, according to 20th Century-Fox Video chairman Steve Roberts. When it does, however, Roberts revealed that the CBS Cable operation will not be included.

The changes, he said, were made because the CBS/Fox deal was not expected to be completed until late this month.

In addition, the CBS/Fox joint venture will not be included in the CBS/Fox deal, as originally planned.

The CBS Cable service is presently received by approximately 4.5 million subscribers on 350 cable systems.

MAIN ATTRACTION — With a record-setting attendance of close to 78,000, the 1982 Summer Consumer Electronics Show was the most successful ever. Participants saw the latest audio and video equipment on display in several locations and heard reports of the latest industry trends during a comprehensive series of panel discussions. Home video games were the stars of the show, as evidenced by a $200,000 party hosted by Activision at Chicago's Ritz Carlton.

VSDA Gears Up to Face New Challenges in Video Market

(continued from page 18)

The number of board members will increase to 15, as the show will be increased to the Dallas convention.

• Present board members, many of whom have been active since the show's inception, will attend a closed session on June 5 prior to the show, including Frank Barnako (president), Weston Nishimura, Videospace, Inc., Bellvue, Wash.; (secretary); Cheryl Benton, Video Station, Los Angeles, Calif.; (treasurer); Bob Bigelow, Bigelow Video, Minneapolis, Minn.; Joel Gilmour, SoundVideo Unlimited, Niles, Ill.; Gene Kahn, Columbia Video Systems, Highland Park, Ill.; John Baggs, Hastings/Record Town, Amarillo, Texas; Richard Port, Pickwick International of Minneapolis, Minn.; Gene Silverman, Record Breaker/Now Playing of Farmington, Mich., and Bob Skidmore, Video Corner, St. Petersburg, Fla.

Blondie U.S. Tour Gets Pioneer Sponsorship

CHICAGO — Chrysalis recording group Blondie becomes the latest act to receive corporate tour sponsorship. Following such recent tour tie-ins as the Rolling Stones and Jovan Cosmetics and Rod Stewart and Sony Tape, Chrysalis' forthcoming U.S. tour will be underwritten by Pioneer Electronics (USA) Inc. Plans for the tour, which is scheduled to begin in July and cover some 28 cities, were revealed at the 1982 Summer Consumer Electronics Show by President Jack Doyle.

Deborah Harry, lead singer of Blondie, was present for the announcement of the tour, which is themed “Tracks Across America,” in support of the band's newly-released LP, "The Hunter." In addition to the concerts, Pioneer is also sponsoring a two-hour nationwide radio broadcast featuring one of Blondie's early tour performances.

Tour sponsorship was coordinated through Jothim Simonds, of Artvision; and Jay Coleman, president, of Rock Hill, Inc. of New York in association with Steven Schmier, Chrysalis director of marketing.

ASHE BOX/JUNE 19, 1982

AUDIO UPDATE — "Home and Personal Audio" was the theme of a hi-fi audio panel held in conjunction with the Summer CES. Pictured are panelists (l-r): Ray Atkins, Yorx Electronics Corp.; Sol Boucar, H.H. Scott, Inc.; Bill Finnegan, Sure Bros., Inc.; moderator Bill Kanner; Bob Fried, Marantz Co.; and Linda Verin, Soundtrack, Oklahoma City. Not pictured is panelist Jack Carpenter, Signs and Sounds, Chicago.
Motown Strong With Wonder, James, Dazz Band Scoring Big

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is Motown Records, currently riding the crest of one of the hottest streaks the company has enjoyed in recent years with four albums in the Top 30, three of which are bulleting. Leading the way is Stevie Wonder at #3 bullet. Although caught in a logjam in the Top Five, Wonder continues to retail extremely well in all regions and is also a strong item at the racks. His second single from the LP, “Do I Do,” jumped to #17 bullet from #30 on the Cash Box Top 100 Black Contemporary singles chart and moved to #40 bullet, up from #49, on the Top 100 Pop Singles chart. Next is Rick James, who jumps into the Top 20 at #18 bullet from #27 after only three weeks on the Cash Box Top 200 Albums chart. Sparking LP sales is James’ “Dance With Me” single, which moved up two spots to #7 bullet on the Top 100 B/C Singles chart and to #59 bullet from #65 on the Top 100 Pop Singles chart. James is doing quite well everywhere, led by the South and West and good initial rack action also reported. Like Wonder and James, the Dazz Band. #1 bullet, up from #24, has enjoyed much LP success due to the strength of its strong single, “Let It Whip.” The single remains at #1 on the B/C Singles chart and moves to #23 bullet from #29 on the Top 100 Singles chart. The Dazz Band shows healthy retail activity in all regions, particularly the South, West and Midwest. The Temptations’ #30 this week, slipped slightly, but still have a good sales pattern, primarily in the East, Midwest and South.

TOP TEN HIGHLIGHTS — While Paul McCartney holds on to the top position for a fifth consecutive week, Asia regains its bullet at #2. Sales have picked up thanks to its Top 10 single, “Heart Of The Moment,” and the group’s current North American tour. . . The Human League moved up two spots to #7 bullet with extremely strong retail out of the East, West and Midwest. The album is now among the Top 50 in rack sales, and the single, “Don’t You Want Me,” has gone to #2 bullet with an outside chance for capturing the #1 position . . . Queen holds at #8 bullet. Retail is still strong, especially in the Midwest and West . . . Toto bullets into the Top Ten at #10, up from #11. Still a huge retail item in the West and Midwest, it is now also very strong in the South. . .

TOP 10 HIGHLIGHTS — #38 Special is enjoying its biggest success to date as its “Special Forces” album jumped four points to #15 bullet. Selling very well everywhere, led by the Midwest, South and West, the album is beginning to kick in at the rack level. It’s “Caught Up In You” single took another big jump, going to #15 bullet, up from #20 . . . The Gap Band takes a nice jump to #31 bullet from #47 in its second week. Good retail in all regions, led by the South, Midwest and West. The LP also went to #9 bullet from #18 on the Top 75 B/C Albums chart . . . Heart jumps 20 points to #52 bullet with strong retail in the West, Midwest and South . . . Kansas moves up 17 points into the Top 40 at #59 bullet. Best retail is in the Midwest and South . . . It has taken considerable time, but Soft Cell is again bulleting at #44, thanks to the single “Tainted Love” at #17 bullet. Best retail is in the West and Midwest . . . Ashford & Simpson jump 12 points to #46 bullet. Sales are generally good in all areas, especially the South, East and West. The album also goes to #10 bullet from #13 on the Top 75 B/C Albums chart . . . Richard Simmons, #57 bullet, up from #70, and Jane Fonda, #65 bullet, up from #75, are both exceptionally strong at the racks, with Simmons in the Top 10 and Fonda a Top 15 seller. . . Another big rack item (Top 20) is Neil Diamond, #59 bullet, up from #68. Retail is also very good in the Midwest and East . . . In its second week, The Clash jump 20 points to #87 bullet. Selling very well on the West Coast, they continue to retail sales activity picking up in the Midwest . . . Frank Zappa takes a 22-point jump to #77 bullet. The album is selling primarily in the West, Midwest and Northeast.

101 TO 200 HIGHLIGHTS — Eric Clapton moves to #103 bullet from #116, with good retail in the Midwest and West, and is beginning to make some noise at the racks . . . Larry Elgart’s “Hooked On Swing” takes a big jump to #107 bullet from #134. Good second week sales out of the Midwest and on the coasts. Elgart’s single of the same name is also bulleting, this week at #68 on the Top 100 Singles chart, up from #76 . . . The Reddings go from #130 to #115 bullet. Sparking this album is the cover version of Otis Redding’s “(Sittin’ On) The Dock Of The Bay” single, which moves to #59 bullet from #82 on the Top 100 B/C Singles chart and debuts on the pop singles chart at #87 bullet . . . The Monkees go to #161 bullet, up from #181 in its second week. Nice sales out of the West and South.

DEBUTS — The highest debut this week is the Alan Parsons Project at #52 bullet. Very big initially in the Midwest and West . . . Blonde, #72 bullet, had good retail action out of the West and Midwest . . . Air Supply comes in at #80 bullet. Good retail out of the South and East, with immediate rack acceptance . . . Roxy Music debuts at #89 bullet, with good sales action in the West and Midwest.

NATIONAL BREAKOUTS

1. BLONDIE
2. HEART
3. ALAN PARSONS PROJECT
4. KANSAS
5. GAP BAND
6. AIR SUPPLY
7. CLASH
8. DAZZ BAND
9. ROXY MUSIC
10. JUICE NEWTON
11. ANNIE
12. GLEN FREY
13. ASHFORD & SIMPSON
14. MOTELS
15. RICHARD SIMMONS

REGIONAL ALBUM ANALYSIS

NORTHEAST

1. DREAMGIRLS
2. SQUEEZE
3. ANNIE
4. DAZZ BAND
5. CLASH
6. BLONDIE
7. MOTELS
8. ROBERTA FLACK
9. ROXY MUSIC
10. AIR SUPPLY

SOUTHEAST

1. DAZZ BAND
2. KANSAS
3. JUICE NEWTON
4. GAP BAND
5. HEART
6. ALAN PARSONS PROJECT
7. AIR SUPPLY
8. ASHFORD & SIMPSON
9. BLONDIE
10. ROBERTA FLACK

MIDWEST

1. GAP BAND
2. KANSAS
3. HEART
4. ALAN PARSONS PROJECT
5. JUICE NEWTON
6. GLEN FREY
7. DAZZ BAND
8. ROXY MUSIC
9. NEIL DIAMOND
10. AIR SUPPLY

NORTH CENTRAL

1. RICHARD SIMMONS
2. ANNIE
3. ALAN PARSONS PROJECT
4. JUICE NEWTON
5. JANE FONDA
6. BARBARA MANDRELL
7. CHIPMUNKS
8. CONWAY TWITTY (MCA)
9. CHEAP TRICK
10. ROXY MUSIC

DENVER/PHOENIX

1. CLASH
2. HEART
3. ALAN PARSONS PROJECT
4. GAP BAND
5. ROXY MUSIC
6. GLEN FREY
7. KANSAS
8. BLONDIE
9. FRANK ZAPPA
10. AIR SUPPLY

SOUTH CENTRAL

1. DAZZ BAND
2. GAP BAND
3. HEART
4. ALAN PARSONS PROJECT
5. KANSAS
6. GLEN FREY
7. CHEAP TRICK
8. ASHFORD & SIMPSON
9. AIR SUPPLY
10. ROXY MUSIC

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.
Tenth Annual NAIRD Meet Draws 200+ To Philadelphia

In a theme to be echoed throughout the convention, several urged labels to develop direct sales, and suggested including order forms and postcards inside album jackets. Hence, much of a direct mail campaign also aided Alligator’s catalog sales through self-promoters, crediting the campaign with raising interest in product already on the shelves.

An “Overseas Sales” panel moderated by Bruce Kaplan, head of Flying Fish Records, featured Bill Schubert of Philo Records; Bill Nowlan of Rounder Records; Chuck Nessa of Nessa and Steepelchase Records; and Alligator’s Iglauer. With panellists reporting as much as 50% of their sales coming from overseas, companies were urged to aggressively explore both foreign distribution and licensing. Concrete advice included moderator Kaplan’s suggestion that labels always try to negotiate license deals that give the license “as small a territory as feasible for as much money as possible.”

Phil’s Schubert recommended that industry try to attend the annual MIDEM Convention in Cannes and reported that it helps defray the cost. Philo has a booth with other small labels at the international show. Additionally, Schubert and other small labels are presently seeking to get the U.S. Export Committee to help underwrite their booth for next year’s MIDEM.

Countering the rosy picture of untapped foreign markets, Nessa cautioned labels of the problems posed by currency fluctuation, warning that the present strength of the dollar can discourage foreign companies from dealing in American product.

Exclusive Licensees

Other points included Schubert’s suggestion that labels deal exclusively with one licensee in Western Europe due to difficulty in controlling transshipping among Common Market countries. Kaplan also urged that labels try to retain control of publishing overseas, although Iglauer added, “that a licensee that gains publishing rights has an added incentive to promote the product.”

A distribution panel, moderated by convertible distributors, included Reynolds of Richman Bros. Records, dealt with distributors’ problems as they relate to manufacturers, and featured Clay Paschner of the Public Relations and Action Record: Duncan Browne of Boston’s Rounder Records; Richmond Ferris of California’s Square Deal Records; and Robin Cohn of California’s City Hall Records.

Chief among the issues raised by the distributors was the need for proper documentation of shipments by the manufacturers. In addition, Pasternak and Browne both stressed the need for more information regarding now releases and catalog deletions.

Other topics covered by the panel included payment, cost-efficient shipping packaging, and promotion. Speaking on the latter, Rounder’s Browne said that stores and radio play were “up to label.”

Additional panels heard during the meet included video, artist development, entertainment law and promotional alternatives. The most popular panel was one associated with special interest meetings on jazz, country and blue grass, folk, blues, rock and distribution.

Also featured at the convention was an auction of signed record sleeves. The year’s winners and their categories were: “Looking At Bird” by Archie Shepp on Impulse; “Jazz” by Nina Simone; “New Orleans” by Professor Longhair on Nightshock, Historical and Best Album Design; “Everybody Needs It!” by Ellen McWane on Blind Pig, Rock; “Star Spangled Molly” by De Dannan All Stars on Shanachie, Britsh Isles; “After Midnight” by Jimi Hendrix on Track; “Street Band; Magic Sam Live” by Magic Sam on Delmark; Blues; “Red Rocking Chair” by Doc and Merle Watson on Flying Fish, Folk; “The Klezmarim Metropolis” by Klezmarim on Flying Fish, World; “Cowboy Jubilee” by Riders In The Sky on Rounder, Country; and “At The Winery” by Stephanie Grappelli on Concord Jazz, String Band Jazz.

Entertainment at the convention was provided by walkways recording artist Kevin Rockin and Rounder recording group Cowboy Jazz.
Radio Stations Turn To Cable For Longer Broadcast Hours

Radio is happening more quickly in the medium to small markets, added Walter K. Kent, owner of WRON-FM/Fayetteville, Ark. "We decided to go on the cable because we were a daytime-only station, and the cable is available at night, so we saw this as the only way," said Pat Demaree, KFAY owner and president. "We were able to get 10% of the cable subscribers here, and there are 40,000 homes that get cable," he said.

One problem Demaree has encountered has been of frequency indentification on his cable channel. "Before we went on the air at 12:50, Country 99 was listed as 12:50 Country 99".

A more recent cable convert is WFEZ/ME/ISS, this small cable station that is trying to broaden its market share with a cable. "We had originally used a cable FM system for an automated easy listening service, but last October we went to "Easy Listening" from the Satellite Music Network's (SMN) country and adult contemporary formats on cable FM," said Howard Bell, WEFE assistant general manager. "Because of this, we have the only A/C station in our market.

On account of perceived increased in listenership, WBUL/WH is planning their advertising rates since they began feeding programming through cable lines. "Sure, we've increased the rates substantially, but we're doing more business than ever before. In fact, 1982 has been our biggest year ever," said Art. Although these stations have increased their advertising rates, George Kravis, owner of the NB/TV shareholder in United Video, a local cable company, had decided not to transmit KRAV through cable because, he said, Artribon of WPLJ, New York City, called for no credit. "How could we sell advertising if our audience increase from cable doesn't show up in our ratings report?" asked Kravis. "I called Artribon and asked them how they were going to deal with cable radio, but they only said they'd have to assess its impact on a market-by-market basis.

Artribon measures radio listenership through diaries placed in listeners' homes that give no reference to how the station is received. "If someone in a radio survey is listening to a station, if they mention the fact that the show is on channel 12, that's reference 'stricken from our report," said Shelly Capito, Artribon communications assistant. "The same would be true if there was any mention of a TV survey.

"No difference in a market report, we don't divide up whether a station is heard on a radio or on a cable. On channel 12, please." said Artribon of communications. "We don't see whether it makes any difference if it's a radio or a cable, just that she continues that policy to express.

In a slightly different vein, Chuck LeGette, executive vice president of MOR-formatted WHW/Louisville, Ky. decided one year ago to broadcast on a cable television line in order to gain an edge on his competition. "We're only one of 17 radio stations in Louisville, but something to increase our audience," said LeGette. "We feel that our broadcast of the Music of America MOR format and cable is being watched by the space with the void of television programming for the upper age groups."

Unlike KFAY and WFEZ, LeGette has not increased his advertising rates. "Even though we've improved in the Birch Report and our station's use of the cable channel, we have not raised our rates," he said. In addition, he uses a cable television channel to transmit his radio station's simulcast to the other cable radio operators queried.

"Most of the time, we run a strip with our call letters across the screen, and we're thinking of maybe running a Barek Maniculation on both the radio and cable station and making a '1-2' inch videocassette out of it," said LeGette. "This, right now, is only on the drawing boards."

Cable companies have been using radio simulcasts and networks for the past two years and stations that this makes listeners uncomfortable cannot reproduce sound in stereo.

Stereo Simulcast
"I think the whole reason why we do simulcasts of our music with radio is to broaden our market and capability to broadcast in stereo and the radio stations do," said Tom Tanno, senior publicist at HBO. "I'm not sure that if we went to stereo we would be able to transmit our simulcast as we would be doing simulcasts," said Tanno. HBO has since run shows of the Warner Bros. recording group Simon & Garfunkel concert in Central Park on Feb. 2 and a simulcast of a modern record artist Steve Nicks with HBO's Source on April 8. "Most of the time, we syndicate our own simulcasts," said HBO. "It is helpful that both stations about which station in a given market best suits our needs," said Tanno. "Our venture with the Source was our first involvement with a network."

Tanno added that HBO coordinates promotional efforts for each simulcast with individual record companies. We place cooperative ads in newspapers and get the stations to do anything they can to announce the simulcasts," Tanno added. "We've also found Modern/Alto and Warner Bros. to be quite helpful in running the simulcast on the stations and plays and posters advertising the simulcasts." While HBO currently has no new simulcasts scheduled, Tanno said "that the policy of running them is still intact."

MTV also runs simulcasts of concerts by Columbia recording artist R.E.O Speedwagon last Aug. 8 and another by Barking Pumpkin recording artist Frank Zappa last Halloween. No others are currently scheduled, and one MTV source doubts there is any in the future, as does George Taylor Morris, long-form program director at HBO's Source. "The radio stations that will pay us for the simulcast are a combination of station, and that's probably why they're not doing any more simulcasts," said Morris. "It's become most difficult to get much cable radio will grow within the next few years, or whether it will ever become large enough to warrant significant national attention. The biggest problem right now is that cable operators are generally gun-shy about entering into long-term agreements, and one reason is that the price has dropped," said Waters. "Cable operators had been virtually ignored and overnight become one of the most important in the industry, so it's time to adjust to the new conditions."

EXTRATERRESTRIAL IN MANHATTAN
"During a recent in-store appearance at Manhattan's Record Evolution, Tim, the world's first (r), air talent at AOR outlet WPLJ/New York gave away free passes to the movie E.T. The Extra-Terrestrial. Pictured with Pigg is a large, heavily-featured, 1970s-created post of general manager at AOR outlet WLYT/Cleveland. Jones brings to the station radio sales experience from WXYW-FM and WLPI/Baltimore and television experience from WUZ-TV/Baltimore. WAPP/New York is setting up for its debut as the Big Apple's third rocker. "We expect to start it up in about a week-and-a-half," said PDT Dave Hamilton, who comes to the station from AOR outlet KOWB/Minneapolis. "We plan to be somewhere in the middle between WPLJ and WNEW, and we'll be going for a couple of months of about 17-25." While this will be the first New York club scene, Hamilton replied. "We may have it in a feature program, but our mainstream programing will run right down the middle."

MOON JIGS... On the heels of the release of "20th Century 20" novelty rap record "Valley Girl" by Barking Pumpkin recording artist Moon Uni Unit Zappa, several AOR stations, including WMWR/Philidelphia and WPLI/Garden City, N.Y., have expressed interest in having the daughter of Frank Zappa do their radio commercials. "I've gone for them for progressive rock outlet KROG/Los Angeles, the station that broke the record.

S Y N D I C A T I O N I N D I C A T I O N S ... In addition to providing programming materials to the Mutual Broadcasting System's Dick Clark National Music Survey, Cash Box has coupled with American Media Service to provide hit song sheets. C.R.E.M./Spokane has adopted Drako-Chenhall's M.O.R. "Hit Parade" format, following the lead of KMPC/Los Angeles.

NEWS... Beginning June 19, the NBC Radio Network will be broadcasting this year's edition of "Country Sessions." On that date, Mercury recording artist Jerry Lee Lewis will be giving his concert. He is followed June 26 by Elektra recording group the Bellamy Bros., by Columbia recording artist Moe Band, July 13, RCA recording artist Jerry Reed on the 10th, Warner Bros. recording artist Gary Morris July 17, MCA recording artist the Thresher Bros. on July 24, RCA recording artist Sylvia on July 31 and EMI America/Berity recording artist Dottie West on Aug. 7. So far, the show has cleared 250 stations nationwide. NBC's Source on the other hand, is running a 90-minute grab bag of the first 100 songs played on the network's "Casey's Today Show" during the weekend of June 18-20.

FOR YOUR INFORMATION... Arbitron's Spring rating period ended June 9, and preliminary figures are expected to become available within three to four weeks. The Summer Book should be published June 24 and will cover approximately 15 markets. At 12:33 p.m. Eastern Daylight Time on Monday, June 21, when the sun reaches the optimum position over the Tropic of Cancer in the Bahamas, the solstice moment occurs. To celebrate this beginning of summer, the Nova Scotia Folk Festival, Halifax, Nova Scotia and Stockholm. The show will be hosted by National Public Radio's Janet Rose and will be billed via satellite to an undisclosed number of venues around the world. A winter solstice celebration, coincided along the same lines, is now being contemplated.

OOPS... In the June 5 edition of Airplay, the names of the two pioneers of satellite broadcasting to Radio Monte Carlo, were misspelled. Their names are Ron Abiloli and Peter Van Raalle. Nous sommes tres desolees.
COUNTRY

15,000 Turn Our For 11th Annual Fan Fair At Tennessee Fairgrounds
by Tom Roland

NASHVILLE — More than 15,000 fans turned out for the 11th annual Fan Fair, held for the first time at the Tennessee State Fairgrounds, Co-sponsored by the Country Music Assn. (CMA) and the Grand Ole Opry, the week-long celebration began June 7 with registration and continued through June 12, giving fans an opportunity to view showcases of country entertainers, collect autographs of the artists, and visit with representatives of various record companies, fan clubs and country-related businesses in the exhibit areas.

A 16-year-old had moved the event from its traditional location at Municipal Auditorium downtown because attendance had grown to much larger proportions than they felt the auditorium could support, but many fans grumbled about the heat and humidity (the temperature was as high as 95° throughout much of the first part of the week). When Ralph Emery, who emceed the RCA showcase, asked the audience whether or not it liked the new location, the response was a resounding no.

The week's official calendar started off with registration and a celebrity softball game on Monday, June 7, with the showcases beginning Tuesday. After Tuesday's opening ceremonies, fans had access to showcases of Nashville songwriters, AMI Records, an international show and CBS Records.

Wednesday included the Plantation/Sun Records show and a bluegrass showcase, with RCA Records presenting some of their artists early Thursday morning.

In addition to the scheduled showcases, many companies and organizations held listening parties and showcases coinciding with Fan Fair. The National Assn. of Talent Directors (NATD) hosted a concert featuring Moe Bandy and the Wright Brothers at Elmuder Fudpuckers; RCA showcased new artist Marlow Tackett at the Hall of Fame Motel; Con Hunley gave a performance at the Bullpen Lounge; T.G. Sheppard hosted a #1 party in honor of his single, "Finally";

PolyGram gave a listening party for the Randy album "Stickin' Together," and Warner Bros. held a reception to announce the renaming of John Anderson to an exclusive multi-album recording contract. In addition, Music City News held its annual Cover Awards ceremony June 7.

Meanwhile, exhibit booths were open from seven to nine hours daily, giving direct publicity about specific artists and industry-related businesses. Labels such as CBS, RCA, MCA, Elektra/Asylum, Warner Bros., Charita and Door Knob set up booths highlighting the artists affiliated with their labels, while many artists and fan clubs, such as Sylvia, Barbara Mandrell, Ronnie Milsap, Johnny Rodriguez, Eddie Rabbit and the Oak Ridge Boys, sold and gave away souvenir paraphernalia, such as posters, bandanas, pins and playing cards.

Several consumer-oriented magazines, such as Country Song Roundup, Country Rhythms and Music City News also presented their publications to the Fan Fair attendees, and other businesses with a similar target audience, like the Country Wax Museum, opened booths to attract attention to their tourism-oriented services.

Attendees were seen walking in long lines for autographs, at times without sight of the artist they were to meet, and were obliged by Country Music Entertainers, including Charley Pride, Bill Anderson, John Anderson, Eddy Raven, Johnny Lee, Tompall & the Glaser Brothers and Jackie Ward. Fans travelled from diverse locations all around the country, including Illinois, Alabama, Ohio, Minnesota, Arizona, Pennsylvania, Texas and even Ontario.

Artists like Ronnie Milsap and Louise Mandrell also took the opportunity to have meetings with their fan clubs.

NATD Elects '82-83 Officers

NASHVILLE — The 1982-83 officers of the Nashville Assn. of Talent Directors (NATD) were elected at the organization's recent meeting. Don Light of Don Light Talent was installed as the 30-member group's new president.

Other officers elected include: Jack D. Johnson, Jack B. Johnson Talent, executive vice president; Bob Noa, The Neal Agency, Ltd., first vice president; Tony Conway, Buddy Lee Attractions, second vice president; Billy Deaton, Billy Deaton Talent, treasurer; Sonny Simmons, Century II, secretary; and Al Embry, Talente House, sergeant-at-arms.

Brent Expands Label Operations

NASHVILLE — After less than one year in operation, Brent Records is undergoing a major expansion, establishing a branch in St. Louis and moving the main office in Nashville to a new location.

Filling the St. Louis staff are Pat Hilt, operations manager; Jim Horst, promotions director; ST. Louis: Susie Rukfahr, booking agent; and Ken Roffman, booking agent. The Missouri branch is located at 209 Jefferson Street, Main Floor, St. Charles, Mo. 63301, and can be reached by telephone at (314) 947-0120.

WHO LOVES YA, BABY? — Columbia recording group Calamity Jane recently discovered while performing at the Palomino in Los Angeles that the group has acquired a new fan — actor Telly Savalas. The female quartet performed at the club in support of its self-titled debut album, featuring the show are (l-r) Tommy Thomas, owner, Palomino, Linda Moore of the group; Savalas; and Pam Rose and Mary Keeney of the group.

Mandrell, Statlers, West Cop Top Cover Awards by Tom Roland

Alabama June Jam Draws Over 30,000

NASHVILLE — More than 30,000 people attended the first June Jam, an outdoor festival held June 4 at Ft. Payne, Ala., sponsored by recording group Alabama. Artists present for the event included Alabama, the Oak Ridge Boys, Janie Fricke and Louise Mandrell & R.C. Bannon.

Attendance estimates ranged from 30,000 to 35,000 for the affair, which is projected as an annual event to benefit local charities. According to lead singer Randy Owen and attorneys for Alabama, receipts of this year's earnings will be named later in June.

More than 28,000 tickets had been sold three days prior to the concert (held in a 20-acre area near the Ft. Payne High School football field), and in spite of inclement weather, an exuberant crowd forced concert officials to open the gates two hours early. Reportedly, traffic was backed up for miles along a two-lane thoroughfare that gave primary access to the concert site and artists, press members (purportedly about 300) and concert workers had to be escorted to and from the grounds via helicopter from the June Jam headquarters at the Ft. Payne Holiday Inn.

"It is not often that they (Alabama) get a chance to recognize their hometown," said Mayor Fred Purdy on behalf of the Ft. Payne community, which presented each of the four members of Alabama — Owen, Jeff Cook, Teddy Gentry and Mark Herndon — with plaques as a symbol of the town's appreciation. "We are so proud of them. This is the best publicity a community could ever receive.

The concept for the festival is similar to that developed by Bill Golden of the Oak Ridge Boys, who sponsored the Harvest Jam in his hometown of Brentwood, Ala., last October (Cash box, Oct. 24, 1981). That festival drew in excess of 30,000 fans and featured the Oak Ridge clan, Alabama, the Charlie Daniels Band, Sylvia, Delbert McClinton, Cedar Creek and the Boys Band. The second annual Harvest Jam is scheduled for Oct. 9.

SONGWRITER SHOWCASE KICKS OFF FAIR FAIR CELEBRATION — A songwriter showcase featuring some of Nashville's top songwriting talent kicked off Fan Fair on June 7. Pictured in the front row at the Tennessee State Fairgrounds are (l-r): Randy Owen of Alabama; Ron Peterson; Patsy Bruce; Jeff Cook of Alabama; Becky Hobbs; Sandy Pindard; Magpie Caverder; and Diare Pfeiler. Pictured in the back row are (l-r) Ed Bruce; Jerri Kennedy; Dick Feller; Larry Friedman; Patsy Bailey; David Frizzell; Tom Grant, Ray Kennedy; Dallas Frazier; and Ann Stuckey.
WEST, GATLIN PROJECT SET — Dottie West’s next album, under the direction of producer Larry Gatlin, has been completed, and officials at Warner/Curb/PolyGram in Nashville are targetting an August release date. Meanwhile, West will be featured in an in-depth profile on Entertainment Tonight June 28. She plans to spend much of the summer starring in a theatrader production of The Best Little Whiskey House in Texas during a Midwest-Gatlin tour. Gatlin, on the other hand, has thrown his hat in the ring to headline an upcoming 7-7019 tour with on tour with Kenny Rogers. The Texas native recently acquired a taste for joggling, and Gatlin has been arriving at the parties and greeting the DJs in sweats and t-shirts.

ELVIS ESTATE OPENS TO PUBLIC — Following a special ribbon cutting ceremony June 7, Elvis Presley’s Graceland estate officially opened to the public, providing fans and visitors with guided tours of the grounds and mansion. Officials with the estate note that the tours will accommodate more than 3,000 people per day and that a large percentage of tickets for the summer have already been sold, including every ticket for the opening week.

NASHVILLE WRITERS PROVIDE MATERIAL FOR GREASE 2 — The upcoming Paramount Pictures release, Grease 2, might be looked at as a pop flikc, but Nashville writers have still been able to secure cuts on the movie soundtrack. More and more, Music Row writers are proving that their talents and aspirations are not limited solely to the country scene. Dennis Linde, who has had songs cut by Elvis Presley, Kenny Rogers, George Jones and Delbert McClinton, wrote “Cool Rider” and “Reproduction,” performed in the movie by Michelle Pfeiffer and Tab Hunter, respectively. Bob Morrison and Johnny MacRae contributed the picture’s finale, “We’ll Be Together.”

ASCAP HOLDS ANNUAL MEMBERSHIP MEETING — The American Society of Composers, Authors and Publishers (ASCAP) had its annual meeting Monday, June 14, at the Maxwell House Hotel in Nashville. With affiliates from some 20 states expected, the meeting, which featured slide and video presentations plus a question-and-answer session, included input from ASCAP officials Hal David, president; Gloria Messinger, managing director; and Mike Hinton, general counsel; Dr. Paul Fagan, chief economist; Paul S. Adler, membership director; Connee Bradley, southern regional executive director; Karen Sherry, national director of public relations; and Tony Winter, executive secretary. A panel of songwriters discussed “Whatever You Say — Mercury/PolyGram’s next release on the Statler Brothers will take on an international flavor” with guests appearing at a pleasing jukebox opeations. The Statler’s performance of the Statler Brothers’ release of the Statler Brothers was officially announced.

RING ON HER MElNGEr? — Lee Greenwood’s new album, in addition to the songs recently recording commercials for McDonald’s, the rock band’s recent tour, is seen as the record company’s best offering. The idea is to provide double value to jukebox operators by giving them two of the singles for the same price and so, the label intends to continue shipping “hit” platters with other artists. Sun/Plantation, incidentally, made a similar attempt with Patton Page’s last single, “My Man Friday,” when the label pressed her 80’s hit, “Tennessee Waltz,” as the record's B-side.

COUNTRY SINGLES TO WATCH

GARY WOLF — Live Never Dies (Columbia 18-02986)

STEPHANIE WINSLOW — Don’t We Belong In Love (Primero PR 1007)

DONNA FARGO — It’s Hard To Be The Dreamer (RCA PB-13246)

RALPH MAY — Here Comes That Feelin’ Again (Primero PR 1006)

RUSSELL SMITH — What I Learned From Loving You (Capitol P-8-5124)

THE CHARLIE DANIELS BAND — Ragin’ Cajun (Epic 14-02995)
The Kendalls' "Stickin' Together"

Radios and fans all across the country are stuck on Royce and Jeannie Kendall. Throughout their successful career, the first father and first daughter of country music have worked their special magic, racking up hit after hit after hit. Their new Mercury album is "Stickin' Together," and with cuts like the first single, "Cheater's Prayer," and "Back In The Back Of My Mind," people will be stickin' with The Kendalls. "Stickin' Together." Featuring the new single, "Cheater's Prayer."7615

Reba McEntire "Unlimited"

Reba McEntire's hits, like "(You Lift Me) Up To Heaven," "I Can See Forever In Your Eyes," and "Today All Over Again," made music lovers sit up and take notice of her unlimited talent. And with a new assemblage of hits, it's easy to see why "Unlimited" is also the name of Reba's new album. Featuring her new single, "I'm Not That Lonely Yet."7615

The Statler Brothers "The Legend Goes On..."


Manufactured and Marked by PolyGram Records
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. FOOL HEARTED MEMORY — GEORGE STRAIT — MCA — 39 ADDS
2. SHE’S PLAYING HARD TO FORGET — EDDIE RAYVEN — ELEKTRA — 26 ADDS
3. SHE’S NOT CHEATIN’ (SHE’S GETTING EVEN) — MOE BANDY — COLUMBIA — 23 ADDS
4. HEAVENLY BODIES — EARL THOMAS CONLEY — RCA — 19 ADDS
5. OLD FRIENDS — ROGER MILLER & WILLIE NELSON with RAY PRICE — COLUMBIA — 17 ADDS
6. DON’T MESS AROUND WITH JOE SIXPACK — JOHNNY CASH — MCA — 16 ADDS
7. PLAY THIS OLD WORKING DAY AWAY — DEAN DILLON — RCA — 12 ADDS
8. NOBODY — SYLVIA — RCA — 12 ADDS
9. RAY VEGETA — BUCK OWENS & SABRETTA MERCURY — 11 ADDS
10. THAT’S WHAT’S FOR — MICHAEL MURPHEY — LIBERTY — 10 ADDS

MOST ACTIVE COUNTRY SINGLES

1. TAKE ME DOWN — ALABAMA — RCA — 59 ADDS
2. I DON’T CARE — RICKY SKAGGS — EPIC — 56 ADDS
3. MONKY TONKIN’ — HANK WILLIAMS, JR. — ELEKTRA — 52 ADDS
4. HEARTBREAK EXPRESS — DOLLY PARTON — RCA — 49 ADDS
5. BORN TO RUN — EMMYLOU HARRIS — WARNER BROS. — 44 ADDS
6. 50 FINE — OAK RIDGE BOYS — MCA — 42 ADDS
7. ARE THE SALES TIMES REALLY OVER — MERLE HAGGARD — EPIC — 41 ADDS
8. AIN’T NO MONEY — ROSANNE CASH — COLUMBIA — 40 ADDS
9. OH GIRL — CON HUNLEY — WARNER BROS. — 39 ADDS
10. SOME MEMORIES JUST WON’T DIE — MARTY ROBBINS — COLUMBIA — 37 ADDS

MCA, Toyota Initiate “Truck Load” Cross-Promotion In 23 Markets

NASHVILLE — MCA Records has developed a cross-promotion in conjunction with Toyota Motor Sales, designed to increase in-store activity at retail record locations and Toyota dealerships in 23 markets. Backed by radio, television and in-store country, the promotion, a $400,000 venture entitled a “Truck Load of Country,” will run two weeks in the majority of markets with a July 12 kick-off date.

According to Bob Schnieders, West Coast manager, promotion and marketing MCA/Nashville, an average of 100 spots are scheduled for each market to feature two or three artists from the label’s country roster and alert listeners to a sweepstakes entry blank and money-saving coupon on selected MCA albums that can be obtained by getting a poster from the local Toyota dealer. The poster, which carries on the “Truck Load” theme, depicts each of MCA’s country artists and has a detachable strip at the bottom. Half of the strip is a coupon for dollars off MCA country product, while the other half is the entry form for the sweepstakes.

National grand prize in the sweepstakes is a special limited edition Toyota truck. Local winners in each market will receive specially designed “Truck Load” satin jackets and autographed albums. Some 250,000 posters will be distributed in the campaign.

Schnieders indicated that MCA initiated the promotion after noting that country record buyers and Toyota truck buyers are demographically very similar.

The 23 radio stations involved in the campaign include: WDLW/Boston, KEEN/San Jose, WCMZ-AM/Ft. Myers, KCTC-FM/Minneapolis, WPLO/Atlanta, KHJ/Los Angeles, WMZQ-FM/Washington, D.C., WFIL/Philadelphia, KBCO/San Diego, KRAK/Sacramento, KJJU/Phoenix, KMKA/Kansas City, KSOT/Salt Lake City, KBOX/Dallas, KILT/Houston, KJRB/Nashville, WMPX/Sacramento, KFRC/FM/St. Petersburg, WHN/New York, WDAF/Kansas City, WMNN/Columbus and WIRE/Indianapolis.

THE COUNTRY MIKE

RKO AXES COUNCIL — Country Star Countdown, the RKO Radio Network series that Kenny Rogers’ production company had been associated with, has been discontinued, effective July 3. Thomas F. Burchill, president of RKO Radio Network, stated, “When we began this program, we were given the impression that Kenny Rogers would be involved in the show. But when we got serious about it, we realized that the positioning of this product to our stations and our advertisers. Because this involvement never materialized, we received limited support from both stations and advertisers so we have decided to cancel Country Star Countdown.” In the remaining weeks, the countdown will continue to air with a limited amount of programming that consists of two one-hour music broadcasts on alternate weeks. RKO will continue to air MusicStar, Night Time America, Silver Sunday Night, The Hit Makers, America Overnight, Captured Live and Weekly Music Magazine. Burchill also explained that RKO will make minor changes in its programming format and added that the network would also cancel Ask The Expert, a daily 90-second advertising feature that was part of RKO’s program schedule. The above mentioned MusicStar Special recently featured T.G. Sheppard as the special guest.

PROGRAMMER PROFILE — Starting with the commercial air promotions, popular country work for a local station, Bill Kelley decided that graphics was not quite as exciting as radio work, so, at the age of 16, he started with KNDE/Sacramento, where he stayed until his family moved to Arizona. One year later, he talked himself into an 8 p.m.-midnight shift at KVOY/Yuma, where he met Jim Sloye who he feels as being an influential figure in his radio life. At 19, Kelley moved across town to KBLU for a short time and then went back to California to work for rock outlet KRKD/Redding. Kelley then moved to Phoenix, where he opened a five-day-per-week country show that was part of KROI’s program schedule. The above mentioned MusicStar Special recently featured T.G. Sheppard as the special guest.

WMC NAMES NEW MANAGER — Greg Hamilton has been named to be the new sales manager for WMC/Memphis, according to Dean Osman, general manager. Hamilton joins WMC after being with cross town WZZX, where he served in the same position. A native of Texas, Hamilton has worked with various stations in the area, as well as serving on the advisory board of the Memphis City School Broadcast Department.

WKHK ADDS TWO EXECUTIVES — Jack Maloney, general sales manager at WKHK/New York, recently reported to all WMN sales executives that he added Darvin Greenspan and Tony Odachowski as account executives. Greenspan comes to WKHK from the firm of Dellafemina, Travissano & Partners where he served as senior buyer. Odachowski joins WKHK after being at WERA/Plainsfield, where he held the same position.

MARKETING PROMO DIRECTOR — Merle Haggard and Willie Nelson have been set to appear in the Mutual Broadcasting System’s July 4 special, according to Dick Carr, vice president, for programming Mutual. Host Lee Arnold of WHN/New York will present a special exclusive feature where Haggard and Nelson will perform new singles, in the three-hour special. This special follows Mutual’s successful Memorial Day airing of Triple with Anne Murray, Ronnie Milsap and Crystal Gayle, which featured one hour of music and one hour of half-hour interviews with each artist.

PINKHAM READIES COUNTRY MUSIC MONTH SPECIAL — Country Star Quiz distributor Richard Pinkham has set a Sept. 1 release date for a country music month edition of the syndicated radio show Country Star Quiz. The October special edition will consist of 26 various programs, one-to-one and joint promotions with the syndication to air broadcast quality discs with a commercial opening for station use on each disc. The stars include Loretta Lynn, Tom T. Hall, Conway Twitty, George Jones, Kenny Rogers, Barbara Mandrell, the Oak Ridge Boys, Dolly Parton, Don Williams, T.G. Sheppard, Tammy Wynette, Ernest Tubb, Roy Acuff, Crystal Gayle, Merle Haggard and Willie Nelson, Johnny Cash, Marty Robbins, Porter Wagoner, Charley Pride, Jerry Reed, Emmylou Harris, Eddie Rabbit, Chet Atkins, Eddy Arnold and Charlie Daniels. A special prize will be given for early orders. For further information write: Richard Pinkham, 213 South 1st Street, Nashville, Tenn. 37215.

COUNTRY MIKE

PROMOTERS PICKS

Cathy Hahn KLAC/Los Angeles I’m Talkin’ A Heart Break — Terry Gregory — Handshake

Walt Barcus WDS/Dover Fool Hearted Memory — George Strait — MCA

Janet Fort WSM/Nashville She’s Not Really Cheatin’ — Moe Bandy — Columbia

Mike Loc KVOC/Casper The One That Got Away — Mel Tillis — Elektra

Tony Kidd WZZK/Birmingham Ain’t No Money — Rosanne Cash — Columbia

Mark Andrews KJWW/Portland Heavenly Bodies — Earl Thomas Conley — RCA

Cash Box/June 19, 1979
CHANCE SHARES ITS LOVE — Atlantic/RCA recording group Change recently played New York's Radio City Music Hall to support their "Chances Are" LP. The band was feted after the first show at S.R.I. Soundstage by Atlantic Records. Pictured standing at the affair are (l-r): Danny Buch, national secondary album promotion coordinator, Atlantic; Alton Anderson, national recording group Chic; Jerry Ade, bookings, Deborah Cooper, Bill Cureton, director, A&R, R&B product, Atlantic/Columbia; Aze Garden, Staff member, Atlantic; James Robison and Richard Walters, Change; Michael Murphy, Little Maco Music, and Joe Iannello, Atlantic promotion rep. Pictured kneeling at the event are (l-r): Everett Smith, vice president, promotion, Atlantic, and Ray Cavinone, president, RFD.

THE RHYTHM SECTION

POWER OF THE AIRWAYS — Throughout the Black Music Assn. Conference '82, held June 3-6 at the New Orleans Hilton & Towers, there was an almost grim determination among participants to address the economic problems that affect blacks in all segments of the music industry. Participants also acknowledged that the problems causing these disheartening conditions reflect the current recessionary climate and the conservative backlash in this country will affect the black community from which so much of the talent and resources keeping black music alive springs. Many feel there is more than just dollars and cents and musical stake — that the essence and history of black America is also in jeopardy. During a seminar conducted by panels of black broadcasters, Bob Lom, host of National Black Network's Night Talk, pointed out the responsibility that black broadcasters have to protect and preserve the interests of the black community. He pointed out as an example of how recently, Memphis station WAFL rallied to the support of Mt. Byou, the country's oldest black township, when the courts threatened to sell the town property to settle a civil suit. WAFL exposed the cover-up, and the unusual case did the main stream press carry the story nationly. He said that this example reflected the power of black radio to be more than a tool for record sales. During the convention, Charles Scruggs, general manager, WDDA, talked about black radio's ability to help preserve another historical monument of the black American experience, the Lorraine Hotel in Memphis where late civil rights leader Dr. Martin Luther King was assassinated. Scruggs, who is chairing a non-profit group known as the Martin Luther King Memorial Foundation, has been involved in the creation of the hotel as a monument to King. He pointed out that the acquisition of the hotel and property, Is that owned to be verified the property because of debt. The foundation managed to prevent initial efforts to sell the hotel by entering a contract to purchase the building and property by July 26, 1982. Scruggs says many in the community feel that sold to unto concerned parties, the Lorraine Hotel will be forgotten and another bit of King's memory will give way to a condo or shopping center. Scruggs says all that the foundation is concerned about would have a corner and continue to be a reminder of the civil rights movement, in addition to creating a Memphis legacy for the fallen leader. Broadcasters are being urged by the foundation to solicit support for the purchase of the hotel through the National Association for the Advancement of Blacks. The Martin Luther King Memorial Foundation, P.O. Box 1204, Memphis, Tenn. 38112.

NEW GIGS — Changes at CBS Records: Doug Wilkins, who has been serving as Columbia's West Coast director of black music promotion, has been upped to national black promotion manager. Wilkins will continue to report to John Siedge, executive vice president of CBS Records, and will move to Los Angeles to become the West Coast office. Wilkins has worked for CBS for the last three years. She was recently promoted to manager of services for the West Coast office. She will report directly to Maurice Latham, executive vice president, promotion, CBS International.

PRESIDENTIAL GENIUS — Tom Tom Club's "Genius Of Love" single released on Sire Records has not only taken the aggregation's self-titled EP to RIAA gold status, but the music has served as the back-up for at least three rap songs. Sajjih's Grand Master Flash and Profile Records' Dr. Jekyll and Mr. Hyde jumped the cover design early with versions of the song. But now Tom Tom's message has been drafted into service by the "White House." Boardwalk Records' comedic talent Rich Little has released a "first" single titled "President's Rap." For the idea came from Bobby McFerlin at WDMT/Cleveland, who started experimenting with Little's "First Family Riddles Again" comedy album, mixing cuts from the album with pre-recorded funk tracks. Boardwalk president Irving Biegen noted that Cleveland's black listeners were extremely favorable to the mix and had another Boardwalk artist, Lonnie Jordan, cut a special rhythm track for the release. Word has it that the single is garnering a healthy share of black radio airplay. When the President speaks, people listen!

REST OF THE WEEK:

ONE-STOP — L.A.'s City One-Stop recently hosted a luncheon honoring black music. About 400 City One-Stop customers joined record company execs and several artists — including Sister Sledge, Jeffrey Osborne, Ray Parker, Jr., Hi Energy, Ronnie Laws, Michael Wycoff, and others for a discussion of "Black Lives." The event was sponsored by T-Mobile and held at the Hollywood's Walk of Fame with a star, June 14, directly in front of the Roosevelt Hotel. "Luscious Duo Stargard recently signed a record deal with MCA Records. The group's debut album for the label, "Nine Lives," is set for release during the first week in July.
Steps To Bolster Black Retail
Proposed At '82 BMA Confab

(continued from page 11)

modification tool for market-oriented companies and can "mean the difference between life and death" by the way it presents.

He also stressed that most market samplings, which he said is a key element when developing a study, usually underrepresent blacks, who comprise 12% of the entire U.S. population, and have considerably more impact on music than the population. percentage would show. "Black music is the driving force in what is considered pop music today," Wellington said. "Charts are no different from any other measurement system in that they can govern the life and death of the music.

Other panelists during the session — including Winkie Sims, managing editor of Jack The Rapper, Walt Love, black music editor for Radio and Records, and Tom Head, Washington, coordinator of the stress their publications' commitment to improving research on black product and urged all segments of the industry to provide accurate and complete information to all trade publications providing market information.

During a question and answer period following the panel presentation, members of the audience raised other points such as the need for a larger sampling of black retail and radio, particularly in the South, where most feel there are a greater number of radio outlets, as well as a large volume of sales.

A Friday afternoon session on "The World Black Music Market," which was moderated by Solar Records president Dick Griffey, stressed the importance of exploring the international market for black music and areas where black music is a force that are ripe for such marketing efforts.

Of chief concern among the panel, which consisted of Rod McGrew, president of Un-

...continued on page 13...

cry no more: his bad self will appear as part of the Dr. Pepper Music Festival on the Pier on July 17.

RECORDS RECORDS — As promised, the second batch of Elektra/Mus-
cian albums are out, and there are more than a few dandies. For the historical buffs, there are previously unheard recordings by Bud Powell("In the Style of Charlie Brown/

Max Roach" — "Pure Genius"). The traditionally-minded will also find what they're looking for in Dexter Gordon's "American Classic" and Woody Shaw's "Master of the Art." The former features special guest shots by saxophonist Grover Washington and organist Shirley Scott, while the latter is a masterpiece. Somewhat more commercial fare is offered by multi-instrumentalist David Sancious on "The Bridge" and drummer Billy Cobham's Glass Menagerie on " Observations."

Also here is "Middle Class White Boy," the first album in five years by the jazz pianist/vocalist/songwriter Mose Allison, which includes several outstanding new compositions, as well as some old favorites like "Hello There, Universe." Last, but certainly not least, is the self-titled debut album by Bobby McFerrin, "tred goodman"

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad-cross section of sales reports from national distributors and one-stops.

KYMS HOSTS 'BOB BENNETT DAY' ON SEVENTH BIRTHDAY — Priority recording artist Bob Bennett was recently given a day in his honor at KYMS/Santa Ana, Calif., when the station hosted a "Bob Bennett Day" featuring the world premiere of his "Matters of the Heart" album and an in-person, on-air interview with the artist. Several days later, the station celebrated its seventh birthday. Pictures are of Arlen McClatchey, chief executive officer, Interstate Broadcasting Systems; Paul Tobecky, president, Interstate Broadcasting Systems; and Bennett.
Argentina
BUENOS AIRES — As a result of the war confrontation with England, local radio sta-
tions are banned from playing British songs, opening thus a lot of spinning time to tunes in
Italian, Portuguese, French and even Ger-
man, which are all broadcasted nationally
within recent dates. Local artists, of course,
have been occupying most of the radio time,
while the sales slump in the industry (thought most to fall on the top sales, which
are normal during the low season) is real
though. The war has influenced the music
enforcement that is rock artists are receiv-
ing very strong backing this time.

From that, the government has started to call for folk, tango and Latin American music; in this case, there are no guidelines and stations are free to choose the music they like.

One of the consequences of this turn in radio promotion is that the record com-
panies are hurrying up to release new albums
and singles sung in English. Brazilian artists are profiting from the situation, with pop & rock stations buying rights nationwide.

Rock star Litto Nebbia will start two dates in Argentina and Brazil next week, while
the music company Los Tovarados recently re-linked the label.

Italy
ITALY — DJs representing 85 sta-
tions from all Italy attended the first radio
conference held in Turin. The conference,
which was organized by the Italian Associa-
tion of Radio, Trasmissioni e Comunicazion,
held a meeting in Turin last Thursday, after
checking the new WEA releases.

Piero La Falce, CBS Disci manager for Italy, expressed confidence in a
new agreement with the French label Carrere (previously represented by Fonit Cetra) for the distribution of its catalog on the Italian market.

Emilio Bozzi, the Carrere recording acts are Shila and the group Saxon.

Riccardo & C.Editore announced the
iminent publication of a complete catalog of classical recordings, including all labels on the market, called “Discoteca Classica.”

BiENVENIDOS — The administrative staff of CBS Records Chile recently gathered out-
side the company’s newly opened offices. Pictures are (l-r): Hector Ormone, administra-
tion cierk; CBS; Mauricio Diaz, promotion manager; CBS; Ramon Sabadgra, administra-
tion manager; CBS; Maria Cristina Diaz, secretary; CBS; Guillermo Vera, marketing direc-
tor; CBS; Ramon Munoz, finance director; CBS; and Luis Naile, warehouse manager.

Indie Group Formed
To Get Airplay In U.K.
LONDON — There are now over 1,500 in-
dependent record labels in the U.K. that originate up to 50% of new singles released here in the past year. At the bandwagon, it is believed that a full 4% of the general public believed they heard all new releases on the radio, two label owners have now started the Independent Record Label Assn. (ILA), with the initial intention of gaining more
acknowledgment from the mass media, and
the bandwagon, to provide a central London contact ad-
dress for labels which are based far outside
the capital.

John Basset of Penthouse Records, (no
connection with the girle magazine of the same name) and Sabrina Roobies of Obser-
vation Gating have spent the past year
investigating both the public’s attitude to new
records and the needs of independent labels.

Membership of the ILA is expected to
be wound up in the High Court when
creditors led by The Boomtown Rats
presented a petition that the company
Curd chose not be in Court when the
company was on the basis of unpaid
debts and assets, with the largest
Red Ketchup, who were the principle
petitioners.

The group, Profis is not actually
bankrupt but has decided to remain in
company law as its cash flow interest and
involvement is in the areas of businesses
which include 10,000 (US$23,400) nearly half of which was owed to
the Boomtown Rats, who were the principle
petitioners.

The ICC Business Ratio Report 1982 was
available from them at 23 City Road, Lon-
don EC1.

INTERNATIONAL BESTSELLERS

Argentina
María De Malvínas — Banda Columbia — CBS
Horizonte — Dischi Oriente/RCA — CBS
Paco Porrina — Sandra Mironov — Microfon
St Li Viera — Dying — EMI
Carlos Y Mossas — Cacho Cantil — Industria
Erica Mena — Cris Mancano — Industria
Giorgio Sanseverino — Luigi Mira — CBS
Ennio De Palma — Zum Zum — Industria; Tom Club

Top Ten LPs
1. Argentina — Mercedes Sosa — PolyGram
2. Elsa — Sandra Elsa — PolyGram
3. Los Exitos De Tiempo Musical — Music Hall/ATC
4. Temistocles Orellana — Juan Carlos Baglietti — EMI
5. Celia Cruz — Dischi Oriente/RCA
6. Toda Cumbia — various artists — ATC/TKL
7. Canciones Para Tu Fiesta — various artists — Tomonton/ATC
8. Los Exitos De Tiempo Musical — Industria
9. Oscar Bravo — Sony Records — CBS
10. Oscar Bravo — Sony Records — CBS

Top Ten 45s
1. Los Exitos De Tiempo Musical — CBS
2. Horizonte — Dischi Oriente/RCA — CBS
3. Elsa — Sandra Elsa — PolyGram
4. Elsa — Sandra Elsa — PolyGram
5. Los Exitos De Tiempo Musical — Tom Club
6. Horizonte — Dischi Oriente/RCA — CBS
7. Elsa — Sandra Elsa — PolyGram
8. Elsa — Sandra Elsa — PolyGram
9. Horizonte — Dischi Oriente/RCA — CBS
10. Horizonte — Dischi Oriente/RCA — CBS

Top Ten A&Rs
1. Carlos Y Mossas — Cacho Cantil — Industria
2. Celia Cruz — Dischi Oriente/RCA — Industria
3. Temistocles Orellana — Juan Carlos Baglietti — EMI
4. Celia Cruz — Dischi Oriente/RCA — Industria
5. Oscar Bravo — Sony Records — CBS
6. Oscar Bravo — Sony Records — CBS
7. Oscar Bravo — Sony Records — CBS
8. Horizonte — Dischi Oriente/RCA — CBS
9. Los Exitos De Tiempo Musical — Industria
10. Elsa — Sandra Elsa — PolyGram

Top Ten LPs
1. La Vida De Platino — Franco Bottosato — EMI
2. Elsa — Sandra Elsa — PolyGram
3. Celia Cruz — Dischi Oriente/RCA — Industria
4. Temistocles Orellana — Juan Carlos Baglietti — EMI
5. Elsa — Sandra Elsa — PolyGram
6. Horizonte — Dischi Oriente/RCA — CBS
7. Elsa — Sandra Elsa — PolyGram
8. Elsa — Sandra Elsa — PolyGram
9. Elsa — Sandra Elsa — PolyGram
10. Elsa — Sandra Elsa — PolyGram
A CAPITAL OCCASION — On the heels of a successful sales season that saw strong performances by both established and new & developing acts, the Capitol Records Group gathered at the Sheraton Plaza Hotel in Palm Springs amidst a festive atmosphere. Corporate executives and field promotion staffs from the Capitol, EMI America and Liberty labels were treated to a week of sun, meetings, product presentations and a gala awards banquet. Pictured in the top row are (l-r): Don Macon, EMI America's Director of Sales; John King, Capitol's Director of Sales Group; and Jim Maizza, president, EMI America/Liberty. Mike Harris, Alan Johnston, Jimmy Dodson, district manager Vyto Lazauskas and Bill Bartlett of the Miami branch, Capitol national field marketing's Joe McFadden, Lee Zimmerman of the Miami branch, Capitol sales vice president Meri Citro, EMI America's sales director Bob Singer and Capitol marketing vice president Walter Lee at the presentation of the Number One District Performance to Percent of Quota award to the Miami branch, and Capitol promotion vice president Bruce Wondell, Jack Wellman and Capitol national R&B promotion's Rusty Moody at the presentation of the Capitol R&B Promotion Manager of the Year award to Wellman. Pictured in the middle row are (l-r): Ken Bolden receiving the EMA/Liberty R&B Promotion Man of the Year from EMA/Liberty national R&B promotion director Ronnie Jones; Howard Bernstein (holding award) receiving the EMA/Liberty Pop Promotion Man of the Year award from EMA/Liberty promotion vice president Dick Williams; and Wendell, Wellman and Capitol national AOR promotion's Ray Tuskan presenting the Capitol AOR Promotion Manager of the Year award to Randy Robbins. Pictured in the bottom row are (r-l): Wendell, James Waugh, Capitol national AOR promotion's Steve Meyer, Wellman, Tuskan and Robbins before Tuskan receiving the Capitol Promotion Manager of the Year award. Photographs by Carroll, Seeburg, 160 South 1st St., P.O. Box 569, New York, New York 10013.
AROUND THE ROUTE
by Camille Compasio
Bally Midwest president Jerry Marcus really tells it like it is in his recently issued newsletter, which focused on current business conditions at the distributor, the various problems facing the industry at this time and the outstanding range of equipment on the availability list at Bally Midwest. In his opening paragraphs he touches on the weather-related "turnaround" of business in January of this year, which was shortlived, showing signs of dispelling the predictions that '82 would be "not as great as '81". "Since February, business has been brisk," he said, "and we now find ourselves with shortages of many of the 'hot' games... and there appears to be quite a few games in the 'hot' category." He also states that "despite the continuing high level of business" there are certain problems threatening the industry's existence and livelihood, among which are legislative proposals in some communities restricting hours of play and establishing age limits, and even banning games; increased license fees spurred by "exaggerated earnings reports being bandied about by the media"; and the prevalence of "blue suede operators", influenced by the publicity the industry has (continued on page 36)

Congressman Uses 'Pac-Man' To Raise Funds For Re-election
by Jeffrey Ressner
LOS ANGELES — Bored with the traditional type of political fund-raising affairs held in Washington, D.C., a United States congressman hired five "Pac-Man" machines from a local distributor to entice lobbyists to attend his event held in the nation's capitol on June 7. Republican Rep. James Coyne, a freshman from suburban Philadelphia who's up for re-election this fall, invited contributors to pay $200 each for a party on the top floor of the Capitol Hill Club for hors d'oeuvres, drinks and unlimited play on the Bally Midway arcade machines, with a table-top Coleco model of the game going to the person with the highest score of the evening.
"I got the idea for the fund-raiser when I was playing Pac-Man with my five-year-old son at a family restaurant in my district of Bucks County, Penn.," said the 35-year-old politician. "Most fund-raising events for the past decade or so have been awfully boring and they all look alike. I wanted to do something that would put a little fun into fund-raising."
"Most politicians who have small children have been exposed to the game, although not everyone in Congress is a video game addict," Rep. Coyne continued. "I've certainly been impressed by it. In fact, I guess I've used up about two or three-weeks of my allowance over the last couple of months playing Pac-Man, Ms. Pac-Man, Space Invaders and Asteroids. The one I don't like is Donkey Kong, because when you're a Republican donkey has a negative connotation."
Rep. Coyne told Cash Box that he'd been practicing his video game prowess both in Pennsylvania arcades as well as in Washington D.C. game palaces for the event, and the only person at the fund-raiser who topped his score was an eight-year-old girl, the daughter of a guest, who garnered the tabletop prize.
"Simile For Politics"
"Now I'm looking for someone in Congress to beat me at the game," said Rep. Coyne proudly. "I got up to 30,000 points so far. The only problem, though, is that some of the machines have been programmed to make it a (continued on page 37)

AMOA Urges Compliance With New Jukebox Fees
CHICAGO — Operators are being urged to comply with the new jukebox royalty fee requirements, pending the outcome of AMOA's appeal to the Supreme Court. In accordance with a recent decision by the U.S. Court of Appeals for the Seventh Circuit (Cash Box, May 8) upholding the Copyright Royalty Tribunal's rate structure for the jukebox royalty fees, an additional $17 (to the $8 already accessed for this year) must be paid. The CRT's rate formula requires $25 per machine for the year 1982 with the fee being (continued on page 41)
been getting, "who are operating out of motels and taking advantage of gullible individuals." Sales of machines direct to locations is another problem tied in with the blue suedee operators, according to Marcus. He also points out that copied machines made by small overseas and domestic factories are continuing to spread. The market is being saturated with "too many machines in too many locations." He cautions operators to resist the demands of location owners and refrain from placing an expensive, new machine in a mediocre or low earning location. With regard to commissions, "operators are still not getting their fair share and are still giving away at least 50% of the take," according to Marcus. The most effective approach in combating these problems is active participation in the various trade organizations — on the operator, distributor and manufacturer level. "Join the association that you are closest to and help support it," he suggested. "Send out letters to aldermen, committeemen, etc. use the telephone...let the people who are making the legislation and licensing matters know that you exist." He also pointed out that several manufacturers have taken steps to help combat the industry's problems; Atari has made available a 17-minute public relations film that stresses the positive side of the industry, and manufacturers have been diligently spending time and money to rid the industry of rip-off machines. In the final analysis, "we must all pitch in and work together to preserve the industry and rid it of its problems," said Marcus.

Dateline San Diego, home of SEGA/Gremlin and the hot "Zaxxon" video game. At its present rate of popularity "it should be the biggest selling game we've ever made," to quote director of sales Jack Gordon. Earnings reports have been "phenomenal," he said, from both arcade as well as street locations — and its appeal for players runs the gamut from young people to adults of all skill levels. Another biggie out there is "Turbo," which made a terrific impact as a sit-down piece, subsequently started catching on in the standard upright version and is now being sample shipped to distrubs in a mini cabinets model.

Topping the best seller list at Mondial (Springfield, N.J.) are Gottlieb's "fantastic" new "Caveman" video/pin. Gremlin's hot selling "Zaxxon" and Taito America's popular new "Wild Western" — as we learned from company exec Tony Yula. He's anxiously awaiting delivery of the new Gottlieb "Reactor" video and getting some nice reaction to the Seeburg "V-Matic" jukebox which is currently gracing the showroom floor. Tony plans to be on hand in Lancaster, Penn. during the June 24-27 Cigarette Merchandisers Assn. annual outing when prominent Southeastern members of Miniaci will be saluted as "Man of the Year." Event will be held at the Host Corral out there. Our congratulations to Miniaci who'll be coming in from Florida to accept the honor.

INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 35)

Gordon Promoted At Aladdin's Castle

CHICAGO — William T. O'Donnell, Jr., vice president of Bally Manufacturing Corp. and president of Bally's Aladdin's Castle, Inc., has announced the appointment of Myrel A. (Murphy) Gordon as executive vice president of Bally's Aladdin's Castle, Inc.

In his new position, Gordon will direct all of Bally's Aladdin's Castle leasing activities in order to meet the company's ambitious expansion and diversification programs. Bally's Aladdin's Castle now owns 341 family amusement centers throughout the country and expects that number to grow to 500 within the foreseeable future.

Prior to joining the firm in 1974, Gordon held sales and management positions with several subsidiaries of Bally Manufacturing Corp. His most recent position was vice-president-leasing for Bally's Aladdin's Castle.

Gordon attended Roosevelt University and DePaul University in Chicago. He is a member of the International Council of Shopping Centers, as well as the National Assn. of Corporate Real Estate Executives. Gordon, 42, is married and currently resides in Chicago.

'How's Business' Voting Survey Results Are Released By NAMA

CHICAGO — Slightly over half of the vending companies reported higher net profits for 1981 (compared to 1980), although 68.8% achieved sales increases, according to the annual "How's Business?" Survey conducted by the National Automatic Merchandising Association.

In commenting on the results, NAMA president G. Richard Schreiber observed, "Geography made a big difference in the survey results, as member firms in New England, the Southwest and in the Rocky Mountain states reported better sales results than the national average."

The nationwide study, conducted by the NAMA statistical and research department, covered reports from 276 operating company members.

Vended product sales were reported higher by 68.8% of the participating firms, 14.5% were even with 1980 and 16.7% had lower sales in 1981.

Net profits were reported higher by 52.7% of the companies, lower by 31.5% and 15.8% said there was no change in profits from 1980 to 1981.

Recession

"It is obvious that the effects of the recession were selective in 1981, hitting some parts of the country severely while others nearly escaped its effect," Schreiber noted.

AGMA Taps Braswell

CHICAGO — The Amusement Game Manufacturers Assn. (AGMA) has announced the appointment of Glenn Braswell as the association's executive director. Braswell was formerly president and counsel of the U.S. Brews Assn. in Washington, D.C. He joined the Brews in 1970 and had held every legal and legislative position culminating a 12 year career as senior vice president.

Braswell is a native of North Carolina, a graduate of the University of North Carolina at Chapel Hill, and holds a degree from Emory University in Atlanta, Ga. A resident of Springfield, Va., he is married and has one child.

The Amusement Game Manufacturers Assn. is composed of 17 manufacturers of amusement of vending, mainy videos, in the U.S. and is now headquartered in the Chicago area but will be relocating its main office to the Washington, D.C. area.

Paul Huesbeck, who formerly held the executive director position, is credited by AGMA for organizing and operating the trade association during its initial period of inception. He will be leaving the association to pursue other interests in the industry.

The current officers of the association are: Joseph Robbins, president; Michael Strollo, vice president and Duane Blough, secretary/treasurer.

Marofski Feted By Namco, Nakamura

CHICAGO — Masaya Nakamura, president of Namco Ltd. of Japan presented David Marofoeske, president of Bally Midway Mfg. Co., with an ancient Japanese Warrior Helmet (Kabuto) and a specially framed letter of appreciation prepared in English and Japanese, "in acknowledgment and in a token of our gratitude," declared Mr. Nakamura.

The award was a result of the efforts and contributions made by Mr. Marofoeske and Bally Midway in the manufacturing, promotion and sales of the highly successful "Pac-Man" video game. "The Decisive actions you have taken to preserve and protect Pac-Man has stimulated the development of further creativity to our industry, has set a new standard for our industry code and reflects great credit on yourself and Bally Midway Manufacturing Company," Mr. Nakamura told Mr. Marofoeske.

The award presentation took place during a meeting of the two presidents in Hawaii, where the two companies further solidified their relationship. Discussions were held concerning many industry topics including the protection of licensed games and continuous opportunities of working with one another.

"We believe that the entire industry can grow even more successfully with our kind of cooperation," he added. He also noted that the gift and the award from Namco, which is known as one of the world's most respected game creators.

Atari Taps Gray

SUNNYYALE — Helen M. Gray has been named to the newly created position of vice president/corporate communications of Atari, Inc. The appointment is effective immediately.

Prior to coming to Atari, Gray served for seven and a half years as the executive director of the Horatio Alger Assn. of Distinguished Americans, Inc., a New York-based service organization serving America's top men and women in business, industry and politics.

Gray's background includes senior public relations positions within merchandising and retailing, including such firms as Burlington Industries, Offray Inc., and Simplicity Pattern.

INDUSTRY CALENDAR


July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell.

Sept. 10-12: North & South Carolina state associations joint meeting; Radisson Plaza Hotel; Charlotte.

Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Nov. 17-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Barlalie Hall; Kansas City.

Cash Box/June 19, 1982
Williams®
Bullish on the industry
It started in 1981 with DEFENDER, Williams' first entry in the video category took the industry by storm and, by the end of the year, the award for the highest earning game as well.

Then, following in its footsteps yet going one step further in technology, in sophistication, in play, came STARGATE. A proven winner, STARGATE is still earning strong, still available and still in production after months of acclaim by distributors, operators and players alike.
of video games!


The Williams portfolio of video games. Profitable, reliable, bullish on the industry.
### POP

1. **DON'T WANT YOU**
   - **THE HUMAN LEAGUE** (A&M/Virgin 2597)

2. **CRIMSON AND CLOVER**
   - **JOHN JETT & THE BLACKHEARTS** (Boulder ABN 71-1-144)

3. **ROSANNA**
   - **TOTO** (Columbia 18-02811)

4. **EBONY AND IVORY**
   - **PAUL McCARTNEY** (Columbia 18-02806)

5. **HEAT OF THE MOMENT**
   - **ASIA** (Geffen GEF 5044)

6. **IT'S GONNA TAKE A MIRACLE**
   - **DENICE WILLIAMS** (ARC/Columbia 18-02812)

7. **HURTS SO BAD**
   - **JOHN COUGAR** (Rca/PolyGram R 209)

8. **WHEN IT'S OVER**
   - **LOVERBOY** (Columbia 18-02814)

9. **CAUGHT UP IN YOU**
   - **38 SPECIAL** (A&M 2412)

10. **BODY LANGUAGE**
    - **QUEEN** (Elektra/E-47452)

11. **RUN FOR THE ROSES**
    - **DAN FOGELBERG** (Full Moon/Ep 114-02811)

12. **LET IT WHIP**
    - **DAZZ BAND** (Motown 1609HF)

13. **ONLY THE LOVELY**
    - **THE MOTELS** (Capitol P-3114)

14. **I'VE NEVER BEEN TO**
    - **CHARLENE** (Motown 1611MF)

15. **STILL IN SAIGON**
    - **THE CHARLIE DANIELS BAND** (Epic AE-1414)

16. **PLAY THE GAME TONIGHT**
    - **KANSAS** (Kt/ars 250-0303)

17. **887-5350/JENNY**
    - **TOMMY TUTONE** (Columbia 18-02846)

18. **DANCING IN THE STREET**
    - **WILLY NELSON** (Columbia 18-02741)

19. **ISLAND OF LOST SOULS**
    - **BLONDIE** (Chrysalis 2603)

20. **BREAK IT UP**
    - **FOREIGNER** (Atlantic 4044)

21. **EYE OF THE TIGER**
    - **SURVIVOR** (Scoti Bros./CBS 25-09121)

22. **FANTASY**
    - **ALDO NOVA** (Portraits/CBS 24-02799)

23. **THIS MAN IS MINE**
    - **HEART** (Epic 14-02955)

24. **MAIN THEME FROM "CHARIOTS OF FIRE"**
    - **ANGELUS** (PolyGram 2189)

25. **AFTER THE GLITTER FADES**
    - **STEVE MICS** (Modern/Ats MR 7405)

26. **MAN ON YOUR MIND**
    - **LITTLE RIVER BAND** (Capitol P-8-5301)

27. **WAKE UP LITTLE SUSIE**
    - **SIMON & GARFUNKEL** (Warner Bros. 50053)

### RECORDS TO WATCH

- **HOLD ME** — Fleetwood Mac — Warner Bros.
- **GOING TO A GO-GO** — The Rolling Stones — Atco
- **KEEP THE FIRE BURNIN'** — REO Speedwagon — Epic
- **BORN TO RUN** — Emmylou Harris — Warner Bros.
- **HE USED TO SING ON SUNDAY** — Larry Gatlin & The Gatlin Bros. Band — Columbia
- **I DON'T CARE** — Ricky Scaggs — Epic
- **OLD FRIENDS** — Roger Miller & Willie Nelson w/Ray Price — Columbia

### CASH BOX Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

Please Check Classification
- [ ] DEALER
- [ ] ONE-STOP
- [ ] DISTRIBUTOR
- [ ] RACK JOBBER
- [ ] PUBLISHER
- [ ] RECORD COMPANY
- [ ] DISC JOCKEY
- [ ] JUKEBOXES
- [ ] AMUSEMENT GAMES
- [ ] VENDING MACHINES
- [ ] OTHER
Taito America rides again with Wild Western™
How the West (and wild profits) are won:

Players can't shoot over the train, but they can fall back and get the bandits from behind, gallop hard to get ahead of the train and shoot over their shoulder and even cross the tracks for an all-out shoot-out complete with ricocheting bullets!

Players can maneuver in 8 directions and aim and fire in 8 directions. A bullet will do them in and so will riding recklessly into a cactus, rock, riderless horses, the train itself or the fort walls, or riding off the bridge into the river.

If a low-down varmint jumps on top of the train, the only way players can get him is to jump on the train themselves and gun him down. But if the train's passing a low water pipe, players must quickly lie down or be thrown from the train. When their horse gallops close to the train, they can jump back in the saddle again. If 3 hombres get on top of the train or players get knocked off their horse 3 times (adjustable) in this saddle-up shoot-'em-up, it's Boot Hill!

Each time players wipe out a band of outlaws, they get to practice their aim. Their horse will toss a silver dollar in the air and they'll get 1 chance to shoot it for bonus points. A total of 50,000 points (adjustable) earns them another chance to knock out the gunslingers.

For happy trails and happy players, it's

Wild Western™

| Height: 170 cm (67") | Width: 61 cm (24") | Depth: 76 cm (30") | Weight: 126 kg (280 lbs.) |

For technical service, call the hot line toll-free (except in Illinois): (800) 323-0666.

TAITO AMERICA CORPORATION • 1256 Estes Ave. • Elk Grove Village, IL 60007 • (312) 981-1000 • Telex 25-3290
with numerous challenges and scoring features.

The player utilizes a joystick to maneuver a yellow and red yo yo that struts out to erase as many "blox" on the screen as possible. The longer the string, the more points the player can score — between 10-500 — depending on the length; and with every 50,000 points (adjustable) an extra yo yo is earned.

There are eight different fields of configurations to challenge the player and such obstacles as deadly trons and bions that can explode the yo yo and must, thus, be avoided by the player. For example, if a tron touches a bion, it changes color and has the power to pass over a bion without danger and can score double point values.

The last 20 blox on the screen are worth five times their normal value, giving the player an extra chance to score more points.

In commenting on the very favorable initial response to the new game, Taito America’s sales manager Mike Von Kollen said, “I don’t know of anyone who hasn’t tried to master a yo yo, and the Electric Yo Yo gives players the ultimate challenge.”

Electric Yo Yo is a one or two player game, measuring 67 inches x 24 inches x 30 inches.

Valley Opens Hot Line For Pool Cue Orders

CHICAGO — A new service to provide cue buyers with fast response to orders has been inaugurated by The Valley Company of Bay City, Mich. The firm has cue manufacturing facilities in Shakopee, Minn. By dialing 1-800-248-CUES (toll free), the buyer can be assured an order for any of the Valley, America-made one and two-piece cues will be shipped usually within 48 hours.

“When a cue buyer needs his order, he needs it fast,” stated Valley president Charles P. Milhern. “We’ve always prided ourselves on both the quality of our products and the service we provide, and this new ‘hot line’ is one more way that says Valley cares about our customers.”

The new hot line service has been made even more effective by “personalizing” it, he added. An inside sales person has been assigned the responsibility of expediting orders coming in on the 1-800-248-CUES line. Customers are instructed to ask for “Melody,” who will process the order and make certain it is shipped within the specified time.

AMOA Urges Compliance With New Jukebox Fees

(continued from pag. 30)

increased to $50 for 1984-85 and subject to an inflation adjustment in 1987.

The following statement was issued by AMOA: “AMOA will be filing a petition for a writ of certiorari with the U.S. Supreme Court pertaining to the decision reached by the U.S. Court of Appeals for the Seventh Circuit. If the U.S. Copyright Office notifies operators currently in compliance with the law for the additional $17.00 per license, AMOA advises its members to pay the additional amount. Operators are urged to send a letter to the Copyright Office with their payment indicating they are paying under protest and expect a refund, with interest, if the U.S. Supreme Court should overturn the decision upholding the legality of the fee.”

Up And Down

“Electric Yo Yo,” the latest video game released by Taito America, offers flashing, energetic play patterned after the familiar kid’s toy and embellished

Triple Fun

The object of “Triple Punch,” the latest video game from Thomas Dynamics, is to capture territory by enclosing squares and rectangles while avoiding contact with four moving objects, since, if contact is made the player is knocked out.

The moving objects, which all react in a different fashion, challenge the player’s skill, are Gorilla, Ghost, Broom and Fire. The Gorilla runs around with a hammer and tries to hit the player on the head, while constantly in pursuit; the Ghost moves randomly around the screen, sometimes pursuing the player and sometimes avoiding him; and the Broom erases the trail made by the player to enclose the squares.

Gorilla, Ghost and Broom can be “punched” by pressing the game’s fire button. If pressed once or twice, the object is temporarily immobilized and the player can proceed unharmed. If the fire button is pressed three times in succession, the object is then “punched out” and an ambulance will come to remove it.

Zaxxon’ Cocktail

A cocktail table model of SEGA/Gremlin’s highly successful “Zaxxon” space game is now available for shipment from the factory’s new manufacturing facilities in Rancho Bernardo, Calif. Distributor reports on sales of the upright Zaxxon version indicate it to be a “smash hit,” according to SEGA/Gremlin and the factory expects the cocktail table model to be extremely popular for its capability of attracting a broad base of players.

In addition to the game’s exciting play features, Zaxxon offers a three-dimensional-like effect that is produced by projecting the picture at a slant on the screen. The new technique moves a player space craft in a unique left to right diagonal perspective through a number of action-packed scenes.

“Zaxxon realism and sophistication make it extremely appealing to adults and exceptionally strong as a cocktail table game,” commented Duane Allen, president of Gremlin Industries, Inc.

The objective of the one or two player game is to guide the player’s fighter plane, using an eight-way pilot’s control stick, to attack a giant floating enemy fortress, to bring down a fleet of enemy warplanes, to invade the enemy headquarters, and finally to destroy the enemy’s lethal armored robot.

and cocktail table models.

The play theme involves an action packed adventure through forest and field to the pirate’s fortress with various obstacles along with way to add challenge and excitement to the game. During the course of his journey Naughty Boy must avoid monsters, goblins and robots that chase him; his only defense being a pocket-full of rocks which he throws at his adversaries. Naughty Boy must also avoid the fire-breathing dragon that appears periodically. Once he reaches the fortress, however, he hurls his rocks at the flags and when all the flags are destroyed the fortress bursts into flame and Naughty Boy begins another adventure.

There are abundant challenges and high scoring opportunities during play and the game has four different playfields as well as a bonus round and 50 difficulty levels to provide players with new and progressive challenges. Operators have maximum flexibility with four coinage settings, four extra man settings, four lives per game settings and an easy/hard option.

Unique Desk

A new product for home or office has been introduced by The Valley Company of Bay City, Mich. It’s the “Exe-Cue-Tive” desk and it features the “Cugor” look in a functional yet entertaining appearance. As observed by Richard B. Shelton, Valley’s vice president-manufacturing, the new desk

“...has so many of the features of our pool tables that it’s fooled some people. But we believe we’ve created a unique piece of furniture that will enhance the decor, and efficiency, wherever it’s used — in the home or at the office.”

The desk features four ample drawers including a center drawer, two on the left hand side and one full depth legal-sized drawer on the right. Each drawer is equipped with slides and unique ball pulls. The stainless steel corner caps are stamped with the well known Valley Cougar symbol.
Congressman Uses ‘Pac-Man’ To Raise Funds For Re-election

Because of his fascination with vid games and his role as a political representative in Congress, Coyne has a unique perspective about the current furor concerning perspective who attempt to get legislation passed that would close down arcades and forbid children to play games during school hours. The Congressmen feels that, like any other form of youthful entertainment, there's no harm in playing video games as long as they don't become an all-out obsession.

No Harm In Games

"Parents should be free to determine how children spend their time," he said. "Obviously the burden of parenting encompasses making sure that children don't devote anordinate amount of time to anything. I would hate to have a parent see their child devote 80% of their time reading comics, or sitting in front of a television. Anything in moderation, however, can be a good experience for children."

"I don't see how playing one game of Pac-Man is worse than playing one game of ping pong or one game of checkers. They're all games which, if played occasionally, there's nothing wrong with. But if they're being played around the clock, seven days a week, parents should try to steer their children away. As a general rule, I wouldn't view these video games as any more threatening to the wellbeing of a young mind than a pinball machine."

Rep. Coyne is due to face former Rep. Peter Kostmayer in the November elections, and from all indications, Kostmayer will prove to be a far more formidable opponent than either Inky, Blinky, Pinky or Clyde -- the four ghost monsters who antagonize the yellow Pac-Man gobbler.

Promotions Announced At Bally Midway

CHICAGO — Dave Maroske, president of Bally Midway Mfg. Co., announced a promotion and key staff appointments in the firm's engineering department. "This move is in keeping with our continued focus on the importance of engineering in the development and production of our products," said Maroske.

John Pasierb, former chief electronic engineer, has been elevated to the position of vice president of engineering; William Adams has been named director of game programming; and Allen Ryan, director of mechanical engineering.

Pasierb assumed the position of chief electronic engineer two years ago and began the initial steps of expansion within the Electronic Engineering Department. This group has increased five times its original size with more emphasis being placed on research and development. Pasierb has been able to develop electronic hardware systems that are consistent ahead of competing systems. He has been with Bally Midway for six years and earned his B.S. and M.S. in Electrical Engineering from Western Michigan University.

Adams, a Bally Midway employee for four and a half years, has been the nucleus of a strong software development group, Maroske pointed out. Adams and his staff's most recent accomplishment was the development of “Tron,” the first video game designed in conjunction with a full length motion picture. The film is produced by Walt Disney Productions and will be released in July of this year.

The software development group at Bally Midway has also increased five fold over the past 24 months. With the appointment of Adams as director of game programming, the outlook for even faster expansion in this area is most favorable, according to Maroske.

Adams holds a B.S. in Mathematics from Aurora College and a M.S. in Computer Science from the University of Illinois. Ryan has been with Bally Midway for nine years. During this time he has successfully directed his mechanical engineering staff from the solely mechanical design to the current use of mechanical devices within video games. In his new position, he will continue to be responsible for helping his mechanical engineering group keep pace with the present technology explosion in electronics. Ryan attended Western Michigan University.

“I have complete confidence that these three men will continue to be the leaders we need to maintain our position in the video games industry well into the future,” concluded Maroske.
10 new songs from **REO Speedwagon**

**GOOD TROUBLE**
Includes the hit single, "Keep The Fire Burnin'".
On Epic Records and Tapes.

See REO Speedwagon on "Entertainment Tonight" June 21 & 22. (Check local listing for time and station.)
National Tour begins July 29.

Produced by Kevin Cronin, Gary Richrath, Kevin Beamish and Alan Gratzer. Management: John Baruck. "Epic" are trademarks of CBS Inc. © 1982 CBS Inc.