EDITORIAL

The latest announcements of new marketing approaches to the selling of prerecorded cassettes are a very encouraging sign. Based on more sound marketing logic than mere hype or hoopla, these new programs and developments — the WEA, MCA and CBS two-for-one series, A&M's audiophile-quality tape for the new Supertramp LP, I.R.S.'s "Cassingle" and Island's continuing experiments with variations of the One Plus One format — are in a position to set the tone for some time to come.

By this time, most people in the industry would probably agree that the prerecorded cassette will eventually become the dominant configuration in many cases, sales of prerecorded cassette units already surpass those of LPs. Cassettes already have many advantages over the conventional record — portability of both the software and hardware being the most obvious — and with the continuing evolution of high-quality tape, any difference with LPs in the area of sound quality will soon disappear.

Thus, it is vital that the industry seriously consider the implications of the current cassette developments. Home tapers have long known the virtues of the cassette, and it's about time that the industry began to offer them better product than what they can copy and at a lower price. If past trends based on advancing technology come to pass, the cost of manufacturing prerecorded tapes on a large scale should decrease while we should also see a continual increase in quality.

And that should be a turning point. Many in the media and in the industry itself have placed much of the blame for this current slump on seemingly constant price increases for what has come to be seen as inferior product. For a product that the industry likes to call "the best value for the dollar," this is a tragic public image. Those manufacturers actively trying to counter that image are to be commended.

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ON THE COVER
Like his fine, classy Ferrari, Lionel Richie has to shift gears once again to accommodate the high-speed traffic on the highway he is now traveling. With release of his debut solo album on Motown, he is entering still a faster lane of pop stardom.

The first single from his self-titled LP, "Truly," was the highest debut this week on the Cash Box Pop chart at #66 bullet. Having started out as the lead singer and chief songwriter with the Tuskegee Institute-bred aggregation known as the Commodores, and helping bring this outfit to the threshold of its own pop fame, Richie in recent times has distinguished himself as a songwriter and producer. The most evident example was the composing and production work he did on Kenny Rogers' hottest selling single "Lady," which helped propel Rogers' "Greatest Hits" package to multi-million unit sales worldwide.

In addition to winning several awards as a member of the Commodores and as an individual songwriter and producer, he has earned numerous nominations and awards as a performer.

TOP POP DEBUTS

SINGLES
66 TRULY — Lionel Richie — Motown
33 NEBRASKA — Bruce Springsteen — Columbia

ALBUMS

POP SINGLE

JACK & DIANE
John Cougar
Riva/PolyGram

NUMBER ONES

B/C SINGLE

LOVE COME DOWN
Evelyn King
RCA

COUNTRY SINGLE

I WISH YOU COULD HAVE TURNED MY HEAD
The Oak Ridge Boys
MCA

JAZZ

AS WE SPEAK
David Sanborn
Warner Bros.

TOP POP ALBUM

AMERICAN FOOL
John Cougar
Riva/PolyGram

B/C ALBUM

JUMP TO IT
Aretha Franklin
Arista

COUNTRY ALBUM

ALWAYS ON MY MIND
Willie Nelson
Columbia

GOSPEL

PRECIOUS LORD
Al Green
Hi/Myrrh

Cash Box

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Featuring

LIONEL RICHIE

Produced by

LIONEL RICHIE AND JAMES ANTHONY BARMICHAEL


The solo album: LIONEL RICHIE

Truly

The single 1544MF

Serves You Right

Wandering Stranger

Tell Me

My Love

Round and Round

You Are

You Mean More To Me

Just Put Some Love In Your Heart

Watch for his debut American tour this November.
AEGCRAFTS GEERTS KENNETH ROGERS — Kenny Rogers, member of the American Society of Composers, Authors and Publishers (ASCAP), was welcomed to the New York area by company executives after his concert at the Brendan Byrne Arena in New Jersey. Pictured at stage left (r-l): Merin Littlefield, association director; Nashville Operations; ASCAP; Rogers; Gloria Messenger, managing director; ASCAP; Timmy Drady, Southern regional director; ASCAP; and Karen Sherry, director, public relations, ASCAP.

CBS/Fox Holds Video List Price Down In Effort To Stimulate Sales Market

by Michael Glynn

LOS ANGELES — CBS/Fox Video is holding the line on suggested list prices for its top new videocassette titles. None of the seven titles in the joint venture's October release — which includes last winter's box-office hit Taps (a rental-to-sale conversion), Author, Author, Megaforce and Visiting Hours, among others — will retail for more than $59.98, and one, a music video program featuring R&B star Teddy Pendergrass, will carry a $39.98 tag.

What appears to be a conscious attempt on the part of CBS/Fox to keep a lid on retail prices can be viewed as part of a continuing effort on the part of video manufacturers to establish sales over rentals at the dealer level. The most dramatic example of this came when Paramount recently announced that its November release, Teen Wolf, would retail for $39.95 as an isolated test of the market's sales potential (Cash Box, Sept. 26).

Unlike Paramount, CBS/Fox's strategy, like some other manufacturers, seems to have lower prices, slower growth, quietly. Five of the seven titles in the joint venture's September release carried a $59.98 suggested list, while two, Quest: Fire and the James Bond film From Russia With Love, went out at $69.98. The French Lieutenant's Woman and On Golden Pond were released earlier by Columbia.

CBS/Fox Video executives declined comment last week on prices for the October titles. However, a recent release from the company recounting testimony by 20th-Century-Fox Telecommunications president Stephen Roberts before a subcommittee of the House Judiciary in Washington, D.C. on Sept. 22 emphasized Roberts' prediction that "we would be able to reduce our prices today up to 50% on most titles" if the Fair Marketing Amendment to the Home Recording Act of 1982 were passed by Congress.

"$40 Seduction"

That seems unlikely in the near future, with the current Congress in recess now and such legislation already low on the list of its priorities (Cash Box, Oct. 2). Nevertheless, other home videocassette suppliers are saying they are experimenting with price reductions of their own. Paul Cilberg, vice president of domestic operations for MGM, went so far as to say "we'll probably open the [price] list up to $39.95 for the [video] game." The $39.95 list price for the videogame movie "Double Play," released earlier by CBS/Fox, included two and dollars cheaper than WEA's "Two On One" line.

Approximately 18 tapes will initially be released in the CBS series, the first shipment due to roll out in late October. Retail sources have stated country titles will be the first to arrive in stores.

The CBS twofler line will include both old and new $4.99 midline product, and although specific information could not be ascertained at press time, sources indicate a new type of packaging will be used for the "Double Play" software, with some jokings about the new label being referred to as a "modified spaghetti box." The 90-minute tapes are also said to be carrying a smaller profit margin.

Country artists and albums in the series will include Charlie Daniels' "Saddle Tramp," 'High Lonesome' by Jimmy Van" Nelson's "Sound of Your Mind." (The ongoing on page 17)

E.T., Raiders Top Holiday Video Game Releases

by Jeffrey Resnner

LOS ANGELES — With all of the activity taking place in the home video game arena this winter — new, third generation hardware systems bowing from Atari and Coleco, numerous software companies offering dozens of programs with upgraded graphics, and innovative accessories and add-on modules like Mattel's Intellivoice speech synthesis unit — the event most distribution outlets seem to be looking forward to most is the release of Atari's E.T. game cartridge based on the highly popular Steven Spielberg fantasy film. Targeted for shipment around Nov. 19, a week before

Los Angeles, the cartridge will carry a $39.95 list price, according to Dave Mount, national sales manager of video for WEA, which distributes Atari product to record retailers. Another game derived from Spielberg's Raiders Of The Lost Ark, should be available in early December and will list for $37.95.

Both games use plot elements from the original film in their programs, say insiders who've seen advance showings of the cartridges. In E.T., the alien is pursued by shadowy government agents and scientists, and must find its way back to its spaceship while gobbling up Reese's Pieces. In Raiders, the Carter kids pilfer adventurer Indiana Jones against obstacles in 13 different rooms of an ancient Egyptian crypt before he can find the mystical Ark of the Covenant.

While no formal merchandising or

 Demand Doubles For 12-Inch Singles; Price Is Cited

by Jim Bessman

NEW YORK — Merchants in locations where 12" dance product has been a strong seller since the days of disco report that the demand for the configuration has doubled in the past year. A Cash Box survey finds that the main reason is consumer price, as the $4.98 or $5.98 list price seems just right for a growing and increasingly price-conscious clientele seeking one cut at longer length for less than album price. This, coupled with the proliferation of Indie labels releasing 12" product, has caused many dealers to call 12" the sole "bright spot" on the current retail scene.

"It's like a midline type thing," said Shikhu Shangle, at his Sikhuku Records store in Harlem. "According to Shang's, sales of 12" product — now up to roughly 35% of both his retail and one-stop operations —['had'] started to pick up around the second quarter of last year when the change in record prices started coming around." He said that because of the increased inflation, consumers are more particular now and comparing prices to make sure they get what they want at the price they want. "Many albums aren't all that hot, and they don't want to have to spend all that money for just one cut that they've heard and like and prefer in a longer form. And with 45s rocketing up to $2, it's too steep a price for kids to spend for a little bit of music. Right now the 12" discs are the only things that are selling well."

Howard Applebaum, vice president of Washington, D.C.'s 19-store Kemp Mall chain, has also found that where many album buyers — particularly R&B buyers — buy albums on the strength of a specific song, many consumers won't spend the money for an album when that song is available for less on a 12" disc. For him, "$5 is the magic price point," so he sells his 12" product below that.

Good Entertainment Value

At Kemp Mill's R&B-oriented store, dance discs make up 20-25% of the total gross receipts from prerecorded product and accessories, including video games. Sales of 12" product has "probably quadrupled" in the past year, despite the economy and 52% black teen unemployment. "Music really is a good entertainment value," explained Applebaum. "A $4.99 Dazz Band 12" is extremely attractive compared to $30 for a Rock-Man cartridge."

Besides the price point, dealers say that the surge in 12" product sales is fueled by the number of independent dealers releasing the discs, as opposed to the major labels, which are just beginning to follow the Indians' lead. Keith Hudson, general manager of the BK Music Store in Chicago, says, "We've gone from 0 to 10 in the last five months, which operates six Hudson's Embassy stores in the area, that said more than half of the Kansas City disc dealers are independent dealers. Ray Barney, head of Barney's One Stop in Chicago, credited the many upper New York and East Coast-based labels with gaining a foothold in the marketplace by picking up some of the slack in album sales.

"We have to chase to New York to get product," said Larry Myles, manager assistant and buyer at Audi's in Milwaukee, which has two retail outlets and a wholesale operation. "We don't mind, though, because if sells, we move 'em out."

According to Myles, the success of Indie labels that put out 12" product is encouraging the major labels to follow suit. "When we buy Sugar Hill, or Kurtis Bunny or Tommy Boy, it inspires others to do the same thing," Warner Bros. originally shied away from 12" product because it is now picking up on putting out remixes and product not available in any other format," said Myles. "Kemp Mill's Applebaum said that his high percentage of 12" sales was a compelling reason for the major manufacturers to be into 12" product. He lauded all efforts to release product at lower cost to the consumer, including 12" discs and EPs like Kurtis Blow as a means of encouraging consumer buying.

In St, Louis, Hudson disagreed with the traditional fear of the major labels that 12" sales cut into album sales. "The Evelyn King 'Love Come Down,' 12" came out at the same time as the 'Get Loose' album and didn't hurt the LP at all but sold right along the way and made the 12" 'hit.'"
BUSINESS NOTES

Atari Pushes WCI To Record Qtr., Half

LOS ANGELES — Led by significant gains by the Consumer Electronics division during the second quarter and first half, June 30, Warner Communications, Inc. reported record earnings for those respective periods. WCI's net income for the quarter and half reached $88.2 million and $146.1 million, respectively, as the Consumer Electronics division once again doubled its earnings.

The corporation's net income for the quarter and half, increases of 60% and 59% over the same periods last year, were accomplished by equally unprecedented totals in gross revenues — for the quarter, an increase of 34.1% to $907.1 million and for the half, an increase of 31.8% to $1.8 billion.

Earnings per share for the quarter jumped 59% above the first quarter high to $1.05. For the half, earnings per share jumped 53% over the same period last year to $2.25.

The Consumer Electronics division, which manufacturers and markets the Atari line of video arcade and home computer, led WCI divisions with a 127% jump in operating revenues to $461.1 million and a 158% jump in operating income to $111.6 million during the second quarter, both records for the division. Operating income for the quarter increased to $146.1 million, a 138% increase over the same period last year.

For the earnings and revenues for the Recorded Music and Music Publishing division both dropped during the quarter and half. Operating revenues for the quarter dropped 2.5% to $172.1 million or 1.8% to $365.1 million. Operating income for the quarter dropped 3.6% to $2.2 million and, for the half, 25.2% to $28.0 million.

BMI Composers Competition

LOS ANGELES — Broadcast Music, Inc. (BMI) will present $15,000 to young composers as part of the 31st annual BMI Awards to Student Composers competition. The 1982-83 contest is open to students who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges or conservatories. The contest, conducted in private study with recognized and established teachers anywhere in the world.

There are no limitations as to instrumentation, stylistic consideration or length of work submitted. The competition, which will be held in conjunction with the BMI convention, will also be open to composers who have not been composition during the year of entry. Contestants must be under 26 years of age on Dec. 1, 1982.

Compositions, entered under pseudonyms, are considered by a preliminary panel of judges before final judging. The amount of each prize and the number of prizes awarded are at the discretion of the final judging panel. In the 1981-82 competition, 17 winners, ranging in age from 15-25, were given awards. Prizes range in size from $500 to $2,500.

To date, 275 students, from ages 8 to 25, have received BMI awards since the competition was first established in 1951. Five previous winners — George Crumb, Marlo Davidson, Donald Martino, Joseph C. Schwanter and Charles Wuorinen — have gone on to win Pulitzer Prizes in Music.


Court Dismisses Interim Fee Appeal By ABC-TV

NEW YORK — The U.S. Court of Appeals for the Second Circuit last week dismissed an appeal by ABC-TV to review the interim fee order requiring the network to increase its interim license fees to the American Society of Composers, Authors and Publishers (ASCAP).

ABC will now continue to pay an annual fee of $8.5 million in music license fees to ASCAP until the Court sets a final fee, ASCAP and ABC agree to one, or the current interim fee is further adjusted by the Court.

The interim license agreement between ASCAP and ABC began in 1976 when the network's ASCAP license ran out. Since then, ABC has been paying ASCAP $3.8 million annually, which amounts to a 29% increase in September 1981, and on April 16, 1982 ABC offered to pay the fee to $5 million at a hearing before U.S. District Judge Edmund L. Palmieri.

However, ASCAP increased the fee payment to the annual rate of $8 million for the final three-and-one-half months of 1981 and $8.5 million annually for the period starting Jan. 1, 1982. These fees matched a payment agreement by CBS and ASCAP in June 1981.

Bernard Korman, ASCAP's general counsel, said that the dismissal of ABC's appeal, which was sought by ASCAP, would clear the way for the court determination of a "reasonable music licensing fee" for ABC.

Island Records Introduces New Tape Format

NEW YORK — Island Records will introduce a new tape configuration containing the same entire album on both sides of the cassette tape. According to a label spokesman, the new format brings attention to the "One Plus One Issue" and is "the first inroad of our growing marketing Island albums on Island cassettes in the One Plus One format."

The company said the cases for the cassettes bought out by Island two years ago, whereby an album is similarly presented on one side of the cassette while the other side is left blank, has met with stiff resistance from WEA, which distributes Island Records product. Island's Antillean/Mango division uses the format, but it is distributed independently.

The spokesman said that WEA has been very positive about the new tape format, which will be used on all Island cassette releases beginning with the soundtrack for the film An Offic. And, although the format was used on the LP version on Oct. 4, Antillean/Mango division will continue in the One Plus One configuration.

With the new cassette format the listener can conveniently flip over the cassette at the end of the album and start again at the beginning. This eliminates the need to rewind as well as the inevitable moment when the LP gets stuck to the reader.

Grammy Entry Forms Are Due October 7

LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) has issued a reminder to its members that Entry Forms for the 25th annual Grammy Awards are due in the Academy offices by October 7. The Entry Forms categories (the most in the history of the awards) under which NARAS members can list what recordings they consider to be in the running for this year's awards.

NARAS members' Entry Forms and similar ones from recording companies (due at NARAS Oct. 4) will be used to compile the Eligibility Lists from which the nominations for this year's awards will be chosen.

Family Fare Is Focus Of Holiday Video Promotions

by Michael Glynn

LOS ANGELES — Holiday promotions and programs, highlighting a mix of family-oriented titles and major new releases, are the focus of fourth quarter marketing strategies for most video software suppliers. As Holiday

reviews new, RCA SelectaVision Videodiscs and Media Home Entertainment, for example, will be putting individual promotional pushes on horror film titles, while during November and December studios and major independent manufacturers will be placing the promotional emphasis on titles with broad audience appeal, from new "A" category film releases to best-selling catalog items and Christmas staples, such as Walt Disney's A Visit Dis- neyland.

The thrust of these efforts will be principally directed toward the area of in-store merchandising, with a plethora of new promotions being offered and in-person display systems for such companies as MGM/UA, Home Video and RCA Videocassettes are creating special brochures and posters featuring an array of in-store displays and sales promotions.

"As people buy or receive hardware during the holiday sales season, there is a tendency to purchase additional items, mostly family-oriented titles, as initial software," said MGM/UA Home Video executive (continued on page 10).

AOR, B/C Formats Post Mixed Results In Summer, Arts

by Larry Riggins

NEW YORK — Leading San Francisco AOR station KMEL gave up its distinction as a neophyte rocker KRRQ, according to results from the Summer 1982 Arbitron ratings sweep. Similarly, the book ex-

hibited traditional fluctuations of market leaders and mixed results from black-oriented stations.

In Boston, for example, A/C outlet WBZ regained its #1 post in the market, nudging up from 8.4 to 8.6. It took the lead away from WEEI, whose overall format was running up from 8.5 in the Spring Book to 8.0 this time around. Soft rock WEEI-FM also slipped from #2 to #3.

Summer, however, was a good book for the AOR format, as WBCN skyrocketed from 4.7 to 6.3 in the book, and dominant rocker WBCN gained slightly, posting 7.5 over 7.4 in the spring book. B/C outlet WILD plummeted to 1.3 from a 1.9 share last time, and B/C outlet WXXS-FM rose to 7.8 from 7.0.

In Philadelphia, the AOR pie was more mixed but generally favorable, WMWR, with (continued on page 13)

E Streeter Van Zandt To Release LP On EMI

LOS ANGELES — EMI America will release a new LP by Little Stevie and the Disciples of Soul on Oct. 15. Little Stevie is Miami Steve Van Zandt of Bruce Springsteen's E Street Band.

Entitled "Men Without Women," the new LP also features original Young Rascals drummer Dino Danelli, ex-Plasmatics bassist Jean Bebuvoir, Alvin Alley and per-

cussionist Monti Louis Ellison. Along with the LP's lead single featuring a re-

cant performance by the band at New York's Peppermint Lounge, among other things, will also be released.

REVIEW

OUT OF THE BOX

LIONEL RICHIE — Motown 00707ML — Producer: Lionel Richie and James Anthony Carmichael — List: 8.98

As a member of the multi-platinum Commodores and performer, com-

poser and/or producer of three smash records last year ("Endless Love," "I Don't Need You" and "Lady, You Bring Me Up"), Lionel Richie's reputation for hits far precedes this debut solo. In this collection of love songs, the major self-penned, Richie enlists the aid of elaborate string arrangements to give his simple but poignant lyrics richly layered texture. The LP's first single, "Truly," is a touching, romantic tune as suitable for A/C as for Top 40. "Tell Me," with its scorching guitar work and up-

tempo rhythms, is the most energetic track.


"Glamorous" is the adjective that im-

mediately springs to mind when describing Diana Ross' second LP for RCA, and that encompasses everything from the chic cover art by Andy Warhol to the clean, crisp sound of the music. "Muscles," produced and written by Michael Jackson, seems the perfect follow-up single to the earlier "Work That Body," and in its second week on the pop charts, it's taken a 12-point jump to #54 bullet. That finger-snaping ditty is followed on the LP by a variety of styles ranging from hard, metallic rock ("I'm The One That You Want") to MOR ballads ("In Your Arms") to supremely syn-

th-assisted R&B ("So Close").

FEATURE PICKS

POP

GET CLOSER — Linda Ronstadt — Asylum 9 60185-1 — Producer: Peter Asher — List: 8.98

Ronstadt's return to studio recording following her Broadway hiatus pays tribute to her rock roots, as well as some current influences, with an album equally divided (continued on page 10).
Nobody sings a song like Sheena Easton

Her new album, *Music, Money & Madness*, says it all.

Featuring the single

“I Wouldn’t Beg For Water”

Produced by Christopher Neil
NEWS & REVIEWS

continued from page 69

PREFERENCES

between old and new material. A James Taylor and Ronstadt mellow duet on "I Know the Gonna Work Out Fine," the most interesting tune here, as is her high-velocity rendition of The Knickerbocker's "Lies." Country radio can find the ballad, "My Blues," easily absorbed by Dolby and Emmylou Harris help on this part-har- 


Lucano Pavarotti, one of the opera world's most tenured tenors, made his cellowoo in the recently-released romantic comedy Yes, Giorgio, and with the public response has been on ball in- 

power night" "I" the
cians. 

“abounds Devo may
grok. "Baby, I receive the multitude of this young R&B/pop talent, as he easily handles a number of different styles with the sort of professional panache you’d expect from an established veteran like George Benson, as well as the vigor of an Al Jarreau. Stirring ballads, such as the title tune, “I'm Your Man,” and “Back To Sleep” on one side, remain Woods' forte, but he flexes and stretches on (continued on page 12)

SINGLES

OUT OF THE BOX

LIONEL RICHIE (Motown 1644MF) Truly (3:19) (Brooklyn Music — BMI) (L. Richie: Producers: L. Richie, J.A. Carmichael) The title should be the tip off — one word, straight and simple, “Lionel Richie’s pop can work a big ballad like Richie, although he did have a little help from his friends. Gene Parker was in charge of what is a stirring, straightforward declaration of love. In Richie's hands, MOR is not a dirty word.

FEATURE PICKS

pop

KENNY ROGERS (Liberty B-1485) A Love Song (3:14) (Music Corp. of America/Sycamore Valley Music — BMI) (L. Greenwood: Producer: K. Rogers) A gentle, mostly acoustic ballad (with a soft string background) from Rogers is ser- 

NEW FACES TO WATCH

Toni Basil

Although Toni Basil made her initial debut on the American pop singles charts in late August with "Mickee" from her "Word of Mouth" album, she’s been a behind-the-scenes player in the music business for 30 years. At the 60s and as, a flamboyant dance/performance artist, she’s built a cult following amongst a discerning audience. 

Tony Basil was born in New York, and began her career in the 60s and 70s as a fashion designer. She was involved with several AIP beach party films, and even played a go-go girl in the 1965 Village Of The Giants. 

A hip injury from a ballet class caused Basil to forego dancing for a year, but she still insisted on performing and ex- 

Sonny & Cher


SONNY CHARLES (Highrise SHR 2001) Put It In A Magazine (3:38) (Pari-Wex Pub Co./Sun Hill Pub Co. — ASCAP) (M. Gaye, O. Brown) (Producer: M. Gaye) Gaye turns the rhythm box on and takes off into the kind of sexy disco that would have made songs like "Let’s Get It On" such big hits. Some stations may avoid this because of the title but the actual tune of the music is far from juvenile.

Barbara Carol — London CONTEMPORARY — RCA AFT-14425 — Producers: Various — List: 8.98 — Bar Coded 

A different kind of producers, from David Rubinson to Narada Michael Walden, have mined many a groove from this Bad Mama Jam's early voice. The result is a dance pop/rock delights like the cover of the Four 

TOPS "Baby, I Need Your Loving," "Dance With You" and "Groovin," melded with electric bass, drums, horns and even saxophone, inclu- 

TECHNOLOGY


Barbara Carol — London CONTEMPORARY — RCA AFT-14425 — Producers: Various — List: 8.98 — Bar Coded 

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TECHNOLOGY

THEY HAVE RETURNED...Waylon & Willie!

WWII

This is the big one...WWII. The album that will bring legions of fans marching back into stores all across America!

In 1976, Waylon and Willie started a whole new movement in country music with their "WANTED: THE OUTLAWS" album, which sold over 3 million!

Then came "WAYLON AND WILLIE" in 1978, which went double platinum! Now, "WWII"...the album to top all albums!!! With solos by Waylon...solos by Willie...and powerful duets. This is all new music, recorded especially for "WWII", and includes the Otis Redding classic, "Sittin' On The Dock Of The Bay", as the first single release by Waylon and Willie together...the satiric "Write Your Own Songs"; written by Willie and sung by Waylon. "The Last Cowboy Song", (title soundtrack to an up-coming PBS TV Special), "The Teddy Bear Song" and "Clayton Delaney", both of which are solos by Waylon.

Both Waylon and Willie are currently touring major markets in the U.S., and their media coverage has never been stronger. "WWII"...Waylon and Willie, our five-star cultural heroes, have returned!

After all, old outlaws never die, they just keep on recording great albums!
CBS Announces Home Computer Software Unit

NEW YORK — CBS Software, a unit aimed at developing, licensing and marketing home computer software, has been formed as part of the CBS/Columbia Group. The outlet, with a focus on games, productivity and home management software, will report to Edmund R. Auer, senior vice president of CBS Soft, according to a source. CBS Software’s first licensing agreement is with K-Byte, a division of the Troy, Mich.-based Kay Enterprises. Kay Enterprises will handle worldwide marketing and distribution rights to K-Byte computer games.

In announcing the new CBS unit, Thomas M. Krieger, president, CBS/Columbia Group, said that CBS “intends to play a leadership role in selected new businesses being opened up by technological development, and to do so in a way that builds upon our basic experience and expertise without unduly heavy initial investment. The home computer software field is expected to be one of the most exciting and significant potential for growth. Current household penetration of home computers is minimal, but the projections show dramatic increases. A real need has developed in the consumer software.in- dustry for companies like CBS to perform the basic functions of product evaluation, development and marketing.”

The CBS Software Unit’s initial four K-Byte titles, due for release in the fourth quarter, include “K-Razy Shootout,” and three new titles: “K-Razy Antics,” “K-Razy Slides,” and “K-Razy Critters.” Additionally, the deal covers games to be developed by K-Byte over the next four years. CBS will initially offer the games for $8.98 and $8.99.

Commenting on the licensing agreement with CBS, Patrick Flynn, president, K-Byte, said, “We’re hoping that CBS will be able to marry the creative resources of our company with the worldwide marketing and distribution resources of CBS. This will make a combination that should insure the success of K-Byte products in the home computer software marketplace.”

Since Bellette, vice president, CBS/Columbia Group, will assume management responsibility for product acquirement and development, Software Distribution will be through CBS Video Games.

Ray Named To Chair Copyright Royalty Tribunal

WASHINGTON — Edward W. Ray, named commissioner of the Copyright Royalty Tribunal (CRT) earlier this year, was reappointed Dec. 1. Prior to his appointment to the CRT, Ray was in the investment business.

Ray, former music record company executive who was elected to succeed re- signed Commissioner Clarence L. James in June 1982, has been a member of the White House staff since early 1981. Ray, a graduate of Columbia University, and New York University, has worked extensively in the entertainment industry.

Phax Appoints Promoter, Names Distribut Network

LOS ANGELES — Don Granam Ltd. Promotions has been chosen to head the national promotion of the single from Phax Records and Filmworks, titled “I’m Gonna Make This World A Better Place,” by the group Patches.

Also, Roy Simon, president of the new company, which is located in Long Beach, Calif., has appointed several distributors.

The distributors include Pacific Records and Tapes (San Francisco), Pickwick (Los Angeles), Realistic Distributors (Dallas), Stan’s Record Distributors (Shreveport). All South Distributors (New Orleans), Music City Distributors (Nashville), Hot Line Dis- tributors (Memphis), Tia Record Distri- butors (Atlanta), Bob Record Distributors (Charlotte, N.C.), and Action Distributors (New York). Action Distributors (Cleveland) and Associated Promoters (Phoenix).

CBS Sets $8.98 List

Twofer Cassette Series

(continued from page 7)

Troublemaker”: pop performers and LPs in the HSIO Speedwagon’s “You Can Tune A Piano But You Can’t Tune A Fish”/“Nine Lives” (new midline); Boz Scaggs’ “Silk Degrees”/“Blow Dance” (the former being a new import); Joe Jackson’s “Blow By Blow”/“Live with Jan Hammer”; Dan Fogelberg’s “Netherlands/Captured Angel”; Billy Joel’s “Piano Man”/“Streetlight Serenade”; Journey’s “Fragile”/“Open Arms”; The Beach Boys’ “Sister Sun, Sister Moon.”

The album is scheduled to be released in late March.
AOR, B/C Formats Post Mixed Results in Summer Arbs

A 5.9 this time, gained nearly a share and a half over its Spring Book rating of 5.1. WYSP, its main competitor, registered a 4.4, up from 3.7. In contrast, WOQ, lost over a share, posting a 3.1 compared to 4.4 last time around.

In a continuation of its slide, talk station KWW post a 7.9, a drop of nearly a share from the Spring Book’s 8.8. Even with Phillies broadcasts, it was supplanted as its No. 1 station by B/C outlet WDAS-FM, which jumped from 7.4 to 8.8. Black listenership was generally up in the book as its AM sister remained steady at 1.9 and WOQ, clipped slightly to 2.1 over last times’ share 2.0.

In contrast, A/C audiences were generally down as WMKQ registered 2.2, a loss from last time. WPEN lost the same amount, posting 4.0, and WCAU-FM, the “Hot Hits” station in town (see separate story), captured a 6.3 share, a 1.1 decline from the Spring Book.

While AOR stations in other Eastern seaboard cities gained listeners, such was not the case with the Washington D.C. rockers. WJZC, for example, plummeted from 5.1 from 4.1. WAVA also lost 1 share, registering 3.9 this time around. But, progressive rocker WHFS gained slightly, posting a 1.4 over last times’ 1.3.

B/C Up In D.C.

Nevertheless, B/C continued its climb as WKYS captured a whopping 10.2 share over its Spring Book figure of 4.4. WOKX, on the other hand, dropped from 8.4 to 2.7.

B/C figures for Cleveland, however, were not as strong. While WDTM captured a 6.7 share over its Spring Book high of 5.9, WABQ dropped from 3.2 to 2.4 during the same period. WJMO also lost 1 share. Full results will be reported next week.

Classical Music Assn. Names Board

NEW YORK — The newly formed Assn. for Classical Music, a non-profit corporation devoted to the art form, elected its interim board of directors last week.

Initial board members include conductor Gerald Schwartz, composer John Corigliano, National Academy of Arts and Sciences (NARAS) New York chapter president Ray Moore, publicist Margaret Carpenter, and Martin Bockspan, coordinator, symphonies and concert activities, at the American Society of Composers, Authors and Publishers (ASCAP).

Other members elected are musicologist and attorney Teri Noel Towe, WNOK/New York general manager Matt Biberfeld, musicologist Schuyler Chapin, artist representative Jack Roman, record retailer Stuart Schwartz and radio personality Leonard Marcus.

Membership in the association is $25 per year and $250 a year for corporations. All inquiries should be addressed to the Assn. for Classical Music, 128 Central Park. South, Suite 5D, New York, N.Y. 10019. The telephone number is (212) 581-2440.

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Traditional Blues, Folk Labels Aggressively Adding Reggae

by Fred Goodman

NEW YORK — Citing a relatively untapped market and their knowledge of specialty reggae records, traditional blues, folk and country labels and some independent labels are switching their focus to reggae. Over the last year, Alligator and NightHawk have begun pressing reggae titles, Paulist and Shanachie Records, traditional Irish folk label, have expanded and redirected their catalogs to include the politically charged reggae, and Rounder Records, a Boston-based label closely aligned with the folk and ethnic-orientated label. All these labels, and some others, have linked Personal Effects from Rochester. An EP is expected before Christmas.

Down in Atlanta, Rotox Records has signed Norman Nardini & The Tigers, whose debut LP on Sutra last year made it to stir in the heartland. And Hid-Bone records, a white rock record market, recently released an EP, included titles by R.E.M. and The Throbs, has collaborated with publisher Brian Laidlaw on a compilation of the new talent, R.P. & The Radios Angeles first LP, “Pictures Of Linda.” An encouraging word. Sources at CBS tell us that the LP, Music Plus chain went through 6,000 copies of Bruce Springsteen's "Nebraska" in its first day of release.

Congrats to Steve and Debbie Allee, the recent birth of their son, Matthew Joseph. Pop's with Buddy Allen at the shots. Marsha LaRossa, the former publisher and editor of Rap Music News and the last live music night of L.A.'s famed Whisky.

NEWS & REVIEWS

COAST TO COAST

EAST COASTINGS — The Federal government has chipped in $1.5 million to help renovate Harlem's famed Apollo Theater. Upon completion, the Theater will be used to tape programs for Percy Sutton's urban contemporary cable company. Fred Seaman, a former side for John Lennon and Yoko Ono, who worked with the week and charged with stealing memorabilia from Lennon's apartment. ... Gramavision Records has bowed its own studio, primarily for mixing and overdubbing. In addition, the label has inked Personal Effects from Rochester. An EP is expected before Christmas.

Broadway Joe — Island recording artist Joe Cocker recently performed at New York's Ritz in support of his label debut, "Sheffield Steel." Joining Cocker for a bit of post-performance bubbly are group vocalists Linda Lawrence (c) and Maxine Green.

Crystal/Ronettes girl group sound. "We need to research and try to keep our own style," composer Alan Menken recently told us.

Menken and director/lyricist/author Howard Ashman have previously combined on such efforts as the Little Shop Of Horrors and both are working on the response to their comic tale of a voracious, man-eating plant that conquers the world. "There's definite talk of a London and an L.A. company," said Menken, "and hopefully the show will come here."

We were moving. ... the show was uptown, but in many ways it really belongs downtown in this little punky space. By the fall, the cast album will be released next month on Goody's, and was produced by Phil Ramone, engineer for many of these original Phil Specter sides the show owes so much to. Thanks to producer Stevie Van Zandt for schooling us to the East Coastings while in town to play The Other End. We had a swell time with the Carolina native, leaping through back issues of official beach music bible, it was a thrill to see that he was already working on the "Peasants United Against Capitalism" album. I recall his spearheading the East Coastings while in town to play The Other End. We had a swell time with the Carolina native, leaping through back issues of official beach music bible, it was a thrill to see that he was already working on the "Peasants United Against Capitalism" album. He recalled Chapman, "but I didn't know what I was listening to, just that it was music for shag dancing." However, Chapman recently re-emerged the music during a recording hiatus. "I took 2-3 years because I wasn't having any fun," she said. "I just spent most of that time listening to the music! Now I'm back making music like Tony Joe White and J.J. Cale.

Fred Goodman

Points West — An upcoming Atlantic Deluxe package spotlights two classic albums from keyboard artist Phillip Glass. "Einstein On The Beach," his 1974 opera, was performed by the Philip Glass Ensemble and conducted by the composer, was performed live in 1976 and released as a double-LP. The album features the digitally composed score by Glass and was produced by the Philip Glass Ensemble. "The White Album," also performed by the Philip Glass Ensemble, features six movements of the composer's "White Album," which were recorded live in 1984. Both albums were released on Atlantic Records.

"The White Album" was awarded a Grammy for Best Classical Composition in 1986. Glass was also nominated for a Grammy for Best Classical Recording in 1985 for his work on "Einstein On The Beach." The Philip Glass Ensemble has performed at various venues around the world, including the Lincoln Center, the Metropolitan Opera House, and the Berlin Philharmonic. Glass has composed numerous works for the stage, film, and television, including the score for the Academy Award-winning film "9 1/2 Weeks." Glass was born and raised in New York City and has been a leading figure in the minimalist music movement since the early 1970s. He has received numerous awards and honors throughout his career, including a Pulitzer Prize for his opera "Einstein On The Beach." Glass is currently a professor at Bard College and continues to compose and perform music around the world.

Last Whisky Waltz — Tom Petty (l) joined bassist David Fehnen and the other members of his band, the Heartbreakers, on stage at the Whisky and the Hearts' keyboardist Benmont Tench, for some of his old-time rock and roll. The show features covers of the Byrds, the Beach Boys, and the Stones, among others. The Whisky Waltz was held at The Whisky in Los Angeles and was broadcast live on KROQ-FM.

Cash Box photo by Debbie Larrick

(continued on page 36)
Family Fare Is Focus Of Holiday Video Promotions

(continued from page 8)

president of marketing Bill Gallagher. "What we are doing at MGM/UA is to group the titles together in 'themed' sets, like best gifts, such as the Wizard of Oz, in one brochure that would catch the consumer's eye. Likewise, MCA VideoCassette is shipping what a company spokesman called a "Christmas-themed" poster, tying gift titles together in a holiday brochure..." Nor has MCA, MCA's fall mailer features a range of general interest programming from cartoon/animation to Woody Woodpecker and Friends, Best of Marvel Comics, adventure/fantasy (The Sword & The Sorcerer) and contemporary box-office hits (Dr. Emmett Brown goes back in time to invent the future). MCA also will be releasing Jon Peto's recent kid action book, "Let's Travel in Space," geared to family fitness genre, Aerobic Dancing and Jazzercise, also with POP ads.

Walt Disney, which previously reported, has come up with an all-new holiday promotion for its revamped A Walt Disney Christmas cartoon collection, featuring a plush doll, mom and baby, and large scale floor display (Cash Box, Aug. 21). Although the package is the most important element in what is unquestionably the high point of the holiday season for Disney, it is by no means the only release that will receive marketing attention. This company is re-releasing Mary Poppins, in stereo, and Alice In Wonderland, previously available in June 1981 as a rental-only title. Disney will also be releasing the following titles: A Christmas Carol, Oliver!, The World According to Jonathan, a collection of the best of Disney's shorts, featuring trailers, a cartoon compiliation featuring Mickey and the Bear, The Dreamer, and The Three Little Pigs. Storybook Classics collection, including Little Tool, Chicken Little, Grasshopper and the Ants and Peter and the Wolf. "Vestron Video is 'on the verge of announcing a major promotion involving (the family film title) Benji,' said Vestron president Jon Peto. in addition to Benji, Vestron will be placing "special emphasis," in terms of marketing, on the entire Vestron catalog. For December, Stagecoaching, starring John Wayne, "due to the nature of the products and the time of year, which is geared towards family fare," added Peto.

Music titles are near the head of the list of releases which both Thorn EMI Home Video and Embassy Home Video will be concentrating on during the fall and early winter. According to Embassy president Andrea Blay, the company is "making a major commitment" to marketing Elton John: Visions and Red Stewart: Tonight He's Yours, also with Embassy. Blay noted that that support involves trade advertising, which has already begun, and consumer print, in addition to the John and Stewart titles, Ibay indicated that the company also be participating in a November-December print campaign tying in its upcoming youth market releases, Summer Lovers, Zapped! and Paradise.

Original programs from Billy Squier and Ashley and Simpson, "Holding Your Breath," Who's The Kids Are Alright are among a mammoth fall release from Thorn EMI, according to company president Nicholas Santoros. "We're going to introduce Benji, Oliver! and Oliver! the Robber alone," said Santoros, "with 40 more following, including The Long Good Friday, Evil Under The Sun and a number of films starring Peter Sellers and Alec Guinness, such as The Lavender Hill Mob. Starting this weekend, a heavily promoted release will be "a consumer promotion keyed to a trip to two of the Cannes Film Festival as first prize," noted Santoros. "We're trying to apply as many consumer marketing techniques as possible to our releases. Dealers will no doubt be inundated with some of the most elaborate POP displays ever this season, such as the Columbia- RCA joint home video venture's motorized stand-up featuring Cheech & Chong's Nice Dreams. However, independent such as Oastigator Merchant and Media, although utilizing the usual array of in-store aids items, are also using preview clips to cross-merchandise titles in their respective catalogs.

Nostalgia, along with supplying fold-out brochures and 10-10-10 posters with its releases Cross of Iron, Night of the Jugglers, The Amazing Dobermans and The Uncanny, is providing to its distributors for dealer use 30 minute in-store videos featuring clips from the movie. Taking the idea one step further, Media is adding trailers, approximately 1 minute in length, to various new titles that will feature clips from other Media product, related by sub-genre and for NFR, Films Video is making available, free to dealers, 1,000 30-minute videotapes containing highlights from its catalog (Cash Box, Sept. 18).

Advertising, of course, was continually mentioned as a major part of the overall marketing support for the holiday season, with print generally regarded as the prime media to be used. Studios, such as MGM/UA and the Columbia-RCA Joint home video venture, stressed the fact that they offer co-op advertising programs through distributors for local newspaper ads.

However, the RCA/Columbia venture's vice president of marketing, Robin Montgomery, pointed out that, in their case, those efforts will be augmented during the holiday season by advertising in the city books — such as New York Magazine, California and the Washington — in the top 10 AD markets and "a lot of other books." Both schedules will run through January.

Yet additionally right now, I think, you're throwing your ad dollars to the wind," said Montgomery. "With the regional books, you have a much higher demographic target. ... We also feel strongly about running consumer advertising in January because that's when people who received VCRs and videotapes for Christmas start buying hardware."

RCA SelectaVision is not only supporting its James Bond releases with major TV promotions featuring continuing national print advertising (which started in August, according to director of advertising Bob Finlay), but also airing 30-second network TV spots beginning this month that detail national consumer electronics group promotion, "it's all about interlocking effort," said RCA's Ballon, "cross-promoting software and hardware."
Springsteen, Sans E-Street Band, Still Packs Punch

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is "Nebraska," the new album by Bruce Springsteen, which hits the charts as the highest debut at #33 bullet. Immediate retail acceptance in all regions led by the East and West. Number one reports out of the box in the following markets: New York City, Boston, Baltimore/Washington, D.C., Los Angeles, San Diego, Portland, Seattle, Sacramento, Atlanta, Houston, Chicago, Kansas City and Cleveland.

TOP TEN HIGHLIGHTS — John Cougar remains at #1 for the sixth consecutive week and his "Jack & Diane" single stays at #1 for the second straight week as well. Michael McDonald jumps three places into the Top 5 at #3 bullet. Retail action is very strong in all regions especially the Midwest and West. Top 40 rack seller. The album also continues to do well as black retail and jumps to #18 bullet, up from #21 on the Black Contemporary Albums chart. Billy Squier moves two points into the Top 5 at #5 bullet. Good retail throughout the country led by the South, Midwest and East. His "Everybody Wants You" single goes to #81 bullet, up from #89. Alan Parsons moves up to a notch at #9 bullet. Solid retail activity in all regions led by the Midwest, South and West. Top 30 rack sales reported as well. This week’s new entry in the Top 10 is at #10 bullet, up from #12. Huge sales in the East, West and Midwest and starting to kick in at the rack level.

TOP 100 HIGHLIGHTS — Rush takes a nice second-week jump to #13 bullet, up from #19. Sales are strong everywhere led by the Midwest, South and West. Good initial rack response as well. The "New World Man" single takes an 11-point jump to #48 bullet... Kenny Loggins jumps to #10 points to #25 bullet in his fourth week. Best retail in the Midwest, West and South and action is beginning to pick up at the rack level. ... Olivia Newton-John takes an 18-point leap to #26 bullet, up from #44. Strong second-week retail out of the East, South and West. Explosive sales at the racks — Top 30. Her current single from the album, "Heart Attack," jumps to #14 bullet from #17 ... The Time moves to #39 bullet, up from #46 in its fourth week. Super strong sales out of the Midwest. Wouth and West. The album goes to #5 bullet, up from #9 on the B/C albums chart as well. Evelyn King takes a 12-point jump to #51 bullet. Selling best in the East, West and South. Her album jumps to #2 bullet from #5 on the B/C Albums chart. The "Love Come Down," single is #1 on the B/C Singles chart for the second straight week and goes to #42 bullet from #45 on the Pop Singles chart ... Kool & The Gang jump 14 points to #52 bullet, up from #66 in only its second week. Good retail action out of the West, East and Midwest. ... Kim Carnes goes to #54 bullet, up from #65 in her fourth week. Selling strong in the West and South. Peter Gabriel jumps to #59 bullet, up from #71 in his second week. Good retail response out of the West, East and Midwest. ... Barry White moves to #73 bullet, up from #79. Selling quite well in the South and East. His album takes a nice jump to #9 bullet from #13 on the B/C Albums chart. ... Merle Haggard & George Jones climb to #74 bullet, up from #82. Nice retail out of the South, Midwest and West. The album explodes to #4 bullet from #13 on the Country Albums chart and their. "Yesterday’s Wine" single goes to #2 bullet from #5 on the Country Singles chart ... ABC jumps to #94 bullet from #92. Best retail out of the Midwest, West and East. The "Look Of Love" single goes to #50 bullet from #58 on the Pop Singles chart ... Sylvia moves up seven points to #92 bullet. Retailing nicely out of the South, Midwest and at the racks. Her "Nobody" single jumps to #19 bullet, up from #23 on the Pop Singles chart ... Leaping into the Top 100 at #97 bullet, up from #109, is Mike Rutherford. Good retail action in the Midwest and South.

RECORDS ON THE REBOUND — Judas Priest regains its bullet at #24, moving up two points. Retail is good in the Midwest and West, but sales finally started to kick in at the racks to help turn this around. ... Eddie Money moves two points to #27 bullet. The album has been selling fairly consistently in the West, Midwest and South and sales have increased in the East as well.

RECORDS TO WATCH — Ricky Skaggs takes a hefty 29-point jump to #107 bullet in his second week. Good retail in the South, West and Midwest. His album goes to #26 bullet from #34 on the Country Albums chart and his "Heartbreak" single goes to #19 bullet from #24 on the Country Singles chart ... Laura Branigan jumps to #156 bullet, up from #171. Sales picking up thanks to her "Gloria" single, which moves to #25 bullet from #28 on the Pop Singles chart. Best retail in New York, Miami, Los Angeles, Atlanta, Philadelphia, Boston and Detroit ... Vanity 6 may prove to be a viable longshot. The LP moves to #180 from #191 in its second week and goes to #32 bullet on the B/C Albums chart after debuting at #50 last week. Retail flying out of the Midwest, East and West.

DEBUTS — After Springsteen, Dire Straits is the next highest debut at #70 bullet. Retail off to a good start out of the West, Midwest and East. ... Sneama Easton debuts at #124 bullet behind good retail activity out of the South, West and Midwest ... Utopia comes in at #148 bullet with good initial acceptance in the Midwest and West ... David Lindley debuts at #152 bullet. Best retail in the West and Midwest ... Hank Williams, Jr.’s "Greatest Hits" hits the charts at #161 bullet. Retail beginning in the South and in the Midwest ... Dolly Parton’s "Greatest Hits" debuts at #171 bullet. Sales starting out of the South and West ... Finally, debuting at #174 bullet, is Miss Piggy’s "Aerobique Workout" album. Good initial rack reaction.

Regional Album Analysis

This listing of records outside the national Top 50 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

NORTHEAST 1.
1. BRUCE SPRINGSTEEN
2. OLIVIA NEWTON-JOHN
3. KOOOL & THE GANG
4. PETER GABRIEL
5. FLOCK OF SEAGULLS
6. DIRE STRAITS
7. EVELYN KING
8. KIM CARNES
9. STRAY CATS
10. AEROSMITH

SOUTHEAST 2.
1. OLIVIA NEWTON-JOHN
2. KENNY LOGGINS
3. THE TIME
4. KOOOL & THE GANG
5. BRUCE SPRINGSTEEN
6. EVELYN KING
7. STRAY CATS
8. KIM CARNES
9. DIRE STRAITS
10. PETER GABRIEL

MIDWEST 5.
1. KENNY LOGGINS
2. BRUCE SPRINGSTEEN
3. OLIVIA NEWTON-JOHN
4. DON HENLEY
5. THE TIME
6. STRAY CATS
7. PETER GABRIEL
8. KOOOL & THE GANG
9. MIKE RUTHERFORD
10. DIRE STRAITS

NORTH CENTRAL 6.
1. DON HENLEY
2. OLIVIA NEWTON-JOHN
3. JOAN JETT
4. BAD COMPANY
5. KIM CARNES
6. SYLVIA
7. HOOKED ON CLASSICS II
8. GEORGE THOROGOOD
9. BARRY MANILOW
10. MERLE HAGGARD & GEORGE JONES

DENVER/PHEONIX 7.
1. PETER GABRIEL
2. KENNY LOGGINS
3. STRAY CATS
4. BRUCE SPRINGSTEEN
5. DIRE STRAITS
6. THE TIME
7. KIM CARNES
8. GEORGE THOROGOOD
9. MERLE HAGGARD & GEORGE JONES
10. KOOOL & THE GANG

Baltimore/Washington 3.
1. BRUCE SPRINGSTEEN
2. OLIVIA NEWTON-JOHN
3. EVELYN KING
4. KOOOL & THE GANG
5. FLOCK OF SEAGULLS
6. PETER GABRIEL
7. THE TIME
8. BARRY WHITE
9. KENNY LOGGINS
10. DIRE STRAITS

WEST 4.
1. BRUCE SPRINGSTEEN
2. DON HENLEY
3. PETER GABRIEL
4. KENNY LOGGINS
5. THE TIME
6. OLIVIA NEWTON-JOHN
7. DIRE STRAITS
8. THE TIME
9. KIM CARNES
10. KOOOL & THE GANG

South Central 8.
1. BRUCE SPRINGSTEEN
2. OLIVIA NEWTON-JOHN
3. KENNY LOGGINS
4. THE TIME
5. PETER GABRIEL
6. KOOOL & THE GANG
7. SYLVIA
8. DON HENLEY
9. STRAY CATS
10. DIRE STRAITS
Display Contest
Part of 3-Phase
Yes, Giorgio Plan

LOS ANGELES — PolyGram, through its PolyGram Classics division, is presently in the midst of the second phase of a three- phase marketing program centered around the original soundtrack to the MGM/UA motion picture Yes, Giorgio starring Luciano Pavarotti. The angle from the all-digital London recording entitled “If We Were In Love,” has just been released and serviced to classical and branch managers, employees, radio stations and press as part of the overall marketing effort.
The second phase of the campaign covered the period from the initial shipping date of the LP through the premiere of the movie in New York, San Francisco and L.A. Sept. 24. During that time, Pavarotti made a number of appearances, including performances at the Hollywood Bowl Sept. 16, the Presidential Prom at the Washington, D.C. Convention Center and the Metropolitan Opera opening in N.Y. Sept. 20. Pavarotti also made a number of personal appearances, including a stop at Tower Records in Los Angeles.
Phase two covers the period from Sept. 24 to Oct. 19. From the October roll-out of the film in most major U.S. markets, visits of all venues and openings will be updated as information is supplied by MGM/UA. The third phase of the campaign would cover the opening of Yes, Giorgio in secondary markets, and throughout the remainder of the fall sales period and Christmas season, with the final stage incorporating piggyback marketing of “O Holy Night.”
A wide range of media will be utilized to promote and advertise the Yes, Giorgio LP. Ads, ad mats, black & white and color mints will be furnished to retailers. A 30-second TV spot has been specially created for pop formats, while a 60-second spot is presently being aired on classical stations. TV will be used during phase three, the nationwide break, with buys for a 30-second spot incorporating footage from the film. A five-minute video clip from the movie is also being made available for branch sales meetings and special promotions.
An extensive press kit is being supplied to all key media representatives, who, along with branch personnel and retailers, have been invited to screenings of the film in major cities throughout the country.
A variety of merchandising aids from both PolyGram and the companies involved in coordination with the release of the movie in each market during the campaign’s three phases were also used, including Yes, Giorgio posters, trim fronts streamers and LP shipping cartons, which open to become self-contained displays.
Yes, Giorgio one-sheets, 8” x 10” and 11” x 14” color stills from the film and “14” x 36” and 22” x 28” window cards.
According to John Harper, vice president of sales and marketing for PolyGram Classics, the marketing program’s in-store merchandising campaign is centered around a Yes, Giorgio display contest, which began August 1 and continues to the end of the year.
“Actually, what is happening is that many contests are going on simultaneously in different cities, under one big contest based on an incentive system of earned points, which can be redeemed for prizes at any time until the end of the contest,” said Harper.
Under the contest structure, 1,000 points are awarded for each display set up with an additional 1,000 points for Yes, Giorgio counter-top box displays at point-of-purchase locations. Another 2,000 points can be given for each display set up in a pre-existing store location, such as a window, and 2,000 points are given for each display that is set up in a new or relocated store location. Between 1,000 and 5,000 points are awarded for the creativity of each display and bonus points are being added throughout the contest to encourage further participation.
Up to 7,000 points per store can be accumulated, according to Harper, and each participant must submit pictures from at least 10 separate accounts, marked with the account’s name on the back of the contest entry form.

PLUS PROFIT

TOP SELLING VIDEO GAMES

INKY KONG Coleco 2451
PITFALL! Activision AX108
FROGGER Parker Brothers 5300
BERZET Atari CX2640
STAR RAIDERS Atari CX2660
DEFENDER Atari CX2609
VENTURE Atari 2600
ATLANTIS Image 3A 3203
THE EMPIRE STRIKES BACK Parker Brothers 5050
•RAC-MAN Atari CX2663
LOCK ‘N’ CHASE Mattel 5663
RIDDEL OF THE SPHYNX ImageCIA 3600
•THE FUTURE STRIKES BACK Mattel 5683
PRO FOOTBALL Mattel 5658

TOP SELLING ACCESSORIES

Allsop III Cassette Head Cleaner
Bowers Outer LP Sleeves
Carroll County 45 Record Crates
Discwasher D-4 1¼” oz. Refill Fluid
Discwasher D-4 Discwasher “Perfect Path” Cassette Head Cleaner
Fujifilm 2-20 SP-400 (2/bag)
Maxell UDXL II C-90
Maxell XLS Test Pack
Memorox Cassette Head Cleaning Kit
Pickwick Cassette Head Cleaning Kit
Glamour & Cloth
Savoy Cassette Carrying Case (#2330)
Scotch HC-90 (3/bag)
TDK Cassette Head Cleaning Kit
TDK DC-90
TCK SAC-90
TCK SAC-90 (2/bag)

PLUS PROFIT

TOP SELLING MIDLINES

Kurtis Blow • Tough/Mercury/PolyGram MX-1-505
Tane Caln • RCA AFL-1481
Paul Carrack • Suburban Voodoo • Epic/CBS ARE 36151
Crosby, Stills & Nash • So Far • Atlantic SD-15119
The Doors • Elektra EKS 75007
Duran Duran • Rio • Capitol ST-12211
Dan Fogelberg • Souvenirs • Full Moon/CBS PE 3137
Joe Jackson • Look Sharp! • A&M SP-4743
Carole King • Tapestry • Columbia PE 34946
Landmark • Manhattan Boogie-Woogie • RCA FLD-1028
League Unlimited • Love & Dancing • Virgin/A&M SP-3209
Life In Pictures • Epsilon Theater • Elektra 9 60179-1
Barry Manilow • Oh, Julie • Arista AB 2500
Missing Persons • Capitol DLP-15001
Motley Crue • Too Fast For Love • Elektra 9 60174-1
Soft Cell • Non-Stop Ecstatic Dancing • Sire 8 23645
Steel Breeze • RCA AFR-14424
Talk Talk • EMI America DLP-19001

COMPiled FROM:

EXCLUSIVE T-Shirts & Paraphernalia

COMPiled FROM:

Heavy Sales

Cash Box | October 9, 1982 | 17
Poor Sound Mars Monterey Festival's Silver Anniversary

by Michael Martínez

MONTEREY — Northern California's annual celebration known as the Monterey Jazz Festival reached a milestone this year when the 25th such gathering was staged. The event appeared to satisfy many who attended despite sound problems and a relative shortage of engaging new talent.

The appeal was that over the day, and especially over the three-day Silver Anniversary celebration that commemorated the festival's 25th year, a steady stream of musical talent flowed into the Monterey Fairgrounds. The result was a facade of jazz's enduring popularity, despite the sound challenges.

The festival was heavy with jazz talent, including many previously unheralded performers. People who stopped by for the commemorative programs and seat cushions, who were looking for the sound of jazz, were treated to a feast of talent.

For those coming to the crisp, sunny weather of the Monterey Peninsula to seek other good jazz they would not leave unsatisfied, and there was also evidence that the traditional, mainstream line-up that comprises the festival each year would stretch the Monterey mold with fresh energy.

The clearest manifestation of new energy from an established source was the set delivered by Dizzy Gillespie's Quartet with guest pianist Bobby Enriquez. Gillespie's set hit a peak during his updated, uptempo rendering of "Night in Tunisia," where guitarist Ed Cherry and bassist Michael Howell played with sharp honed technique and Gillespie’s drumming cut through the sound set particularly percussive psychedelic playing on the tune "Tanga." But the discipline that Gillespie brought to his players through rehearsal overcame the pianist's disparate spirit.

Latin Jazz Energy

The Cal Tjader Sextet, with John Jae and Tito Puente sitting in on vibes for the late Tjader, offered the energy that was largely missing from much of the other music Friday, including its miles set, which included a set by Ennestine Darger with the Monterey Jazz All Stars, Bobby Brookmeyer, and the Jazz Orchestra and the Dave Brubeck Quartet.

As usual, Saturday afternoon's blues marina was a thorough thrash highlight by a colorful parade of costumed characters and rock steady psychedelic trumpet from "Cleanhead" Vinson, Lloyd Glenn, Pee Wee Crayton and Percy Mayfield with Mark Naftalin and Ester Kaess. And it was Albert Collins and the icebreakers who stood out during this open air blues jamboree.

The spiritual gifted trumpeter was right on the fairgounds like a controlled flurry of heavy metal blues guitar. Ester Jones brought the house up with her version of "Get Down, Get Loose, Get Funky," performed with Mark Naftalin in his outfit. Elta James was the finale on this sunny afternoon, serving up heaping portions of her blues and blues.

International Language

Saturday night's show centered on the theme "Jazz, The International Language," featuring Ritas Soriano with the Romy Osadas Quartet, Tashaki Oji and Eiji Brother from Japan, Billy (The Mighty) Dommerus and Puttie Wickman and Marty Solal with Christian Escudée from France comprised the evening's roster along with two special guests. The evening was a rare unbridled exuberance best characterized the Sunday afternoon concert, which featured a traditional California High School All-Star Jazz Band. Joining the young all stars, who operated under the direction of Dr. Jack Wheaton, Bill Berry, were Marial Solal, Clark Terry, Bob Brookmeyer and two former all stars — Matt Calinoub and Patric Rushen.

Also on the bill was the Dick Grove Jazz Composers and the De Anza Vocal Ensemble.

Sunday night's performances were often marred by uneven audio. Free Flight, led by guitarist Mike Herndon and pianist Mickey Levine, played its brand of jazz/classicism, which did not approach the imaginative and electric sound of other acts at this mold such as Oregon. The quartet was joined by Ron McCroby who played his lips like a piccolo, much to the delight of the audience.

Walter Davis, Mike Herndon and his Thunderbird Herd provided a crescendo for the evening, it was the quintet that composed itself a room and played most smoothly, but without its own tasteful sound. While musically there were only sporadic flashes of brilliance, the audience made the event a success. It was a party atmosphere and, after all, that's what festivals are all about.

JAZZ}

RECORDS RECORDS RECORDS — New York-based Music Record has just hit with its first batch of fall releases, including a real house-rocker in the form of Eddie "Cleanhead" Vinson & Roomful of Blues. "Other titles in the release are: "In The Pocket" by Claude "Choo Choo" Powell, "Tribute to the Greats" by Johnny Little, which also features Person, Sparks and Muhammad as well as Neal Creque, Jimmy Lewis and Ralph Dorsey; and "Just The Two O'Us" by Art Hodes and Milt Hinton. New from the Prestige re-issue series are: "The Red Norvo Trios" featuring this vibraphonist with bassist Red Mitchell and guitarist Jimmy Raney; "Tal Farlow; "After Hours," a repackage of two sessions led by trumpeter Thad Jones and featuring Frank Weak, Waldman, Teddy Charles, Kenny Burrell, Paul Chambers, Doug Watkins, Art Taylor and Calvin Jones; and "The Paul Chambers 56 sides" with this sidemen's previous recordings"..."...The world's released albums..."..."...work, but somewhat more commercial, including a couple of vocal duets. A well-balanced album, "Black Rock" should succeed in enlarging Ulmer's following from raising the int of the faithful..."...Epic has gone into the vaults for "The 1976 Solo Keyboard Album" by George Duke. "Words, Sounds, Colors and Shapes" is the most recent offering from trumpeter Donald Byrd and 125th Street N.Y.C. Producer and guest on the disc is the old chocolate chip himself, Isaac Hayes..."...Walter Bros. hits with "Touchstones," a diverse but balanced project from the band leader Jack Carr. "New titles from MCA are "Inconsto" by Spyro Gyra and "Touch The Feeling" by Stix Hooper of the Crusaders. "The Georgia-based Progressive label brings us "Steelop On Crackers" by pianist Walter Norris, featuring drummer Ronnie Bedford and bassist George Mraz, and "Two-Handed Stride" by pianist Judy Carmichael, Backing Carmichael and drummer Harold Jones, Red Callender and Basie alumni Freddie Greene and Marshall Royal..."...Worsth news to come down the pipe since the genuine blue note album, but Blue Note has acquired the Contemporary Masters series. Casualties include all five volumes of the indispensable "Lester Young Story." However, the label will soon bow new additions to the series, including the two-volume "The Complete Gigi Gryce," and the new "The Complete Duke Ellington & Billy Strayhorn," featuring Wayne Shorter previously available only as a Japanese import. And speaking of Miles, the trumpeter is back in the studio with his regular work band plus Gil Evans. "Bobby's JUST BLOW IN!" — In this age of 24-track, computer mixed albums, the spontaneous quality of music frequently manages to split between the cracks of the mixing board. But the spirit of discovery and adventure has always been paramount for the success of jazz. That truth was confirmed again for impertor Bobby Shaw and pianist Bill Mays when they recently turned a few obstacles to their advantage and emerged with the intimate "Tieapathy" duo album for Jazz Hounds Records. "It was a complete fluke," said Shaw. "We were working on a sextet album, and a couple of guys got off..."...The trumpeter said that Ellington was the one he spent the most money on, and noticed a natural rapport. When the guys cancelled, we got a quick idea and went with them, sheet songs and fake books and just started the tape rolling. There were no discussions about the tunes we were going to play — we just called a key and a rhythm骨架 and..."...The engineer was a little baffled and wanted to know if we were going to overdub the tracks. But it later got to the point that all the players wanted to hear "what five hours in there and got enough for two more albums." For Shaw, the experience reinforced his feeling that he had made the right choice a few years back when he opted to quit the studio scene for marionette. "I spent eight years as a studio musician and I just couldn't deal with that life. I felt I was doing what I really loved. I didn't want to do anything else, but I wanted something more than the money, and it's probably one of the smartest moves I ever made." Aside from recording for Jazz Hounds, Shaw spends a good deal of his time on this other project, which he hopes that at additional research to this prime time jazz show for New Zealand television, where he says there are some "amazing musicians." Somehow in there, Shaw manages to write and lead his own group, and among the people who have the privilige of hearing him is Art Blakey, "I feel good about my group and about my chops, and it has to do with concentrating on my playing. I feel very focused, and I'm pleased with myself for having made that change after being established with the studios. I wasn't that I wanted to play — I needed to play," said fred goodman
AIRPLAY

OFFSIDES AND HOLDING — The National Football League (NFL) players strike has left some injuries in its wake. One is the CBS Radio Network, which has a multi-million dollar contract to broadcast the games; but if hanging on, according to Dick Brescia, senior vice president, CBS Radio Music, the “injuries” might not include the playbys, so we really haven’t lost that much money,” he said. As for filling the slots intended for game broadcasts, “We felt that if the local stations could better fill the time than we could,” he added. That, of course, leaves nearly 100 stations across the country with no scheduled daytime or Thursday nights and no network feeds other than six minutes per hour of national news. While most of the stations are substituting news and talk shows, San Diego’s KHJ, under new ownership, is having a programming show, broadcast a fantasy football game between the Chargers and the L.A. Raiders,” KFMB promotion director Joan Hiser told Airplay. “We got NFL analyzer Charlie Jones and his wife, Gariano, from WMMS in Cleveland, and Gariano told us listeners about the crowd reaction. The game lasted nearly two hours with a half time break, and the Chargers won.” The fictional script game was penned by the two announcers, with assistance from the KFMB news staff. But the concept behind a make-believe program was an attempt to do something different and did the same thing last year during the baseball strike,” added Hiser. But when all is said and done, most fans and stations want the games to resume in earnest.

TO PROMOTE — To promote its mid-mixes and jazz catalog, CTI Records has launched a contest in conjunction with sympathetic record retailers and college, National Public Radio (NPR) and the few commercial stations that program rock selections. "The idea is to get out of the mold that these stations, and many others, have been in," said CFI executive producer James. "The contest is designed to give these stations an opportunity to break away from the mold and see what they can do if they can pick up at the participating retailer. "We did this to get our mid-mixes out to these stations, to let them know what we have.”

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<td>WHFS, KKNX, WMMS, KNX, WMMS, KNX, WMMS, KNX, WMMS</td>
<td>Good in all regions.</td>
</tr>
<tr>
<td>5</td>
<td>Outlaw</td>
<td>The Outlaws</td>
<td>sville</td>
<td>WBBM, WBBM, WBBM, WBBM, WBBM, WBBM, WBBM, WBBM</td>
<td>WHFS, KKNX, WMMS, KNX, WMMS, KNX, WMMS, KNX, WMMS</td>
<td>Good in all regions.</td>
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### 5 Most Added

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Formats</th>
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<th>Sales</th>
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<td>1</td>
<td>Somebody’s</td>
<td>Warren Brothers</td>
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<td>White</td>
<td>Lonestar</td>
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<tr>
<td>5</td>
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<td>The Outlaws</td>
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<td>WHFS, KKNX, WMMS, KNX, WMMS, KNX, WMMS, KNX, WMMS</td>
<td>Good in all regions.</td>
</tr>
</tbody>
</table>
CBS-FM Meeting Examines Future Of Rock On The Radio
by Larry Riggs

NEW YORK — Disagreements over the direction music will take during the 1980s and the on-going issue of radio station/record company relations highlighted the CBS FM national sales seminar held here at the St. Regis Hotel Sept. 29-30. The gathering featured a Wednesday lunchtime speech by Bob Sherwood, vice president, marketing, Columbia Records, and a panel of the four most prominent AOR radio consultants.

The future of rock music was a source of disagreement between Sherwood and the four consultants. In trying to find out the direction of music from the youth standpoint, the only thing we can look for is the Human League type of sound," said Sherwood. "It sells, so we're going to look for all that we can find, and we're telling our A&R people to keep that information alive to the artists who work with us.

On this point, there was partial agreement among the four consultants, Lee Abrams, Bob Hattrick, Jeff Pollock and John Sebastian. "The Human League has no inspiration," said Abrams. "If you take a group like Asia, which sold three million records, they just took what they had previously done one step further. We probably will see the synth-sisters in the '80s, but groups will learn how to use them just as musicians learned how to use the electric guitar in the '60s.

While Hattrick concurred on the greater prominence of electronic music, Sebastian professed a belief in the tried-and-true. "Something is going to have to happen now that the record companies are in bad financial straits," said Sebastian. "I would think that Asia is more the direction of music in stead of the experimental direction.

In the same vein, both Sherwood and the consultants expressed skepticism about the viability of the new music format by Rick Carroll, former program director at KROQ/Los Angeles. "It would be interesting to see if his format takes off in Dallas," said Pollock. "I think we can work in L.A., but Dallas is such a conservative market that if it works there it will probably be able to work anywhere." Hattrick attacked the KROQ demographic target, whose core is the teenage audience. "It's a dangerous thing these days to program to the 16-to-24 demo," he said.

Quick Burn-Out
SHERWOOD saw the Carroll phenomenon as a little bit different. "KROQ in Pasadena successfully challenged KLOS and the mighty Met (KMET), but I think it's going to be a little bit like disco was a few years ago and will burn out quickly," he said. "A lot of the contemporary stations were playing disco every 15 minutes, and there was even a disco station in Denver," while although station research would tell you not to do that.

An issue that the AOR consultants was the lack of good new musical talent. "The new music around town stinks," said Abrams. "Ten or 15 years ago, you had a lot of musicians that were striving to be better than Clapton. You don't have that anymore."

While acknowledging the need for caution, Sherwood expressed a desire to sign newers and developing acts because they do not cost as much as the superstar artists.

But Sherwood also lambasted the radio consultants for making it more difficult for his promotion staff to get airplay on certain newer tracks. "They add another layer to the process," he said. "We've lost a decision maker -- the PD who makes a couple of hundred bucks a week. With the consultants, that guy is frightened to put himself on the line for anything."

In the same vein, he also attacked the massive reliance AOR radio has on research. "My problem is that I am hard pressed to believe that 40 percent of Dallas would react to the same way 40 percent of Detroit would," he said. "But that's the problem with testing, and unfortunately, it's a part of the decision-making process."

The consultants, all of whom except Abrams entered the business within the past four years, emphasized the necessity for research of their service and its place in an increasingly competitive radio environment. "Our greatest strength is research, and AOR has never been more successful partly because of it," said Sebastian.

"I think you have to balance science with your emotions," said Abrams. "First you go on a record on emotion, and then you use the research to see if your emotion is full of it." Pollock also endorsed the use of research because of the amount of money invested in the success of a radio station. "You don't play around with millions of dollars," he said.

Additionally, Sherwood forecast that Columbia would put greater emphasis on alternative avenues of exposure. "You have a new threat," he told the gathering of radio sales managers. "It's called MTV, and it's a proven record seller. In Boston, which is not wired for MTV, sales of our Loverboy album stayed the same while they went up in all the surrounding communities that have it."

[The image contains a graphic for top 15 albums with various songs listed, but the text is not clearly visible.]
THE #1-RATED MUSIC SERIES IN ALL TELEVISION *
A “Must” For Every Station!

SOLID GOLD

THE #1-SHOWCASE IN THE WORLD OF MUSIC
A “Must” For Every Performer!

A phenomenal average audience of 18,700,000 viewers a week throughout the entire season* – the equivalent of 37 gold records a week!

An amazing 135% more viewers in the key record-buying age group (12-49) than any music series on TV!!

A runaway smash-hit in 210 domestic markets and 46 foreign countries!

*NTI 1981-82 Season

**NTI SON REPORT
4 weeks ending 4/18/82
Despite Country's Progress, Acts Still Fail To Draw Rock-Size Attendance

by Tom Roland

NASHVILLE — Although country music is near the crest of the biggest boom in its history, the bulk of its artists are still not drawing the card that their rock counterparts have become. While a number of rock acts are able to command sell-out performances with regularity at auditoriums and pull large numbers of people to outdoor events, only a handful of country performers, such as Willie Nelson, the Oak Ridge Boys, Alabama and Kenny Rogers, are performing similar feats at the box office.

Part of that is a matter of demographic approach. Country radio programmers tend to be more concerned with the scope of their audience, promoters who deal with this forms of events that note that the older country audience is still dominant at most country shows and that these tickets buyers are more selective in the artists they will pay to see. Rock fans, on the other hand, are not only younger and more inclined to spend money on live entertainment, but also more concentrated in their interest in the music and musicians.

Herb Frank, who handles box office and local promotion for shows in the Dan Coliseum Madison, Wis., is also the buyer for a number of shows outside the market by Johnny Cash and Charo Pride. He indicated that, at least in Madison, the promoter must be more careful with competition for a country lineup, while rock shows can be staged with more frequency. According to Frank, 70,000 can feasibly handle three or four rock bills per month if they are staggered a week or two apart, but country acts must be separated by a greater period of time, or the promoter will lose ticket sales.

"Adults who have a Kenny Rogers or a Statler Brothers in the same month are probably going to pick," he said, "but if you have a Styx and Journey in the same month, the kids will go to both of them. There's nothing more important to the kids, and they aren't going to be worried about food or rent or anything,"

Audience Perception Crucial

The audience perception of an artist is also a crucial factor in the relative ability of the act to sell tickets. Frank said that although Ronnie Milsap is well-received by listeners in both country and pop audiences, he is not the draw that Kenny Rogers is because pop radio listeners still perceive Milsap as a country artist singing on pop records, whereas Rogers is an accepted part of the pop medium. "Ronnie Milsap's got a lot of crossover records," Frank said. "Kenny Rogers is not coming to them as a Kenny Rogers. He's not a crossover artist, but he has fans on both sides of the dial."

Milsap is getting a lot of play off country, and those people will listen to him and like him, but they're not going to buy tickets.

The riders of many country acts who have proven successful at the larger venues, such as Alabama and the Oak Ridge Boys, have become more aggressive, and Frank felt that promoters have little room to complain about the rider after they accept the contract. "We have no grounds to complain about the rider after we've signed the contract," he said. "If you say, 'I didn't see the rider when I made the deal,' why did you do it as a purchaser make the rider, and what do you expect the rider to do?" Rogers, who was an open account theater and playing a very high price for a picture without seeing it, but only knowing who's in it. Most of the riders in the rock end are excessive. Whether they need it or not is not our decision, it's the fans' decision.

While he admitted that some country acts have been more demanding in the terms of their riders, he also pointed out that long-standing country acts, particularly Cash, Pride and the Statler's, are usually much easier to work with. In addition, he indicated that some pop acts, such as Rick Springfield and Air Supply, had adopted much more frugal riders than the heavy metal units like Van Halen.

Building Process

John Scher, of Monarch Entertainment, the firm that books the Meadowlands in New Jersey, noted that the Oak Ridge Boys has the potential to be a much bigger commodity in the Northeast, especially in the New York-New Jersey area, that acts like the Oak Ridge Boys, who are filling up halls in the rest of the country, are not willing to go through the building process necessary to make a profitable act for auditoriums in the region.

"I find most country artists who have broken very big in the rest of the country and command $25,000-$50,000 a night are not worth that kind of money here, and they are not willing to build their careers in the logical, slow manner," he said. "The Oak Ridge Boys are not proven arena ticket sellers here. I've been trying for more than a couple of years to get them to play the right theater-sized venues in New York. New Jersey and upstate New York. Although their management and agencies are cooperative, we've not been able to get together on it."

Scher indicated that it causes a problem when the artist faces both a cut in pay and a smaller production than what the group is usually using. Oftentimes, the act either has to avoid the Northeast or go to "someone who might give them the price they want," but Scher, "more often than not, that..."

Jason

Cash Box/October 9, 1982

1982 Talent Buyers Seminar Agenda

Saturday, Oct. 9
10:00 a.m. — "If We Make It Through December" — Hyatt Regency Hotel
2:00 p.m. — "I Never Promised You A Rose Garden" — Hyatt Regency Hotel
3:30 p.m. — Talent Showcase — Tennessee Performing Arts Center
8:00 p.m. — Dinner & Keynote Address — General R. Rubin — Hyatt Regency Hotel

Sunday, Oct. 10
10:00 a.m. — Cable, Satellite Mini-Seminar — Hyatt Regency Hotel
2:00 p.m. — "When You're Hot, You're Hot" — Hyatt Regency Hotel
7:00 p.m. — Talent Showcase — Tennessee Performing Arts Center

Monday, Oct. 11
10:00 a.m. — "Help Me Make It Through The Night" — Hyatt Regency Hotel
9:00 a.m. — "King Of The Road" — Hyatt Regency Hotel

Tuesday, Oct. 11
10:00 a.m. — "You Can't Be A Reason If Your Light Don't Shine" — Hyatt Regency Hotel
12:45 p.m. — "What A Difference You've Made In My Life" — Hyatt Regency Hotel
8:00 p.m. — Grand Ole Opry Spectacular — Grand Ole Opry

Country Results Uneven As Summer Arbitron Figures Begin To Emerge

by Tom Roland

NASHVILLE — As advance numbers from the Summer Arbitron survey begin to surface, the country format appears to have taken an equal number of "ups and downs" in the first 10 metropolitan areas — with such eastern cities as New York and Washington, D.C., showing a marked improvement in overall country figures, but far western markets as San Diego and Los Angeles taking a significant nosedive in the Arbitron ratings.

In addition, country also showed gains in Chicago, San Francisco and Cleveland, while it was off slightly in Philadelphia and Houston. In Detroit, any competitive gains or losses were offset by the first full book under a country format for WXCI-FM.

WMMR's new Arbitron ratings, which improved from the 4.4 posted in the Spring Book to 4.8 during the summer survey period. AM stronghold WNMA remained fairly stable, producing a 2.6 figure in the metro area, off from the 2.7 it garnered in the Spring Book. The FM competitor, WHHK, however, rose to 2.2 in the ratings.

Posting its highest share since abandoning the jazz format two years ago, the station maintained three consecutive increases since its move from 3.3 to 3.8 before moving to a 1.7 in the spring. That move should quiet the last of the jazz holdouts, who still were asking that the station return to its previous format.

WMQX regained much of the 0.4 it lost between the Winter and Spring books in the nation's hub, scoring a 3.8 after last spring's 3.5. The monster-signalled AM outlet remains the lead in Chicago, despite two FM competitors, WJZ and WWSW, at 3.4.

While the WMMR spikes were held steady in the ratings race, picking up a 2.1 share of Chicagoans, while newcomer UNSM moved from a 1.6 to an even 2.0, providing a heated battle for country supremacy on the FM band.

Each of the four country stations in Los Angeles proved to be a major disappointment, and three of the four outlets in San Diego lost shares. KZLA-FM/Los Angeles had taken the lead in the city in the Winter Book with an impressive 2.8, but the "soft"-formatatted dropped into a tie with KLAC in the Spring Book at 2.1. It fell another share to 1.9 this time. Mainstay KLAC, meanwhile, dropped less than significantly to a 1.9, retaining an uncontested reign as top country station in the market. KMJ-FM lost a tenth of a share for the second consecutive book, tallying a 1.4 mark, and KZLA-AM, which managed a dismal 0.2 in the Spring Book, was a "no-show."

Down in San Diego, the format dropped more than one share-point, as three of the four stations lost listeners. KSON-FM, which finished up the Spring Book a tenth behind market leader KBQ-FM at 2.9, fell an even 0.2 to 2.7. The station's AM sister, now programming with a heavy reliance on oldies, also dropped from 2.7 to 2.3. KGBQ-AM added 0.2 to post a 2.6 figure during the summer, and the FM retained its lead while dropping a tenth to 2.9.

In the nation's capital, both market leaders, WMZQ-FM and WPWKX-FM, added to their shares, although MZQ replaced the latter station's 2.9, and WPWKX improved to 3.0 to 3.5. While WPWKX improved to a lesser degree, tackling on an additional additional share to turn in a 3.4. WPWKX-AM remained below a 1.0 share.

Two of the three country outlets in Cleveland combined to raise the format's ratings as WHKL added its 2.1 point, WOKV over recent country convert WWWE, as it moved from 4.8 to 5.2, while 3WE lost a tenth in scoring a 4.4. The market's FM signal, WKSU, showed significant improvement, garnering a 3.8 after the Spring..."
## COUNTRY

### TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Weekly #</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>ALWAYS ON MY MIND</td>
<td>WILLIE NELSON</td>
<td>Columbia (FC 37951)</td>
</tr>
<tr>
<td>2</td>
<td>JUST SAVIA</td>
<td>SYLVIA</td>
<td>RCA ARL-1-4312</td>
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<tr>
<td>3</td>
<td>BEST OF LITTLE WHOREHOUSE IN TEXAS</td>
<td>ORRIN COOLEY</td>
<td>MCA (MCA 5310)</td>
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<tr>
<td>4</td>
<td>TASTE OF YESTERDAYS WINE</td>
<td>MERLE HAGGARD &amp; GEORGE JONES</td>
<td>Epic (Epic 38033)</td>
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<tr>
<td>5</td>
<td>WAITIN’ FOR THE SUN TO SHINE</td>
<td>RICKY SKAGGS</td>
<td>Epic (Epic 37180)</td>
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<tr>
<td>6</td>
<td>LOVE WILL TURN YOU AROUND</td>
<td>KENNY ROGERS (Liberty-LT-5124)</td>
<td>6 13</td>
</tr>
<tr>
<td>7</td>
<td>BIG CITY</td>
<td>MERLE HAGGARD</td>
<td>Epic (Epic 39580)</td>
</tr>
<tr>
<td>8</td>
<td>HIGH NOTES</td>
<td>ALABAMA</td>
<td>RCA ARL-1-4299</td>
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<td>9</td>
<td>SOMEWHERE IN THE STARS</td>
<td>ROSANNE CASH (Columbia FC3570)</td>
<td>10 16</td>
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<tr>
<td>10</td>
<td>INSIDE</td>
<td>NIELS MOLDE (RCA ARL-1-14311)</td>
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<td>11</td>
<td>THE LEGEND GOES ON</td>
<td>THE ATKINS BROTHERS (Mercury/PolyGram SRM-1-4048)</td>
<td>12 15</td>
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<tr>
<td>12</td>
<td>THE FAMILY’S FINE, BUT THE ONS’ ALL MINE!</td>
<td>DAVID FRIZZELL</td>
<td>Warner/Visa 3288-1</td>
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<tr>
<td>13</td>
<td>QUIET LIES</td>
<td>JUICE FRENCH &amp; CAPTAIN ST-12910</td>
<td>14 20</td>
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<tr>
<td>14</td>
<td>TOO GOOD TO HURRY</td>
<td>CHARLY McGLIN</td>
<td>Epic (Epic 39664)</td>
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<tr>
<td>15</td>
<td>STRAIT FROM THE HEART</td>
<td>GEORGE STRAIT</td>
<td>RCA ARL-1-5230</td>
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<tr>
<td>16</td>
<td>INSIDE AND OUT</td>
<td>LEE GREENWOOD (MCA-5005)</td>
<td>21 24</td>
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<tr>
<td>17</td>
<td>THE MAN WITH THE GOLDEN THUMB</td>
<td>JERRY REED (RCA ARL-1-4131)</td>
<td>18 19</td>
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<tr>
<td>18</td>
<td>SHE’S NOT REALLY CHEATIN’</td>
<td>MDE BANDY</td>
<td>Columbia (FC 38009)</td>
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<td>19</td>
<td>FEELS SO RIGHT</td>
<td>ALABAMA (RCA AR-1-3930)</td>
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<tr>
<td>20</td>
<td>THE BELLAMY BROTHERS GREATEST HITS</td>
<td>Warner/Curb 9 2399-1</td>
<td>22 7</td>
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<td>21</td>
<td>SOUTHERN COMFORT</td>
<td>CONWAY TWITTY (Erika E-60005)</td>
<td>15 37</td>
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<td>22</td>
<td>WHAT A DREAM TO WISH AWAY</td>
<td>SCOTT BRADY</td>
<td>Epic (Epic 38062)</td>
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<td>23</td>
<td>MICHAEL MARTIN</td>
<td>MURPHY</td>
<td>RCA ARL-1-6170</td>
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<td>SOMEWHERE BETWEEN RIGHT AND WRONG</td>
<td>ERNIE BOSS &amp; CONLEY</td>
<td>RCA ARL-1-4548</td>
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<td>25</td>
<td>NUMBER ONES</td>
<td>CONWAY TWITTY (MCA-5318)</td>
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<tr>
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<td>16TH AVENUE</td>
<td>LUCY &amp; DALTON (Daublin/FC 7975)</td>
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<td>27</td>
<td>UNLIMITED</td>
<td>REBA MCENTIRE (Mercury/PolyGram SRM-1-4047)</td>
<td>30 13</td>
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<tr>
<td>28</td>
<td>BOBBIE SUE</td>
<td>OAK RIDGE BOYS</td>
<td>MCA (MCA-5594)</td>
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<tr>
<td>29</td>
<td>WILLIE NELSON’S GREATEST HITS (AND SOME THAT WILL)</td>
<td>WILLIE NELSON</td>
<td>Columbia KCJ 3542</td>
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<tr>
<td>30</td>
<td>STICKIN’ TOGETHER</td>
<td>THE KENDALLS</td>
<td>Mercury/PolyGram SRM-1-4046</td>
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<tr>
<td>31</td>
<td>JUST HOOKED ON COUNTRY</td>
<td>ALL STAR ORCHESTRA — ALBERT GOLMAN, conducting (Liberty ST-15141)</td>
<td>33 8</td>
</tr>
<tr>
<td>32</td>
<td>THE HOTTEST NIGHT OF THE YEAR</td>
<td>BURT BACHARACH (Capitol ST-12225)</td>
<td>35 8</td>
</tr>
<tr>
<td>33</td>
<td>COME BACK TO ME</td>
<td>MARTY RINGO</td>
<td>Columbia (FC 37995)</td>
</tr>
</tbody>
</table>

### Dear Friend:

**SUZANNE SHAY**

is her name.

The song is called "VIRGINIA HILLS."

The song is written by **RAY GRIFF.**

The record label is **VISION RECORDS.**

All of these ingredients make this a special record. Please listen closely to Suzanne's first single. The combination spells winner!

Thank you,

Lou Fisher

Vice President

**“VIRGINIA HILLS”**

Vison 443

Promoters:

- Beau James - 615/882-6391
- Ed Kesley - 615/645-9999
- Jim Sails - 615-320-0690

Publicist:

- Aristo Music Associates
  - 615/320-5491
- Management of Suzanne Shay
  - 615-242-1817

Distributor:

- Fischer & Lucas
  - 615/329-2270

Marketing:

- Vicki Rowland
  - 615/329-4321

Cash Box/October 9, 1982

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COUNTRY RADIO

MOST ADDED COUNTRY SINGLES
1. THE AMERICAN DREAM — HANK WILLIAMS, JR. — ELEKTRA/CURB — 42 ADDS
2. YOU AND I — EDDIE RABBITT & CRYSTAL GAYLE — ELEKTRA — 34 ADDS
3. MARINA DEL REY — GEORGE STRAIT — MCA — 29 ADDS
4. LOST MY BABY BLUES — DAVID FRIZZELL — WARNER/VIVA — 28 ADDS
5. SOMEWHERE BETWEEN RIGHT AND WRONG — EARL THOMAS CONLEY — RCA — 20 ADDS

MOST ACTIVE COUNTRY SINGLES
1. HEARTBROKE — RICKY SKAGGS — EPIC — 64 REPORTS
2. WE DID BUT NOW YOU DONT — CONWAY TWITTY — ELEKTRA — 53
3. WAR IS HELL — T.G. SHEPPARD — WARNER/CURB — 44 REPORTS
4. SURE FEELS LIKE LOVE — LARRY GATLIN & THE GATLIN BROTHERS — COLUMBIA — 40 REPORTS
5. BREAK IT TO ME GENTLY — JUICE NEWTON — CAPITOL — 36 REPORTS

SINGLES REVIEWS
OUT OF THE BOX
CHARLY McCLAIN (Epic 34-03306)
With You (2:54) (Onionshow Music — BMI/Arian Productions/Ron Rutland: (2:34) ASCAP) (L. Shell, R. Murl) (Producer: none listed)
The second single from her “Too Good To Hurry” album. McClain’s latest is a shimmering affair with a shimmer of strings and subtle tambourine backing vocals. The record succeeds in painting a picture of sensuality behind McClain’s rich, supple vibrato and vococial texture.

WAYLON & WILLIE (RCA PB-13319)
(Stir It’On) The Dock Of The Bay (3:21) (East/Memphis Music Corp./Irving Music — BMI) (S. Cropper, O. Redding) (Producer: C. Moman)
MOE BANDY (Columbia 38-03309)
Only If There Is Another You (2:57) (Baray Music, Inc. — BMI) (D. Mitchell) (Producer: R. Baker)
VERN GOSDIN (AMI 1310)
COUNTRY TONY MARTIN (American Spotlight ASR 101)
In Honky Tonk Heaven (2:50) (Friendly Finley Music/Bama Boy Music — BMI) (B. Colwell, M. Brown) (Producer: M. L. Brown)
MARVEL FEATS (Complete CP-101)
Smoke Gets In Your Eyes (2:47) (B. Harms Co. c/o Welk Music Group — ASCAP) (L. Kern, O. Harbach) (Producers: J. Morris)
ROY CLARK (Churchill CR 94011)
Here We Go Again (3:04) (Dirk Music — BMI) (D. Lanier, R. Stegall) (Producer: R. Clark)

FEATURE PICKS

NEW AND DEVELOPING

INK AND LINDA (MD 60197-A)
I Just Can’t Turn Temptation Down (3:00) (Blackwood Music, Inc. — BMI) (D. Cusic) (Producers: P. Baugh, L. McBride)
After their last record showed signs of crossover potential, this new duet comes with a second platter esconced within the traditional musical and lyrical heritages of the country genre. A simply constructed piece, bolstered by choppy guitar lines and a floating steel, the tune shows the diversity of material that this pair is able to effectively cover.

IN THE TUBE

WWII — Waylon and Willie — RCA AML-14455 — Producers: Chips Moman, Waylon Jennings — List: 8.98 — Bar Coded
In spite of the album’s billing, Jerry Crutchfield, “Sure Feels Like Love” finds the Gatlin’ trademark failetto harmonies in top form, set in the midst of a platter centered on melodic pop-sounding ballads. Currently on tour with Kenny Rogers, the clan’s production is more subtle and less cluttered, while the tunes coze with sentiment and crystalline clarity.
Despite Country's Growth, Artists Still Fail To Attract Rock-Size Audiences

Scher suggested that artists such as the Oaks, Alabama, Waylon Jennings and Hank Locklin have sold-out crowds in some East Coast markets, but that the records are still sold in many regions.

...might not be the top-flight promoter.

Scher suggested that artists such as The Oak Ridge Boys, Alabama, Waylon Jennings and Hank Locklin have sold-out crowds in some East Coast markets, but that the records are still sold in many regions.

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TOP 75 A L B U M S

1 JUMP TO IT
ARETHA FRANKLIN (Atlantic 9205) 1 10
2 GET LOOSE
EVELYN KING (RCA A-14377) 5 4
3 ZAIFET
ZAPP (Warner Bros. 9 23581-1) 2 1 10
4 GAP BAND IV
THE GAP BAND (Towell Experience/PolyGram TC-E-10001) 3 18 4
5 SPEED
doors (Warner Bros. 8 23741-9) 9 2 14
6 THIS ONE'S FOR YOU
TEDDY PENDERGRASS (Philadelphia Int./CBS F 38118) 6 8
7 INSTANT LOVE
LYNN, LYNNE (Columbia FC 38057) 7 14
8 THROWIN' DOWN
BIG JIM JAM/MARY JANE (Motown 6000 GR) 4 19
9 CHANGE
BARRY WHITE (Unltdom Gold/CBS F 38048) 8 6
10 SNEAKIN' OUT
STACI (Columbia FC-38047) 1 11 8
11 JEFFREY OSBONE
JAM (A&M 4985) 8 17
12 THE REAL DEAL
THREE 69S (Motown/Phenix FC 38047) 1 10
13 TANTALIZINGLY HOT
STEEL (Cassalliance/Polygram NLBP 72065) 14 10
14 LET ME TICKLE YOUR FANCY
JERMAINE JACKSON (Motown 6000 GR) 10 10
15 AS ONE
ADOL, THE BAND (Do-Lite/Polygram OSM 8050) 18 2
16 DONNA SUMMER
SUMMER (Motorcity/Sunrise FC-38047) 17 26
17 STREET OPERA
ASHFORD & SIMPSON (Columbia BT-1227) 17 26
18 IF THAT'S WHAT IT TAKES
MICHAEL R. BROWN (Warner Bros. 9 23751-1) 21 4
19 STEVIE WONDER's ORCHESTRAL MUSIQUEUM I
STEVE WONDER (Motown/Ember FC 38072) 20 20
20 I'M THE ONE
ROBERTA FLACK (Atlantic 92154) 19 7
21 I'M A LONG WAY BACK
CLAYTON (Motown FC 38048) 23 14
22 THE OTHER WOMAN
RANKIN JR. (Sire FC-38055) 22 25
23 CALL ME GOODIE
HOBART "GOODIE" HUNDEFIELD (Motown Experience/PolyGram FC-38057) 26 12
24 KEEPIN' LOVE NEW
NEW TERRITORIO (PolyGram SP-48995) 24 6
25 GWEN GUTHRIE
WIND (Island/Arc 90040-E) 29 5
26 MY ONE AND ONLY PERSON
THE O'JAYS (Motown F 37999) 26 23
27 LIL SUZY
OZONE (Motown 60111ML) 28 8
28 EDDIE MURPHY
EDDIE MURPHY (Columbia FC 38106) 31 7
29 DREAMGIRLS
ORIGINAL BROADWAY CAST (Geffen GHSP 2007) 25 20
30 WE ARE ONE
PIECES OF A DREAM (Elektra 8 60142-1) 30 11
31 KEEP IT LIVE
DIZZ GRIDGE (Motown 60040 ML) 27 30
32 VANITY 6
EVERYTHING (Motown 60112-1) 52 2
33 ALL NIGHT LONG
B.B. & Band (Captor BT-12121-1) 33 9
34 ENCOMENDOS
SHALAMAR (Solar/Elektra S 28 52) 32 34
35 ONE MORE MOUNTAIN
THE POLISH (Cassalliance/PolyGram NLBP 7226) 35 5
36 ALLIGATOR WOMAN
NODOS (Island City/PolyGram GOLP-2001) 37 27
37 N E N D I N G
TAVARES (RCA A-14377) 42 3
38 LET ME KNOW YOU STANLEY GOLDBERG (RCA F 38066) 41 7

MELBA'S 'COMIN' AT YA' — Capitol recording artist Melba Moore recently enjoyed a star-studded party thrown to celebrate the Oct. 8 release of her album 'The Other Side Of The Rainbow.' Her single, "Love's Comin' At Ya,' is currently #17 on the Cash Box Black Contemporary Singles chart. Previously, The Palace in New York City (N.Y-C), formerly of The Village People; Tom Nelson, of the TV soap opera The Guiding Light; Moore; and Irna Hawkins, who played Moore's father in the Broadway show Timbuktu.

THE RHYTHM SECTION

HOT FROM THE ICE — Jerry Butler's latest LP, "Ice N Hot," which is being marketed and promoted by the Ice Man's own Fountain Records of Chicago, Ill., is a fine mixture of R&B and soul music. The non-profit profit was formed last May after Butler released his album's title song, which is a strong support to an ongoing campaign relying solely on his vocal charms to sell this record, which debuts this week at #70 on the B/C Albums chart. He's been on a promotion tour in the East in support of the album's release and has had help developing a fan club through flyers inserted in his album jacket. The fan club offers members everything from T-shirts to autographed pictures. Aside from the S7 required to join the club, the application asks for what Fountain vice president Wes Phillips calls "psychographic" information like age, favorite radio station and record store. Butler recently completed taping a segment for Soul Train, where he performed his current single, "No Love Without Changes."

RENAISSANCE — "Baby, Come To Me," the last single released from Patty Austin's Queen of Soul debut LP, has been the most popular of Austin's singles to date. Austin's recent months have surprisingly sparked a resurgence of album sales in a most unusual way for the versatile songstress. Much like the way Herb Alpert's 1979 "Rise" album gained sales momentum from the title cut's play on General Hospital as the theme music for the infamous characters Luke and Laura's romance, now Luke (Tony Geary) and his new partner are currently re-creating the swooning duet of Austin with labelmate James Ingram. According to Quest general manager Ed Eckstein, in the last two weeks the album has registered a significant 25,000 unit sales gain and peaked to #81 in radio rotation around New York, Philadelphia, Miami, and Detroit. First released in August of 1981, Austin's Quinicy Jones-produced LP has tallied 200,000 plus unit sales overall. As the single, which recalls an earlier hit duet with Ingram, "Let's Stay Together," moved to #4 this week, continues to spread nationally, Quest staffs will hasten to have Austin and Ingram appear as guests on General Hospital, which will continue to air the song twice a week for the next couple of months. The album debuts again this week on the Cash Box B/C Albums chart at #72.

D BLUES — The Smokey Wilson Revue and Bernie Pearl will be the featured artists during the fourth Southern California Blues Society concert, set for Sunday, Oct. 10, at the Music Machine in West Los Angeles. The non-profit profit was formed last May after a group of blues musicians, including Pearl and Margie Evans sparked interest through radio shows on KPFK and KCRW. The first concert, given during the summer featured Joe Bataan, Blind Joe, Landolfo, Eldon Evans and the Blue Wave Band. A subsequent show featured Joe Liggin's and the Honeydrippers and Blackie Clarke and the Night Owls. The first shows were given at Club 88 on L.A.'s Westside because, as Society spokesperson Betty Miller put it, "We're trying to bring blues to an audience that held it in high regard in the days of dinky, dirty environments, which is not true." The third show, which was Sept. 21 and featured John Littlejohn of Chicago, Oregon's Robert Cray Band and local offering Butch Mudborne and The Crackers, was sold out. The Southern California Blues Society was very visible at the recent Blues Festival in Long Beach, Calif., where Pearl served as master of ceremonies. She said the idea was to promote the cause and broaden the base of blues enthusiasts. Miller admitted that it has been tough going trying to get a substantial black audience to the concerts and that the Society would be trying to improve such attendance at future shows.

JAMES TURE CANCELLED — Motown artist Rick James had to cancel the last five weeks of his tour due to persistent abdominal pains that caused him to collapse during a show in Dallas Aug. 12. James followed that incident with a week's rest and returned to the circuit with a show at the Inglewood Forum Aug. 20. But according to a James spokesperson, when the stomach pains did not subside and after his recent show in Denver, the artist decided to call off the remaining tour dates and return to his Buffalo, N.Y. home for medical treatment.

SOLO RITCHIE — A massive promotion and press campaign is being advanced by Motown Records to support release of commodity Lionel Ritchie's first solo project. In addition to a four-color gatefold album jacket, featuring Richie attic the latest preppy chic, there is an extensive press kit highlighted visually by a reproduction of the inside cover art of the LP and two additional post cards and black and white shots on the inside. Trade advertising and consumer exposure are planned for the album, along with a tour late in the year. The first single from the titled debut, "Truly," is a heart-wrenching ballad of love, which immediately reminds one of the Commodores' crossover smash "Still," and the more recent Richie-penned tune, "Lady," which helped carry Kenny Rogers' "Greatest Hits" LP to platinum-plus status. Richie as a solo artist would seem to be adopting the identity of the shy, balding fellow, a far cry from his early "Hunting Machine" and "Brick House" days. The new image is fitting for Richie, who in the last year has distinguished himself as a respected producer/writer/performer of pop music.

SHORT CUTS — Buckwheat's O' Ducks, "the new 12" and "1" single by J.B. Theronon on Atlantic Records is a collection of producer, produced and performed by Walter "Jimmy" Morrison, former Ohio Players keyboardist and chief music architect. ..CBS/Fox Video is preparing release of an-in-concert video featuring Teddy Pendergrass that will list $39.95. 

michael martinez
BLACK CONTEMPORARY

VORTEX — ATLANTA — SCOTT ANDREWS — P.O. BOX 1
WOGO — ATLANTA — MIKE ROBERTS — P.O. BOX 1

WWMX — BALTIMORE — CURTIS ANDERSON — P.O. BOX 1

WILD — BOSTON — STEVE CRUMPLE — P.O. BOX 1

WUSTO — DALLAS — SUSAN HALLMAN — P.O. BOX 3

WUFQ — BUFFALO — DAVE MICHAELS — P.O. BOX 1

WCIN — CINCINNATI — EVERETT CORK — P.O. BOX 1

WCMX — CHICAGO — LEO MEHRLIN — P.O. BOX 1

WCIN — CINCINNATI — BILL SAXON — P.O. BOX 1

WCMX — CHICAGO — LEO MEHRLIN — P.O. BOX 1

WCLM — CHICAGO — JOHN EDMONDS — P.O. BOX 1

WRBD — FT. LAUDERDALE — JOE FISHER — P.O. BOX 1

KMUZ — HOUSTON — ROSS HOLLAND — P.O. BOX 1

WTLY — TULSA — JEREMIAH JACOBSON — P.O. BOX 1

WSDM — CHICAGO — ROBERTA TAYLOR — P.O. BOX 1

KPRS — KANSAS CITY — DELL RICE — P.O. BOX 1

WOKB — MARCO ISLAND — RICHIE HART — P.O. BOX 1

KACE — LOS ANGELES

KDAY — LOS ANGELES — JON BADEAUX — P.O. BOX 1

KOGF — LOS ANGELES — GEORGE MOORE — P.O. BOX 1
**Attic-Quality P&D Deal Terminated In Canada; WEA Re-signs Island Label**

by Kirk Lepointe

TORONTO — Attic Records Ltd., the largest Canadian independent label, has severed its production and distribution arrangement with Quality Records of Canada. The Attic signing months after it moved to the firm and jumped to PolyGram Canada Ltd.

In other developments, WEA Music of Canada Ltd. has re-signed Island Records, and Quality has come to terms on a long-term agreement with Motown Records — both pacts keeping the labels where they were, but ending months of speculation about possible shifts.

The signing for PolyGram is considered a coup in some respects, given the extraordinary track record of the label in Canada and its flourishing in the US as aagement such as Agood Hardy, Triumph and The Rovers into international markets. But the label’s independence has had its troubles this year, and its fortunes are being pinned greatly on a Triumph release earlier this year or early in 1983.

The Attic deal with Quality, announced only this year, included some seed money from Quality for joint productions with Attic. Both sides apparently agreed the relationship was not working out, even though the move to Quality from CBS

**INTERNATIONAL BESTSELLERS**

**Australia**

2. *Duran Duran* - PolyGram
3. *Def Leppard* - Atlantic
4. *AC/DC* - Atlantic
5. *Rain* - BMG
6. *Bon Jovi* - PolyGram
7. *Europe* - Epic
8. *Night Ranger* - Elektra
10. *Billy Ray Cyrus* - MCA

**Italy**

2. *The Police* - CBS
3. *Billy Joel* - Epic
4. *Johnny Hates Jazz* - Arista
5. *Depeche Mode* - Columbia
6. *Purple* - Atlantic
7. *Bryan Ferry* - EMI
8. *Labirinto* - PolyGram
9. *Massimo Troisi* - Ariana
10. *Carlo Verdone* - RCA

**United Kingdom**

1. *The Rolling Stones* - PolyGram
2. *The Who* - PolyGram
3. *Elvis Costello* - PolyGram
4. *Dire Straits* - PolyGram
5. *The Smiths* - Rough Trade
6. *Dire Straits* - Polygram
7. *The Smiths* - Rough Trade
8. *Elvis Costello* - PolyGram
10. *The Smiths* - Rough Trade

**INTERNATIONAL Dateline**

**Italy**

MILAN — WEA Italiana held its convention in Rome last week, May 17-20. The event will tend to all the managing executives of the group. On the same occasion, WEA announced the birth of the new Home Video division, which will be directed by Claudio Bertoli.

Editoriale Sciascia group decided to return to its own distribution system after two years of distribution through Dischi Ricordi. The announcement was made by Mario Cricci, manager of PolyGram Italy, the company, who also told the Sciascia back catalog will be distributed by Ricordi until December.

RCA presented its Italian market the first “cassingle,” including two releases by Lucio Battisti, “E Gia” and “Strano,” on the Numero Uno label. The price of the cassette — called “cassettadue” — will be the same as the price of a single.

Migel Bose on the 15th edition of Festivalbar, the song contest organized by Vittorio Salvetti, which took place in Verona on Sept. 11, with the single “Bravi Ragazzi,” on CBS label. In the LP section, the first position went to Ron with the album “Guarda Chi Si Vede,” on PolyGram label. Riccardo Muti renewed this month his exclusive contract with EMI Italiana, Roger Jones, former WEA’s A&R director, has signed with WEA.

Mimmo Cavallito has sold CDD to Font Ceta. His new album will be on the market next month. The Spanish producer, Barabas, previously with CGD-Vip, is now licensed by Delta Italiana.

**Japan**

Japan de luigi

**Tokyo** — Nippon Phonogram will promote a “Setji Gazzav Fair” from Sept. 25-Nov. 20. The saline album contains songs of various artists, albums, released Aug. 25, as part of a celebration of 30 years in this market by Philips Records.

Toshiba/EMI has announced plans to release a “Letter Vision” system to help in cataloging activity. Developed by parent company Toshiba Electric Works, “Letter Vision” is a system to reproduce titles and lyrics of songs using the memory capability of VHS cassettes.

Polydor of Japan will join Sony, Hitachi, Toshiba/EMI and Canyon in releasing a Compact Disc (CD) system here during Oct. The official release date is Oct. 20, and there will be 50 titles included. The Polydor titles originate from PolyGram Germany and the Netherlands, and the 50 titles for release here will come from the 100-titles CD catalog of PolyGram International and Decca International. Sony and Hitachi will release their CD systems here Oct. 18 (Cash Box, Sept. 11) and Sept. 18, and and they will release its CDs Oct. 21. A fall release date has been set for Toshiba/EMI’s product (Cash Box, Sept. 18).

**The Pony/Canyon Group has adopted a new logo for all of its products, which include records. The new logo will appear on the records starting Oct. 21. Canyon/Pony also announced its traditional campaign to push the new logo during the year-end sales season.

**United Kingdom**

LONDON — Some indignant responses have ensued from the start of the music business following the latest WEA Records (UK) attempt to combat home taping — WEA managing director Charles Battister. The attempt was bold by sending out 50 letters to the editors of publications all over the country warning them that any form of support or encouragement of home taping would result in the immediate withdrawal of WEA advertising.

Most of the U.K. consumer music press has called the move a gross infringement of basic democratic principles and even the U.K. trade press bashed, Music Week, carried a sharply indignant editorial response that read: “WEA’s well-meaning but sadly misguided attempt to persuade the public to support the campaign against piracy and home taping will almost inevitably have the opposite effect. There is no need for WEA to make this extra advertising to raise a journalist’s hackles, and WEA’s letter will merely serve to reinforce the opinion of most consumer music journalists that WEA’s threat has a hollow ring — not only do we already support the industry’s stance against piracy and taping, but WEA only takes its stand on WEA’s convenient advertising these days anyway.”

CBS is set to release a new Adam Ant LP on Oct. 11, titled “Friend For Foe.” All titles were written by Adam and Marco Pirroni except one, the Doors’ “Hello, I Love You.” Both Pirroni and Adam Ant produced.

A rush release from Arista of the New Barry Manilow single, “I Wanna Do It With You,” taken from Manilow’s forthcoming as-yet-unlabeled LP due out in November. The single is a departure from Manilow’s usual style and is out Oct. 8. *Paper Tiger* covers out Oct. 22. "Let Me Take You Home" and the second volume of the successful Album Cover Album By Storm Thorgerson, Roger Dean and David Howells. The first book of the best LP covers since 1960 since it contains the emergence of new design techniques to express punk, new wave, technopop, etc., it is the most interesting new music book to visualize the effect. The book’s 160 pages feature over 500 album covers reproduced in full color.

Fat Larry’s Band is due to play two nights at London’s Venue in a few weeks following the success of its Virgin/WMTV single “Zoom.”

**nick underwood**
E.T., Raiders Cartridges Top Holiday Video Game Offerings

(continued from page 7)

promotional plans have been announced. Mount says extensive television advertising and POP display material will be used to attract consumer attention for the E.T. game. Several spokespersons for major record companies feel that the combination of Universal's Music and Music Plus feel the E.T. cartridge is "a natural" for cross-merchandising with their own music. (The song that is the soundtrack of the movie and T-shirts, and all showed a high level of enthusiasm for the game.)

"The name E.T. alone is magic," commented Show industries president Lou Fogelman, whose City One Stop will distribute the E.T. and Raiders cartridge in addition to about 100 other retail stores.

Along with the "superstar" releases of E.T. and Raiders, stores will be dealing with more software companies this Christmas than ever before for their video game selections. Whereas earlier in the year only four companies—Atari, Mattel, Activation and Odyssey—carried any weight with record sales, soft ware providers were quickly running out of shelf space.

Today many different manufacturers have surfed and received positive response for their software. Companies such as Activision Games by Apollo, Parker Bros. and others. What's more, several firms are producing software for the Atari 2600. Mattel's recent introduction of Atari VCS-compatible "M Network" games and the November release of Activation's Intellivision-compatible vid carts—that will add to the retailer's dilemma of which cartridges to stock and promote.

Several retailers have made meeting this challenge by either carrying just the major manufacturers' goods or all games. Record store chains such as Disc-O-Mat, Century and Carl's are all carrying a wide range of-

Check Everything

"Retailers need to look at all the new lines," said an official at a New York small record game company. "Those cartridges and home computers for SoundVideo. "There've been some combinations offered at low cost," he said, "and many companies are going to be launching their first releases this Christmas. Mattel, Activation and Imagic games, while SoundVideo is a full line distributor of all major games and even many new entries, such as U.S. Games, Data Age and 20th Century-Fox Games of the Century.

Many distributors are also suggesting retailers carry accessories for video game units, such as different varieties of joysticks, console covers and cartridge protectors. But with the general merchandise buyer/buyer for Licorice Pizza, says his company will stock three brands of joysticks—Atari, the Disc-O-Mat and a "Borrelle." Of the last two, the Disc-O-Mat is said to be the more popular and has a remote control—by which video game storage boxes for the Christmas season.

As for sales, retailers who handle video game merchandise will attest, manufacturers are concentrating more on " blockbuster" cartridges, such as E.T. and, of course, the Atari video and game cartridge. The company also offers a variety of movie and related, has relocated. Its new address is 527 Madison Ave., Suite 604, New York, N.Y. 10022. The telephone num-ber is (212) 935-1036.

MAGIC IN THE DUGOUT — Atlantic recording group The Spinners recently sang the National Anthem before the start of a home game of the New York Yankees. The group's new album, "Grand Slam," which contains the single "Magic in the Moonlight," is slated for release later this month. Deadlock is the name of the group, comprising John Edwards and Bobbie Smith of the group, a Yankee trainer; Henry Famborough and Pervis Jackson of the group; and Dave Winfield, Yankee left fielder.

Retailers Plan Greater Use of TV Ads During Holiday Season

(continued from page 7)

with only product tags changed. Others explained that late-night television time in their markets, usually the cheapest to purchase, can lead to substantial record sales, citing K-tel International's success as an example.

The rise of cable and pay-service music programs, particularly Warner Amex's MTV, has encouraged dealers in some areas to try to merchandise their inventory outlets for advertising. The more discernible difference between record sales and the airing of product only exposed through these programs is that the products move toward cable TV advertising, according to a number of dealers.

One sales representative reaches a wider cross-section of prerecorded music consumers—who both active and passive—by reruns of "American Bandstand." He feels the show advertises a greater selection of product in a single spot. Some noted that this made television more unique than radio or print advertising since time and space buying on such media reached more specialized audiences.

TV More Flexible

"We're going into television more than ever before," noted Joe Andrews, vice president and general manager of the Miami-based Spec's chain. "TV is a mass media that can reach a wider group of people, of all ages and music tastes, from 14-65."

"With television, we can advertise three of four different titles," he continued, "whereas with print or radio you can have superior reach but the cost per contact is very high."

Andrews further said that radio is not quite as effective for this kind of advertising because TV only "80% to 85%" of the people who "see" ads are going to watch them. In conjunction with radio and TV, such strategies are considered essential for those artists who want to "bump" and "promote" it's the difference between the line, and we think it will really ex-

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Levinson Comm. Moves

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<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks No.</th>
<th>10/2/82</th>
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Everybody agrees on that figure, dealers in particular generally felt it was a good place to start.

Weston Nishimura of Bellevue, Wash.'s Video One Video felt that "there has to be a way of developing the right relationship with the manufacturers, unless they want to sell just one or one (one) VHS and one Beta cassette," which Weston feels is necessary. However, while Nishimura noted that "$39.95 is a great price given the costs of manufacturing," he suggested that "the actual sale price may be lower, either $29 or $19."

"What we may have to do with a title retailing for $39.95 is get about eight rental turn around on it and then sell it off at $19 if we're going to make a reasonable profit," he summarized.

The fact that manufacturers are slowly but surely moving to lower prices was "not unexpected as a result of the VSDA (Video Software Dealer Assn.) Conference, where Paramount announced the Star Trek test," according to Gene Kann of Highland Park, Ill.'s Columbia Video Systems. Kann, however, said that he and other dealers would like to see the abolition of list pricing.

Drop List Price

"The only thing we have continually suggested to Paramount, in order to generate a lot of talk about retail prices and let us worry about that," he stated. "If we had Fair Trade, that would be one thing, but as long as we don't have Fair Trade, list price is silly."
AROUND THE ROUTE
by Camille Compasio
AMOA Expo '82 is shaping up to be a record convention, as we learned from Leo Droste, the association's executive vice president. AMOA has, at this point, secured expanded exhibit space at the Hyatt Regency "as far as we can go," Leo told us, in order to accommodate the additional number of exhibitors who will be participating this year. There just isn't any more room for expansion, space-wise. AMOA exhibits will be housed on two levels, utilizing Wacker Hall, the Columbus Rooms and part of the International Ballroom at the Hyatt Regency—which adds up to significantly more space than the show occupied at the Conrad Hilton in previous years. "It will be the largest exhibit in the convention's history," Leo noted, "with over 400 booths" (as opposed to 379 in '81). A waiting list is being maintained, in the event that last minute revisions might make space available. Leo also advised that advance registration and banquet reservations are coming in very heavy.
Eddy Arnold is headlining this year's banquet show and the Hyatt can accommodate about 1000 in the banquet room so it's wise to plan in advance. Because of the increasing number of inquiries received (continued on page 39)

PROVOCATIVE SPEAKER — David Rosen, chairman and chief executive officer of Sega and one of the industry's most articulate spokesmen, is shown delivering his thought-provoking opening address at the factory's recent "Pride in Performance" distributors meeting and conference.

Industry At A 'Crossroad,' Sega's Rosen Tells Distributors Meeting
by Alan Sutton
CARLSBAD, Calif. — Unless the coin-operated amusement industry moves away from doing "business as usual" and adopts an aggressive, consumer-oriented marketing approach, it will "bring to an end the U.S. distribution system as we know it today," David Rosen, chairman and chief executive officer of Sega, said at the factory's annual distributors meeting at Rancho La Costa here.
In his Sept. 24 keynote address, Rosen said, "In years to come, we may look back on this specific period, the fall of 1982 and the early part of 1983, as a very crucial transition period for the industry.
"I am certain we all clearly see that the industry's business environment today is not the same as that enjoyed only a few short months ago — and that the 'boom market' of the past several years is, for the present, behind us." In its place, according to Rosen, is what he ter- (continued on page 39)
INDUSTRY NEWS

Williams Prevails In Landmark Copyright Decision

CHICAGO — In a landmark decision that could have far reaching consequences for the video game industry, the U.S. Court of Appeals for the Third Circuit has upheld the rights of Williams Electronics, Inc. to copyright the computer program of its video games. The court also held that Williams computers, which were intertwined with the electronic system used to play the games, were subject to copyright protection.

Previously, the U.S. District Court for the District of New Jersey had found that Artic International, a New Jersey firm, had infringed both Williams copyrights for the computer program and for the audiovisual works of its video game “Defender,” according to Williams. Artic did not deny selling systems containing the computer program which reproduces the “Defender” audio/visual effects, but it did appeal to the Third Circuit, challenging the scope and validity of the copyright laws which it was ruled to have infringed, Williams noted.

Ronald Crouse, vice president and director (continued on page 29)

‘Pac-Man’ Products Are Debuted At Chicago Press Conference

CHICAGO — Bally Midway’s phenomenal “Pac-Man” video game character reached still another dimension in popularity as the subject of more than 375 different products ranging from wallpaper to bicycles to adult clothing, manufactured by approximately 100 licensees of the Bally Midway Manufacturing Company.

On Sept. 24, a giant exhibition of these products was held at the Holiday Inn O’Hare Kennedy in suburban Rosemont. III. On display were bicycles, roller skates, children’s wallpaper, toys, wallpaper, furniture, clothing, candy, popcorn, key chains, coloring books, jewelry, decals, watches, glassware, shoes — the list is endless — all bearing the familiar “Pac-Man” symbols.

Joining Bally Midway executives who were on hand to greet the press corps and guests attending the special event were Mr. and Mrs. Pacifica, costumed and circulating around the exhibit floor. Adjacent to the displays was a lineup of equipment, including “Pac-Man,” "Ms. Pac-Man,” "Solar Fox," "Kick-Man" and the "Mr. & Mrs. Pac-Man Pinball.

History Making Game

Since the introduction of the "Pac-Man" video game in late 1980, approximately 100,000 machines in the U.S. have reached millions of players. It is known as the most successful and the largest selling coin-operated amusement game in the industry's history.

The success of the game has been chronicled in hundreds of newspapers, on all major television networks, in several national magazines and has even inspired a gold record, "Pac-Man Fever." The video celebrity is now starring in the new animated "Pac-Man" television series, which premiered at 7:30 a.m. on September 25, on the ABC television network. According to Stan Jarocki, vice president of marketing for Bally Midway, "This is undoubtedly the first time a video game character has inspired a television series, instead of vice versa.

Success Breeds Success

"Pac-Man" success led to the release of a delightful counterpart, "Ms. Pac-Man," who has developed into a sensation in her own right.

Pac-Man fever has been spreading rapidly, even into motion pictures such as Walt Disney Productions’ "Pamplin's view and Universal Pictures’ "Fast Times at Ridgemont High." In upcoming productions, Pac-Man will be seen in "My Little World, Jekyll & Hyde-Together Again and Periluma Pride," in addition to two films for television, "A Month With An Older Woman," starring John Ritter, and "MTM Productions’ Remington Steele.

Eddy Arnold

Eddy Arnold To Headline 1982 AMOA Banquet

CHICAGO — Eddy Arnold, legendary country music artist whose records have enjoyed extensive popularity on jukeboxes throughout his career, will headline this year’s AMOA Expo banquet show on Nov. 20 in the Grand Ballroom of the Hyatt Regency Chicago Hotel. Reservations for the show are available from AMOA at $30 per person.

In the record business for more than 20 years, Arnold was honored by RCA Records in 1970 with a commemorative award for over 60 million records sold. That figure has since increased to more than 75 million and he is listed among the top four recording artists of all time in the world, surpassed only by Elvis Presley, The Beatles and Bing Crosby.

Arnold was elected to the Country Music Hall of Fame in 1966 and the following year was named Entertainer of the Year by the Country Music Assn. He has performed twice at Carnegie Hall and is credited with introducing country music there.

During the past few years, he has appeared on major network variety shows both in the U.S. and Europe. A partial list of his jockey hits includes "Bouquet of Roses," "That's How Much I Love You," "Anytime," "Cattle Call," "Make The World Go Away," "I Want To Go With You," "The Last Word In Lonesome Is Me," "What's He Doing In My World," "I Lonely Again" and "Misty Blue."

Because of limited seating in the Grand Ballroom, AMOA suggests that show reservations be made as early as possible. Further details may be obtained by contacting the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, III. 60521 or phoning (312) 654 2662.

MVS Celebrates A Banner Sales Year In Grand Fashion

LOS ANGELES — MVS Amusements, Inc./Modern Vending Sales reported a record year in 1981-82 with a 600% increase in route operations and a 100% increase in equipment sales to operators. Commemorating these high figures, MVS owners and operators Florence and Albert Calderon and Janie and Tom Goldberg turned the company’s annual picnic into a gala weekend party.

Employees from 14 states took part in the festivities, which began with a catered buffet dinner party in one of the company’s Indiana, warehouse on Aug. 27, and concluded on Sunday morning with a brunch for out-of-state visitors. In between the dining receptions, a wide range of activities and sports, including softball, swimming, football and tennis was enjoyed by the firm’s staff and families.

One of the event’s more outrageous moments occurred during the performance by Savannah, Ga. rootsman Bob Talucci (aka "Bouncing Bob") and his human singletone. Scaling a tree, he suspended a giant rubber-band from a branch 60 feet in the air. Several of the attendees at MVS’s Saturday Picnic, held at the Hillside Club Beach in Westfield, Ind., took turns swinging in the rubberband and being “shot” into the air.

After the weekend came to a close MVS co-owner Al Calderon said, “It gave me the greatest sense of pride to meet all of our employees and to see so many happy, friendly faces in one place. Our employees are hardworking and dedicated. To see them all enjoy themselves made the effort worthwhile.”

MVS FUNFEST — During its annual company gathering at MVS Amusements, Inc./Modern Vending Sales was celebrated with an array of festivities, activities, and sports competitions. Pictured in the top row are (l-r): Florence Calderon and Sydell Wolschin from Modern Vending Service and Al Calderon at Friday evening’s buffet dinner; Dan Trusty, Rod Iberg, Dave Winton, Pat Livesay, Jim Besinger and Mike Schupay drinking a toast to a record year. Pictured in the bottom row are: Al Calderon serving up a Frankfurter for Aimee Winton; Florence Calderon and Allen Jones checking out the ribs; David Lazarov, Linda and Janie Goldberg drawing names during a company lottery, in which 50 prizes were awarded to MVS employees.

CALENDAR

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.
Oct. 9: Washington Amusement & Music Operators Assn.; fall meeting; Davenport Hotel; Spokane.
Oct. 15-16: Amusement & Music Operators of Virginia; annual meeting; John Marshall Hotel; Richmond.
Nov. 7-18: AMOA international convention; Hyatt Regency Hotel; Chicago.
Nov. 18-20: IAAPA annual convention; Brattleboro; Kansas City.
Industry At A 'Crossroad,' Sega's Rosen Tells Distributors Meeting

(continued from page 37)

In Robbin's opinion, it is the transition from an expansion market, in which operators were "scrumming" for new games, to a replacement market. "The operator book to maintain revenues and simultaneously limit new equipment purchases, " that has brought the coin-op amusement industry to a 'Crossroad.'

He went on to say that current market conditions have been further complicated by several factors. "In general, revenues per machine, increased competition from new locations opening near existing ones and heavy spillover into sales of new games. As Sega's 60 games market the 'Crossroad,' the operator book to maintain revenues and simultaneously limit new equipment purchases, " that has brought the coin-op amusement industry to a 'Crossroad.'

Disastrous Consequences

If operators were to undertake "unduly conservative" in their buying decisions, it will have disastrous consequences for the industry, according to Rosen. "If, in the hit game, operators can find their way to the marketplace, considerable numbers, it will be a matter of time before players move. An operator book to maintain revenues and simultaneously limit new equipment purchases, " that has brought the coin-op amusement industry to a 'Crossroad.'

According to Rosen, the most immediate problem facing the industry today is the "lack of conviction on the part of the operator to the fundamental health of his operation." He urged manufacturers and distributors to work together to restore operators' confidence in the long-term prospects for the industry; this can be accomplished, he said, by instilling a "buying mentality" as the key to sustaining an operator's revenue base.

Rosen also commented on the coin industry's new relationship vis a vis other forms of entertainment. "No longer will there be large increments of growth at the expense of alternative forms of entertainment, such as motion pictures or recorded music. The coin-op amusement industry today is a major segment of the overall entertainment industry and as such, we have a major market share to protect and nurture."

"I believe that the basic principles of consumer marketing hold the key to our industry's future prosperity," he said.

With consumer awareness, acceptance, of arcade video games currently at an all-time high, Rosen said it is imperative that the industry capitalize on the momentum, which he calls "The Wave." That wave is the fundamental importance of this consumer momentum — and direct our actions positively..." If we believe, the single most crucial factor which will impact our industry in the months and years ahead," he said.

Advertising Necessary

Rosen believes the wave to maintain the current level of public awareness is through television, radio and print advertising. In addition to national promotional tie-ins with major consumer-oriented companies. Not only will such activities stimulate player interest and location demand, he pointed out, but they will also push up video game revenues and enhance the industry's image.

While noting that Sega intends to use various forms of advertising to promote new game introductions, Rosen said such efforts can only be effective when accompanied by the wholehearted support of its distributor network. "In essence, the distributor is the field marketing arm of the manufacturer, in many of the same ways the distributor serves today in the manufacturer's product representative," he concluded.

Following Rosen's remarks, vice chairman T. Fogleman introduced three new Sega games — "Pengo," "Subrec-3D" and "Tac-Scan."

Pengo, which will be featured in Sega's next series of television commercials (Sega's "Zaxxon" spots that ran in selected markets in June marked the industry's first TV commercials for an arcade video game), is a cartoon maze game set in a polar environment. It has 14 levels of play, the object of which is for Pengo, a tuxedo-clad penguin, to squash attacking snow bees against blocks of ice while avoiding their deadly sting.

"This is destined to become a classic game," Fogleman said. "The changing playfield is a unique concept that makes the game different each time you play it."

Subrec-3D is billed as the industry's first genuine three-dimensional game. The game's unique three-dimensional viewing assembly was designed by Japanese electronics giant Matsushita and is the result of a two-year development program. By teaming up with Matsushita, parent company of Panasonic, Sega was able to produce a reliable product without the tremendous (financial) exposure if we had done it alone," according to Fogleman.

Tac-Scan, the newest addition to Sega's Convert-A-Game product line, combines the excitement of drag racing with the thrill of skydiving, Fogleman said. A space-themed game, Tac-Scan allows the player to view the action from different eye-level perspectives as he maneuvers his fighter squadron against a plethora of intergalactic foes.

Other highlights of Sega's three-day (Sept. 23-25) distributors meeting included:

• A welcoming cocktail party and Mexican bean dinner.
• A tour of Sega's new state-of-the-art manufacturing plant in nearby Rancho Bernardo, hosted by president Duane Blakeh and marketing director Leonard Wiz.
• A deep sea fishing excursion.
• Golf and tennis tournaments.
• A gourmet dinner and awards presentation with entertainment provided by Bobby Gordon and his band.

Full photo coverage and the complete text of David Rosen's keynote address will appear in an upcoming issue of Box Cash.

Williams Decision

(continued from page 31)

of marketing of Williams, stated, "We are delighted to have received this favorable ruling by the U.S. Court of Appeals. This decision will give the industry another powerful tool in protecting the rights of manufacturers, such as Williams, who are making significant investments in original game development.

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<td>13</td>
<td>LIVIN' IN THESE TROUBLED TIMES</td>
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<td>14</td>
<td>WAR IS HELL</td>
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<td>15</td>
<td>LOVE'S GONNA FALL HERE TONIGHT</td>
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<td>16</td>
<td>WHAT'S FOREVER FOR</td>
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<td>17</td>
<td>IT Ain't EASY Bein' EASY</td>
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<td>18</td>
<td>MISTAKES</td>
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<td>19</td>
<td>WE DId But NOW You DON'T</td>
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<td>20</td>
<td>SHE'S LYING</td>
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<td>21</td>
<td>BIG OLE BREW</td>
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<td>22</td>
<td>SOUL SEARCHIN'</td>
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<td>23</td>
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<td>RUSH (Mercury/PolyGram 76176)</td>
<td>LOVE</td>
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**NEW ENTRY**

**OPERATORS PICKS**

Dan Torello (Modern Specialty, Madison)
ROCK THIS TOWN - STRAY CATS - EMI America

Vic McCarthy (Cas-Kill Studios, Inc., Hurleyville)
HEARTLIGHT - Neil O' -mond - Columbia

Gary Snortum (Cigarette Services, Inc., Appleton)
THE LOOK OF LOVE - ABC - Mercury PolyGram

**RECORDS TO WATCH**

TRULY - Lionel Ritchie - Motown
PUT IT IN A MAGAZINE - Sonny Charles - Hi-lighter
MAGIC IN THE MOONLIGHT - The Splitters - Atlantic
I.G.Y. (WHAT A BEAUTIFUL WORLD) - Donald Fagen - Warner Bros.
THE AMERICAN DREAM - Hank Williams, Jr. - Electra
IN THE JAILHOUSE NOW - Willie Nelson & Wobbie Penguin - Columbia
THE BIRD - Jerry Reed and Friends - RCA

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<td>MEN AT WORK</td>
<td>&quot;WHO CAN IT BE NOW?&quot;</td>
<td>COLUMBIA</td>
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<td>12</td>
<td>SANTANA</td>
<td>&quot;HOLD ON&quot;</td>
<td>COLUMBIA</td>
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<td>17</td>
<td>KENNY LOGGINS WITH STEVE PERRY</td>
<td>&quot;DON'T FIGHT IT&quot;</td>
<td>COLUMBIA</td>
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<td>24</td>
<td>NEIL DIAMOND</td>
<td>&quot;HEARTLIGHT&quot;</td>
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<td>45</td>
<td>BILLY JOEL</td>
<td>&quot;PRESSURE&quot;</td>
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<td>76</td>
<td>KARLA BONOFF</td>
<td>&quot;PLEASE BE THE ONE&quot;</td>
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<td>PAUL MC CARTNEY</td>
<td>&quot;TUG OF WAR&quot;</td>
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### BLACK CONTEMPORARY

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<td>&quot;IF THIS WORLD WERE MINE&quot;</td>
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<td>JIMMY CLIFF</td>
<td>&quot;SPECIAL&quot;</td>
<td>COLUMBIA</td>
<td>38-03216</td>
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