

CASH BOX

August 28, 1982

NEWSPAPER

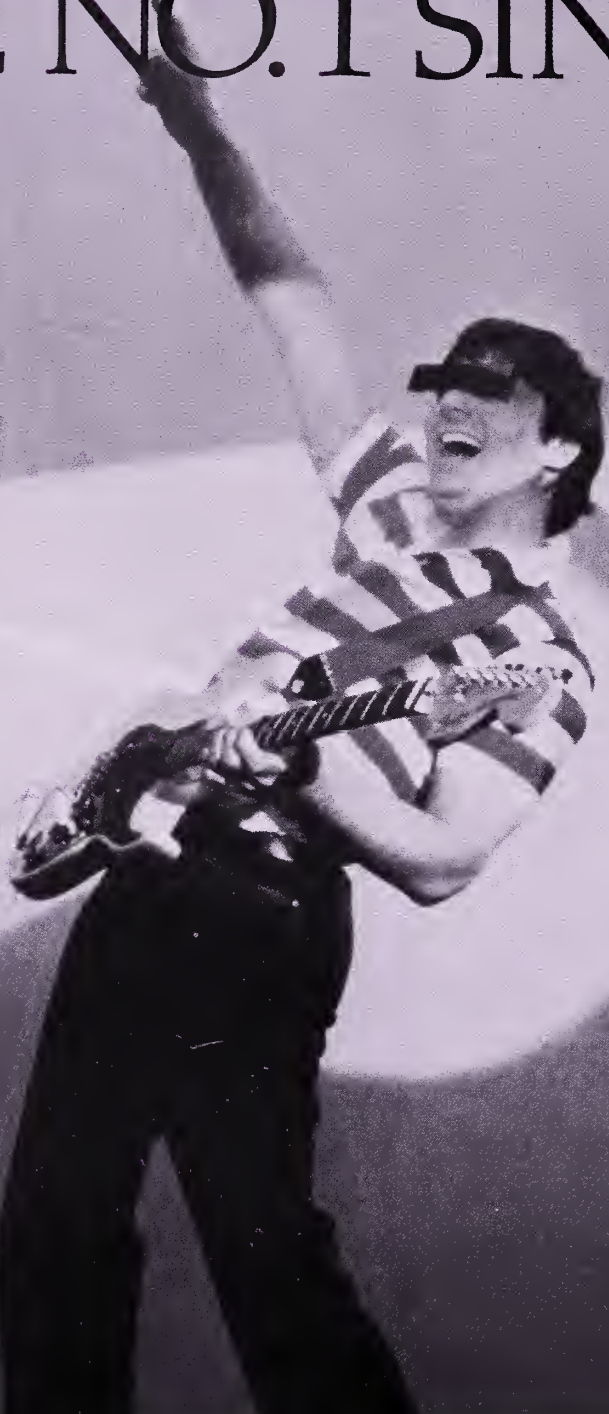
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Grand Master Flash & The Furious Five

PRESTO!

THE NO. 1 SINGLE!

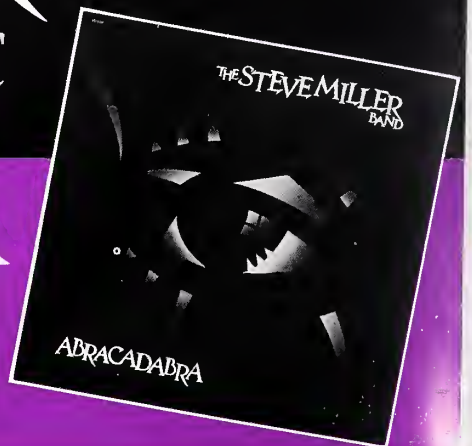


THE **STEVE MILLER** BAND
MAKING RADIO MAGIC
WITH

ABRACADABRA

from the album

ABRACADABRA



CASH BOX

INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIV — NUMBER 14 — August 28, 1982

CASH BOX

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EDITORIAL

Hope For The Future

The old saw that new & developing acts are the "lifeblood of the industry" is surely as true today as it was when first postulated. As new generations of consumers are added to the recorded music market, it is often the fledgling acts that best reflect the new tastes and aspirations. While surely inspired by the established acts, the newcomers keep the music fresh by continually adding new approaches and points-of-view.

This year's crop of new & developing acts is a prime example of the vitality and excitement that can be generated by the newcomers. From the bouncy pop of the Go-Go's to the synthesizer dance music of The Human League to the British R&B of Junior to the balladry of Charlene, the new &

developing acts have had a significant impact on the music scene in the past 12 months.

And the list doesn't end there. A significant number of newcomers cracked the charts for the first time this year, many times as the exponents of fringe styles of music that may some day become the mainstream. By bringing the excitement back to the market, these newcomers have opened new opportunities for all in the industry.

This week, **Cash Box** salutes a number of the top new acts this year. Even though these may not be the best of times saleswise, the energy and optimism of the new & developing acts can surely be a cause of optimism for the future.

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ON THE COVER

Sugar Hill's Grand Master Flash & The Furious Five contains some of the hardest rapping young talent the streets of the Bronx (or any other streets, for that matter) have spawned. If you haven't heard the group already — on such top rap cuts as "Freedom," "Wheels of Steel," "The Birthday Party" or "Nasty" — you most probably will have by the end of this summer, because their latest single, "The Message," demands to be heard. Top 40 is just beginning to find out what Black Contemporary radio has known since the record was released... "The Message" ain't messin' around.

Discovered in an N.Y.C. club called Disco Fever by Sugar Hill's Joey Robinson, Flash, a Barbados born and Bronx raised DJ by the name of Joseph Sadler, and his street-wise fivesome — Cowboy (Keith Wiggins), Melly Mel (Melvin Glover), Kid Kreole (Danny Glover, Mel's brother), Mister Ness (Eddie Morris) and Rahiem (Guy Williams) — have created a rap sound that can only be described as tough.



TOP POP DEBUTS

SINGLES

66 YOU DON'T WANT ME ANYMORE — Steel Breeze — RCA

ALBUMS

72 IF THAT'S WHAT IT TAKES — Michael McDonald — Warner Bros.

POP SINGLE

ABRACADABRA
The Steve Miller Band
Capitol

B/C SINGLE

DANCE FLOOR (Part 1)
Zapp
Warner Bros.

COUNTRY SINGLE

FOOL HEARTED MEMORY
George Strait
MCA

JAZZ

OFFRAMP
Pat Metheny Band
ECM

NUMBER ONES



The Steve Miller Band

POP ALBUM

MIRAGE
Fleetwood Mac
Warner Bros.

B/C ALBUM

ZAPP II
Zapp
Warner Bros.

COUNTRY ALBUM

ALWAYS ON MY MIND
Willie Nelson
Columbia

GOSPEL

IT'S GONNA RAIN
Milton Brunson
Myrrh



GOLD NOVA — Portrait recording artist Aldo Nova recently stopped by CBS Records' offices in New York to pick up a gold record for his self-titled debut album. Pictured are (l-r): Val Azzoli, MTV Music, Canada; Walter Yetnikoff, president, CBS Records Group; Frank Dileo, vice president, national promotion, Epic/Portrait/CBS Associated Labels (E/P/A); Lennie Petze, vice president/general manager, Portrait; Don Dempsey, senior vice president/general manager, E/P/A; Dick Asher, deputy president/chief operating officer, CBS/Records Group; and Nova.

Branch Cutbacks Bring Indie Parity In Certain Markets

by Jim Bessman

NEW YORK — Independent distributors have taken an overall slow summer stoically and are looking to the fall and Christmas seasons with cautious optimism, according to a **Cash Box** survey. While the current business climate "really stinks," to quote Warren Hildebrand, president of New Orleans' All South Distribution Corp., he and fellow independents quickly point to many bright spots inherent in their end of the record business, including the proliferation of new independent labels in need of servicing and strong product being released by established ones. In fact, some indie distributors now find themselves in better shape, at least in their respective regions, than the cutback-prone major label branch systems, a state of affairs that one indie termed "mindboggling."

Indeed, in the wake of recent field cutbacks by the major labels, indie distributors have found themselves in the surprising position of market equality if not dominance in terms of staff coverage in some areas. "I never would have thought it possible, but the CBS cutbacks mean that we have more people on the street in some markets than they have," said Clay Pasternack, operations manager and buyer at Cleveland's Action Music Sales.

"We aren't suffering like the majors and haven't reduced our staff anywhere," said Jim Schwartz, president of Landham, Md.-

based Schwartz Brothers Inc. and president of NARM's Independent Distributors Advisory Committee. "CBS closed their Philadelphia branch and PolyGram closed theirs here, so it looks like I'll be one of the few remaining companies with branch operations in both places. I also have the only sales office branch operation in Charlotte, N.C., as everyone else is out of Atlanta. That territory is one of the major accounts in the country.

"If major label cutbacks continue, it will be an opportune time for smaller labels and acts to get more involved in independent distribution," concluded Schwartz. "I strongly feel this is not the time to cut back because the economy has got to turnaround, and when it does I'll be well prepared to handle the marketplace."

Even though the long-awaited record industry rebound has yet to materialize, the indies see some encouraging signs. "I have to preface everything by saying that it's hard to be optimistic, considering the state of the economy and the record business," said Hildebrand, "but there are definite positive signs. I certainly feel better than I did a year or so ago about business in general and the record business in particular."

"Independent distributors are getting their full share and probably even a bit more," said Schwartz, who cited the emergence of new acts like Flock of Seagulls and Haircut 100 — "things unknown a few months ago" — as well as the "explosion" of Aretha Franklin in the last couple weeks as reasons for his "not great but not specifically bad" situation. He said that business had been going great up through May, then dropped below last year's in June and July, due to the summer months and a lack of merchandise. But an upsurge so far in August has brought his business five or six points ahead of last year. "We're maximizing the music we're involved in," he explained, naming his extensive gospel business as a particular stronghold.

Catalog Sales

Kevin Papuga, president of The House Distribution in Kansas City, has found that while things have been slow lately, catalog has done well. "Most of our business is catalog, and catalog stores are starting to fill out their bins again. If you service guys that have something to sell you have a strong business."

Bud Daily, president of Big State Distributing Corp. in Dallas, said that cash flow

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home taping cuts into record sales, Silver feels that his station's album-tracking has promotional benefits for new product. "I was speaking to our local A&M guy who said that he really likes the shows, so long as we don't run any blank tape ads while they are on and give people the idea to tape off the air," says Silver. "And we never put an album on the air and let it run all the way through without some sort of interruption."

No Pressure

Another station that tracks new releases and established albums is KZEW/Dallas. "We've made it clear that as long as our competition does not do it, we will play the major releases," says Andy Lockridge, KZEW program director. "We play 90% of the music that's happening now because I feel it has format appeal and mass appeal. It's just a feature at the station that we run every Sunday evening between 6 and 11 p.m."

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Despite Home Taping Debate, AOR Stations Still Track LPs

by Larry Riggs

NEW YORK — Despite record industry concern that the practice encourages listeners to tape albums off the air rather than purchase them, many AOR stations around the country still play albums in their entirety. A **Cash Box** survey of AOR program directors reveals that while many stations track only catalog albums recorded by superstar acts during the 1960s and 1970s, a handful still feature new releases in their entirety.

Many programmers reject the record industry charge that home taping accounts for diminished album sales and emphasize that their role is to program a radio station. Others maintain that listeners who take the trouble to tape LPs off the air are music

enthusiasts who also buy albums at the store. Other PDs, however, won't play new releases in their entirety because they do not think that they generally contain enough good songs to hold onto an AOR audience for an extended time period.

One station that still tracks albums to a large degree is KSHE/St. Louis. "We track albums in two areas," says Jack Silver, KSHE music director. "We have a feature called *Side Show*, where each Tuesday night we play the first side of a new release, and on Thursday we play the second side. On Sunday, we have a show called *The Seventh Day*, where between 7 p.m. and midnight, we play seven classic albums in a row."

Contrary to the industry sentiment that

lauded the system for reducing inventory levels, allowing the store a better product turn by reducing response time, and indicating peak sales times that allowed for more efficient staffing. "We have a better sense of what's selling," said Goldspeil, "and we were able to generate more sales through a more active fill and quicker response."

Musicland's Experience

Since the Record World prototype operated in only one store, information was fed from the store's terminal to an outside computer. However, Pickwick's 420-store Musicland Group, which includes Sam Goody and Discount Record outlets as well as the Musicland stores, put all its stores on line with a centralized in-house computer last October. Despite lag time between Musicland's implementation of the system and complete label commitment to UPC, Musicland Group president Jack Eugster said that the system has "paid back handsomely so far."

"We're getting substantially quicker turnover and information for replacement of inventory," he said. "It's very accurate, and

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Alabama, Skaggs Top Nominees For 16th CMA Awards

by Tom Roland

NASHVILLE — Alabama topped the list of finalists for the Country Music Assn. (CMA) awards telecast scheduled for Oct. 11 during the 16th annual awards ceremony. Alabama was nominated in five categories, while Willie Nelson and Ricky Skaggs were each named in four. The Oak Ridge Boys were selected in three categories.

Alabama was nominated for Entertainer of the Year; Single of the Year for "Love In The First Degree"; Album of the Year for "Mountain Music"; Vocal Group of the Year and Instrumental Group of the Year. Last year, the band took home the latter two awards.

Skaggs was nominated individually for Entertainer of the Year; Single of the Year for "Crying My Heart Out Over You"; Male Vocalist of the Year; and the Horizon award, presented to a new or developing

artist who has accomplished much in the previous year toward the establishing of his career. Skaggs' band was also nominated as Instrumental Group of the Year.

Nelson was also cited in four categories: Entertainer of the Year; Single of the Year for "Always On My Mind"; Album of the Year "Always On My Mind"; and Male Vocalist of the Year. In addition, he was nominated with Waylon Jennings for Vocal Duo of the Year.

The Oak Ridge Boys were nominated for Entertainer of the Year; Album of the Year for "Bobbie Sue"; and Vocal Group of the Year. The group's backup musicians, the Oak Ridge Band, was also nominated as Instrumental Group of the Year.

Nominated for Entertainer of the Year are Alabama, Barbara Mandrell, Nelson, the Oak Ridge Boys and Skaggs. Mandrell has won the award the last two years.

Nominations for Single of the Year include: "Always On My Mind," Nelson, Columbia; "Crying My Heart Out Over You," Skaggs, Epic; "I'm Gonna Hire A

(continued on page 22)

Retailers Hopeful About Future Of Bar Coding LPs

by Fred Goodman

NEW YORK — With approximately 80% of the current Top 25 albums carrying UPC bar coding, the era of scanners and computerized inventory management will soon hit the record industry with full force. And despite present impediments to a full-scale commitment by retailers, a few large chains like the Musicland Group, and a recent NARM-sponsored prototype in the Record World outlet in Forest Hills, Queens demonstrate that there are already advantages to be gleaned from the limited proliferation of the coding.

While allowing that "the rest of the record companies will have to go on bar coding before we bring it back," Bill Forrest, executive vice president, Elroy Enterprises was pleased with the results of the test held in one of that company's Record World outlet. Similarly, store manager Ted Goldspeil

BUSINESS NOTES

Radio Marti Mark-Up Underway

NEW YORK — On Friday, Aug. 31, the Senate Foreign Relations Committee began marking up the House-originated bill that authorized \$7.5 million to establish the controversial Radio Marti, a high-power propaganda station aimed at Cuba. The bill, opposed by the major broadcasting trade associations but strongly favored by the Reagan administration, had previously passed the House of Representatives by a vote of 250-134. It was introduced by Rep. Dante Fascell (D-Fla.).

The bill that passed the House had authorized \$7.5 million for initial start-up costs for the station that would broadcast to Cuba at 1040 on the AM band from a studio to be built in the Florida Keys. "It also called for placing its operation under the jurisdiction of the Board for International Broadcasting, which runs Radio Free Europe and Radio Liberty," said Barbara Buriff, special assistant to Rep. Fascell. Radio Liberty is a propaganda station aimed at the Soviet Union and Radio Free Europe is aimed at Eastern Europe.

It is unclear now how much time the Foreign Relations Committee will spend marking up the bill before they place it before the full Senate. Several Washington sources, however, think that it will pass through the Committee very quickly. "A lot of other bills have been waiting forever, but this one seems to have been given special treatment because it is one of Reagan's top foreign policy items," said one Washington insider.

Broadcasting groups have opposed the bill on grounds that it will increase Cuban interference on U.S. AM stations and because it is extravagant. "We're not in business to make foreign policy, but I can tell you that no radio station needs to cost \$7.5 million since they could use existing facilities," said Abe Voron, executive vice president of the National Radio Broadcasters Assn. (NRBA). "The Reagan administration also doesn't seem to care about the potential interference it will cause to U.S. broadcasters."

Six Video Companies Join RIAA/VIDEO

NEW YORK — Six more companies have joined RIAA/VIDEO, the home video arm of the Recording Industry Assn. of America. They are Embassy Home Entertainment, MCA Distributing Corp./MCA Videocassette, Marshall Stone Prods., Thorn EMI Video Programming Enterprises, Video Gems and the Videography Co.

Embassy Home Entertainment was recently formed by Avco Embassy Films. Located in Los Angeles, it is headed by Andre Blay, former head of the Andre Blay Corp. RVC, which Avco Embassy had acquired. MCA Distributing Corp./MCA Videocassette, Inc. is headquartered in Universal City, Calif. and is MCA's distribution division for its videocassette, videodisc and record arms.

New York-based Marshall Stone Prods. is involved in projects aimed at improving consumer lifestyles, including a number of sports instruction videodiscs. Thorn EMI Video Programming Enterprises (TEVPE) is also based in New York and supplies programming to home video, cable television and commercial television.

Video Gems is the leading independent distributor of pre-recorded videocassettes whose library includes over 100 titles. The Videography Co. is a new video independent based in Los Angeles. Its new releases include a live video music concert featuring the Chuck McDermott band.

RIAA/VIDEO was formed in June 1980 as the non-profit trade organization for American video software companies.

CBS Finalizes Acquisition Of Ideal Toy

NEW YORK — CBS, Inc. last week finalized its requisition of the Ideal Toy Corp. for \$58 million in cash, or \$14.85 per Ideal share. The Ideal shareholders approved the merger at a recent special meeting in Newark, N.J. Ideal will be integrated into Gabriel Industries, the toy arm of CBS/Columbia Group. Simultaneously, Lionel Weintraub, chairman and chief executive officer of Ideal, has been named senior vice president, Gabriel Industries.

In making the announcement, Thomas Kirwan, president, CBS/Columbia Group said, "Ideal's complementary product line will integrate nicely with Gabriel's to strengthen CBS' competitive position in the toy business. The merger also provides us with Ideal's modern manufacturing plant and worldwide operations, which will result in significant international distribution of the integrated Gabriel-Ideal product line and our new CBS Video Games."

Herman To Step Down As Local 47 President

LOS ANGELES — Citing personal reasons, Max Herman has announced that he will not be a candidate for re-election as president of Musicians Local 47, American Federation of Musicians. Nominations for the position will be held in September, and the election will take place Dec. 6.

An executive officer of the union local for 26 years, Herman served as its president for over a decade. Prior to his terms as president, Herman also served in the positions of secretary and vice president.

In announcing his decision not to seek re-election, Herman stated, "The time has come for me to make a change so that I can devote myself to my personal life. I hope to have more time to spend with my family."

AGAC Sets Classes In Song, Lyric Writing

NEW YORK — The American Guild of Authors and Composers (AGAC) Foundation is offering a series of songwriting workshops in New York. Lyricist Shiela Davis will teach both the advanced and beginning classes of "The Craft of Lyric Writing." The advanced class meets Mondays from 6-9 p.m. starting Sept. 13, while the introductory workshop meets Wednesday between 5:30 and 7:30 p.m. beginning Sept. 15.

Lou Stallman will also teach his hit single workshop Tuesdays from 5:30-7:30 p.m. beginning Sept. 14. AGAC is also continuing its weekly "ask a pro" and critique sessions each Thursday. All classes take place at the Guild's New York office at 40 W. 57th St. For more information, call (212) 757-8833.

Agents Seize \$15 Million In Pirate Video Tapes

NEW YORK — Early morning raids in the Bronx and Rockland County on Aug. 3 netted pirated video cassettes worth \$15 million on the open market, according to Neil Herman, a spokesman for the Federal Bureau of Investigation (FBI) in New Rochelle. Twelve FBI agents took part in the action which seized cassettes of some 1,000 movie titles including *Annie*, *Star Wars*, *Poitergeist*, and *Rocky III*.

The raids were carried out at the Spring Valley home of Leonard Sbordone, his business, Pelham TV and Appliance in the Bronx, and the home of Salvatore Pascale, also in the Bronx. Neither Sbordone nor Pascale was arrested.

Herman said that an investigation was continuing but could reveal no further details.

BMA Announces Improvement Plan For Retailers

by Michael Martinez

LOS ANGELES — Black Music Assn. (BMA) officials recently unveiled plans to implement the organization's black record retailer improvement program and the cities where they plan to conduct the retailer seminars. The announcement was made during an industry conference in Atlanta.

BMA executive director George Ware told **Cash Box** that the organization met with Southern black retailers during the recent *Jack The Rapper Family Affair '82*, held at the Dunfey Hotel in Atlanta, Ga., and kicked off the program by explaining to the dealers how the improvement plan was to involve black banking and financial institutions and record manufacturers in the development of local programs to enhance the ability of black retailers in delivery of product to the consumer.

The cities targeted for the seminars, to be conducted by Ware, BMA board member Ted Hudson, head of St. Louis-based Ted's One Stop and the Hudson Embassy Stores, and local retailers, are St. Louis, Chicago, Detroit, Los Angeles, Atlanta, Philadelphia and New York.

Ware was hesitant to reveal how the programs would be financed, noting that details of such arrangements must yet be finalized. He said, however, that the BMA would be conducting the programs and hopes for substantial participation from local retailers in the target markets, local banking institutions and record manufacturers.

"We feel its important right now to bring all three of these elements together to develop some viable programs to help dealers," commented Ware.

The retailer improvement program was first made public during the BMA Conference '82, held during June 3-6 in New Orleans, by Hudson and Robert Rosenthal,

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Show Industries Opens Video Software Outlet

LOS ANGELES — Show Industries, which operates City 1 Stop and the 26-store Music Plus record retail chain in Southern California, has opened its first video software outlet in Studio City here. "It's so new, we don't even really have a sign on the building," said Show Industries co-principal Terry Pringle of the 1,500 square foot facility, which opened for business last week.

Located at 12042 Ventura Blvd., at the corner of Laurel and Ventura in a plaza shopping center that also houses a Music Plus outlet, the store is presently going under the name Videon. According to Pringle, Show has been experiencing "a little trademarking problem" with the Videon name, which he hoped would be resolved this week.

"There are so many little video stores coming and going now and it seems as if every conceivable name with 'video' in it has been used already," said Pringle, adding jokingly that the company "even considered calling it Merrill, Lynch video since it's located at the site of a former Merrill, Lynch realty office."

The store, which opened Aug. 14, "is not your average little rental operation with 300 tapes," Pringle pointed out, "but a full-blown video store with a large selection of titles." Despite a lack of advance advertising for its opening weekend, sales were good, according to director of buying Mitch Perliss. "We're quite happy," said Perliss, who indicated that the store may well be followed by similar outlets if it does well.

REVIEWS

ALBUMS

OUT OF THE BOX

I CAN'T STAND STILL — Don Henley — Asylum EL-60048 — Producers: Don Henley, Danny Kortchmar & Greg Ladanyi — List: 8.98

One L.A. prominent rock journalist called ex-Eagles member Henley's premiere solo sojourn "the most arresting mainstream rock album of the year" and, although 1982 still has a good four months to go, this is a highly accessible and exciting LP. Former band mates Timothy B. Schmit and Joe Walsh help out on instrumental and harmony chores here, as do a wide variety of session champs like bassists Bob Glaub and Lee Sklar and guitarists J.D. Souther, Waddy Wachtel and Steve Lukather.

THE LAST OF THE WILD ONES — The Johnny Van-Zant Band — Polydor PD-1-6355 — Producers: The Johnny Van-Zant Band, Gregory M. Quesnel and Al Kooper — List: 8.98

Wailing guitars and energetic vocals are the trademark for this aggregation of gutsy Southern rock 'n' rollers who began playing about seven years ago on the Jacksonville, Fla. bar circuit. Once again utilizing the production know-how of producer/performer Al Kooper, the band grinds through a set of hard-edged, mostly self-penned compositions drawing on inspiration from groups like Bad Company and Lynyrd Skynyrd, the latter once fronted by Johnny's late brother Ronnie Van-Zant. "It's You" and "Can't Live Without Your Love" are just two of several tracks AOR programmers might find to their liking.

THE BEST OF VANILLA FUDGE — Atco 90006-1 — Producers: Shadow Morton and Vanilla Fudge — List: 8.98 — Bar Coded

During the late 1960s, Carmine Appice, Vince Martel, Tim Bogert and Mark Stein received public and critical plaudits for their ability to take classic songs of the day such as "Shotgun," "Ticket to Ride," "You Keep Me Hangin' On" and "Season of the Witch" and transmogrify them into a trippy, almost symphonic mode. While this greatest hits collection from the four Fudgesters may seem a tad overdue — after all, the band broke up over a dozen years ago — its release nevertheless seems apropos now that psychedelia's coming back in style via modern lysergically-drenched bands like Echo & The Bunnymen, The Cure and Wall of Voodoo.

EAST OF EDEN'S GATE — Billy Thorpe — CBS/Pasha EZ 38179 — Producers: Spencer Proffer, Billy Thorpe — List: None — Bar Coded

Aussie superstar Billy Thorpe entered the stateside recording trade in 1979 with "Children of the Sun," a sci-fi concept LP about aliens from a distant planet visiting our solar system, but his latest album is a little more down to earth, concentrating on basic human feelings. Still utilizing spacey sound effects in some of his songs, Thorpe's days of intergalactic wandering are set aside here in deference to optimistic pop rockers like "Hold On To Your Dream" and scorching love songs such as "Nite Rites."

CHAMPIONSHIP WRESTLING — Al Kooper — Columbia FC 38137 — Producer: Billy Szyczyk — List: None — Bar Coded

Coming on with stronger sonic prowess than Freddie Blassie and a sense of outrageousness rivaling George "The Animal" Steele, multi-faceted Kooper's latest LP

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COME ON IN THE RATS ARE FINE!

"V Deep" is the new Boomtown Rats album, with something at every level.

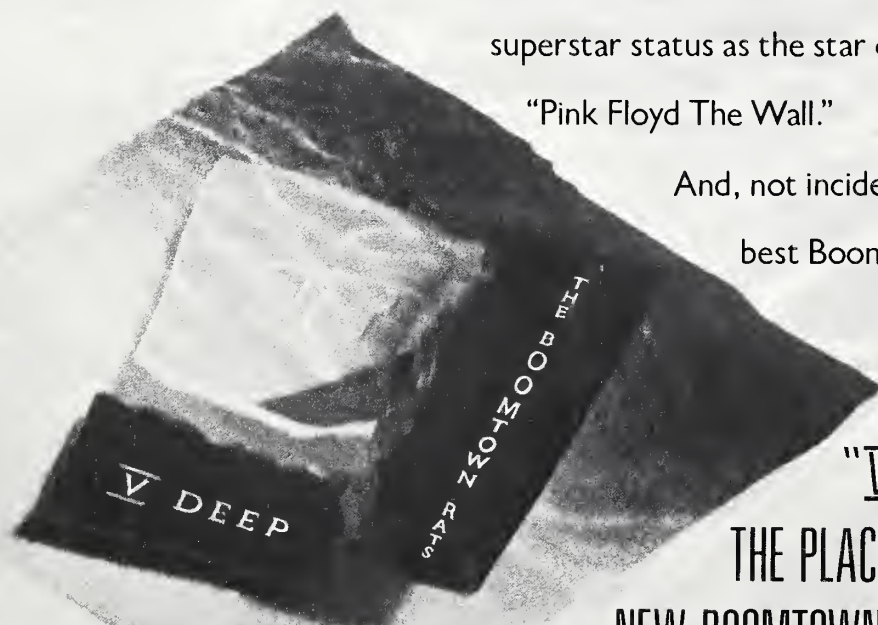
The British hit, "Never In A Million Years," is wave after wave of sonic spectacle.

"Talking In Code" is bubbling pop dance music that never runs out of gas. "Whitehall 1212" is an ad "Venture"ous instrumental.

"V Deep" comes at a time when lead singer, Bob Geldof, has been catapulted to superstar status as the star of the movie,

"Pink Floyd The Wall."

And, not incidentally, it's the best Boomtown LP ever.



"V DEEP."
THE PLACE TO BE.
NEW BOOMTOWN RATS,
ON COLUMBIA RECORDS AND TAPES.

FC 38195

REVIEWS

(continued from page 6)

features a diverse mix of tunes — rock, R&B and jazz — which segue perfectly and should have no problem pinning programmers' ears to the mats upon first listening. The card here features accompaniment by gonzo guitarist Jeff "Skunk" Baxter, the Tower of Power horn section, Valerie Carter and Jefferson Starship's Mickey Thomas on vocals, and Kooper leading the team with his inimitable keyboard dynamics. "Snowblind" scores points as the top jazz number, while Carter's wail on "I'd Rather Be An Old Man's Sweetheart (Than A Young Man's Fool)" respectfully pays tribute to classic Motown girl groups.

COUNTRY

SOMEWHERE BETWEEN RIGHT AND WRONG — Earl Thomas Conley — RCA AHL1-4348 — Producers: Nelson Larkin, Earl Thomas Conley — List: 8.98 — Bar Coded.

ETC took the country by storm with his melodic Sunbird releases, "Silent Treatment" and "Fire & Smoke," and, on his first RCA album with all new material, Conley proves to be both a consistent and versatile recording artist. The production is a little more polished, and Conley seems more self-assured while incorporating more rock-tinged elements in his supporting cast.

THE HIGH COST OF LOVING — Charlie Ross — Accord/Townhouse ST-7007 — Producers: Walt Aldridge, Tom Brasfield, Ernie Phillips — List: 8.98

Charlie Ross was a surprising newcomer to the country Top 40 with "The High Cost Of Loving," which kicks off his debut Accord album, but Ross also has the ability to provide credible renditions of tunes that are grounded further in the country feel. His strong suit is still the ballad, however, and a smoky, sultry "Are We In Love" has potential as a single, much like something T.G. Sheppard might have come up with.

BLACK CONTEMPORARY

GWEN GUTHRIE — Island 90004-1 — Producers: Sly Dunbar, Robbie Shakespeare and Steven Stanley — List: 8.98 — Bar Coded

She may wear natty dreadlocks and record in the Caribbean Compass Point Studios, but Gwen Guthrie is hardly what you'd call a reggae singer. Having earned a solid rep as a session vocalist for the likes of Quincy Jones, Aretha Franklin, Billy Joel, Ray Charles and Carly Simon, the prolific singer's initial outing is a lively potpourri of funky dance numbers, mid-tempo ballads and mellow soul tunes. Although Guthrie does perform one lively reggae cut, "Is This Love", look for club play on hot shakers like "Peek-A-Boo" and "Your Turn to Burn."

ALL THIS LOVE — DeBarge — Gordy 6012GL — Producers: Iris Gordy and Eldra DeBarge — List: 8.98

While DeBarge's first LP for Motown was largely a ballad-oriented affair, their second disc is much more danceable, making it a prime pick for B/C and DOR aficionados. With a mammoth horn section providing that "get up and move" brassy beat, the together brood — comprised of sister Bunny and bro's Randy, Eldra, Marty and new addition James — gets down to butt-shakin' business here, trading off lead vocals and generally carousing as only a tightly-knit family ensemble can.

GOSPEL

PLAY THRU ME — Phil Keaggy — Sparrow SPR 1062 — Producers: Phil Keaggy and Bob Cotton — List: 8.88

Former leader of the rock group Glass Harp, Phil Keaggy is now one of the true leaders in the field of contemporary Christian sounds, attracting large crowds at in-

spirational gatherings and making numerous TV appearances on religion-oriented programs. Combining sensitive lyrics with virtuoso guitar work, Keaggy's newest LP should command attention from both gospel and secular quarters, with soft pop ballads like "She Came To Stay" and "Nobody's Playgirl Now" upbeat fare that's catchy and meaningful. Divine production by the artist and Bob Cotton gives additional credibility to the platter.

NEW AND DEVELOPING

SUBURBAN VODOO — Paul Carrack — Epic ARE 38161 — Producer: Nick Lowe — List: None — Bar Coded

Recognized chiefly as one of the driving forces behind 1970s British rock act Ace and the man responsible for Squeeze's best received ditty, "Tempted," Carrack steps out from the confines of a group identity with this strong solo debut. As a keyboardist, Carrack can toss out both cheesy garage band organ riffs and classically-shaded piano glissades, but his real talent lies in romantic songwriting and delivering intensely emotional vocals. Aided by veteran pub bop performers Nick "The Knife" Lowe and axesmith Martin Belmont, this platter should be eaten up by progressive rock and new music minded AOR outlets.

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SINGLES

OUT OF THE BOX



STEVIE WONDER (Tamla/Motown 1639TF)

Ribbon In The Sky (3:43) (Jobete Music Co., Inc./Black Bull Music — ASCAP) (S. Wonder) (Producer: S. Wonder)

The third single from "The Original Musiquarium I" is as fresh and strong as the first, a ballad that's all the more beautiful for its simplicity. No sweetened arrangements here, just a simple mix of acoustic guitar, piano and woodblock/cymbals to accompany the direct message of love. A crystalline production, as well.

FEATURE PICKS

POP

ELVIS COSTELLO AND THE ATTRACTIONS (Columbia 18-03202)

Man Out Of Time (4:30) (Plangent Visions Music, Inc.) (E. Costello) (Producer: G. Emerick)

Compared to the sparseness of previous Costello outings, Geoff Emerick's production on "Imperial Bedroom" and this mellifluous single in particular seems

NEW FACES TO WATCH



Helen Schneider

As the daughter of an upper middle class family in Brooklyn, Helen Schneider got her first introduction to music in a typical way: classical piano training. She developed her talents in her early years, eventually winning scholarships for her playing as a high school student in upstate New York. But that was not enough. Her first desire was to sing. "By the time I was 15, I fell in with a bunch of kids who just wanted to form a band and I wanted to sing," says Schneider.

So, in the late 1960s, at age 17, she left home to seek broader musical experiences in Massachusetts. When she got there, she helped found Cricket Hill, a band based in the Boston-Amherst area, taking inspiration from such blues musicians as Willie Dixon, Billie Holiday, Bessie Smith and Otis Spann. For the next six years, they brought their blues-rock to the local bar circuit.

During this period, Schneider nurtured the searing, sultry vocals that characterize "Exposed," her recently-released Mirage LP. "The band really gave me the confidence to get out there and sing," recalls Schneider. "It was a very creative time in my life because I was working with a band and getting down to roots, and there isn't anything I choose to do now that does not have some basis in that."

Nevertheless, by 1976, it was time to move on. "Towards the end, there wasn't anything holding us together except for rhythm, and money was getting less and less so we just had to split up," says Schneider. "I came back to New York and started playing Trude Heller's for about four months."

Although she was to receive critical acclaim later on for her singing and encouragement to pursue rock 'n roll as her medium, she began her record career in New York by cutting some MOR LP's for RCA. "They were called 'So Close' and 'Let It Be Known,' and I was very unhappy at the time because I realized that what I really wanted to do was be a rock singer," she says.

Within the next year-and-a-half, she toured both small clubs and concert halls in the U.S. and Europe and eventually built a following in West Germany, where she signed with WEA International.

The two major influences on "Exposed" are the seething vocals brought to the front during the Cricket Hill days and the reliance on synthesizer and other electronic instruments that she learned about while living in West Germany.

Despite the presence of these instruments, Schneider tries to play down the importance of technology on "Exposed." "I suppose it sounds rather European but it certainly isn't a 'sophisticated album' because technology doesn't have the upper hand," she said. "I still believe in more primitive sounds." Those are apparent with "Hot Summer Nights," "Pessimism" and "Valerie."

Schneider became aware of electronic instruments in 1978 and 1979, when she more or less commuted between New York and West Germany. "I learned about it from Udo Lindenburg, who was one of the first Germans to use electronic instruments," she recalls. "I think the experience totally influenced 'Exposed' because I was no longer afraid of the synthesizer."

Along with the formation of The Kick, her following in West Germany grew, and, in 1981, she received the Golden Europa Media award and won the German Phono Academy Award (Grammy equivalent) for Best International Artist in 1981.

positively Spectorian. Some may have trouble getting used to the mellow Elvis, but he handles this ultra-melodic material with as much grace as he treated his harder-edged songs with boiling anger.

PHIL SEYMOUR (Boardwalk NB-11-154-7) **Talk To Me** (3:30) (Alkes Fradkin Music — BMI) (J. Alkes, C. Fradkin, G. Robertson) (Producer: R. Podolor)

It's been awhile now since the ballad "Precious To Me" infiltrated the Top 40, so Seymour is virtually starting over, this time with the type of material he does best — punchy pop/rock sung with a feisty edge. Joey Alkes and Chris Fradkin, two of the co-writers, have a knack for coming up with good hooks, as their work with the Plimsouls attests.

OINGO BOINGO (A&M 2439)

Private Life (3:16) (Little Maestro Music — BMI) (D. Elfman) (Producers: Oingo Boingo, D. Kershenbaum)

The first single from the new "Nothing To Fear" LP is a playfully paranoid trip into Oingo Boingo leader Danny Elfman's own bizarre world, filled with such "private things" as "dirty pictures, religious objects."

MICHAEL STANLEY BAND (EMI America 8130)

When I'm Holding You Tight (3:33) (Bema Music Co./Kejra Music Co. — ASCAP) (K. Raleigh) (Producers: Michael Stanley Band, D. Gehman)

Cleveland's favorite sons pump their way through a midtempo rocker from the new "MSB" LP, a mainstream number with airtight harmonies up against the steady state rhythm and crackling axe work. Kevin Raleigh has further heightened his profile in the band with this composition.

TED NUGENT (Atlantic 7-89978)

No, No, No (3:38) (Broadhead Music — ASCAP) (TED) (Producer: T. Nugent)

Thunder Riffs Nugent jumps feet first into yet another crunching rocker (what would you expect from Nuge, ballads?) about a rebuff from a shy young thing who turns the tables and then "comes on strong." The hunter gets captured by the game.

COUNTRY

BARBARA MANDRELL (MCA 52111)

Operator, Long Distance Please (3:30) (Hall-Clement Publications, c/o The Welk Music Group — BMI) (K. Fleming, D.W. Morgan) (Producer: T. Collins)

With an introduction that sounds like it may have been inspired by the Bee Gees' "Tragedy," Mandrell offers yet another piece of pop production to country programmers. Once again, producer Tom Collins collaborates with ace songwriters Kye Fleming and Dennis W. Morgan, and, while the tune's lyrics are certainly not the most provocative, it does offer a strong hook and a heavy backbeat.

T.G. SHEPPARD (Warner/Curb 7-29934)

War Is Hell (On The Homefront Too) (3:22) (Tree Pub. Co., Inc. (Tree Group) — BMI/Cross Keys Pub. Co., Inc. (Tree Group) — ASCAP) (C. Putnam, D. Wilson, B. Jones) (Producer: B. Killen)

The first release from Sheppard's upcoming album "The Gold", "War Is Hell" is a reflective case study of an innocent delivery boy's efforts to aid a needy woman whose husband is overseas.

RONNIE McDOWELL (Epic 14-03203) **Step Back** (2:52) (Tree Publ. Co., Inc. — GMI) (C. Morris) (Producer: B. Killen)

Ronnie McDowell continues his love affair with songs about older women. He takes on the puppy dog image, playfully nipping at the heels of the female gender. **LACY J. DALTON** (Columbia 18-013184) **16th Avenue** (3:08) (DebDave Music, Inc./Briarpatch Music — BMI) (T. Schuyler) (Producer: B. Sherrill)

The title track from Lacy J.'s current album, this record presents a tribute to the studio session players who namelessly back such platters as this. The song is a precisely-worded piece with photogenic images and picturesque description.

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Branch Cutbacks Bring Indie Parity In Certain Markets

(continued from page 5)

was tough and collections slow but that sales were not that far behind last year. "I think the independent distributors that survive will end up a lot stronger than in the last few years," he said. "Branch operations are going through a panic, push-button type situation, whereas the independent distributor is more of a street person who knows what's happening immediately and can respond to product demand with a phone call instead of having to wait for it to be filtered through a branch system. He's also usually home-owned, at his own business everyday, and has to be on top every minute because he's not getting a salary no matter what."

"Independent distribution is vibrant and alive, because it's a street-oriented business with the closest product to reality in the record business these days," agreed Clay Pasternack, operations manager and buyer at Cleveland's Action Music Sales. "We can pick up on trends very quickly, within a week."

Action is experiencing a business lull this summer, largely due to a lack of precipitation which has kept consumers out in the sun. Still, Pasternack said he has been kept busy with plenty of product to sell such as "Planet Rock" by Afrika Bambaata & The Soul Sonic Force on Tommy Boy, his biggest 12-inch ever, that flew out of the store before getting any airplay. At Richman Brothers in Pennsauken, N.J., head buyer Ted Neumann said that the proliferation of indie labels has led him to think that business is booming.

"There are over twice as many labels now than last year at this time," said Neumann, adding that the number of indie labels last year had doubled from the year before. "It's just too expensive for majors to sign somebody and do anything with it, so more local bands are putting out their own records and bringing them around."

Exciting Product

Neumann said that the independent labels are putting out what the "real" record buyer is after as opposed to the "homogenized" product of major labels. He said he is seeing more rock, jazz, reissues, soundtracks, "a wealth of product of all types."

In New Orleans, All South's Hildebrand singled out the "incredible number" of new labels putting out 12-inch dance disks for providing "new music with a new sound that stations are jumping on." He said that 90% of this product comes through independent channels such as Tommy Boy, Profile and Jamtu. He added that at \$4.98 list, buyers seeking longer versions of favorite songs heard on the radio prefer the big single to the more expensive LPs. He adds that the dance music phenomenon is not new, but had only been recently introduced to the south from New York, where most of the new product originates.

Hildebrand also reported doing big numbers in product from the major independents, specifically Motown's midline series. "Motown made the right move last month by discounting their catalog and supporting it with advertising, while the majors are upping the cost and killing the goose," he said.

Like Hildebrand, Big State's Daily credited the 12-inch configuration with boosting sales. "Black music is particularly strong for us because black radio is more cooperative than AOR or country in playing new product and releases for all labels," he explained.

Reggae Sells Through

Pasternack also reported a surge in oldies singles sales, as well as increased interest in reggae and dance music. "Reggae has been a real awakening for me because I never handled it before and had to learn the

product," he says. "But college stations and kids are playing it and it has been big underground for years, so we have no problem getting stores that have that kind of clientele to stock it. Mango reggae is selling stronger than ever — now we just reorder box lots instead of screwing around with pieces."

The Antilles jazz line is another strong label for Action. "It's one of the most pleasant surprises of 1982 and has surpassed all our expectations," said Pasternack. "They've done a tremendous job of advance press, merchandising and promoting, and the music is outstanding."

Pasternack is also excited about Fantasy's new Taxxi album. "It's sold three times more than their others and is the label's first strong rock product since Creedence," he said, adding that the old Creedence Clearwater Revival catalog on Fantasy is selling as good as a major label release due to heavy TV advertising and continual oldie airplay.

Pasternack predicted that the return of Chess will provide "a real shot to indie distributors."

"Chess is one more very salable type of product that will help keep things going," he explained. "We're always looking for new avenues — anything that can be sold that the majors don't handle. But it has to turn because it costs too much to warehouse."

Some independent distributors are expanding the product lines they carry, such as Big State which has diversified into video games. "We're doing really good with them, but here again, the reps say that games aren't selling as well this summer as last," said Daily.

At Rounder, Browne is seeing cassettes take up an increasing share of the indie market as they have for the majors. "There is a demand for them in stores that know how to sell specialty cassettes," he said.

Big State's Daily summed up the feelings of most indies today. "Don't send flowers for the death of the record business," he said. "Not that I'm not deeply concerned, but we've gone through conglomerates gobbling up everything in sight to the point of no return. I hope to get people with guts to go back through the independent distribution system like in the old days, and I think we'll come back to that. I believe that as long as the majors dominate radio and the charts, there won't be any creativity in the business — not until younger people with new ideas come along with the guts to go out and prove them."

Manhattan Cable Picks Up MTV

NEW YORK — Manhattan Cable TV, the nation's largest single franchised urban cable system with 156,000 subscribers, will be adding the Warner Amex Satellite Entertainment Co. (WASEC) MTV: Music Television to its basic cable service Sept. 1. It will be available on Manhattan Cable TV's Channel G.

Manhattan Cable TV's franchise area is bounded by 86th Street on Manhattan's East Side and 79th Street on the West Side, south to Battery Park, and including Roosevelt Island. Some 14,000 hotel rooms and 1,300 bars, restaurants and businesses also receive the service.

According to Jordon Rost, vice president, sales, WASEC, MTV is now the second of Warner Amex's basic services to be added by Manhattan Cable, as the system presently airs Nickelodeon: the Young People's Channel.

MTV: Music Television presently reaches some 5 million subscribers nationwide.

TOP 30 ALBUMS

	Weeks On Chart		Weeks On Chart
	8/21		8/21
1 OFFRAMP PAT METHENY GROUP (ECM-1-1216)	1 15	16 IT'S A FACT JEFF LORBER (Arista AL 9583)	17 23
2 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067)	2 8	17 THE BEST QUINCY JONES (A&M SP-3200)	19 4
3 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	3 9	18 TELECOMMUNICATIONS AZYMUTH (Milestone/Fantasy M-9101)	16 21
4 OUT OF THE SHADOWS DAVE GRUSIN (GRP/Arista 5510)	5 6	19 FREE & EASY PHIL UPCHURCH (Jam 007)	18 7
5 LOVE NOTES CHUCK MANGIONE (Columbia FC 38101)	4 8	20 WE WANT MILES MILES DAVIS (Columbia C2 38005)	13 16
6 LOOKING OUT MCCOY TYNER (Columbia FC 38053)	6 8	21 AMERICAN CLASSIC DEXTER GORDON (Musician/Elektra E1-60126)	21 10
7 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	7 6	22 WYNTON MARSALIS (Columbia FC 37574)	20 30
8 ROYAL JAM THE CRUSADERS (MCA 2-8017)	8 10	23 MYSTICAL ADVENTURES JEAN-LUC PONTY (Atlantic SD 19333)	23 29
9 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	10 54	24 THE DUDE QUINCY JONES (A&M SP-3721)	25 73
10 HAPPY HOUR DEODATO (Warner Bros. BSK 3649)	11 7	25 COME MORNING GROVER WASHINGTON, JR. (Elektra 5E-562)	29 38
11 FANDANGO HERB ALPERT (A&M SP-3731)	9 14	26 OFF THE TOP JIMMY SMITH (Musician/Elektra 9 60175-1)	— 1
12 WINTER INTO SPRING GEORGE WINSTON (Windham Hill C-1019)	14 5	27 FATHERS AND SONS (Columbia FC 37972)	26 17
13 IN LOVE'S TIME DAVE VALENTIN (GRP/Arista 5511)	12 5	28 OBSERVATIONS & BILLY COBHAM'S GLASS MENAGERIE (Musician/Elektra E1-60123)	27 10
14 LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	22 2	29 WEATHER REPORT (ARC/Columbia FC 37616)	30 28
15 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	15 13	30 DAN SIEGEL (Elektra E1-60037)	28 23

ON JAZZ

FREE FLIGHT — Since the mid-'70s release of "Suite For Flute & Jazz Piano" by **Claude Bolling** and **Jean-Pierre Rampal** on the CBS Masterworks label, classical-jazz fusion albums have been a strong and steady staple for retailers. The latest addition to the field comes from California's recently formed Palo Alto Jazz Records in the form of "The Jazz/Classical Union" by the Los Angeles-based quartet **Free Flight**. Begun two years ago by flutist **Jim Walker** at the suggestion of his friend **Michael Davenport** (whose credentials include managing **Jean-Luc Ponty** and **Freddie Hubbard**), the quartet built a reputation and repertoire through gigs at Dante's and The Lighthouse, and appeared at the Playboy and Berkeley Jazz Fests and with the Los Angeles Philharmonic. Along with Walker, who is principal flutist with the L.A. Philharmonic, the



COLE TO PAJ — Jazzist **Richie Cole** (l) recently signed with Palo Alto Jazz (PAJ). PAJ president **Herb Wong** presided.

group features pianist **Milcho Leviev**, bassist **Jim Lacefield** and drummer **Ralph Humphrey**. With such a broad background, it's no surprise that the quartet's debut features a tremendous variety of music, including compositions by **Bach**, **Pachelbel**, **Chopin**, **Paganini** and **Brubeck**, as well as a Bulgarian folk tune and four original jazz compositions by Leviev. "I really just wanted to be a great all around flute player," Walker recently told us. "And the group does offer that opportunity. I've played so many concerts of 'important music' where you knew that people were snoring. This music is so much more immediate." No newcomer to jazz, Walker grew up listening to the music in Kentucky, where his father gigged around as a jazz saxophonist and clarinetist. "There was no classical music in the state at that time," recalled Walker. "My listening was pretty much limited to jazz, and when I was in ninth and tenth grade, he started taking me on his gigs. I was totally uneducated, but I got a good ear training." Attending the University of Louisville on a flute scholarship, Walker didn't decide to focus on classical flute until he was 20. "I put the whole jazz thing in the closet and stopped listening," he said. Over the next few years, Walker continued to get his classical chops together, and landed with the Pittsburgh Symphony. While there, he discovered quite a few kindred souls, who had been weaned on jazz and wanted to form a group to play. "We were real bad when you come right down to it," he recalled. "We sort of died a natural death because we had ideas, but no real ability to bring it off." But the project did send Walker back to his old jazz records, rekindling his interest in the music. And when he moved to Los Angeles in '77, he began hitting the jazz clubs and "practicing secretly on the jazz fundamentals that I had never really spent time on." By the time Davenport urged him to form a group, Walker felt he was ready. "The hard part was

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REVIEWS

ALBUMS

(continued from page 8)

TANE CAIN — RCA AFL1-4381 — Producers: Keith Olsen and Jonathan Cain — List: 8.98 — Bar Coded

Belting out songs of passion with an aggressive edge, Tane Cain seems heavily influenced by Pat Benatar and Sheena Easton, and her first album entry is primarily an exercise in self-aware, sexy pop tones. The wife of Journey frontman Jonathan Cain — who helped produce and write most of the material contained herein — Tane is obviously well-versed in the contemporary viability of sultry female vocalists, and she certainly knows how to exploit her gender to the max.

DANCING UNDER STREETLIGHTS — The Brains — Landslide LM 1201 — Producers: Mark Richardson and The Brains — List: 5.98

An outstanding four-song EP that justifies the raves this Atlanta-based quartet has been drawing since its 1979 inception. Newcomer Keith Christopher on bass helps shore up the band's already strong melodic direction, with the group's rhythmic invention complemented by a sure-footed pop sensibility.

SINGLES

(continued from page 8)

BLACK CONTEMPORARY

CHERYL LYNN (Columbia 18-03204) If This World Were Mine (3:57) (Jobete Music Co., Inc. — ASCAP) (M. Gaye) (Producer: L. Vandross)

This Marvin Gaye cover belongs as much to Luther Vandross, producer and co-lead vocalist, as it does to Lynn, and that becomes clear when the two singers' voices swoop and sail around each other and all too briefly in blissful harmony. A truly sexy duet.

HEATWAVE (Epic 14-03198)

Look After Love (4:20) (Rodsongs (PRS), admin. by Almo Music Corp. — ASCAP) (R. Temperton) (Producers: B. Blue, J. Wilder, Jr.)

Johnnie Wilder, Jr.'s soulful crooning has never sounded better than on this Rod Temperton tune from the new "Currents" LP, and the high harmonies from the rest of Heatwave provide just the right support. The arrangements are soft and thick, like a down comforter around the vocals.

NEW AND DEVELOPING

STEEL BREEZE (RCA JB-13283)

You Don't Want Me Anymore (3:27) (Toneman Music/Wood Street Music, Inc. — ASCAP) (K. Goorabian) (Producer: K. Fowley)

Kim Fowley, who has produced such diverse acts as Helen Reddy and the Runaways, resurfaces here with straight-ahead pop/rock outfit Steel Breeze and an extraordinarily catchy debut single that's already hooked a number of pop radio adds its first week out.

THOMAS DOLBY (Harvest/Capitol 5155) Europa And The Pirate Twins (3:18) (Participations Music, Inc. — ASCAP) (T. Dolby) (Producer: T. Morgan Dolby Robertson)

Dolby, a former member of Lene Lovich's band (he wrote her "New Toy"), is not just another fashion conscious synthesizer player from the U.K. but an engaging new talent who offers more than a monotonous electronic beat.

Rocshire Records
Announces New Staff

LOS ANGELES — Gary Davis has been named president of Rocshire Records. In addition, Lester Claypool, Bud Samuels and Jeulet Solo were named to positions at the fledgling label.

Davis, who stated that "We are actively looking for talent and anticipate January (1983) for our first album and single release," will be based at Rocshire's Anaheim, Calif. headquarters.

Claypool will serve as vice president. He will head Rocshire studios and will also be involved in production and A&R. Samuels will assist Davis and Claypool in the areas of A&R, promotion and sales; and Solo will run Rocshire's writer relations and publishing departments, as well as participate in A&R activities.

Kevin Rech handles stage, sound and lighting for Rocshire.

Rocshire, owned by Clyde Davis and Shirley Lindsay, is located at 4091 E. La Palma, Suite S., Anaheim, Calif. the telephone number is (714) 632-9452.

Jacuzzi Music, Inc.
Changes Its Location

NEW YORK — Little Rock, Ark.-based Jacuzzi Music, Inc. has moved to new offices in the Johnson-Trimble & Co., Inc. production studio facility. The facility houses an MCA 24 track recording studio and has video taping, film and animation capabilities.

Jacuzzi is presently involved in artist development, production and management. Vice president of marketing Tom McCann said that a joint association with Johnson-Trimble will possibly lead to involvement in visual music broadcast programming.

The company's new address is Jacuzzi Music Inc., 612 Walnut, Little Rock, Ark. 72205. It can be reached by phone at (501) 666-7705 or 227-5599.

Flea Mkt. Raid Nets
Arrests, 8,000 Tapes

NEW YORK — Kentucky State Police arrested seven men and seized nearly 8,000 alleged pirate and counterfeit tapes in a raid at the Paintsville Stockyard Flea Market at Staffordsville on Aug. 14. Charged with possession of unauthorized sound recordings for the purpose of sale — a misdemeanor under Kentucky state law — are Grady Estridge, Elmer Wagers, Ervine Cole, Robert R. Rowe, Donald B. Brock, David Ray Jones and Jeffrey C. Partin. The raid was conducted by the police with assistance from the anti-piracy unit of the Recording Industry Assn. of America (RIAA).

Sigman Ent. Formed

NEW YORK — Mike Sigman Enterprises, a public relations, consulting and editorial services firm, has been formed. The outfit, headed by former *Record World* editor-in-chief Mike Sigman, will provide entertainment companies with such services as speechwriting, PR campaigns and preparation of corporate press releases and in-house publications.

The new company is located at 14 Horatio St., #6H, New York, N.Y. 10014. The telephone number is (212) 929-5155.

Wilder Brothers Acquire
Computer Cassette Co.

LOS ANGELES — The Computer Cassette Company was recently acquired by the L.A.-based Wilder Brothers Recording Studio. The new firm has reportedly developed through computer control system a method by which reproduction from a master to a cassette can be more finite.

EXECUTIVES ON THE MOVE



Wallace

Planer

Burns

Brownjohn

Wallace Named — Ronna Wallace has been named vice president, programming west coast, for MGM/UA Home Video, and vice president, programming, for MGM/UA Records. She was previously director of programming MGM/UA Home Video. Prior to that, she was director of programming for CBS Video Enterprises. Ms. Wallace's offices will be located in Los Angeles.

Melloy Named at Capitol — Capitol Records Inc. has announced the appointment of Kirk Melloy as manager, national marketing coordination. He joined Capitol's Bethlehem distribution center in 1969, and most recently was manager of the Atlanta distribution center.

Planer Appointed — The appointment of Susan Planer as president and chief executive officer of Mediasound, Inc. has been announced. She was formerly executive vice president and general manager of Mediasound. She became a consultant to Mediasound when it was founded in 1969. She has since become a partner in the company.

Burns Promoted — Scott Burns has been promoted to associate national promotion director/singles for Elektra/Asylum Records. Most recently, he was the label's west coast regional promotion director.

Chrysalis Promotes Brownjohn — Chrysalis Records has announced the promotion of Eliza Brownjohn to international director. She has been with Chrysalis for four and one half years and has served as international manager.

Stevens Promoted — Boardwalk Entertainment Company has announced the promotion of Andi Stevens to director of A&R production/international. Stevens, who joined the label at its inception in 1980 previously served as manager of A&R services for Epic Records.

Krassowski Promoted — Nick Krassowski, plant manager, Glenbrook, will assume the additional duties of national plant manager, Capitol Magnetic Products Division. He started at Glenbrook in 1970 as an industrial engineer.

Rothman Joins Universal — Steven Michael Rothman has joined the business affairs department of Universal Pay Television/MCA Video Cassette. He joins Universal Pay Television from the law firm of Wyman, Bautzer, Rothman, Kuchel & Silbert.

Changes At WASEC — Barbara Witoff has been promoted to manager, administration, for Warner Amex Satellite Entertainment Company. She has been with WASEC since August, 1980, most recently as contract administrator and prior to that, as legal assistant. And Al Libby has been named sales director, southwestern region. Before joining WASEC, he was with Storer Cable Communications, where he held successive posts, advancing from area marketing manager to district manager. Joel Charap has been promoted to manager, research. He has been with WASEC since October, 1980, most recently as senior research coordinator, and before that, as national marketing coordinator.

Rowland Promoted at A&M — A&M Records has announced the promotion of Steve Rowland to associate director of new talent. Rowland, who has been with A&M since 1979, was previously A&R coordinator.

May Named — Meridith May, former vice president/director of promotion at KIIIS-FM/KPRZ-AM Los Angeles, has joined Maher Elen Advertising and will be the account executive for the agency's radio account, KRLA.

Hughes Appointed — Larry Hughes has been appointed regional country promotion manager for MCA Records. He previously did independent promotion for We Care in Nashville.

Changes At ATV — ATV has announced the appointment of Gerald Teifer as vice president-eastern operations. He previously headed up the Nashville music operation for the ATV Music Group. Byron Hill has been appointed general manager of ATV's Nashville office. He assisted Teifer for the past three years.

Thornton Appointed — Carl Fischer, Inc. has announced the appointment of James Thornton as general manager of Carl Fischer of Boston, Inc. He succeeds Warren N. Patterson, who will retire at the end of the year. He has been associated with Brook Mays, the sheet music and band instrument dealer in Texas and most recently, has served as manager of two stores in the Dallas area.

Stolon To Moss — The Moss Music Group has named Sam Stolon, former vice president of the Sam Goody record chain to the company's executive staff. He will serve as general manager — coordinating purchasing, customer service and order fulfillment.

Geraghty Appointed — Premier Talent Agency has announced that Jane Geraghty has been named a vice president. She has been with Premier Talent for ten years. Prior to that, she was the business manager for Bill Graham's Fillmore East.

Williams Named At Chappell — Jody Williams has been named professional manager for the Chappell Music Nashville division. He comes to Chappell from Screen Gems Music in Nashville where he was a professional manager.

Kelleher Named At Famous — Brian Kelleher has been named director of accounting at Famous Music Publishing, a division of Paramount Pictures. He was most recently manager of royalty administration at General Entertainment Corporation (GEC) in Pine Brook, New Jersey.

'Tiger' Goes Gold

NEW YORK — "Eye Of The Tiger," the theme song for the film *Rocky III* by CBS/Scotti Bros. recording group Survivor, has been certified gold by the Recording Industry Assn. of America (RIAA), signifying sales in excess of 500,000 units. The group's single of the same name has already been certified gold.

Canaan-Schwarz Mgmt.
Formed In New York

NEW YORK — Canaan-Schwarz Management, a new personal management firm, has been formed by Lee Canaan and Sherwood Schwarz. The new outfit is located at 310 E. 44th St., New York, N.Y. The telephone number is (212) 682-4155.

Retailers Optimistic About The Future Of Bar Coding

(continued from page 5)

we'll be able to get perpetual inventory information in the next few months on every title in every store and really be able to manage our business well. So we're pleased."

Although Eugster sees greater efficiency down the road, he doesn't slight any of the information the system already makes available to Musicland. "We know what we sold yesterday, and it's particularly useful on new items," he said. "We track them daily and have that information in printed form in Minneapolis by 11 a.m. every day."

Additionally, the depth of Musicland's information has expanded its relationships with manufacturers. "I think we get a few more calls," he said, "and there's an increasing interest in the kind of data base we're creating."

Although the Record World prototype operated solely on titles which already carry the UPC bar code, Musicland was able to circumvent that problem by developing its own bar code ticket. As labels have added codes, Musicland has printed that code directly on the individual tickets.

Problems Exposed

In showcasing bar coding hardware in the Record World stores, NARM vice president Joe Cohen said that the organization "had hoped to demonstrate that bar coding is no longer a theory." Additionally, the set-up exposed problems with the UPC imprints, some of which were too diffuse to be read by the store's scanner, mostly on cassettes.

The issue of limited use of UPC continues to be the major hurdle to acceptance

by retailers. While Cohen said there were "commitments from everybody except Motown" to go to bar coding, few labels have added the code to all titles in their catalog.

The exception has been CBS Records. "They did everything," said Cohen. "They've been a total leader in this, due largely to the fact that they are manufacturers and are using it with their raw materials as well."

Similarly, Musicland employs UPC coding in its warehouse, and Eugster credits it with "tremendous savings due to an efficient inventory."

While Musicland has sidestepped the problem of non-coded albums, the organization is still eager to see a uniform commitment from manufacturers. "We'd like to see everybody in the industry adopt the standard," said Eugster. "We'd like to have the American version of the UPC code on every piece of product that the manufacturers bring out. We're concerned about PolyGram; they seem to be going off in a different direction and we can't read the code they're going to put on their records." PolyGram is expected to employ the European Article Numbering system (EAN) instead of UPC.

Aside from stocking and scheduling, the Record World test enabled that store to gauge whether window displays and store lay-out had any correlation with sales, and whether workers would be frightened by the notion of automation. On that latter issue, Record World's Goldspeil said that employees adapted quickly to the new equipment and "handled it beautifully."

BMA Announces Retailer Program

(continued from page 6)

consultant to the BMA on the improvement project. The announcement that the plan would be implemented by the fall of '82 drew praise and support from most attending.

Stated goals of the plan, according to Hudson, are to provide management and technical assistance to new and established dealers, with an eye on developing basic business expertise such as setting up proper bookkeeping systems and other accounting data like profit and loss statements (Cash Box, June 19). He said that such data, largely unavailable from black record dealers, provide the basis for lending institutions granting loans and record companies extending credit lines.

Acquiring and/or expanding existing retail stores, developing feasibility studies and finding new capital resources are other areas the seminars plan to explore.

Ware said that while the development of cooperative buying consortiums in some major markets is a desirable goal of the program, "traditionally such concepts have failed in various markets because the dealers that comprised them didn't have

enough money.

"By bringing together these various elements — retailers, lending institutions and manufacturers — we might have a chance to develop viable financing and the establishment of credit lines for purchase of product," he continued. "We want to encourage people to enter a co-op situation with viable financing and credit, rather than having to rely on a dealer's cash flow," Ware added.

Ware said that "if dealers are more candid with their situations, then the BMA will be in a position to provide technical assistance in areas such as inventory management and setting up proper accounting."

He added that the seminars would stress the viability of black retailers rather than the fact they need help. "A dealer that needs too much help, maybe he shouldn't be in the business anyway," said Ware.

The BMA executive continued by noting that the group's hope was to attract the top black retailers in each of the selected markets so that the seminars could focus on "building a strong black retail presence in the market, rather than addressing individual complaints."



CATS IN BONDAGE — During a recent five-night gig at New York's Bottom Line, EMI recording artist Gary U.S. Bonds was applauded by a host of his labelmates, including the Stray Cats. Pictured (l-r) are: Slim Jim Phantom, Bonds, Brian Setzer and Lee Rocker.

TOP 15 ALBUMS

Spiritual

	Weeks On Chart	
1 IT'S GONNA RAIN MILTON BRUNSON (Myrrh MSB 6696) Title Cut	8/21	16
2 PRECIOUS LORD AL GREEN (Hi/Myrrh MSB-6702) Unavailable At Press Time	2	3
3 LORD, YOU KEEP ON PROVING YOURSELF TO ME FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	6	16
4 GLORY TO HIS NAME ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	1	9
5 BROTHER TO BROTHER WILLIAMS BROTHERS (Myrrh MSB 6717) Unavailable At Press Time	4	5
6 YOU BROUGHT THE SUNSHINE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	5	11
7 I'M PACKING UP, GETTING READY REV. ERNEST FRANKLIN (Savoy SL-14695) Unavailable At Press Time	3	4
8 LORD, FROM THE DEPTHS OF MY HEART JAMES CLEVELAND AND THE WASHINGTON D.C. CHAPTER (Savoy AL-14654) Title Cut	8	17
9 WHEN ALL GOD'S CHILDREN GET TOGETHER REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	7	37
10 HIGHER PLANE AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	9	40
11 A TOUCH OF CLASS JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	12	17
12 WE'VE COME TO PRAISE HIM DONALD VAILS CHORALEERS (Savoy SGL 7069) Unavailable At Press Time	11	3
13 MIRACLE MAN MIGHTY CLOUDS OF JOY (Myrrh MSB 6664) Title Cut	13	1
14 REQUEST LINE MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) Unavailable At Press Time	—	2
15 ONE MORE SUNNY DAY LEONTINE DUPREE (Savoy SL 14644) Unavailable At Press Time	14	2

Inspirational

	Weeks On Chart	
1 AGE TO AGE AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	8/21	15
2 AMY GRANT IN CONCERT VOL. II (Myrrh MSB 6677) "I'm Gonna Fly"	1	38
3 I SAW THE LORD DALLAS HOLM (Greentree R 3723) Title Cut	3	37
4 AMAZING GRACE B.J. THOMAS (Myrrh 6675) Title Cut	6	53
5 MIRACLE B.J. THOMAS (Myrrh 6705) "I'm In Tune"	4	37
6 UNFAILING LOVE EVIE TORNQUIST (Word WSB 8867) "How I Love You Lord"	5	37
7 THE VERY BEST OF THE IMPERIALS (Dayspring SST 4025) "Same Old Fashioned Way"	2	33
8 MAKE ME READY FARRELL & FARRELL (New Pax NP33104) Unavailable At Press Time	8	10
9 BLESS THE LORD WHO REIGNS IN BEAUTY BILL GAITHER TRIO (Word 6670) Title Cut	9	23
10 THE TRAVELER DON FRANCISCO (New Pax NP 33106) "Traveler's Joy"	7	45
11 PRIORITY IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	10	17
12 JONI'S SONG JONI EARECKSON (Word WSB 8856) Title Cut	11	37
13 LIFT UP THE LORD SANDI PATTI (Impact 3799) Unavailable At Press Time	13	1
14 ONLY JESUS DION (Dayspring DST-4027) Unavailable At Press Time	—	6
15 ON WINGS OF THE WIND TERRY TALBOT (Birdwing BWR 2038) Unavailable At Press Time	14	5

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

Black Gospel Tribute Set For Chicago, Aug. 27-30

LOS ANGELES — As part of the upcoming "Mayor Jane Byrne Honors Black Gospel Music" tribute, the "Gospel and Christian Youth Opportunity" conference is set to convene Saturday, Aug. 28, at Chicago's Bismarck Hotel Pavilion.

The conference, part of the Mayor's tribute, which is to run Aug. 27-30, will be free to the public and will focus on opportunities for young people hoping to enter careers in the entertainment and recording industries.

Participants in the conference will have a chance to discuss various aspects of the businesses with representatives of major recording companies and local radio and television stations. On the opening day of the tribute, there will be the youth and young adult choir competition (preliminaries), with final competitions to be held the following day at Mt. Pisgah M.B.

Church, featuring more than 25 Chicago-area gospel choruses vying for \$1,000, \$500 and \$250 cash prizes and a chance to showcase their talent alongside some established gospel artists in a mini-concert to be held on the final day of the tribute.

Among the panelists to participate in the opportunities conference are: ABC-TV's national news co-anchor Max Robinson; Merri Dee, WGN-TV; Marv Dyson, WVON/WGCI general manager; Jerry Boulding, WJPC general manager; Kirkland Burke, Warner Bros. Records; Franklin Chapiin III, CBS Records; Dave Clark, vice president at Malaco Records; and others.

Artists set for the Aug. 30 concert, which will be staged at the Chicago Stadium, include Andrae Crouch, Rev. James Cleveland and the Cleveland Singers, The Mighty Clouds of Joy and Chicago-based spiritual thrush Inez Andrews.

Special awards are to be given to Sallie Martin, considered the oldest living woman gospel musician, Rev. Milton Brunson and

(continued on page 12)



THEY'LL BE AROUND — The Big Brothers/Big Sisters Organization of America recently chose Atlantic recording group *The Spinners* to be its national musical spokesmen. In that capacity, the group will produce public service spots for radio and television and make personal appearances on behalf of the organization, whose volunteers try to give emotional support, guidance and friendship to children from single parent homes. The group is also preparing an album to be released at the end of September. Pictured at the press conference announcing the agreements are (l-r): Henry Fambrough of the group; Lovele Riddles, Big Brothers; Debbie, Little Sisters (a Big Brothers' affiliate organization); Billy Henderson of the group; Damon, Little Brothers; and John Edwards and Bobbie Smith of the group.

PolyGram Names Ilberman, Kiernan

LOS ANGELES — Mel Ilberman was recently appointed to the newly created post of executive vice president and Jack Kiernan was promoted from senior vice president, sales and marketing, to executive vice president over the same department at PolyGram Records, Inc.

Ilberman and Kiernan form the second tier of PolyGram's management team, along with Jack Carlson, senior vice president, financing; Chip Taylor, senior vice president, A&R; Bert Franzblau, vice president, distribution; Gianfranco Rebutta, president, PolyGram Classics; and Russ Regan, vice president and general manager, West Coast. All report to PolyGram president Guenter Hensler.

Prior to joining the PolyGram fold, Ilberman served as general manager for CBS Songs. RCA Records' New York pressing plant's financial division is where he began his career, later serving in a number of executive capacities, including director of financial operations, vice president of commercial operations, vice president of business affairs and associated labels and

vice president of business affairs and international.

Kiernan started his record industry career as a New York salesman for Decca Records, riding through the ranks to become branch manager and national sales promotion manager for the company. He then joined Kapp Records, where he handled advertising. Later he joined Project 3 Records as national sales manager. He worked at the company until he joined RCA Records, where he served as product manager, national singles sales manager, director of custom labels, vice president of sales and finally as division vice president of marketing. He joined PolyGram as vice president of sales for Phonodisc (later PolyGram Distribution) before taking his position as senior vice president of sales and marketing.

Commenting on appointment and promotion, Hensler said, "With Mel, Jack and the rest of the management team in place, we should be able to accelerate our upward curve."

ON JAZZ

(Continued from page 9)

getting a place to play," said Walker. "Eventually, we opened for **Bud Shank** at the Lighthouse, and then we started working regularly at Dante's and developed a following." Aside from the club work, *Free Flight* appeared with the Philharmonic at an annual outdoor concert. "It was the first time my colleagues had a chance to hear us," he said. "We blew 'em off." Additionally, Walker and Leviev recently travelled to Bulgaria, where they performed some of the group's music at a festival in Sofia. And although he is presently touring South America with the New York Philharmonic, Walker looks forward to continuing with *Free Flight*. "I love the different settings," he reflected. "The difficulty is to switch gears from the perfection required by classical music to the spontaneity required by jazz. That's as much a challenge as anything."

RECORDS RECORDS RECORDS — The third batch of Elektra/Musician releases hits the streets this week. Once again, the offerings are extremely varied: "Off The Top" by organist **Jimmy Smith** is as much an all-star date as it is an organ combo recording. The band features **George Benson**, **Ron Carter**, **Grady Tate** and **Stanley Turrentine**; "Echoes Of An Era 2: The Concert" once again features **Joe Henderson**, **Chick Corea**, **Stanley Clarke** and **Lenny White**, with **Nancy Wilson** handling the vocal chores instead of **Chaka Khan**; "Portrait Of An Artist" by bop pianist **Joe Albany** featuring **George Duvivier**, **Charlie Persip** and **Al Gafa**; "Tradition In Transition" by **Chico Freeman** with **Billy Hart** and **Jack DeJohnette** on drums, **Cecil McBee** on bass, **Clyde Criner** on piano and the very promising **Wallace Roney** on trumpet; "Desire" by **Tom Scott**; and "Four In One" by **Sphere**; a **Thelonious Monk** memorial group featuring **Buster Williams**, **Kenny Barron**, **Ben Riley** and **Charlie Rouse**. Shamed as we are to admit it, the passing of Monk, the issue and reissue of his recordings on Columbia and Milestone, and the release of this album have sent us back to the record rack to give another hard listen to Monk's music. One prediction that we'd like to pass along in recommending the "Sphere" album is that despite Monk's earlier relationship with such tenor giants as **Johnny Griffin**, **John Coltrane** and **Coleman Hawkins**, history will eventually rank Rouse as the pianist's most sympathetic, supportive and intelligent saxophonist. Rouse's recordings with Monk never fail to embrace the spirit, meter and mood of the pianist's work. And that's a tough bill to fill.

fred goodman

COAST TO COAST

EAST COASTINGS — Elizabeth Weber Joel, wife of pianist Billy Joel, has resigned her post as chairman of Decent Records to organize a non-profit health and education outfit . . . Pal-to-the-press **Betsy Farren** has left ZE Records where she handled press for **Kid Creole & The Coconuts**, **The Waitresses**, **Was (Not Was)** and others. She can be reached at (212) 925-4741. . . Despite advertisements claiming his gig at Forest Hills would be his only area appearance, **Elvis Costello** will perform at The Pier on Aug. 30. And speaking of Forest Hills, the upcoming Celebrity Tennis Tournament will feature such heretofore unknown tennis greats as **Andy Summers**, **Carlos Santana**, **Joe Cocker**, **Meat Loaf**, **Nona Hendryx**, **Commander Cody** and **Max Roach**. Not all will play tennis, but all will perform in a special benefit show for the World Hunger Project and the United Cerebral Palsy Fund. . . **A Flock of Seagulls** proved to be such a big draw at The Peppermint Lounge the club was forced to turn people away during the group's recent two-night stand. In response to the response, the group added a third show, charging a mere \$1 admission fee. "They're a great bunch of guys," The Pepp's **Nancy Schwartz** told us. "God Bless 'em". . . Everybody knows New Orleans' reputation as a party town, and lately a couple of rockers have taken advantage of the Crescent City's night-time charms. **Foreigner** recently wrapped up its year-long tour with a party there for radio and press, and among the guests at the bash were **Lee Dorsey**, **The Dixie Cups** and **Bobby Marchan**, all of whom performed. Not to be outdone, **Billy Squier** hosted his own little New Orleans bash in honor of **Queen**, whose tour he's been opening. Dubbed "Mardi Gras In August," the party was filmed for inclusion in Squier's "Emotions In Motion" video. Guest performer at that one was **Frankie Ford**. . . Meanwhile, back in Gotham, Cachalot honcho **Eric Dufaire** celebrated the release of his label's German new music compendium "Deutschland" with an Oktoberfest-style bash at Danceteria replete with videos, beer, bratwurst and an oompah band performing "New York, New York." Mastermind Dufaire was himself decked out in Bavarian splendor. . . **John Cougar** seems to be quite a hot item these days. On Sept. 4, we'll find out what he's made of when he tries to make an afternoon gig in Orlando, Fla., and an 8:00 p.m. show in Kalamazoo, Mich. . . **Genesis** member **Mike Rutherford** will release a solo LP on Sept. 3. Entitled "Acting Very Strange," the disc features a guest appearance by drummer **Stewart Copeland**. . . **The Scorpions** recently received a unique token of affection from its fans in St. Louis. During a concert there, some young whip in the audience tossed a bottle containing three scorpions (the real ones) onto the stage where it shattered, sending its contents scurrying about the stage. No one was bitten, but nobody ever found the nasty little creatures, either. . . **Robert Fripp** is producing **The Roches** again

fred goodman

POINTS WEST — Squelching any and all rumors mongered earlier in the week by an infamous trade daily columnist, Elektra/Asylum Records president **Joe Smith** dashed off an inter-office missive to his troops unequivocally stating that there were no plans to merge with Warner Bros.; that Arista prexy **Clive Davis** was not coming to E/A; and that Smith himself was definitely not leaving to either seek political office or become commissioner of a national professional sports league or owner of a team (relax, **Jerry Buss**). . . **Dan Fogelberg** and the **Eagles** will both have greatest hits LPs out in November. . . Audiophile label Nautilus Recordings has just released a half-speed remastered SuperDisc of "The Dude," **Quincy Jones'** multi-Grammy award winning LP. . . Odd couple: **Dusty Springfield** partied backstage with banshee vocalist **Nina Hagen** during the latter singer's recent appearance at the Roxy in Hollywood. . . **Dory Previn's** musical work-in-progress, *August 6th, 1945*, based on the teachings of anti-nuke activist **Dr. Helen Caldecott**, premiered in L.A. a couple of weeks back and received mixed notices. . . The next single from Full Moon/Asylum's *Fast Times at Ridgemont High* soundtrack'll be **Joe Walsh's** "Waffle Stomp," and informed sources say there might be as many as a half-dozen 45s to come out of the two-LP package. . . Best wishes to renowned guitarist **Jose Feliciano**, who wed **Susan Omillian** earlier this month in Villa Park, Calif. . . On the oldies front, Fantasy has just released "Chooglin'," a digitally remastered disc of material by **Creedence Clearwater Revival**. Best news is the price: a mere \$8.98. . . On Sept. 16 The Huntington Hartford Theatre on Vine Street in L.A. will play host to the world premiere performance of *Stars On 45*, a musical/dance revue based on the recordings of the same name featuring a melange of popular songs from the past 30 years. . . **Pat Benatar's** fourth LP, entitled "Get Nervous," should be released

in early October. . . Drummer **Aynsley Dunbar** has just beamed off the **Jefferson Starship** while another former band member, **Marty Ballin**, is busy with **Val Garay** in the producer's Studio One complex working on an LP pegged for early '83 release. . . Actor **Michael Moriarty**, who gave dynamic performances in the films *Bang The Drum Slowly* and *Who'll Stop The Rain*, should be coming out with a keyboard-dominated album in the fall, which one listener described as a cross between **Bill Evans** and **Horace Silver**. . . One of the more interesting offerings coming up in the months ahead is "First Blues," a two-record collection of musical poetry by **Allen Ginsberg**, with **Bob Dylan** accompanying on vocals and guitar. Recorded between 1972 and 1981, the work contains 24 tracks, 22 being original compositions and the others by poets **Steven Taylor** and **Peter Orlovsky**, and will be out on the CBS-affiliated John Hammond Records label. The author of such acclaimed beat tomes as *Howl* and *Kaddish*, Ginsberg also wrote extensive liner notes for the twin-LP package, and cover art was furnished courtesy of avant artist **Robert Frank**, whose only other jacket work was for **The Rolling Stones'** "Exile on Main Street." Ginsberg has already started work on his follow-up album, laying down three more songs with Dylan recently and set to go into the studio with **The Clash** for two tunes sometime in September. For those wishing to hear a sampling of the versemeister's non-musical work, a record chronicling a poetry reading at Los Angeles' Unitarian Church should be available on the intelligent Freeway indie concurrent with the Hammond release.

jeffrey resner



SMILES FOR MILES — Columbia recording artist Miles Davis (c) recently played to a packed house at L.A.'s Greek Theatre. Pictured backstage with the trumpet great are **Ron Oberman** (l), vice president, marketing, West Coast, Columbia, and **Wayne Shorter** of Weather Report.

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BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On 8/21 Charts		Weeks On 8/21 Charts
1 ZAPP II ZAPP (Warner Bros. 9 23583-1)	5	37 NOW IS THE TIME LOU RAWLS (Epic FE 37448)	43
2 GAP BAND IV THE GAP BAND (Total Experience/PolyGram TE 13001)	1	38 CURRENT HEATWAVE (Epic FE 38065)	37
3 JEFFREY OSBORNE (A&M SP-4896)	3	39 "D" TRAIN (Prelude PRL 14105)	33
4 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL)	2	40 BODY TALK IMAGINATION (MCA 5271)	40
5 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	4	41 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1)	42
6 JUMP TO IT ARETHA FRANKLIN (Arista AL 9602)	13	42 HOT FUN DAYTON (Liberty LT-51126)	50
7 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2)	6	43 JI JUNIOR (Mercury/PolyGram SRM-1-4043)	25
8 KEEP IT LIVE DAZZ BAND (Motown 6004ML)	7	44 NIECY DENIECE WILLIAMS (ARC/Columbia FC 37952)	31
9 INSTANT LOVE CHERYL LYNN (Columbia FC 38057)	9	45 STILL IN LOVE CARRIE LUCAS (Solar/Elektra E1-60008)	49
10 DONNA SUMMER (Geffen GHS 2005)	12	46 ALL NIGHT LONG B.B.&O. BAND (Capitol ST-12212)	52
11 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	11	47 SINGING IN THE KEY OF LOVE LATIMORE (Malaco MAL 7409)	51
12 STREET OPERA ASHFORD & SIMPSON (Capitol ST-12207)	8	48 LOVE IS WHERE YOU FIND IT THE WHISPERS (Solar/Elektra S-27)	48
13 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590)	10	49 STRONGER THAN EVER ROSE ROYCE (Epic FE 37939)	47
14 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	17	50 TRUE DEMOCRACY STEEL PULSE (Elektra E1-60113)	53
15 WE GO A LONG WAY BACK BLOODSTONE (T-Neck/CBS FZ 38115)	14	51 LET ME KNOW YOU STANLEY CLARKE (Epic FE 38086)	—
16 KEEPIN' LOVE NEW HOWARD JOHNSON (A&M SP-4895)	24	52 YOUR MAN IS HOME TONIGHT TONY TROUTMAN (T. Main L-4000)	55
17 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354)	15	53 LI'L SUZY OZONE (Motown 6011ML)	58
18 THE REAL DEAL THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	36	54 LITE ME UP HERBIE HANCOCK (Columbia FC 37928)	45
19 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015)	18	55 TRUST ME JEAN CARN (Motown 6010ML)	39
20 THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	41	56 FIRST TAKE THE VALENTINE BROTHERS (Bridge BR-101936)	—
21 SO EXCITED THE POINTER SISTERS (Planet/RCA BXL 1-4355)	21	57 GREATEST HITS SHALAMAR (Solar/RCA BXL 1-4262)	60
22 BRILLIANCE ATLANTIC STARR (A&M SP 4883)	22	58 NEW DIMENSIONS THE DRAMATICS (Capitol ST-12205)	57
23 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (Motown 6017ML)	26	59 SOUP FOR ONE ORIGINAL SOUNDTRACK (Mirage/Atco WTG 19353)	59
24 ALLIGATOR WOMAN CAMEO (Chocolate City/PolyGram CCLP 2021)	16	60 EDDIE MURPHY (Columbia FC 38180)	—
25 SOONER OR LATER LARRY GRAHAM (Warner Bros. BSK 3668)	20	61 WISE GUY KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	54
26 HAPPY TOGETHER ODYSSEY (RCA AFL1-4240)	19	62 ROYAL JAM THE CRUSADERS (MCA 2-8017)	44
27 OUTLAW WAR (RCA AFL1-4208)	23	63 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	66
28 WHO'S FOOLIN' WHO ONE WAY (MCA-5279)	27	64 VICTORY MIDNIGHT STAR (Solar/Elektra 9 60145-1)	—
29 SNEAKIN' OUT STACY LATTISAW (Cotillion/Atco 90002-1)	46	65 FACE TO FACE GINO SOCCIO (Atlantic SD 19358)	68
30 HERE WE GO AGAIN BOBBY BLAND (MCA-5297)	30	66 SHARING YOUR LOVE CHANGE (RFC/Atlantic SD 19342)	67
31 FRIENDS SHALAMAR (Solar/Elektra S-28)	32	67 FRIENDS IN LOVE DIONNE WARWICK (Arista AL 9585)	63
32 DOWN HOME ZZ HILL (Malaco MAL 7406)	28	68 THE BEST QUINCY JONES (A&M SP-3200)	62
33 WE ARE ONE PIECES OF A DREAM (Elektra 9 60142-1)	34	69 STEAMIN' HOT THE REDDINGS (Believe In A Dream/CBS FZ 37974)	56
34 REUNION THE TEMPTATIONS (Gordy/Motown 6008GL)	29	70 THE DUDE QUINCY JONES (A&M SP-3721)	69
35 ON THE FLOOR FATBACK (Spring/PolyGram SP-1-6733)	35	71 I'LL DO MY BEST RITCHIE FAMILY (RCA AFL1-4323)	61
36 WINDSONG RANDY CRAWFORD (Warner Bros. 9 60142-1)	38	72 LOVE ME TENDER B.B. KING (MCA-5307)	65
		73 LA CONNECTION (MCA-5322)	—
		74 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	73
		75 ATTITUDES BRASS CONSTRUCTION (Liberty LT-51121)	72



APPRECIATION DAY — In a show of gratitude for its listener support, KJLH/Los Angeles recently co-sponsored a marathon concert at Alumni Park on the University of Southern California campus. A diverse set of artists provided the entertainment for the day-long event, including the CBS Jazz All-Stars (featuring George Duke, Herbie Hancock, Ndugu Chanler and others), Alphonse Mouzon, Chuck Cissel and Black Uhuru. Pictured above at the show, held in conjunction with an art and crafts fair, are George Duke (c) on keyboards, with Herbie Hancock (r) and bassist Byron Miller looking on.

THE RHYTHM SECTION

IN PASSING — Commodores Entertainment Corp. president and the Motown group's manager Benjamin Ashburn died Tuesday, Aug. 17, in his Englewood, N.J. home of a heart attack at age 54. Ashburn managed the Commodores since meeting the group members at the Tuskegee Institute in 1969. He is survived by his sister, Mirlam Walker, and his four-year-old daughter, Benyvette. In addition to his management of the Commodores and the group Platinum Hook, Ashburn once was marketing director for Dewar's White Label at Schenley Industries, later taking the company on as a client when he formed his own public relations firm, Benjamin Ashburn Assoc. In addition to running the Commodores management and business matters, Ashburn also was responsible for the group's Commodores Publishing Corp. and operated the subsidiaries. Several industry figures expressed grief upon hearing of his death. Funeral services in New York and memorial services in Los Angeles were still pending at presstime. In lieu of flowers, donations can be made to the Benjamin Ashburn Memorial Fund, c/o Segal & Goldman, 9348 Santa Monica Blvd., Beverly Hills, Calif. 90210.

FOR YOUR APPRECIATION — Los Angeles' KJLH-FM radio's recent "Appreciation Day" concert attracted somewhere in the neighborhood of 40,000 people to the USC Alumni Park, according to figures collected by the L.A.P.D. South Bureau. The affair seemed to lean toward the family, with several clans bringing along their beach blankets so they could recline to hear a full music schedule ranging from the CBS Jazz All-Stars (featuring Herbie Hancock and George Duke) to Black Uhuru. KJLH listeners and other ancillary participants, showed their appreciation to the station and campus by enjoying the show without major incident.

FROM THE ISLAND — On the verge of bowing its "Come Join Our Island" campaign, the promotion will augment release of other Island product prime for the B/C market. In the promotion will be the "Chill Out" album by Black Uhuru and the self-titled Gwen Guthrie LP. Also due for release in late August is the debut solo album by Was (Not Was) lead vocalist Sweet Pea Atkinson titled "Don't Walk Away." Two covers of note include Dionne Warwick's ballad "Anyone Who Had A Heart" and Eddie Rabbitt's "Someone Could Lose A Heart Tonight." The album was produced by Was (Not Was) proponents Don and David Was who may be going over to Geffen Records to release their own iconoclastic product... "Sly-Go-Ville," the first solo album for Mango Records by Sly Dunbar, was recently released and contains two songs by War, "Slip-into Darkness" and "River Niger," and Marvin Gaye's classic "Inner City Blues"... Also due from the label is "JuJu Music" by King Sunner Ade. JuJu music is an African form made for movement and has earned King Sunner quite a reputation... Also due from the Island/Mango fold is an album by "reggae's Smokey Robinson," Gregory Isaacs. The LP is dubbed "Night Nurse." Isaacs also has an album on Shanachie Records, titled "Mr. Isaacs." "Sound D'Afrique Vol. II," the third in a series of the continent's music released through the Mango African Series was also recently released.

REET ON! — The irreverent and reverent perspective of Motown/Gordy artist Rick James was recently explored in a special issue of *Right On*. In the lead article of the black fanzine, and in an earlier article in the *Rolling Stone*, James described the difference between his public/performance persona and his private identity, his goals and attitudes about the industry. Another story on Rick James, the image and his imagery, also defines the personal and media characters.

HE HAD WHAT IT TAKES — Veteran R&B crooner Joe Tex, 49, died recently of a heart attack at his home in Navasota, Tex. Tex, who was born Joseph Arrington, Jr., recently released product on Handshake Records, including the 1981 recording "Don't Do The Do/Here Comes Number 34 (Do The Earl Campbell)." Tex began his career in the mid-'50s, meeting with moderate success until the '60s when he scored a string of hits, including "I Gotcha," "Skinny Legs," "The Love You Save," "Hold On To What You Got," and "You Got What It Takes." Though he had been absent from the recording limelight of late, Tex maintained a following through frequent appearances in Las Vegas and songwriting for artists such as Johnny Cash and Barbara Mandrell.

SHORT CUTS — Norby Walters Assoc. recently signed RCA's War, A&M's Howard Johnson and Columbia's Cheryl Lynn to worldwide booking representation... The city of Atlanta recently honored Cotillion recording group Sister Sledge during the quartet's concert appearance at the Kool Jazz Festival. The Sisters visited with Atlanta Mayor Andrew Young who took the opportunity to present a special proclamation honoring them for "outstanding contributions to the growth, vitality and spirit of our city"... Seven new Jazz Heritage albums were recently released by MCA Records, including three albums of previously released Duke Ellington. Also planned for release are 10 MCA/Impulse records. Artists such as Roy Eldridge, Buddy Johnson, Lucky Millander and Lionel Hampton will be featured... Jane Brinton, formerly vice president and general manager of Pavillion Records, recently opened her own promotion and marketing firm. Initial projects for Brinton, who will be working with Joe Glaco, formerly with WBLS and Columbia Records, are club promotion for Epic/Portrait/CBS Associated labels, involving release by Barry White, Eddy Grant, The Clash and Luther Vandross.

michael martinez

Despite Home Taping Debate AOR Stations Still Track LPs

(Continued from page 5)

Lockridge said that he had not received any pressure from record companies not to track new albums. "If I were in their shoes, I think I would try to get something done about the problem."

In contrast, John Gorman, program director at WMMS/Cleveland, does not allow his air personalities to play albums in their entirety, but he does not think that home taping is as great a problem as many

Court Orders FCC To Hold Hearings On RKO Radio Stations

NEW YORK — In an Aug. 13 ruling, the U.S. Court of Appeals in Washington, D.C. ordered the Federal Communications Commission (FCC) to accept competing applications for the 12 radio and one television station licenses held by RKO General. The FCC is obliged to accept applications for the 13 outstanding RKO broadcast properties even before it rules on whether RKO General is qualified to retain WOR-TV/New York and KHJ-TV/Los Angeles.

"In the decision, the Court told the Commission that it could no longer delay allowing competing applications to be heard," said one FCC source familiar with the case. "The FCC had decided not to entertain any comparative renewal petitions before it decided if RKO General was qualified to hold a license. The Court told them they could not do that."

The Court ruled that it would be unreasonable for the Commission not to accept competing applications in light of the fact that RKO had exhausted its avenues of appeals and had actually lost the license to operate WNAC-TV/Boston.

No Challengers

Currently, RKO's 12 radio stations and television station WHBQ-TV/Memphis have no challengers, although the licenses for all but one are up for renewal hearings now. That one property is A/C outlet WFYR/Chicago, whose license expires in December, according to RKO spokeswoman Doris Mikesell.

The broadcast licenses for WOR-TV/New York and KHJ-TV/Los Angeles are currently going through the comparative hearing process within the FCC. The WOR license is being challenged by Multi State Communications and the KHJ license by Fidelity Broadcasting.

At issue is a June 1980 FCC decision denying RKO General renewal of its broadcasting licenses because it displayed "a persistent lack of candor" regarding the activities of General Tire & Rubber, its corporate parent, during renewal hearings. The Securities & Exchange Commission (SEC) had begun investigating General Tire & Rubber in 1975 for alleged foreign bribery and illegal campaign contributions. The FCC charged RKO with showing a lack of candor because it was only made aware of the SEC investigation by a competitor for the WNAC license.

In July 1980, RKO General took the FCC to the U.S. Court of Appeals in Washington, D.C. charging that "candor" was not a valid criterion for denying license renewal. Last December, the court upheld the FCC ruling for WNAC-TV in Boston, remanding the other cases back to the Commission.

RKO owns 12 radio properties, including some top-rated stations such as WOR and WRKS/New York. Other RKO stations include WFYR/Chicago, WRKO and WROR/Boston, KRTH and KHJ/Los Angeles, KFRC/San Francisco, WHBQ-AM/Memphis, WGMS-AM&FM/Washington, D.C. and WAXY-FM/Fort Lauderdale.

in the recording industry do. "I think that the record industry is its own worst enemy when it comes to home taping," he says. "There may have been a select few, maybe one percent who taped off the air. But all of a sudden, they called attention to it, and that gave every single kid the idea to do it."

Gorman opposes album tracking because he does not think it is sound programming. "It's a cop out, the cheapest form of programming," he says. "The only time we would run an entire album would be if we had an exclusive."

Gorman also suggested that record companies combat off-the-air taping economically. "A few years back, M105, which is no longer an AOR station, would do that but we would not," he says. "Why should record companies buy time at a station that does that?"

Programming disadvantages more than the home taping issue influence some PDs not to run entire albums. "We don't do it here but I used to do it at KGON in Portland," says Jim Robinson, PD at KZOK/Seattle. "It's just not sound programming since a lot of people would not be into 40 minutes of Iron Maiden, and even KISW has knocked it off."

Other stations, though, have become more sensitive to the industry fears that home taping cuts into record sales, but will still track standard albums in special feature shows. "We have not played new albums in their entirety since two years ago, when the record industry asked us not to do it," says Larry Berger, program director at WPLJ/New York. "But we still have our show *Album Side Sunday* where we play old stuff."

Berger declined to specify how old an album must be before he would play it and added that this was a summer feature that he might not run into the fall. "We play 12 hours of a classic album during the summer for people to listen to while they take in the sun at the beach," he explains. "We're probably not going to run it after the summer's over."

Other stations have also given up tracking albums. "We did do it but we gave it up in mid-1980 because we felt it was hurting the music industry," says Charlie Kendall, PD at WMMR/Philadelphia. "Our competitor, WYSP, does it blatantly, and I've seen no significant retaliation for it."

Twice A Week

Retaliation or not, WYSP does track albums. "We do it Wednesday nights at midnight and on Sunday between 7 p.m. and midnight," says Michael Picozzi, WYSP program director. "We're not in the business to sell records, but we don't play brand new albums because we want to stay on an even keel with the record companies."

Picozzi also feels that home taping is overrated as a cause for the record industry's inability to sell records. "I would like to say that blaming radio for lack of sales is ludicrous," he said. "A lot of people who would tape off the radio are into music and help music because they'll go to the store and buy two or three albums."

"The real reason why records aren't selling," he adds, "is that prices are too high. Ten bucks for an album is very expensive, and to buy an album and go to a concert costs \$25. I don't really think that home taping is costing all that much."

Besides the home taping question, some PDs have other reasons for not tracking new releases. "There are two reasons why we don't play albums," says Sonny Fox, PD at WSHE/Fort Lauderdale. "The first is that there is not enough good music on any album. Combined with the fact that it cuts into sales, we don't do it anymore."

AIRPLAY

EXTRATERRESTRIAL IN CHICAGO — Veteran radio comedian **Steve Dahl** recently unveiled his latest novelty song, "The Adventures of E.T. In Los Angeles," performed with his band **Teenage Radiation**. The tune chronicles the sojourn of this summer's movie darling in Tinseltown ("E.T., phone jacuzzi salesman," "E.T., phone Porsche dealer"). "We've been playing it for about three weeks here, and during the first week phone response was heavy," the **WLS/Chicago**-based air personality told *Airplay*. "We also gave it to **Dr. Demento** who put it in his Top 10." What Dahl desires above all else, though, is a record deal. "That's gonna be really difficult because although this tape has mass appeal, nobody seems to think that you can make money on a single anymore," said Dahl.

STATION TO STATION — **Don Geronimo** has joined the air staff at Top 40 station **WLS/Chicago**. Bringing experience from similarly-formatted **KFI/Los Angeles**, where he was weekend and relief man, and from **KISS-FM** in the same city and from **WPGC/Washington, D.C.**, he begins his stint as "swing man" Aug. 21. . . At the same time, **Slim Nelson** joins the station as the overnight jock. Nelson comes to the Top 40 station from AOR station **WMET**, also in the Windy City. Before going to **WMET**, she did the 10 p.m. to 2 a.m. shift at **WNAP/Indianapolis** and previously worked afternoons at **KPLZ/Seattle**. . . As these personnel changes come about, the station is also adding a new music feature, *The WLS Musicradio Countdown*, hosted by air talent **Jeff Davis** each Sunday as part of his regular 6-11 p.m. show. The countdown consists of Chicago's Top 45 singles as determined by station research and listener requests. . . At **WMET** meanwhile, rumors persist that GM **Bruce Holberg** is on his way out as the station is about to be sold. . . But in San Jose, **Russ Gerber** has replaced **Bob Harlow** as the PD at AOR outlet **KEZR**. Up the coast a bit in San Francisco, **KQAK** debuted Aug. 21 as the city's newest rocker. Changing its call letters from **KMPX** and its format from an in-



LOOK MA, NO. . . — *The inimitable Ozzy Osbourne (r) recently took time out from his geekism to shave his head because "it was time for a fresh start."* Pictured with Osbourne is **Phil Harvey of The Creative Factor**, which produced a radio special entitled *The Rock Pumpkin on the iconoclastic singer for airing Oc. 31.*

distinct MOR-A/C type sound, the new station wants to combine "more adventurous" AOR programming with the spice of personality radio, according to general manager **Les Elias**. "We have **Alex Bennett**, who comes from **KMEL** and is considered the most popular AOR personality in San Francisco and we also have **Oz** who worked at **KLBJ** in Austin and at **KZOK** (Seattle)," Elias told *Airplay*. "But our real competitive edge is that we've got better research techniques and the personalities." While Elias stressed that his station was going to attempt to cater to the ostensibly sophisticated San Francisco audience, he also emphasized that the station would not be programmed in the mold of **KROQ** in Los Angeles or **WLIR** in New York. "We intend to be a little adventurous and play to play a wider variety of music including new music but, no, we are not going to sound like **KROQ**," he said. . . On Saturday, Aug. 21, to benefit the Cystic Fibrosis Foundation, the air staff at AOR-formatted **WPLJ/New York** challenged the New York Rangers to a softball game at the Rye Playland softball field. Playing for the Rangers were **Ron Duguay**, **Barry Beck** and **Dave** and **Don Maloney**. No scores were available at presstime. . . And on Aug. 29, between 5 and 9 p.m. classical station **KFAC/Los Angeles** is presenting the L.A. Philharmonic season ticket marathon. During the four-hour session, host **Dick Crawford** will present highlights of the 1982-83 season and pre-taped celebrity testimonials inviting listeners to call and subscribe. Listeners ordering tickets will receive free Philharmonic T-shirts or albums. Three names will be chosen each hour.

SYNDICATION INDICATIONS — In an effort to cash in on the surge in lucrative MOR radio programming that began about a year ago, Watermark, ABC Radio Enterprises' syndication arm, has bowed *Musical*, a weekly three-hour show highlighting the week's top Broadway show tunes as chosen by the New York League of Theater Producers. Hosted by **Chuck Southcott**, air personality at MOR-formatted **KGIL/Los Angeles**, the program will also feature such guests as **Robert Goulet**, who appeared on the premiere feed during the weekend of Aug. 21-22. At presstime, *Musical* had 20 affils, mostly at stations using **Al Ham's Music Of Your Life**, Drake-Chenault's *Hit Parade* or other canned MOR formats. . . Ringing in the new, we find **Josh Feigenbaum**, president of MJI Broadcasting (syndicator of *Rock Quiz*) and his wife **Cher**, the proud parents of twin daughters, **Zoe** and **Emma**. They were born in New York on Tuesday, Aug. 12, weighing in at four lbs. eight oz. and four lbs. nine oz. respectively. . . After 10 years on the job, **Mary Turner** is leaving her post as an air talent at AOR station **KMET/Los Angeles** to devote herself full time to her outside projects, which include the *Off The Record*, *Off The Record Specials* and *Rock and Roll Never Forgets* shows syndicated by California-based Westwood One. She will continue to work at the L.A. rocker in the newly created post of director of artist relations.

PRIVATE AUDITIONS — As Epic recording group **Heart** swings through a nationwide tour to support its LP, "Private Audition," the label has undertaken an ambitious promotion that could get unknown bands better exposure than they could otherwise expect. To wit: the label has enlisted the services of AOR stations in such cities as Chicago, Indianapolis, Minneapolis and Phoenix to solicit tapes from local bands. A panel of station personnel, label reps and, in some cases, band members then weed out semi-finalists and finalists. The winner gets to open for Heart at a large concert venue. At presstime, the band was slated to play Monday, Aug. 23 in Poplar Creek, Ill., a Chicago suburb. AOR station **WMET** was charged with finding the band. "We received 173 tapes and we listened to them all in one night," **WMET** promotion assistant **Debbie Calton** told *Airplay*. "We narrowed it down to six bands, which will square off at Haymakers in Wheeling (Ill.) Thursday night (Aug. 19)." The winner will be allowed to do a 20-minute set before Riva/PolyGram recording artist **John Cougar** and Heart take the stage. Besides helping local bands get a shot at the big time, this promotion had an additional benefit. "During the past two weeks, all these bands rushed into the local record studios to make the tapes, and I don't know if they've ever done such brisk business," remarked Calton.

larry riggs

CASH BOX ROCK ALBUM RADIO REPORT



— **BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATCO**
ADDS: KSHE, WGRQ, WBLM, KMET, KNX, WBAB, KSJO, WABX, WNEW, WKLS, WSHE, WROQ, WMMS, WCCC, WOUR, KEZY, KLQL, KOME. **HOTS:** WBAB, WNEW, WCCC. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.



15 BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL
ADDS: KROQ. **HOTS:** KSHE, WGRQ, WBLM, KLQL, KMET, WBAB, KSJO, WNEW, WKLS, WSHE, KMG, WROQ, WMMS, WCCC, KNCN, WOUR, KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.

1 MOST ADDED

LP Chart Position

- 42 A FLOCK OF SEAGULLS • JIVE/ARISTA**
ADDS: None. **HOTS:** WGRQ, KMET, WHFS, KNAC, KEZY, KROQ, WLIR, WMMS, WNEW, WKLS, WSHE, KMG, KNCN. **MEDIUMS:** WBLM, WOUR, WBAB, KSJO, WROQ, WCCC. **PREFERRED TRACKS:** I Ran, Telecommunications, Space. **SALES:** Good to moderate in all regions.
- 37 APRIL WINE • POWER PLAY • CAPITOL**
ADDS: None. **HOTS:** KSJO, WMMS, KEZY, WBLM, WGRQ, KSHE. **MEDIUMS:** KMET, WKLS, WROQ, KNCN, KLQL. **PREFERRED TRACKS:** Enough. **SALES:** Moderate in West and Midwest; fair in others.
- 5 ASIA • GEFEN**
ADDS: None. **HOTS:** KMET, WBAB, WKLS, KEZY, WGRQ. **MEDIUMS:** KSJO, KLQL, WBLM, KSHE. **PREFERRED TRACKS:** Sole, Only, Heat. **SALES:** Good in all regions.
- 95 AXE • OFFERING • ATCO**
ADDS: None. **HOTS:** None. **MEDIUMS:** KMET, WBAB, WKLS, WROQ, WMMS, KEZY, KLQL, WGRQ, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Fair in West and Midwest; weak in others.
- 29 THE CLASH • COMBAT ROCK • EPIC**
ADDS: KSHE. **HOTS:** KMET, WBAB, KRQ, WLIR, WNEW, KMG, KEZY, KNAC, WHFS. **MEDIUMS:** WHSE, WOUR. **PREFERRED TRACKS:** Should, Casbah. **SALES:** Moderate in West and East; fair in others.
- 138 JOSIE COTTON • CONVERTIBLE MUSIC • ELEKTRA**
ADDS: KMG, WNEW. **HOTS:** KRQ, WLIR, KNAC, WHFS. **MEDIUMS:** KMET, WBAB, KEZY. **PREFERRED TRACKS:** Could, Johnny. **SALES:** Fair in West and East; weak in others.
- 53 MARSHALL CRENSHAW • WARNER BROS.**
ADDS: None. **HOTS:** WGRQ, WNEW, WKLS, WOUR, WHFS. **MEDIUMS:** KNX, WBAB, KROQ, WSHE, KMG, WROQ, WMMS, KNCN, KNAC, WBLM. **PREFERRED TRACKS:** Someday, Cynical, There. **SALES:** Moderate to fair in all regions; strongest in East.

5 MOST ADDED

- **THE JOHNNY VAN ZANDT BAND • POLYDOR/POLYGRAM**
ADDS: KSHE, WGRQ, WBLM, KOME, KEZY, WOUR, WBAB. **HOTS:** None. **MEDIUMS:** WROQ. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.
- 8 CROSBY, STILLS & NASH • DAYLIGHT AGAIN • ATLANTIC**
ADDS: None. **HOTS:** KNX, WBAB, WNEW, WKLS, WMMS, KNCN, KEZY, WBLM, WGRQ. **MEDIUMS:** WABX, WROQ, WOUR. **PREFERRED TRACKS:** Wasted. **SALES:** Good in all regions.
- 109 FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM**
ADDS: KSHE, KNAC, KMG. **HOTS:** WGRQ, KMET, KLQL, KNX, WBAB, KRQ, WNEW, WKLS, KNCN, KEZY. **MEDIUMS:** WBLM, KSJO, WABX, WSHE, WMMS, WCCC, WOUR. **PREFERRED TRACKS:** Somebody's, Waffle, Johnny, Raised. **SALES:** Moderate to fair in all regions; strongest in West.
- 1 FLEETWOOD MAC • MIRAGE • WARNER BROS.**
ADDS: None. **HOTS:** KSHE, WGRQ, WBLM, KLQL, KNX, WBAB, KSJO, WABX, WNEW, WKLS, WSHE, WROQ, WMMS, WCCC, KNCN, WOUR, KEZY. **MEDIUMS:** KMET. **PREFERRED TRACKS:** Hold. **SALES:** Good in all regions.
- 50 GLENN FREY • NO FUN ALOUD • ASYLUM**
ADDS: None. **HOTS:** KMET, KNX, WNEW, WSHE, WMMS, WBLM, WGRQ. **MEDIUMS:** WKLS, KEZY, KLQL. **PREFERRED TRACKS:** Partytown, Found, One. **SALES:** Moderate to fair in all regions; strongest in West.

4 MOST ADDED

- **PETER FRAMPTON • THE ART OF CONTROL • A&M**
ADDS: KSHE, KOME, KEZY, WMMS, WROQ, WNEW, WBAB. **HOTS:** None. **MEDIUMS:** WNEW, WBAB. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

LP Chart Position

- 14 GENESIS • THREE SIDES LIVE • ATLANTIC**
ADDS: None. **HOTS:** KMET, KROQ, KEZY, KNAC. **MEDIUMS:** WBAB, KSJO, KMG, WMMS, WHFS, WBLM. **PREFERRED TRACKS:** Paperlate, Misunderstanding. **SALES:** Moderate to fair in all regions; weakest in South.
- 9 THE GO-GO's • VACATION • I.R.S./A&M**
ADDS: None. **HOTS:** KMET, WBAB, KRQ, WLIR, WNEW, KMG, KEZY, KNAC, WHFS. **MEDIUMS:** WKLS, WMMS, KNCN, WOUR. **PREFERRED TRACKS:** Title, Beatnik, Cool. **SALES:** Good in all regions.
- 139 BILLY IDOL • CHRYSALIS**
ADDS: KMG. **HOTS:** WBAB, KROQ, WLIR, WNEW, WMMS, WGRQ. **MEDIUMS:** WHFS. **PREFERRED TRACKS:** City. **SALES:** Fair in East and West; weak in others.
- 31 JUDAS PRIEST • SCREAMING FOR VENGEANCE COLUMBIA**
ADDS: None. **HOTS:** WBAB, KSJO, WMMS, WCCC, KNCN, KEZY, KLQL, WGRQ. **MEDIUMS:** KMET, WSHE, WROQ, WBLM, KSHE. **PREFERRED TRACKS:** Title, Bloodstone, Another. **SALES:** Good to moderate in all regions; strongest in Midwest.
- **LORDS OF THE NEW CHURCH • I.R.S.**
ADDS: KMG. **HOTS:** WLIR, WMMS. **MEDIUMS:** KMET, KROQ, WSHE, WOUR, WHFS. **PREFERRED TRACKS:** Holy, Question. **SALES:** Fair initial response in West.

3 MOST ADDED

- **DON HENLEY • I CAN'T STAND STILL • ASYLUM**
ADDS: WGRQ, KOME, KEZY, WOUR, KNCN, WMMS, WROQ, WNEW, KROQ, WBAB, KNX, KMET. **HOTS:** KROQ. **MEDIUMS:** WBAB. **PREFERRED TRACKS:** Johnny, Title. **SALES:** Just shipped.

- 74 MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: KSJO. **HOTS:** WGRQ, KNAC, KNX, WBAB. **MEDIUMS:** KSHE, WBLM, KLQL, KMET, WLIR, WABX, KNCN. **PREFERRED TRACKS:** Who, Down. **SALES:** Good to moderate in all regions.
- 6 THE STEVE MILLER BAND • ABRACADABRA • CAPITOL**
ADDS: None. **HOTS:** KNX, WBAB. **MEDIUMS:** KROQ, WNEW, WKLS, KMG, WMMS, WCCC, WBLM, KSHE. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.
- 73 MISSING PERSONS • CAPITOL**
ADDS: WNEW. **HOTS:** KEZY, WCCC, KMG, WSHE, WKLS, WLIR, KNAC, WHFS. **MEDIUMS:** WBLM, WMMS, WROQ, KROQ, WBAB, KMET. **PREFERRED TRACKS:** Words, Mental. **SALES:** Good in West; fair in others.
- 41 EDDIE MONEY • NO CONTROL • COLUMBIA**
ADDS: None. **HOTS:** KSHE, WBAB, WGRQ, WBLM, KLQL, KMET, KSJO, KRQ, WNEW, WKLS, WROQ, WMMS, KNCN, WOUR, KEZY. **MEDIUMS:** WABX, KMG, WCCC. **PREFERRED TRACKS:** Take, Title, Shakin'. **SALES:** Moderate to fair in all regions.
- 26 THE MOTELS • ALL FOUR ONE • CAPITOL**
ADDS: None. **HOTS:** KMET, WNEW, KEZY, KNAC. **MEDIUMS:** KSJO, KRQ, KMG, WBLM. **PREFERRED TRACKS:** Lonely, Over, Art. **SALES:** Moderate in West; fair in others.
- 24 ALAN PARSONS • EYE IN THE SKY • ARISTA**
ADDS: None. **HOTS:** WBAB, WNEW, WSHE, WROQ, KNCN, WOUR. **MEDIUMS:** WKLS, KEZY, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions; strongest in Midwest.
- 3 ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO**
ADDS: None. **HOTS:** KSHE, WGRQ, WBLM, KLQL, KMET, WBAB, WNEW, WKLS, WSHE, KMG, WROQ, WMMS, WCCC, KNCN, WOUR, KEZY. **MEDIUMS:** KSJO, WABX. **PREFERRED TRACKS:** Burning. **SALES:** Good in all regions.

1 MOST ACTIVE

LP Chart Position

- 10 REO SPEEDWAGON • GOOD TROUBLE • EPIC**
ADDS: None. **HOTS:** KMET, KSJO, WABX, WNEW, WSHE, WMMS, KNCN, KEZY, KLQL, WBLM, KSHE. **MEDIUMS:** WBAB, WKLS, WCCC. **PREFERRED TRACKS:** Fire, Sweet. **SALES:** Moderate in all regions.
- 40 ROXY MUSIC • AVALON • WARNER BROS.**
ADDS: KMG, WKLS. **HOTS:** KRQ, WLIR, WMMS, KNAC, WHFS. **MEDIUMS:** KNX. **PREFERRED TRACKS:** Space, Turn, Chance. **SALES:** Moderate to fair in all regions.
- 97 SHOOTING STAR • III WISHES • VIRGIN/EPIC**
ADDS: None. **HOTS:** None. **MEDIUMS:** KSJO, WABX, WKLS, WMMS, KNCN, KEZY, WBLM, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Moderate in Midwest; weak in others.
- 174 SPYS • EMI AMERICA**
ADDS: None. **HOTS:** KSJO, WABX, WMMS, KSHE. **MEDIUMS:** KMET, WBAB, WROQ, KNCN, WOUR, KEZY, KLQL, WBLM, WGRQ. **PREFERRED TRACKS:** My Life. **SALES:** Fair in Midwest; weak in others.
- 59 STRAY CATS • BUILT FOR SPEED • EMI AMERICA**
ADDS: KNCN, KMG. **HOTS:** WLIR, WNEW, WMMS, WOUR, KNCN, WHFS. **MEDIUMS:** KMET, WBAB, KROQ, KEZY. **PREFERRED TRACKS:** Strut. **SALES:** Moderate in all regions; strongest in West.
- 4 SURVIVOR • EYE OF THE TIGER • SCOTTI BROS./CBS**
ADDS: None. **HOTS:** KMET, WMMS, KEZY, KSHE. **MEDIUMS:** WBAB, KSJO, WNEW, WKLS, KLQL, WBLM. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.
- 23 .38 SPECIAL • SPECIAL FORCES • A&M**
ADDS: None. **HOTS:** KSJO, WKLS, KLQL. **MEDIUMS:** KMET, WBAB, WNEW, WROQ, KEZY, WBLM, KSHE. **PREFERRED TRACKS:** Caught, Keep. **SALES:** Moderate to fair in all regions; weakest in West.
- 125 GEORGE THOROGOOD & THE DESTROYERS • BAD TO THE BONE • EMI AMERICA**
ADDS: KEZY. **HOTS:** KMET, WLIR. **MEDIUMS:** WBAB, WNEW, WKLS, WROQ, KNCN, WOUR, WHFS, WGRQ. **PREFERRED TRACKS:** Nobody. **SALES:** Moderate breakouts in all regions.
- 171 TORONTO • GET IT ON CREDIT • NETWORK/ELEKTRA**
ADDS: KSHE, KNCN. **HOTS:** KMET. **MEDIUMS:** KROQ, WKLS, WROQ, WMMS, KEZY, WBLM, WGRQ. **PREFERRED TRACKS:** Daddy. **SALES:** Fair in West and South; weak in others.
- 21 PETE TOWNSHEND • ALL THE BEST COWBOYS ... • ATCO**
ADDS: None. **HOTS:** WGRQ, WHFS, KNAC, WNEW, WSHE, WMMS, KNCN, WOUR. **MEDIUMS:** WBLM, KMET, WBAB, KSJO, KROQ, WLIR, WKLS, KMG, KEZY. **PREFERRED TRACKS:** Face, Skirts, Uniforms. **SALES:** Moderate in all regions.
- 110 URIAH HEPP • ABOMINOQ • MERCURY/POLYGRAM**
ADDS: None. **HOTS:** KSJO, WMMS, KLQL. **MEDIUMS:** WBAB, WKLS, WSHE, KNCN, WOUR, KEZY, WBLM, WGRQ, KSHE. **PREFERRED TRACKS:** Open. **SALES:** Moderate in Midwest; fair in others.
- 65 STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND**
ADDS: None. **HOTS:** KSHE, WGRQ, KNX, WBAB, WNEW, WKLS, WSHE, WMMS, KEZY. **MEDIUMS:** WBLM, KSJO, WABX, WROQ, WCCC, KNCN, WOUR, WHFS. **PREFERRED TRACKS:** Still. **SALES:** Good to moderate in all regions.
- 84 X • UNDER THE BIG BLACK SUN • ELEKTRA**
ADDS: KMG. **HOTS:** KMET, KRQ, KNAC, WHFS. **MEDIUMS:** WLIR, WOUR, KEZY. **PREFERRED TRACKS:** Open. **SALES:** Moderate in West; fair in others.

2 MOST ADDED

- **SANTANA • SHANGO • COLUMBIA**
ADDS: KMET, WBAB, WNEW, WKLS, WMMS, WCCC, KNCN, WOUR, KEZY, KLQL, KOME, WBLM, WGRQ, KSHE. **HOTS:** WBAB, WNEW, WCCC. **MEDIUMS:** KMET, KEZY. **PREFERRED TRACKS:** Hold, Title. **SALES:** Just shipped.

TOP 200 ALBUMS

Soundtrack Releases Enjoying Late Summer Sales Surge

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the second wave of late summer movie soundtracks currently enjoying good consumer response. Of the new crop, *The Best Little Whorehouse In Texas* vaults 36 points into the Top 100 to #77 bullet, up from #113. Good retail action out of the South, West and Midwest. Extremely strong at the racks — Top 30 after only four weeks. Dolly Parton's single from the album, "I Will Always Love You," moves from #63 to #55 bullet on the Top 100 Cingles chart and to #35 bullet from #46 on the Top 100 Country Singles chart. The soundtrack to *Fast Times At Ridgemont High* jumps 20 points to #109 bullet behind two bulleting singles culled from the LP. Jackson Browne's "Somebody's Baby" moves to #21 bullet from #25 on the **Cash Box** Top 100 Singles chart and "Johnny Can't Read" by Don Henley at #65 bullet, up from #74. Good retail out of the Midwest and West.

TOP TEN HIGHLIGHTS — While Fleetwood Mac retained its hold on the number one position, John Cougar made a strong bid for the top spot and jumped three points to #2 bullet. Solid sales out of all regions led by the South as the album leaps into the Top Ten at the rack level. Cougar also has the distinction of having two singles in the Top Ten this week: "Hurts So Good" at #9, and "Jack & Diane," which jumped to #10 bullet from #15. Steve Miller moves up another notch to #6 bullet behind his #1 single, "Abracadabra." Retail action continues to be strong everywhere, especially in the West, Midwest and East. Crosby, Stills & Nash move up another point to #8 bullet. Retail is good in all regions led by the Midwest, West and East. Exploding into the Top Ten in only its third week are the Go-Go's at #9 bullet, up from #18. Very strong retail out of all regions led by the coasts and the Midwest.

TOP 100 HIGHLIGHTS — Closing in on the Top 10 is Chicago, which moves to #11 bullet from #13 this week. Good retail everywhere led by the Midwest, South and West. Top 20 rack sales as well. Billy Squier takes a nice jump to #15 bullet from #29 in his fourth week. The retail picture is similar to last week — strong in the Midwest, East and South, and sales at the rack level have developed quickly with Top 25 reports. Donna Summer goes to #17 bullet from #20 with good sales activity everywhere, led by the West and East. Top 50 rack action. Zapp, led by its #1 Black Contemporary single, "Dance Floor," jumps 14 points to #28 bullet. Strong retail in the Midwest, West and South. The album also went to #1 bullet, up from #5 on the **Cash Box** Top 75 Black Contemporary Albums chart. Aretha Franklin takes another nice jump, moving to #44 bullet from #61. Particularly heavy sales on the coasts. Her album jumps to #6 bullet from #13 on the B/C Albums chart. Her "Jump To It" single goes to #3 bullet from #5 on the Top 100 B/C Singles chart and to

#73 bullet from #83 on the Top 100 Pop Singles chart. "Hooked On Classics II" takes a 12-point jump to #55 bullet. This album is a huge item at the racks — Top 5 seller with fair retail out of the Midwest, East and West. Steve Winwood jumps 21 points in his second week to #65 bullet. Good sales out of the Midwest, West and East. Men At Work jumps to #74 bullet, up from #92. Picking up steam in the West, Midwest and East. Sparking the album is its "Who Can It Be Now?" single, which moves to #19 bullet from #23. Three big B/C albums jumping into the Top 100 this week are by The Isley Brothers, Teddy Pendergrass and Jermaine Jackson. The Isleys move to #82 bullet from #116 with good second week sales out of the South, East and West. In his second week, Pendergrass jumps to #88 bullet from #122 with retail action in the East, West and Midwest. Moving to #99 bullet from #111, Jackson is selling the best in the Midwest and West.

RECORDS TO WATCH — Howard Johnson takes an 11-point jump to #119 bullet. Sales starting to build in the West, East and Midwest. The album goes to #16 bullet from #24 on the B/C Albums chart. Stacy Lattisaw goes to #123 bullet from #136 in her second week. Happening nicely out of the East and West.

DEBUTS — The highest debut of the week is Michael McDonald at #72 bullet. Good first week retail out of the West, South and Midwest. George Thorogood debuts at #125 bullet with best initial reaction in the West and South. Randy Meisner comes in at #159 bullet. Showing best initial action out of the South, West and Midwest. The League Unlimited Orchestra debuts at #163 bullet. Starting out on the coasts. "Hooked On Country" hits at #167 bullet with retail out of the Midwest and South. Stanley Clarke debuts at #170 bullet with good early response out of the South, West and East. Spys comes in at #174 bullet with initial activity in the East and Midwest. Other debuts include Mickey Gilley at #185; Billy Squier's "Don't Say No" at #187; and 805 at #191.

RECORDS ON THE ROCKS — Warren Zevon stalls in his fourth week on the chart at #79, up from #82. Sales are very slow in the West, traditionally one of his stronger areas. FM airplay hasn't been as supportive of Zevon as in the past and there has been no single released thus far. Shooting Star loses its bullet this week and moves to #97, up from #100. It continues to sell fairly well out of the Midwest area, but has not spread retail-wise to any other region. Pieces of A Dream moves up two points to #113. Sales activity on this album has been based primarily in the Baltimore/Washington/Philadelphia area with little growth anywhere else. Oingo Boingo moves to #131, up from #134. Good seller in the Southern California region, but again, a case of not spreading out of one particular area. Billy Idol goes to #139, up from #142. Although the single "Hot In The City" has garnered some airplay, it has not translated into any significant album sales.



This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

- | | |
|------------------------|--------------------------|
| 1 ALAN PARSONS PROJECT | 8 MEN AT WORK |
| 2 STEVE WINWOOD | 9 EDDIE MONEY |
| 3 ZAPP | 10 HOOKED ON CLASSICS II |
| 4 MICHAEL McDONALD | 11 A FLOCK OF SEAGULLS |
| 5 ARETHA FRANKLIN | 12 JUDAS PRIEST |
| 6 KENNY ROGERS | 13 TEDDY PENDERGRASS |
| 7 ELVIS COSTELLO | 14 ISLEY BROTHERS |
| | 15 MELISSA MANCHESTER |

NORTHEAST 1.

- 1 STEVE WINWOOD
- 2 CLASH
- 3 MEN AT WORK
- 4 ARETHA FRANKLIN
- 5 A FLOCK OF SEAGULLS
- 6 TEDDY PENDERGRASS
- 7 PETE TOWNSHEND
- 8 ALAN PARSONS PROJECT
- 9 ZAPP
- 10 ELVIS COSTELLO

SOUTHEAST 2.

- 1 ALAN PARSONS PROJECT
- 2 ARETHA FRANKLIN
- 3 MEN AT WORK
- 4 MICHAEL McDONALD
- 5 STEVE WINWOOD
- 6 ZAPP
- 7 MELISSA MANCHESTER
- 8 ISLEY BROTHERS
- 9 KENNY ROGERS
- 10 JUDAS PRIEST

BALTIMORE/WASHINGTON 3.

- 1 MICHAEL McDONALD
- 2 ALAN PARSONS PROJECT
- 3 EDDIE MURPHY
- 4 STEVE WINWOOD
- 5 TEDDY PENDERGRASS
- 6 ARETHA FRANKLIN
- 7 KENNY ROGERS
- 8 HOOKED ON CLASSICS II
- 9 JUDAS PRIEST
- 10 ELVIS COSTELLO

WEST 4.

- 1 STEVE WINWOOD
- 2 MICHAEL McDONALD
- 3 ARETHA FRANKLIN
- 4 EDDIE MONEY
- 5 ELVIS COSTELLO
- 6 CLASH
- 7 ALAN PARSONS PROJECT
- 8 ZAPP
- 9 A FLOCK OF SEAGULLS
- 10 STRAY CATS

MIDWEST 5.

- 1 ALAN PARSONS PROJECT
- 2 STEVE WINWOOD
- 3 MICHAEL McDONALD
- 4 EDDIE MONEY
- 5 ELVIS COSTELLO
- 6 ZAPP
- 7 ARETHA FRANKLIN
- 8 MEN AT WORK
- 9 KENNY ROGERS
- 10 HOOKED ON CLASSICS II

NORTH CENTRAL 6.

- 1 KENNY ROGERS
- 2 HOOKED ON CLASSICS II
- 3 ALAN PARSONS PROJECT
- 4 MELISSA MANCHESTER
- 5 BEST LITTLE WHOREHOUSE...
- 6 E.T.
- 7 SCOTT BAIO
- 8 ZAPP
- 9 SYLVIA
- 10 EDDIE MONEY

DENVER/PHOENIX 7.

- 1 ALAN PARSONS PROJECT
- 2 MEN AT WORK
- 3 SUMMER LOVERS
- 4 MICHAEL McDONALD
- 5 STEVE WINWOOD
- 6 JOE JACKSON
- 7 A FLOCK OF SEAGULLS
- 8 ZAPP
- 9 EDDIE MONEY
- 10 JUDAS PRIEST

SOUTH CENTRAL 8.

- 1 ZAPP
- 2 BEST LITTLE WHOREHOUSE...
- 3 ALAN PARSONS PROJECT
- 4 STEVE WINWOOD
- 5 MICHAEL McDONALD
- 6 ISLEY BROTHERS
- 7 TEDDY PENDERGRASS
- 8 ELVIS COSTELLO
- 9 ARETHA FRANKLIN
- 10 KENNY ROGERS

CASHBOX

NEW FACES

TO WATCH





The Eight Star Lunch

Each year thousands of new artists leave their work on our A&R desks. Then the real work begins, sifting through this collection to distill only one superstar handful. This process is responsible for more half-eaten sandwiches, more cancelled lunch dates, more iced coffee gone lukewarm than any other time of the year. Finally, the long awaited day arrives, the smoke clears, a desk becomes visible. The cream of the new rock crop emerges:

- ★ **Tané Cain**—“Unreal debut effort from a lady whose star has just begun to shine” *Gavin Report/July 30, '82*. “Holdin’ On,” only two weeks out and already on the singles charts.
- ★ **Steel Breeze**—From Sacramento, California, the 6 piece pop sensation. The LP features a hot re-mix of the smash hit “You Don’t Want Me Anymore.”
- ★ **Slow Children**—L.A. has known about them for some time, now it’s the rest of America’s turn. Back with their 2nd album featuring a new extended version of the hit “President Am I.”
- ★ **Bucks Fizz**—With 2 consecutive #1 singles in England, Bucks Fizz toasts the states with their U.S. debut album.
- ★ **Scott Baio**—From major TV personality to recording superstar. His debut album a coast to coast hit, featuring the single “What Was In That Kiss”.
- ★ **Bow Wow Wow**—The urban jungle rockers are back with their hottest record yet! “I Want Candy” featuring the new single “Baby Oh No” and of course the smash hit “I Want Candy.”
- ★ **805**—Hailed as one of the finest new bands to come along in years. “Stand In Line,” only 4 weeks out and being played by over 100 radio stations.
- ★ **Landscape**—A band whose time has come. Techno pop rock from the UK. “Manhattan Boogie Woogie” featuring the classic hit “It’s Not My Real Name.”

RCA
Records and Tapes



by Fred Goodman

New Music Signings Appeal To Budget-Conscious Labels

Although established superstar acts fuel the day-to-day operation of the record industry, companies have always staked their futures on new artists. The recent successes of newcomers like The Human League, Soft Cell and The Go-Go's have given the industry a much-needed financial shot in the arm as well as an emotional boost. And while still seeking bands with long-term potential, A&R men contend that the industry is changing and that their approach to new artist signings reflects the new economic realities of the business.

"In today's market, it's a little too much to expect every act you sign to go gold or platinum on their first album," says Paul Atkinson, director, contemporary music A&R, Columbia Records. As a result, some of the major labels are taking a cue from the smaller independents such as IRS, Slash, 415 and PVC, which have been successful at signing and developing new music acts on smaller but carefully planned budgets.

"If you have an expensive first album," adds Atkinson, "and it doesn't sell, the option to make a second album appears quite expensive and the act might get dropped. We're just not making those kinds of deals anymore. But if you can make a record for \$60 or \$80,000 it's quite reasonable. In fact, I'm sure labels like 415 make their records for far cheaper than that. Just because Columbia is part of CBS, I think the acts tend to think CBS is going to spend more money. But frankly, it's not in the act's best interests. It's better to have a continuing career leading to two or three albums — each one selling a bit more than the previous one — than it is to have a big blow-out on one album and fail."

Dan Loggins, division vice president, A&R, contemporary music, East Coast, RCA Records agrees with Atkinson's assessment. "The music is exciting because it means learn-

ing the record business over again," he said. "That's what the independent labels have made the majors do."

"What we should be trying to do is make a profit on every record we make," echoes Greg Geller, vice president, East Coast, A&R, Epic Records. "If you can make an album for an extremely low figure and turn a profit quickly, that's fine too. We don't have to sell a million records to make a profit. You've got to crawl before you can walk."

Although the term "new music" is difficult to define, the signing of alternative rock bands means that labels and their A&R staffs have to sign artists that can build a following without radio. IRS Records, whose roster includes the Go-Go's, The Beat, The Buzzcocks, REM, and The Lords of the New Church, has been particularly adept at doing just that.

"There are three things that are most important to us when we're considering signing a band," explains Jay Boberg, vice president, IRS Records. "The band must have a regional base, experience in existing on their own and a responsible attitude."

By having a regional base, bands signed to IRS have a ready-made market for launching a record. Records by Los Angeles-based groups Wall of Voodoo and Oingo Boingo have reportedly sold well enough in their native regional market alone to recoup the relatively modest figures spent on them. Additionally, by creating a strong buzz in the already pre-disposed home markets, IRS then seeks to break the group nationally, as was the case with the Go-Go's.

On the other two points — past experience and a responsible attitude — Boberg says that "if a band has put out their own single and

gone through it all with recording and marketing and getting distributors, we look at that as a very strong sign, and we know they understand reality. In this day, when you have to die for every inch you get, we want to make sure the band understands the business. And finally, we don't want to deal with any artists; any group we sign has to understand that we're partners. If IRS isn't their first choice, we shouldn't do the deal."

Since the strict format requirements of AOR radio have kept many new music bands off the airwaves, IRS insists that its artists commit to extensive touring. Additionally, the label prefers to release EPs rather than LPs as a group's first record. "With a group like Wall of Voodoo or The Fleshtones or REM, we like to put together a five-song EP that gives a taste of the act. It's also in the stores at \$3.69 or \$3.99 instead of \$8.98 and helps to introduce the act. When we do eventually put out an album, the retailer is already familiar with the group. It's an educational process."

With the increased popularity of new music, major labels have been pacting with specialty labels like IRS, 415, Slash and Bomp. While these deals bring a ready-made roster of progressive bands to a major label, and aid its position in a changing market, A&R executives see it as a natural development.

"Really, that's always been the case," said Epic's Geller. "It's not a new development, it just happens that those labels are a source of a specific kind of music, which makes it seem somewhat different. We also have or have had deals with Stiff, or Virgin. Years ago we made a deal with Irv Azoff's Full Moon Records. You go to sources that count, whatever the kind of music."

Despite these deals, the majors are confident that they also have the mobility to get out and find their own home-grown new music acts. Pacting with a specialty label gives them the best of both worlds.

Whatever the source and promotion route, virtually every label executive surveyed felt the cheaper production costs involved in working with a new music group is a definite plus. "I like working with these bands because they don't have to spend hundreds of hours in the studio and don't have to work at the Power Station or whatever," says Michael Rosenblatt, A&R director, Sire Records. "That whole thing got totally out of hand in the seventies."

"I think we are in some ways bowing to the economic climate," says Ron Goldstein, president, Island Records, U.S.A. and Canada. "But I don't think Island ever really paid a lot of money to sign an act or spent a lot to record an act. We have in some cases, but in general, we operate under a much smaller feeling altogether both in terms of studios and advances. But we're also keeping our eye on what's going on out there, and we want to keep it down as much as anybody."

But if labels are attempting to keep their costs down, that doesn't mean they have limited expectations for their newly signed acts.

"We don't just put out records," says RCA's Loggins. "We're always trying to go with artists we think are long-term." Adds Epic's Geller. "It always comes down to what kind of long-term potential an act has."

Additionally, with labels restructuring their distribution and promotion departments, the old methods of shooting for instant tonnage are being replaced. "We're having to adjust to realities," says Atkinson. "I think we'll be seeing more bands developed on a regional basis. But we're certainly not deserting the streets. It will just give us a flexibility to attack each new record."



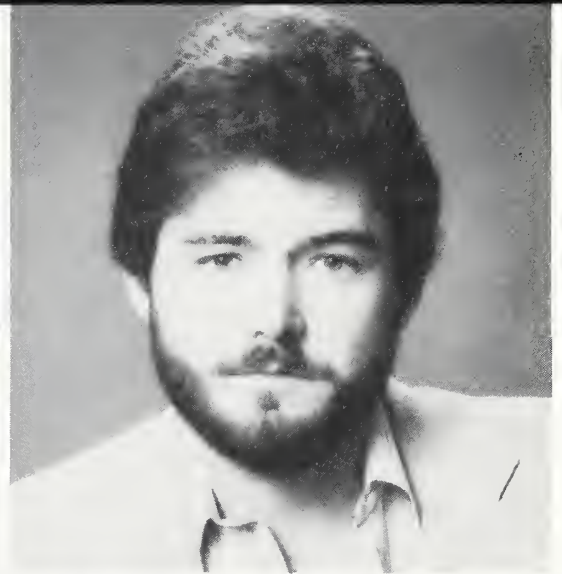
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While this year has brought a number of the industry's more pressing problems into focus, the crop of new & developing acts is certainly cause for optimism. Representing a variety of styles, this year's newcomers reflect an invigorating vitality on the street level — music is alive and well on the creative end.

The success of super newcomers the Go-Go's surely exemplifies the dreams and aspirations of all who work in the industry — five previously unknown young women who graduated from local night clubs to the top of the national album charts in a matter of months. The story of the Go-Go's could have been told by a Hollywood script writer.

On the other end of the spectrum is Charlene, who scored with a top five single that was actually cut in 1976! That must be some sort of record for the length of time needed to break a song.

And in between the two extremes, this year also provides such success stories as Quarterflash

from the rainy Northwest, Ricky Skaggs from the home of bluegrass, the West Street Mob from the streets of New Jersey and Bertie Higgins singing a song inspired by a Humphrey Bogart-Lauren Bacall movie. And the list goes on and on: veteran session singer Luther Vandross coming into his own this year, Earl Thomas Conley showing that country still has room for new artists, The Waitresses emerging from the Midwest to gain national prominence and O'Bryan making everyone stand up and take notice of his smooth crooning.

The now-traditional English imports also enriched the scene. With such acts as The Human League, Junior, Bow Wow Wow, Soft Cell and Kim Wilde bursting onto the scene, there can be little doubt that the English influence will remain strong for years to come.

All in all, the musical variety and vitality of this year's newcomers is inspiring and encouraging. There will always be room for more.

ACHIEVEMENTS TO DATE

NAME	LP/SINGLE	HIGHEST CHART POSITION	DATE	RIAA	NAME	LP/SINGLE	HIGHEST CHART POSITION	DATE	RIAA	
Quarterflash	"Harden My Heart" (45)	4 Pop	2/6/82		Ricky Skaggs	"Doin' Alright"	11 B/C	5/15/82		
	"Quarterflash"	10 Pop	3/6/82	Gold			73 Pop	5/22/82		
	"Find Another Fool" (45)	16 Pop	4/7/82				20 B/C	7/17/82		
	"Right Kind Of Love" (45)	47 Pop	7/3/82				"Still Water (Love)" (45)	23 Country	7/18/81	
	"Night Shift" (45)	83 Pop	8/14/82				"You May See Me Walkin'" (45)	8 Country	12/12/81	
Soft Cell	"Non-Stop Erotic Cabaret"	39 Pop	7/3/82			"Crying My Heart Out Over You" (45)	1 Country	4/24/82		
	"Tainted Love" (45)	67 B/C	4/24/82			"I Don't Care" (45)	1 Country	8/7/82		
	"Non-Stop Ecstatic Dancing"	7 Pop	7/24/82			"Waitin' For The Sun To Shine"	1 Country	8/7/82		
Luther Vandross	"Never Too Much"	1 B/C	10/31/81		Earl Thomas Conley	"Silent Treatment" (45)	9 Country	2/28/81		
		17 Pop	11/14/81				"Fire & Smoke" (45)	5 Country	7/11/81	
	"Never Too Much" (45)	1 B/C	10/24/81				"Tell Me Why" (45)	16 Country	1/9/82	
		27 Pop	12/5/81				"After The Love Slips Away" (45)	17 Country	4/17/82	
		15 B/C	3/6/82				"Heavenly Bodies" (45)	7 Country	8/28/82	
Go-Go's	"Our Lips Are Sealed" (45)	20 Pop	1/9/82			"Blue Pearl"	23 Country	7/4/81		
	"Beauty And The Beat"	1 Pop	3/20/82	Platinum, Gold	Bow Wow Wow	"Fire & Smoke"	16 Country	1/30/82		
							"See Jungle! See Jungle!"	187 Pop	11/14/81	
	"We Got The Beat" (45)	2 Pop	4/10/82	Gold			"The Last Of The Mohicans"	126 Pop	7/10/82	
	"Vacation" (45)	7 Pop	8/28/82				"I Want Candy" (45)	61 Pop	7/3/82	
"Vacation"	9 Pop	8/28/82		West Street Mob		"Let's Dance (Make Your Body Move)" (45)	21 B/C	10/3/81		
Human League	"Don't You Want Me" (45)	1 Pop	6/26/82		Gold		94 Pop	11/7/81		
	"Dare"	5 Pop	7/3/82		Gold		"Got To Give It Up" (45)	82 B/C	2/27/82	
	"Love Action (I Believe In Love)" (45)	86 Pop	8/14/82				"West Street Mob"	64 B/C	3/6/82	
The Waitresses	"Wasn't Tomorrow Wonderful"	52 Pop	4/24/82				"Sing A Simple Song" (45)	37 B/C	5/22/82	
	"I Know What Boys Like" (45)	74 Pop	5/29/82		Kim Wilde	"Kim Wilde"	61 Pop	8/14/82		
	"Mama Used To Say" (45)	2 B/C	4/10/82				"Kids In America" (45)	20 Pop	8/21/82	
	30 Pop	5/1/82		Bertie Higgins		"Key Largo" (45)	7 Pop	4/24/82		
Junior	"JI"	15 B/C	6/12/82				51 Country	4/24/82		
		81 Pop	6/19/82				"Just Another Day In Paradise"	67 Pop	5/29/82	
		8 B/C	7/24/82			"Just Another Day In Paradise" (45)	42 Pop	6/12/82		
O'Bryan	"Too Late" (45)	8 B/C	5/1/82		Charlene	"I've Never Been To Me" (45)	3 Pop	5/29/82		
	"The Gigolo" (45)	8 B/C	5/1/82				53 Country	5/29/82		
		66 Pop	4/24/82			"I've Never Been To Me"	49 Pop	6/12/82		

NEW ARTIST RELEASES

A&M	CHRYSLIS	GEFFEN	RCA
Magic Lady "Hot 'N Sassy" June	Icehouse "Primitive Man" Aug.	Preview — Oct.	Tane Cain — Aug.
Payola\$ "No Stranger To Danger" June	Toni Basil "Word Of Mouth" Sept.		Steel Breeze "Lost In The 80s" Aug.
Howard Johnson "Keepin' Love New" June	Michael Schenker Group "Assault Attack" Oct.	HANDSHAKE	Landscape "Manhattan Boogie Woogie" Aug.
Willie Phoenix "Willie Phoenix" July	The Fabulous Thunderbirds — Oct.	The Twins "Passion Factory" Aug.	Bucks Fizz — Aug.
Lisa Bada "Suspicion" July	Ultravox — Dec.	Gang's Back — Sept.	Mull Swing "The Good Times Are Back" Aug.
Rockie Robbins "I Believe In Love" Aug.	UFO — Dec.	Sneaker "Loose In The World" Sept.	Slow Children "Mad About Town" Aug.
Burning Rome "Burning Rome" Aug.	Spandau Ballet — Dec.	Berlin Airlift — Oct.	Robert Ellis Orall "Special Pain" Sept.
Robert Williams "Late One Night" Aug.	Divinyles — Dec.	Barry Reynolds "I Scare Myself" Aug.	Robert Kraft "Retro-Active" Sept.
Bauhaus "Bauhaus" Oct.	Greg Lake — Dec.	Sweet Pea Atkinson "Don't Walk Away" Aug.	Steve Wariner — Sept.
Janet Jackson "The Magic Is Working" Sept.		Christina "Sleep It Away" Sept.	
ANIMAL (Distributed by Chrysalis)	ELEKTRA/ASYLUM	MCA	SIRE
Iggy Pop "Zombie Birdhouse" Sept.	Motley Crue — Aug.	Steve Wariner — Sept.	Yazoo "Upstairs At Eric's" Sept.
Gun Club "Miami" Sept.	Various Artists "Life In The European Theatre" Sept.	Jon Stevens — Sept.	Associates "Sulk" Sept.
James White & The Blacks "Sax Maniac" Sept.	David Lindley "Win This Record" Sept.	Bartock and Landsky "On The Air" Sept.	
ARISTA	John O'Banion "Danger" Sept.	Catholic Girls — Sept.	WARNER BROS.
The Members "Radio" Aug.	Clymaxx "Girls Will Be Girls" Sept.	Family Players "I Love Funk 'n' Roll" Sept.	Muppets "Miss Piggy's Aerobic Exercise Workout Album" Sept.
Fashion "Fabrique" Aug.	Jaki Whitrin & John Cartwright "Rhythm Hymn" Sept.	Cooper & Ross "Bottom Line" Oct.	Wright Brothers "Made In The U.S.A." Sept.
CAPITOL	EMI AMERICA/LIBERTY	MOTOWN	Blanket Of Secrecy "Ears Have Walls" Sept.
Rheingold "Fan Fan Fanatic" Sept.	Our Daughter's "Moving Windows" Sept.	Bobby Nunn "Second To Nunn" Aug.	Donald Fagan "The Night Fly" Oct.
Duran Duran "Carnival" Sept.	Wedding — Sept.	Gene Van Buren "Whats Your Pleasure" —	Sunfire — Oct.
Glenn E. Thomas "Take Love" Sept.	Talk Talk "The Party's Over" Sept.	Finis Henderson —	Everyman Band — Oct.
Missing Persons "Spring Mission M" Oct.	Little Steven And The Disciples "Men Without Women" Oct.	PASSPORT (Jem)	
The Plasmatics "Coup De Grace" Oct.		Robbie Krieger "Versions" Coming Soon	
Vic Vergat "Weapon Of Love" Oct.			

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NEW FACES TO WATCH

Go-Go's

Back in 1979, when the Knack burst out of the Los Angeles club scene, few would have believed that the next local phenomenon would be a girl group whose members could barely play their instruments at the time. There is no small irony in the fact that I.R.S.'s Go-Go's — arguably the most successful new band to emerge, with a #1 debut LP ("Beauty and the Beat"), three Top 20 singles and a fast-rising new album ("Vacation") — came out of a small punk club called The Masque, and not the well-beaten path along the mainstream circuit that spawned the Knack and many other label signings that have either disbanded, been dropped or just faded into obscurity.

In the beginning, however, the Go-Go's had little more to go on than enthusiasm, as lead singer Belinda Carlisle explains. "Charlotte (Caffey), Jane (Wiedlin) and I were all friends, hanging out on the local scene at The Masque. We'd see all these bands get up there and play, and they were mostly . . . pretty awful. Well, we decided if they can do it, so can we."

Belinda, who'd spent two weeks in L.A.'s seminal but ill-fated punk group The Germs under the name Dotty Danger, added that because of its connection with The Masque, the Go-Go's originally played to a small yet fervent audience of punks. Now, the band's national popularity has made it very nearly the standard-bearer of new wave pop/rock, as the five young ladies' look and sound has been widely copied.

The Go-Go's rapid music progress was aided by the addition of drummer Gina Schock in July of '79 and, later, bassist Kathy Valentine. Schock first arrived in L.A. from Baltimore with a band called Edie and The Eggs, fronted by Edith Massey, who is known to cult moviegoers as the Egg Lady in John Waters' gross-out classic *Pink Flamingos*. Valentine played guitar in transplanted Austin group The Textones until she was recruited to replace original bassist Margo.

Prior to the band's signing with I.R.S., it had done a tour of England at the invitation of the ska units Madness and the Specials, which the women mark as a pivotal point in the Go-Go's early career.

"It was an important step for us since up until that point we'd only played locally," says Carlisle. Schock adds, "We were totally new and foreign to the crowds we played to. They didn't know how to react to us. There were

times we came offstage and just cried. But the other groups were really encouraging."

Most importantly, however, the Go-Go's came home with more experience and an import single recorded for Stiff Records, entitled "We Got The Beat." The tune initially became somewhat of an underground success, picking up airplay on the few rock stations receptive to new music at the time. Only later, after the song was re-recorded with producer Richard Gottehrer for "Beauty and the Beat" did it become an all-out smash, eventually rising to #2 on the *Cash Box* Pop Singles chart.

More converts were amassed this year during the band's tour, when it opened for The Police during a number of stops on that trio's swing through U.S. arenas. The Go-Go's continued a hectic pace by immediately going in to record the follow-up, "Vacation," again with Gottehrer. Spurred on by the success of the title track, the LP seems to have avoided the sophomore jinx that had befallen the Knack and many others before.

Charlene

Motown recording artist Charlene's debut single, "I've Never Been To Me," served as the prelude to one of the most astonishing success stories of the past few years. Never mind that it reached the #3 spot on the *Cash Box* Pop Singles chart — with a little luck, debut product has scored chart positions that high before. What made "I've Never Been To Me" so unique was that it was recorded in 1976, nearly six years before it finally broke!

Retired from the music business since 1980, with a new life with her daughter in England to boot, Charlene's star began to rise after DJ Scott Shannon of Q 105/Tampa began playing "I've Never Been To Me" early this year. The audience reaction was immediate, and Charlene, thanks to a DJ who just happened to like the cut off a six-year-old LP and later convinced Motown president Jay Lasker to re-release the product, had a hit on her hands.

"I feel very humble," she says. "The record is my story: I was a woman who seemingly did everything during her life, but was never able to find peace inside myself. Now, after having gone through so much, I'm trying to tell other women that things don't have to be hopeless."

Indeed, much of the power of "I've Never Been To Me" came from Charlene's own suffering. A year after she was born in 1950, the soft-spoken singer-to-be contracted meningitis, a debilitating disease that put her into a coma for an extended period. When she recovered from that illness, a lonely, introspective childhood followed. After she dropped out of school at age 16, she was thrown into even more turmoil. Hurriedly married in her late teens, she gave birth to a



Charlene

daughter, grew dependent on drugs, divorced and then tried to break into the recording business with equally dismal results.

After signing with Motown in 1976, her debut LP, which was produced by studio whiz Ron Miller and featured "I've Never Been To Me," hit the streets and quickly passed into oblivion . . . where it remained until resurrected by Shannon this year.

She is now re-signed with Motown, with a bright new career (the LP went to #49 on the Pop Albums chart) and a revived spirit to spur her on. It took a long time for that first single to break, but maybe it only means that she'll be around for a long time to come.

Earl Thomas Conley

Earl Thomas Conley is an artist with three separate goals that intertwine to create an inseparable entity. "I want to get myself to the point where I can be a fantastic writer, a fantastic performer on stage and a fantastic recording artist. I want to be all these people at the same time, and I want to be excellent at all three of them at the same time. It's a bigger job than I anticipated."

Conley made that statement in the spring of 1981, after his debut single for Sunbird Records, "Silent Treatment," had reached the Top 10 on the *Cash Box* Country Singles chart. "Fire & Smoke," his follow-up to that single, made a similar bid last summer. Both waxings, along with three singles released under a previous contract with Warner Bros., are contained on his first album, "Blue Pearl," a consistent collection of well-produced, top-flight country songs tinged with pop and rock influences.

A native of Portsmouth, Ohio, Conley gained an interest in music while in the Army in the early '60s. In 1970, he left Ohio for Huntsville, Ala., where he met Nelson Larkin. Within the next five years, his material was recorded by many artists, including Mel Street, Conway Twitty, Bobby G. Rice and Larkin's brother, Billy, who took four of Conley's songs into the Top 20.

In 1975, though, he began recording his own material on the GRT label. "It's easy to write for other people," says Conley. "It's harder to write for yourself — much harder — because you don't know who you are, and you just have some kind of an idea of what you want to be. By the time you get there, it's a little different than what you thought it would be. The writing takes up so much of your time that you've got to focus on your feelings and your emotional thing to such a degree that you forget to be an outgoing performer — at least I did."

Following the GRT agreement, Conley drifted to Warner Bros., where he met with limited success, and then to Sunbird, where his career began to open up. Following the success of his two singles with that label, his contract was purchased by RCA, which released two more singles, "Tell Me Why" and "After The Love Slips Away," both of which attained Top 20 status on the Country Singles chart. A "Fire & Smoke" compilation, which included four songs off the "Blue Pearl" album, added mileage to his Sunbird work, and Conley's second RCA album, "Somewhere Between Right And Wrong,"



Earl Thomas Conley

was just released.

Included in the package is his cover of "Heavenly Bodies," the only song he didn't write himself on the LP, which is currently in the Top 10 of the *Cash Box* Country Singles chart.

Bertie Higgins

He may be a newcomer to the Top 10, but Bertie Higgins, whose "Key Largo" brightened up the pre-summer airwaves and eventually rose to the #7 spot on the *Cash Box* Top 100 Singles chart, is hardly new to the music business. The 35-year-old singer/songwriter from Tarpon Springs on the Gulf Coast of Florida has been at it more than half of his life, starting as a drummer at 16.

His first success came with a band called the Romans, which released six singles on the ABC Paramount label and charted with the Buffy St. Marie song "Universal Soldier" — all of this by the age of 18. After four more years of the tour grind, Higgins returned to the Gulf Coast to hone his songwriting talents and learn the guitar. He worked the club circuit as a solo act and achieved enough success to enable him to open his own club.

He made a comfortable living from his club, but two years ago pulled up stakes and moved to Atlanta, where he eventually landed with the Joel Katz-headed Kat Family label. His first product for the label was the LP "Just Another Day In Paradise," which featured the now-familiar "Key Largo."

Also the title of the classic 1948 Humphrey Bogart-Lauren Bacall film, *Key Largo* was inspired by the "special affection" Higgins feels for the on- and off-screen relationship between the two stars. Finding himself in the down period of a comparable relationship with Beverly Selberg, Higgins penned the tune to express his desire that they get together again.

"We were very much into Bogie and Bacall and used to watch old movies all night on a black-and-white TV," he recalls. "*Key Largo* especially stuck in my mind. The song was basically a plea for her to come back. Like we had it all . . . as good as Bogie and Bacall had."

However, things seemed to fall right into place, and "Key Largo" took off, eventually reaching the #51 spot on the *Cash Box* Country Singles chart, as well as his Top 10 status on the Pop Singles chart. To top it off, ex-girlfriend Selberg heard the song on the



Bertie Higgins



Go-Go's

This year's big names—
LUTHER VANDROSS, ALDO NOVA, BERTIE HIGGINS—
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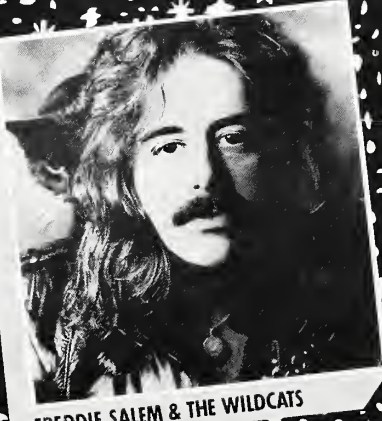
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NEW FACES TO WATCH

radio, liked the message, and the two are together again.

While "Key Largo" was hot, fortunes were also on the upswing in another area for Kat Family, which affiliated with CBS for major branch distribution. Keeping the momentum going, the "Just Another Day In Paradise" single followed up the success of the first single, rising to the #42 spot on the Pop Singles chart and #97 on the Country Singles chart; and the LP itself checked in at #67 on the Pop Albums chart.

Kim Wilde

Blonde Brit Kim Wilde came to the U.S. this year under a cloak of anonymity, but that situation quickly changed once domestic listeners heard her brand of sassy, upbeat rock, and today her debut single, ironically titled "Kids In America," has jumped to the Top 20. Although she doesn't possess the tough swagger of a Joan Jett or the precious bounciness of The Go-Go's, Wilde nevertheless has carved a significant niche for herself in contemporary pop, and considering her young age — she's 22 — chances are good she'll be heard from a lot more in the years to come.

Wilde has sold well over seven million records in the international marketplace, and a good deal of her success comes from the musical influence of her father and younger brother, Marty and Rick Wilde. Her father achieved fame as a British pop contemporary of Cliff Richard in the early 1960s who never managed to capture American audiences, even though he was quite popular in his homeland. Once the Beatles became a worldwide phenomenon in 1964, he left the stage to devote time to songwriting, and one of his works wound up as the title track on Robert Gordon's 1980 LP, "Bad Boy." Together with son Rick, he wrote all the material on Kim's self-titled debut LP for EMI America.

If fate had not decided to play its hand, however, the planet may never have heard Kim Wilde's vocal prowess. Originally, her father wanted to revive his recording career, but conflicting commitments kept him from using some studio time he had previously booked. He gave the reserved studio time to his son, who had just begun writing songs and recording demo-tapes with friends. Since Kim had sung back-up on these demos, her brother asked her to help in harmonizing again and, following those sessions, started shopping the tapes around to various record companies.

Eventually Ricky received a positive response from RAK Records and its head Mickie Most. RAK asked him to re-record his repertoire at its own studio, and once more

Kim accompanied her younger sibling on vocal chores. Most came into the studio, took a look at Kim and asked her to sing lead on "Kids In America," only the third song Ricky had ever written. As Wilde later recalled, "Out it came, pronto, and up it went, pronto!" She was right. After cutting the track in two days, she watched it vault to the apogee of the British singles chart a year ago.

The LP, which combines rock 'n' roll synthesizer riffs with Wilde's high-powered vocals, caught on quick around the world, receiving 18 gold, platinum and silver awards from 12 different territories, and selling well over 100,000 units in the United States. A second album followed in the U.K., which also spawned a monster single there, "Cambodia."

At the present time, Kim's getting a band together in preparation for a European tour, and, although she's never performed a live date before, she seems ready and willing to tackle such a hearty task.

Junior

"I don't want to be seen as a one-hit wonder," says 24-year-old Brit funkier Junior Giscombe, who is fondly referred to by his first name only. "You can't do the same thing over and over again because people want something fresh."

Following this philosophy to the letter has yielded newcomer Junior a pair of high-charting Black Contemporary hits, a Top 15 B/C album and creditable pop market penetration. Junior's first single from his "Ji" LP, "Mama Used To Say," was a major radio hit before the album was even prepared. The tune rose to #2 on the Cash Box B/C Singles chart in April and also managed a #30 spot on the Cash Box Pop Singles chart a month later.

The British-native also hit the Top 10 of the B/C chart in July at #8 with his follow-up single, "Too Late." From the momentum of these two distinct offerings, "Ji" hopped up the B/C Albums chart at #15 and went to #81 on the Pop Albums chart.

In keeping with his desire to be fresh with every tune on the album, the Mercury/PolyGram artist recently released still another single from the LP, "Love Dies," displaying yet another facet of his talents.

It has been Junior's desire to refine the elements of black American funk music that has led him to repudiate American funk bands that were his influence. "The Americans are not as creative as they used to be," Junior says. "The bands we used to look up to are sitting back and allowing people like Linx, Central Line and myself to be creative and come forward. There used to be progression from record-to-record, a real development by the Americans. Now many of them have found what they were striving for and have stopped growing. I don't think there is a set formula for success; at least I don't know it. If I did, 'Mama' would've been out years ago."

And although Junior may acknowledge that British funkies still need the professional expertise of their American brethren, es-



The Waitresses

pecially in the areas of engineering and producing, the singer's roots in the Caribbean have sustained his artistic perspective.

Coupling with a sympathetic studio partner in producer Bob Carter, who has worked with Linx, Junior penned six of the eight tunes on "Ji" and also worked with Carter on the original demo tape of "Mama Used To Say." When the single began to scale the U.S. charts, Carter and Junior quickly completed a full LP.

Soft Cell

1982 has been a non-stop exhausting year for Soft Cell, the northern English duo whose delightfully dark synth pop cover of a tune called "Tainted Love" has proven to be one of the more unique success stories. That song, a soul chestnut, has been responsible for a hit 45, 12" single, album and, now, an EP after spending an incredible 30 (and still counting) weeks in the U.S. Top 100, following a similarly lengthy stay on the charts in the U.K. (where it went #1) and Europe.

The duo, singer Marc Almond and synthesizer player David Ball, first got together while attending art college in Leeds. Almond and Ball's musical common ground was a love for the old Tamla-Motown sound and what is known in England as "Northern Soul," which Almond described as "a lot of obscure American and local soul bands." According to Almond, the pair agreed that most of the electronic music being created was "cold and inhuman" and they felt that, perhaps by combining soul and synthesizers they could "warm things up a bit."

Indeed, Almond indicated that although Soft Cell's music was "uncommercial at first," a dance single called "Memorabilia" began to get club play throughout England, helping to establish "a good cult following." Still, Almond and Ball were completely unprepared for the success of "Tainted Love."

"We figured it would make the Top 30, but we had no idea it'd go #1," Almond stated, still registering surprise.

However, as shocked as Soft Cell was with the performance of "Tainted Love" in England and Europe, the twosome was incredulous when the song, as an import single, became a major item at dance clubs around the U.S. The key to the import's popularity was Soft Cell's seamless segue into a cover of The Supremes' classic "Where Did Our Love Go." "They were two numbers we did that were favorites of ours and worked well together," Almond said of the coupling.

The European and American dance club success of the "Tainted Love" 12" did not go unnoticed by Sire Records, which picked up the duo here. The label released the single (which included a dub version of the song on the B-side) and brought the duo to New York to record its debut LP at Media Sound with producer Mike Thorne.

The resulting record, "Non-Stop Erotic Cabaret," eventually climbed as high as #39 on the Cash Box Pop Albums chart and even crossed over to the Black Contemporary list. The songs on "Non-Stop Erotic Cabaret," as reviewers were fond of pointing out, were filled with images of decadence and oddly humorous characters such as "Sex Dwarf." Not too surprising, really, since Almond pointed out that the song's title was taken from a neon sign in London's sleazy Soho district.

The Waitresses

Fronted by sassy chanteuse Patty Donahue, PolyGram Recording group The Waitresses is a tight sextet of young musicians who perform bouncy, hook-laden nouveau pop that focuses on the psyche of the 1980s woman. Following critical and commercial success of its debut LP, "Wasn't Tomorrow Wonderful" and an extensive tour this year, the band is getting ready to rehearse material for a new album, pegged for release in early 1983.

The brainchild of songwriter/producer/guitarist Chris Butler, who played in the midwestern group Tin Huey, the idea for the Waitresses was conceived in Akron, Ohio, and born in Manhattan. Since he composes the bulk of Waitresses repertoire and Donahue adds her own distinctive, quirky vocal interpretations, Butler likes to think of his brand of music as "a misogynist rock 'n' roll mode." For although rock songwriters have traditionally drawn on various concerns of youth as themes for their works, the majority of bands have approached issues from a male point of view. But the Waitresses' mastermind decided to pull a bit of role reversal and write from a woman's standpoint, leaving the issues intact.

"I originally started off wanting to present a portrait of the modern woman," remembers Butler. "But as the idea developed, I started to notice that I had pretty wide room to work



Kim Wilde



Junior



Soft Cell

NEW FACES TO WATCH

in. If you neuter the voice and change a few words, you'll find that the Waitresses are talking about universals. The song 'Quit' is a perfect example — that could be anybody with their boss."

Butler called on Donahue to deliver the acerbic lead vocals for his tunes, and in 1979 they recorded a flirtatious song called "I Know What Boys Like" under less than optimum conditions — no studio, no budget and no great equipment. As Donahue recalls, "There was no Waitresses when we recorded that. Chris would get a bunch of Akron people together from bands like Tin Huey and Pere Ubu and record them on a little cassette in a friend's basement, and that was the Waitresses."

Nevertheless, despite the improvisational attitude, the song debuted on a Stiff compilation LP of Akron-based bands and became a cult favorite in 1981 when it was released as a Ze/Antilles single. The 45 received airplay on a number of alternative and progressive stations, doing what Butler termed "a healthy business for a poorly distributed independent by an unknown band," but it wasn't until another song, "Christmas Rapping," got radio attention that the major labels took the band seriously. PolyGram became the label to print and distribute a Ze-produced album the group put together and, with "I Know What Boys Like" being released for the third time as the album's single, the act got onto the national pop charts, with the album peaking at #52 and the 45 topping at #74.

Ricky Skaggs

While country music in recent years has given way to mass appeal crossover artists, a handful of other new performers have brought fans a guarantee that the genre's traditional forms will never die. Along with artists like John Anderson and Texan George Strait, Ricky Skaggs is maintaining a sound that many thought would be pushed aside in favor of the new country. In fact, Skaggs is bringing the old sounds to an entire new audience.

"I think a huge majority of the listening audience is getting so tired of pre-fab country music," says Skaggs, offering one reason why records like "Don't Get Above Your Raisin'" and "Crying My Heart Out Over You" have fared so well on country radio. "I think there are a lot of producers that come in and they already have a plan laid out with strings and some horns and background vocals and all kinds of stuff like that. Maybe the same musicians always play on the same sessions, so they know how a particular artist is going to sound. They turn them out sometimes like Ford Motor Co. turns out Mustangs."

Skaggs, on the other hand, is a more spontaneous person, and his gut feelings are



Ricky Skaggs

allowed to come through on vinyl since Epic Records has given him free reign over his studio output. Larry Gatlin is the only other CBS artist given that luxury by the label.

Born to a construction welder and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. Skaggs made his television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and, not long after that, he was inspired for life when he witnessed a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

At 15, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where he honed his craft through constant travelling for low pay. After quitting the music profession, he moved to Washington, D.C., but he was easily enticed to rejoin the brotherhood when he became a member of the Country Gentlemen. From there he moved to J.D. Crowe and The New South and formed his own band, Boone Creek, before joining Emmylou Harris' Hot Band in 1977.

Still under 30 years of age, the mountain-grown musician has received numerous accolades, including being named the Top New Male Vocalist at the 1982 Academy of Country Music awards show last April. After only four single releases from his debut album, "Waitin' For the Sun To Shine," he has two #1 country singles to his credit — "I'm Crying My Heart Out Over You" and "I Don't Care" — plus an additional Top 10. He was also named the 61st member of the Grand Ole Opry and was chosen to appear at the opening ceremonies for the World's Fair in Knoxville with the President in attendance.

O'Bryan

Belying the 21-year-old's youth was O'Bryan Burnett II's initial single on Capitol Records titled "The Gigolo," which reached the #8 spot on the *Cash Box* Black Contemporary Top 100 Singles chart in May. The funky, dance-oriented tune also forged a creditable niche on the *Cash Box* Pop Singles chart at #66.

And the young "gigolo" proved he was not messin' about when his album arrived at the doorstep of the B/C Albums chart Top 10 at #11 and hit #73 on the Pop Albums charts. Completing the momentum this debuting artist created was release of the now classic four Tops-by-way-of-Smokey Robinson tune, "Still Water (Love)." The second release from the Sneads Ferry, N.C.-native hit #20 on the B/C Singles chart.

A number of influences have led to the success of O'Bryan's initial vinyl effort, most notably the inroads created by the album's co-producer, founder/producer/host of *Soul Train* Don Cornelius. While that may account for his album deal, the creative influences of artists as diverse as Prince, Rod Stewart, Parliament/Funkadelic and his work with a Baptist choir have all contributed to O'Bryan's multi-faceted style.

Despite the success of his first record, O'Bryan keeps his achievements in pocket, to the extent that he maintained his day job with the Orange County (Calif.) Welfare and Probation office tending files and answering phones. His prudence has grown up with him.

He began to play piano by age 6 and singing in the following year. His first taste for music was encouraged by Sunday church choir exposure listening to his mother sing. But the power of radio prodded him to try music himself. He later mimicked Michael Jackson in a host of local talent shows, but as his voice matured and dropped in upper registers, he shelved public singing to concentrate on his keyboard work. It was only after he joined a gospel choir as organist/vocalist did he test the waters again.

By the time he was 18, O'Bryan was composing his own music, and shortly after he joined a fledgling group known as Have Mercy, which was headed by Ron Kersy. The Queen Mary in Long Beach, Calif. was the



O'Bryan

first and only gig the group performed, but O'Bryan had made a lasting impression on Kersy with his stage presence, composing and keyboard chops. Kersy proceeded to tell friends about the young talent, and one of those friends happened to be Cornelius, who brought him to the Capitol A&R department.

The entire experience has served to widen O'Bryan's horizons. "I want to be able to look at a tree and write about it, not only songs that say 'Baby, come here, I want to make love to you.' Stylewise, I'd like to do a reggae groove, and I'd love to get into jazz fusion, along the lines of George Duke."

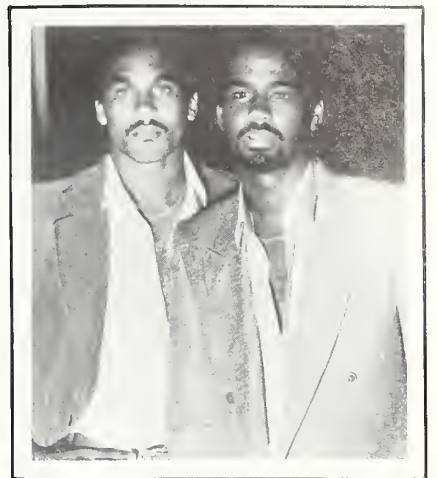
Bow Wow Wow

Tribal rock 'n' roll has come on strong over the past few years, with American bands like Talking Heads, The B-52's and Blondie cultivating a sound based on jungle rhythms, exotic percussion work and chant-like vocals. Overseas, one of the main proponents of this particular style of music is RCA recording group Bow Wow Wow. An iconoclastic band that grew out of the original Adam & the Ants lineup Bow Wow Wow has developed a reputation for being outrageous, daring, and, perhaps most important, easy to dance to.

The band split apart from Adam & The Ants when it attempted to play a different sound from Adam's New Romantic glam-rock. According to Bow Wow Wow's drummer Dave Barbarossa, the man who introduced the new type of music to him, bassist Leroy Corman and guitarist Matthew Ashman was the flamboyant Malcolm McLaren, former manager of the New York Dolls and the Sex Pistols. "He just sort of wandered into our rehearsals with Adam," says Barbarossa. "He introduced us to a lot of strange ethnic music from Africa, India, Asia, Australia and New Zealand. We soaked that up for a few months and we developed our style from that."



Bow Wow Wow



West Street Mob

The combo found its new lead singer in a London laundromat after scouring the city for two months. Her name was Annabella Lwin, a Burmese pubescent who started out singing along with her radio and immediately went on to become the developing act's trademark. Soon, the team recorded its first album, "C-30, C-60, C-90," which came out in cassette form only and contained many lyrics advocating home taping of records. The group's attitude didn't help its relationship with the British recording industry, and according to Barbarossa, Bow Wow Wow's label, EMI, stopped manufacturing the album.

Switching labels from EMI to RCA, the band's first album released in the U.S., "See Jungle! See Jungle! Go Join Your Gang Yeah! City All Over, Go Ape Crazy," may have earned lots of raised eyebrows for its elongated title, but it also received critical plaudits and a following among fans of new English rock. "Last Of The Mohicans," a four-song mini-LP resulting from the group's first American recording session, had a Top 100 single, "I Want Candy," which climbed to a high of #61. The end of August will see a new LP from the crew of avant garde primitivists, also called "I Want Candy," which will contain all the cuts from the "Mohican" EP.

West Street Mob

Sugar Hill recording group West Street Mob muscled its way through many of the obstacles that face a brand-spanking new act attempting to gain public acceptance, most notably at the retail level. They didn't do so bad on the charts, either.

West Street Mob's self-titled LP rose in March to the #64 slot on the *Cash Box* Black Contemporary Albums chart, largely on the strength of its initial single, "Let's Dance (Make Your Body Move)," which earned a #21 spot on the Black Contemporary Singles chart and forged a precious spot on the Pop

NEW FACES TO WATCH

Singles chart at #94.

Since that single's release, West Street Mob has followed with a pair of charting tunes, including "Got To Give It Up," which climbed to #82 on the B/C Singles chart, and "Sing A Simple Song," which moved to #37.

Perhaps the most formidable single component contributing to the budding success of this young outfit is the from crib-to-cash experience of the Mob leader, Joey Robinson, Jr., son of Joe Sr. and Sylvia, who founded and own Sugar Hill Records.

Having done everything from the mail room chores to engineering, production and national promotion, the 18-year-old Robinson felt he had to add still another dimension to his music industry experience.

Robinson says that he put the group together because "I saw my friends making it real big — touring coliseums and selling millions of records and figured I'd like to try it one time." With a name culled from the street where his record company is located, Robinson formed the Mob core with singer Sabrina Gillison, drummer/singer Warren Moore and keyboardist/singer Gary Henry.

The young record executive/performer met with obstacles before his project was even started, as many at Sugar Hill were skeptical of his move to performer. Despite such barriers, Robinson and the Mob began recording the album in January of '81, but the artist claims that the sessions had to be worked in around other productions he was involved with, including new albums by the Sugar Hill Gang, Sequence and Chuck Jackson.

Quarterflash

Portland, Ore.'s Quarterflash has undergone quite a metamorphosis since the key members of the sextet, Marv and Rindy Ross, headed up a popular Northwest band with the unlikely name of Seafood Mama, whose repertoire, according to Marv, included everything from Bob Wills & the Texas Playboys to old Louis Jordan tunes like "Saturday Night Fish Fry." The only thing, in fact, it seems that the two groups had in common was a tune called "Harden My Heart."

"Harden My Heart" first gained notoriety when it was released independently as a local single in Portland, where it became immensely popular during the summer of 1980 after a one-hour TV/radio simulcast featuring Seafood Mama. The major labels were suddenly scrambling for the group after a demo started making the rounds, and Geffen

Records soon picked up the band, its first major new signing.

Producer John Boylan agreed to produce the band, the CBS vice president's one outside project for the year, and, still under the name Seafood Mama, work was begun on what was to become the platinum debut LP. However, the once musically eclectic outfit had been reduced to the creative core of the husband-and-wife team of Marv and Rindy Ross as they began to develop the lean pop/rock outfit that is Quarterflash today.

"I wanted to build the sound of the LP around 'Harden My Heart,'" Marv points out, "which left out the country faction of the band."

Various studio musicians filled in on seven of the LP's nine cuts. However, during the recording sessions in L.A., Marv and Rindy, who had worked in Central Oregon teaching junior high and grade school, respectively, made frequent trips back home and assembled a new band. Guitarist/vocalist Jack Charles, who played in the Northwest bands Pilot and Sand, was added and has become an important contributor to Quarterflash's sound, along with bassist Rich Gooch, drummer Brian David Willis and keyboardist Rick DiGaillionardo.

The name Quarterflash, oddly enough, was the last element added to the group before the album was released, and Marv and Rindy came upon it quite accidentally. One day during the recording, while the two were over at producer Boylan's home casually thumbing through a book on Australian and New Zealand folk sayings, they came across the line "A quarter flash and three-quarters foolish."

The moniker stuck, although audiences have found Quarterflash to be neither flashy nor foolish. "Harden My Heart" became a Top 5 pop item, while the follow-up single, the Pat Benatar-ish "Find Another Fool," climbed into the Top 20 and garnered heavy national AOR airplay. The self-titled LP was Top 10.

On the strength of this performance, Quarterflash was awarded the opening slot on labelmate Elton John's recent cross-country tour. A tough assignment for any act, much less a new and developing one, opening for John provided invaluable experience and exposure for Quarterflash, and concert promoters consistently pointed to the teaming as one of the summer's strongest bills.

Luther Vandross

The mercuric rise of Luther Vandross as a recording industry entity is not unprecedented. His entire career has been spent developing a musical personality that by all rights should be familiar to everyone. His reputation as a background singer and arranger is the result of work with artists as diverse as David Bowie, Todd Rundgren, Quincy Jones, Bette Midler and Chaka Khan.



Luther Vandross

That experience paid off as his debut Epic LP, "Never Too Much," hit #1 on the **Cash Box** Black Contemporary Albums chart and #17 on the Pop Albums chart. The versatile artist did not stop there, however, as the title track was also a #1 B/C single and #27 on the Pop chart.

Vandross continued his debut penetration with the "Don't You Know That" single, which hit #15 on the B/C chart, followed by a third single, "Sugar And Spice (I Found Me A Girl)," which reached #85 on the B/C Singles chart.

Vandross was attracted to the music business as a youth. "I always knew I had talent, but the deciding factor was those Murray the K shows at the Brooklyn Fox Theater," he recalls. "I remember Dionne Warwick walking out on the stage in a red chiffon dress singing 'Anyone Who Had A Heart.'"

"She came across to me in a way that really made me decide I wanted to make music my life's pursuit."

Vandross' first break came through David Bowie in 1974 when he did background vocals on the "Young Americans" LP. "I went to school with his guitar player, Carlos Alomar, and his wife and I had gone to Philadelphia where they were recording the album to visit Carlos," Vandross remembers. "I was sitting in the studio doing arrangements for 'Young Americans' when Bowie walked by. He liked what he heard so he let me do arrangements for the whole album, and he took me on tour. That was the beginning."

The multi-faceted singer moved on to another job with Todd Rundgren, with whom he toured throughout Europe in 1975. He followed his stint with Rundgren with singing background for Cat Stevens and on Bette Midler's "Songs For The New Depression."

From there, Vandross made his first solo venture, forming the group known as Luther, which hit #28 on the B/C Singles chart with a Cotillion release titled "It's Good For The Soul." The two-album stay with the label was the result of his work with Bowie and Midler, who helped him land the deal.

In 1977, the group broke up and Vandross resumed his background vocals and made an appearance on Quincy Jones' "Sounds . . . And Stuff Like That." The following year he began singing jingles on commercials for Pepsi, the U.S. Army and Mello Yello.

But Vandross still longed for a solo career. "After singing with all these groups like Chic and Todd Rundgren and traveling a lot, it was inevitable that no one was going to keep me forever," he explains. "Background singing was like paying dues in a way, but it was fun."

The Human League

"I always hated being called avant garde in the original Human League," says Philip Oakey, a former porter with the Plastic Surgery Theatre before co-founding what has become one of the most popular synthesizer outfits to emerge from England this year. "It's taken two-and-a-half years for us to learn



The Human League

what we're really doing. Now we have the nucleus of a band, we're just like Chic. All I've ever wanted the band to do was make classic pop songs. To be Sheffield's answer to ABBA or the Bee Gees."

To a certain extent, Oakey has gotten his wish, for in the #1 single, "Don't You Want Me," The Human League has created a classic electronic pop song, dressing up the age-old "I've-made-you-everything-you-are-and-now-you're-leaving-me" story in new musical clothes. There was a time, however, back in 1978, not long after computer operators Ian Craig Marsh and Martyn Ware first got together with Oakey in their hometown of Sheffield, the industrial steel center, when their first sparse compositions were mistaken for being minimalist artistic statements.

The Human League at that time was comprised of Marsh, Ware, Oakey and Adrian Wright, who was brought in as the band's visual director. Although none were trained in music, they were united by a common desire to pursue electronic adventures within the pop context. Among those initial "adventures" was a series of compositions cut, out of necessity, on a two-track recorder for Bob Last of Edinburgh's Fast Product in 1978. Oddly enough, a re-recording of one of those tracks, "Being Boiled," recently found its way onto the British charts just this year, but it was the Fast singles "Electronically Yours" and "The Dignity of Labour" that attracted the attention of Virgin Records, which picked up the latter and subsequently signed the band.

The band members took their advance from the Virgin deal and sank it into a studio, where they cut the Human League's first two full-length albums, 1979's "Reproduction" and 1980's "Travelogue," as well as a double-pack single, "HOLIDAY '80," which included an updating of Gary Glitter's "Rock 'N' Roll" that landed the group on *Top of The Pops*. Despite moderate success, the usual "differences over musical direction" created a split in the League following a European tour and a trio of U.K. dates.

Oakey and Wright retained the band's name and plotted a new course for the League, which included the addition of a pair of teenage Sheffield schoolgirls, Joanne Catherall and Susanne Sulley, both of whom Oakey found in local discos. Ian Burden, who had also been recruited to play keyboards on the first tour, was subsequently drafted into the band and immediately proved himself to be a strong composer, settling into an instinctive writing partnership with Oakey; in fact, his "Boys and Girls" was the first hit for the revamped lineup. The final installment in the League saga was the recruitment of former Rezillos leader Jo Callis, who also played a key role in the creation of the group's breakthrough LP, "Dare."

"Dare," whose U.S. sales are closing in on the million mark, is the first step in the realization of Oakey's and the League's musical vision. Hot on the heels of "Don't You Want Me," the former Top 5 Brit hit "Love Action" is presently climbing the **Cash Box** Pop chart and the success of "Dare" has spawned an all-instrumental LP by the League Unlimited Orchestra (a slightly augmented Human League) called "Love And Dancing."



Quarterflash

The Legends Begin...

EARL THOMAS CONLEY, STEVE WARINER, LOUISE MANDRELL & R C BANNON, GARY STEWART & DEAN DILLON

These Artists are the foundations for the future. They are the future of radio and the future of retail... they are the foundations of country music and the legends of tomorrow.

EARL THOMAS CONLEY



With the release of his new album "SOMEWHERE BETWEEN RIGHT AND WRONG" Earl Thomas Conley continues to receive the astounding critical acclaim at radio and with press that began with "FIRE AND SMOKE." Included is the current top 10 release "Heavenly Bodies," plus "Somewhere Between Right and Wrong."



AHL1-4348

STEVE WARINER



This artist's first LP, "STEVE WARINER" has been one of the most highly anticipated releases at radio and retail of '82. Included are several of his recent hits plus newly recorded material including the current single "Don't It Break Your Heart."



AHL1-4154

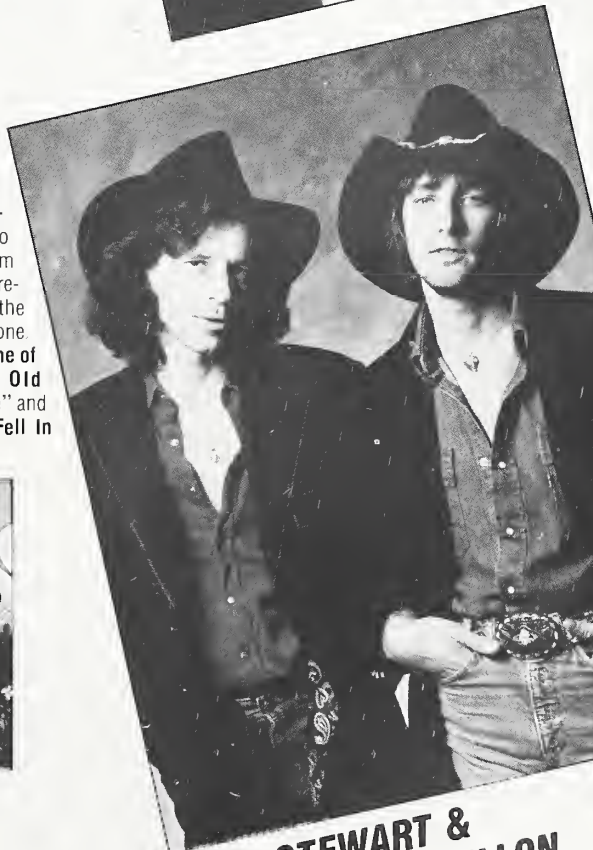


With the release of their first album "ME AND MY RC" this duet proved their talents with strong sales... Now their new album "YOU'RE MY SUPERWOMAN, YOU'RE MY INCREDIBLE MAN," with solo releases from Louise and from R C along with single duet releases this album gives the consumer three albums in one. Includes the current "Some of My Best Friends Are Old Songs," "Remember Me" and "Fooled Around And Fell In Love."



AHL1-4377

LOUISE MANDRELL & R C BANNON



This wild pair matched their talents in "BROTHERLY LOVE," the album that proved their "renegade genius" for honky-tonk music. Dean's current single "You To Come Home To" is just a preview of their new material, proving this country duet is truly a match made in honky-tonk heaven... that will go down in history.



AHL1-4310

GARY STEWART & DEAN DILLON



For 60 years RCA Records has been building legends in Country music... and the work continues.

ABC * BANANARAMA * RICK BOWLES * PAUL BRADY *
 MARTIN BRILEY * THE CALL * TOM DICKIE & THE DESIRES * VIC GODARD * PETER GODWIN *
 CONEY HATCH * KIT HAIN * JUNIOR * ROMANELLI * SHAKATAK * SHYLO * TRIO * THE WAITRESSES *
 ROBERT "GOODIE" WHITFIELD *

DYNAMITE

A HOT ROSTER OF EXPLOSIVE NEW ARTISTS.



PolyGram Records
 The One Company

A Sound Future:

Stray Cats

Built For Speed ST-17070

Features the hit, "Rock This Town."
Produced by Stray Cats & Hein Hoven & Dave Edmunds.



Kim Wilde

ST-17065

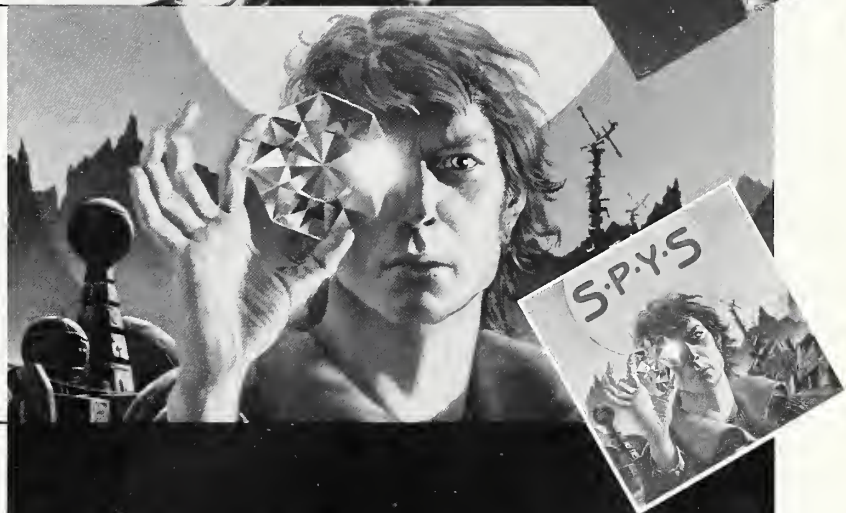
Features the hits, "Kids In America" & "Checkered Love."
Produced by Ricky Wilde.



S.P.Y.S

ST-17073

Features the hits, "Don't Run My Life" & "Danger."
Produced by Neil Kernon.



Talk Talk

The Party's Over ST-17083

Features the hit, "Talk Talk."
Produced by Colin Thurston.



Our Daughter's Wedding

Moving Windows ST-17075

Features the hit, "Elevate Her."
Produced by David Spradley and O.D.W.



WHAT'S IN-STORE

RECORD BAR CONVENTION FOLLOW-UP — Perhaps the most enjoyable part outside of music entertainment at last week's Record Bar Convention (**Cash Box**, Aug. 14) was Vendor Day, which was held on Tuesday afternoon (Aug. 10) in the ballroom from 1-4:30 p.m. "Originally I figured it would last an hour so everyone could spend more time on the beach," said **Reade White-Spunner**, manager of special product, who put the show together. But with 33 vendors exhibiting, including seven major tape manufacturers, five video game companies, several record and tape care concerns and the chain's needle and boutique items suppliers, as well as the major record labels and distributors and smaller companies like Motown, Jem, Word and Disc Trading, Record Bar managers needed much more time for collecting the freebie product samples like T-shirts, frisbees, posters, etc., as well as getting autographs from **Alabama**, **Chuck Mangione** and **Johnny Van Zant**, who were featured at their labels' booths. According to White-Spunner, the event was geared to the fall selling season. "I told the manufacturers to bring brochures, flyers, samples, and any information on fall promotions to pass on to our managers then and there. We want our managers to be prepared in the fall to sell product because it's our most successful season." Two-thirds of the vendors were accessories dealers; White-Spunner said this emphasis was an extension of July's "Accessories Explosion" (**Cash Box**, Aug. 14). "We're trying to get managers more familiar with the vendors involved in accessories and to appreciate their products' profitability," she explained. Vendors were directed to talk to each of the managers while handing out their merchandise. "The vendor-buyer relationship is very important for our success. Many of our people also need assistance in handling some of the items. So technical people were here to answer questions or give demonstrations, like the Audio Technica people, who showed how to test and mount cartridges. Some managers are a little wary of selling them because they feel it's out of their league. But record stores are diversifying into new product lines, so it's important that those that work in them be informed in all areas." This convention's Vendor Day was twice as big as last year's, when 16 major vendors had separate suites throughout the hotel. "We'll be twice as big next year," promised White-Spunner, who hopes to feature future product lines next year. . . Entertainment at the convention was provided by **Snuff**, **Johnny Van Zant**, **Marshall Crenshaw**, **Translator**, **Alabama**, **George Winston**, **The Sponge Tones**, **Lisa Yaunik & The Mobile City Band** and **Chuck Mangione**, who reprised the solo performance stroll he made at last month's **Stark Records & Tape Service** convention. Equally entertaining and perhaps more rewarding was Monday night's marathon music trivia competition, which awarded \$14,500 in cash prizes, as well as various product donated by the vendors. . . Record Bar president **Barrie Bergman** personally presented the **Go-Go's** with a Record Bar New Act of the Year award earlier in Los Angeles, and **A&M** provided the Awards Banquet with a videotape of the presentation. Also shown was a video thank you from the **Police**, who copped Album of the Year and Artist of the Year honors. . . **Clive Davis** was unable to attend and deliver his keynote address. His time was filled by award presentations to Record Bar by **Discwasher** and **Savoy**, and a funny **WEA** spiel on their Sept. 23- Oct. 20 storewide new hit product sale. After promising a display contest and cash rewards for best sales, the **WEA** reps threw a suitcase full of green bills at the audience to show how "serious" they were. When one of the managers who caught a packet of bills realized that they were phony, he whipped it right back. . . "Back planning" emerged as the problem solving technique during the various district sessions. It calls for starting with the concept of the problem after being solved and then going back to the present situation and figuring out how to proceed. . . Vice president of purchasing **Ed Berson** reported that video games, which were introduced at the chain last April, are now being sold in over 100 stores with 20 more hoped for by September. "We jumped in at **Pac-Man** and have had excellent sales in the last five months getting into position," he said, but hesitated to endorse the product as a boon to the record retail business. "I think it's a bearish, quick sell business, and basically a two month business (November-December). I've seen companies expand from seven to 31, but the market for their products hasn't expanded that much."

jim bessman

Despite Lack Of Airplay, New Music Sales Keep Increasing

by Jim Bessman

NEW YORK — It has taken a while, but both manufacturers and retailers are finally making strong efforts to sell product falling under the umbrella heading of new music, despite its continued lack of major radio acceptance. Alternative programs for marketing these acts are currently being developed, though some merchants and manufacturers are more ahead of others in this regard.

"Retailers are definitely jumping on to the bandwagon for new artists," stated **Will Botwin**, head of operations of **Side One Marketing**, a marketing and research firm specializing in music marketing and merchandising to retail accounts that is often hired independently by labels and artist management to promote product. "They can see success being generated by new and developing acts like the **Human League**, the **Go-Go's** and **Flock of Seagulls**."

Do-It-Yourself

According to Botwin, retailers are beginning to rely on themselves to a greater extent when it comes to selling new music product. In-store play is vitally important, especially in markets where airplay is minimal or nonexistent. In-store merchandising via displays, contests, artist appearances, and cross-merchandising with related enterprises like music clubs are other traditional marketing vehicles which frequently are used in exposing new acts. In other words, as retailers become more aware of the sales potential of new music, they are devising special promotions to exploit it.

The Washington, D.C.-based **Waxie** Maxie chain recently began one of the more extensive programs to support new music when it kicked off its ongoing "What's New in New Names? — The Best in New Artists" special in-store merchandising sections a couple months ago (**Cash Box**, July 3). "New Names" is a well-rounded, short of advertising every week, approach in promotion something that's basically not promotable," explained advertising manager **Marcy Penner**. "I mean, you can't take a **Huang Chung** and put them on TV — it doesn't make sense. Not enough

people know about it."

The "New Names" program entails a separate area in the front of the store for merchandising selected new music product, with corresponding special bins, signage and store clerk badges designating featured product. Special deals are sought with vendors to keep the price of featured items at \$3.99, or at most, \$4.99.

Titles chosen for the program are usually special work projects submitted by the labels, though **Penner** said that **Waxie** includes items from its own work projects during label "dry spells." Once a title is selected, the album is "assigned special priority," i.e., placed on heavy in-store play rotation, positioned on the chart climbers list and required for display. **Penner** said that in-store play is most important, since "so few radio stations get on this stuff." It is also used to test new product for customer reaction prior to inclusion in the "New Names" program.

At the **Stark/Camelot** chain, vice president of retail operations **Larry Mundorf** said that a new, "much more aggressive position with new artists" would also involve "prominent exposure for the next **Go-Go's** — the new artist with no track record but in the onesy kind of capacity." At the same time, however, the project will not "finely categorize in terms of new wave" but will include aid for established artists like **Michael Stanley Band** who have not fully broken out of regional strongholds.

Entitled "New Artist Development," the **Stark/Camelot** program calls for fixturing as many as 200 titles directly adjacent to the hot wall, with institutional signage specifying the nature of the section. The set-up, besides drawing attention to the new artists, will make the store people more aware of the movement of new product.

Mundorf added that the chain's regional people would work closely with their label counterparts to work specific acts like **Steve Forbert** and **Men At Work**. "Our regional guy will buy those acts and put a slug of 10-20 in the store instead of onesytwo, though we're not necessarily com-

(continued on page 30)

PLUS PROFIT

TOP SELLING VIDEO GAMES

- DONKEY KONG Coleco 2451
- DEFENDER Atari CX 2609
- CHOPPER COMMAND Activision AX015
- YAR'S REVENGE Atari CX2655
- THE EMPIRE STRIKES BACK Parker Brothers 5050
- PAC-MAN Atari CX2646
- STARMASTER Activision AX016
- ATLANTIS Imagic 3203
- NIGHT STALKER Intellivision 5305
- BASEBALL Intellivision 2514
- FROGGER Parker Brothers 5300
- STAR STRIKE Intellivision 5161
- DEMON ATTACK Imagic 3200
- LOST LUGGAGE Games By Apollo AP2004
- SUB HUNT Intellivision 3408

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Radio Doctors — Milwaukee • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Baia Cynwyd, Stratford — New York.

TOP SELLING ACCESSORIES *

- BMI Cassette Case (#911)
- Bowers Outer LP Sleeves
- Carroll County Record Crates
- Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Discwasher Stylus Care Kit
- Maxell LNC-60
- Maxell LNC-90
- Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/Bag)
- Memorex Cassette Head Cleaning Kit
- Memorex T-120 (Videocassette)
- Pickwick 45 RPM Center
- TDK Cassette Head Cleaner
- TDK DC-90
- TDK DC-90 (3/Bag)
- TDK SAC-90
- TDK SAC-90 (3/Bag)

Compiled from: Sound Video, Unltd. — Chicago • Cavages — Buffalo • Lieberman — Denver, Kansas City • Dan Jay Music — Denver • Gary's — Virginia • Karma — Indianapolis • Big Apple Music — Denver • Peaches — Cincinnati, Cleveland, Columbus • Alta — Phoenix • Tower Records — Sacramento • Record Theatre — Cincinnati • Musicland — St. Louis.

* Excludes T-Shirts & Paraphernalia

Heavy Sales

TOP SELLING MIDLINES

- (H) **A Flock of Seagulls** • Jive/Arista 66000
- AC/DC** • Let There Be Rock • Atco SD-3615
- The Beatles** • Rock 'N Roll, Vol. 1 • Capitol SN/16020
- Bow Wow Wow** • Last of the Mohicans • RCA CLP1-16020
- David Bowie** • The Rise and Fall of Ziggy Stardust and the Spiders From Mars • RCA AYL1-3843
- Crosby, Stills & Nash** • So Far • Atlantic SD-15119
- The Doors** • Elektra EKS 75007
- (H) **Haircut 100** • Pelican West • Arista AL 6600
- Joe Jackson** • Look Sharp! • A&M SP-4743
- Billy Joel** • Piano Man • Columbia PC 32455
- Quincy Jones** • The Best • A&M SP-3200
- Carole King** • Tapestry • Columbia PE 34946
- The League Unlimited Orchestra** • Love and Dancing • A&M SP-320
- (H) **Missing Persons** • Capitol DLP-15001
- (H) **Soft Cell** • Non-Stop Ecstatic Dancing • Sire 9 23694-18
- Spyro Gyra** • Morning Dance • MCA 9004
- Talk Talk** • EMI America DLP-19001

Compiled from: Big Apple Records — Denver • Karma — Indianapolis • Charts — Phoenix • Gary's — Virginia • Disc-O-Mat — New York City • Peaches — Cincinnati • Tower Records — Sacramento • Musicland — St. Louis • Licorice Pizza — Los Angeles • Record Theatre — Cincinnati • Sound Video, Unltd. — Chicago • Dan Jay Music — Denver • Lieberman — Portland • Alta — Phoenix.

TOP 30 VIDEOCASSETTES

	Weeks On Chart	8/21		Weeks On Chart	8/21
1 STAR WARS 20th Century-Fox Home Video 1130	1	12	16 JANE FONDA'S WORKOUT KVC/RCA Karl Video Corporation 042	17	9
2 ON GOLDEN POND 20th Century-Fox Home Video 9037	2	13	17 NEIGHBORS Columbia Pictures Home Entertainment VH/BE 10445	18	11
3 SHARKY'S MACHINE Warner Home Video 72024	3	4	18 SHOOT THE MOON MGM/UA MVR/MBR 00141	15	6
4 RAGTIME Paramount Home Video 1486	5	7	19 TIME BANDITS Paramount Home Video 2310	20	16
5 ABSENCE OF MALICE Columbia Pictures Home Entertainment 10005	4	8	20 CHARIOTS OF FIRE Warner Home Video 70004	—	1
6 THE BORDER MCA Distributing Corporation 71007	7	5	21 FOR YOUR EYES ONLY 20th Century-Fox Home Video 1128	19	22
7 ARTHUR Warner Home Video 72020	6	17	22 ROLLOVER Warner Home Video 72022	25	3
8 STRIPES Columbia Pictures Home Entertainment 10600	9	17	23 SUPERMAN II Warner Home Video WB-61120	16	21
9 PRIVATE LESSONS MCA Distributing Corporation 71008	8	10	24 CANNERY ROW MGM/UA Home Video MVR/MBR 00143	29	2
10 MAKING LOVE 20th Century-Fox Home Video 1146	12	6	25 DIAMONDS ARE FOREVER 20th Century-Fox Home Video 4605	—	1
11 PERSONAL BEST Warner Home Video 61242	11	4	26 CAT PEOPLE MCA Distributing Corporation 77008	—	1
12 TRUE CONFESSIONS MGM/UA MVR/MBR 00145	14	3	27 MODERN PROBLEMS 20th Century-Fox Home Video 1129	21	15
13 DRAGONSLAYER Paramount Home Video 1367	10	12	28 TAPS 20th Century-Fox Video 1128	22	15
14 SOME KIND OF HERO Paramount Home Video 1118	23	2	29 GHOST STORY MCA Distributing Corporation 77006	24	14
15 GOLDFINGER 20th Century-Fox Video 4595	13	6	30 THE FRENCH LIEUTENANT'S WOMAN 20th Century-Fox Video 4868	27	20

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chattanooga; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go—St. Louis.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at press time.

DEATHTRAP Cassette — Warner Home Video WB 11256 \$70	PRINCE OF THE CITY Cassette — Warner Home Video OR 22021 \$90
THE HAND Cassette — Warner Home Video OR 22016 \$60	BLOWOUT Cassette — Warner Home Video FW 26011 \$60
WOLFEN Cassette — Warner Home Video OR 22019 \$60	DEATH WISH II Cassette — Warner Home Video FW 26032 \$70

MGM/UA Home Video To Release 23 Canon Films

LOS ANGELES — MGM/UA Home Video has entered into a licensing agreement with Canon Films, Inc. under which it obtains exclusive North American rights to 23 feature films. Most of the films are presently in production. The deal between MGM/UA and Canon Films, a division of the Canon Group, Inc., covers CED videodisc as well as videocassette release.

Heller Named To VP Position At MGM/UA

NEW YORK — Jack Heller has been named vice president, creative services and advertising, at MGM/UA Home Video. He will be responsible for all packaging, promotion, publicity and advertising for the company.

Heller moves up from the position of director, creative services and advertising. Previously, he was director, creative services, at MGM/CBS Home Video. He has also held positions at Pearlman & Rowe, an advertising agency, and the NBC Television Network.

The first home video product under the pact will be the film adaptation of D.H. Lawrence's *Lady Chatterly's Lover*, currently in theatrical release, which is due January 1983. Other Canon titles included in the arrangement, but presently under production, are Jason Miller's *That Championship Season*, a Golan/Globus film of the Pulitzer Prize-winning play featuring Bruce Dern, Stacy Keach, Robert Mitchum, Paul Sorvino and Martin Sheen; *The Wicked Lady*, starring Faye Dunaway, Alan Bates and John Gielgud; and *Sahara* with Brooke Shields. Among the titles in pre-production also set to be released by MGM/UA are *Sword Of The Valiant* with Sean Connery and Miles O'Keefe; *10 To Midnight*, featuring Charles Bronson and *Mata Hari*, starring Sylvia Kristel.

Full marketing and distribution concentration will be accorded Canon releases through MGM/UA's national distribution network, according to Bill Gallagher, MGM/UA vice president of sales and marketing.



GOOD CHOICE — Recording/video artist Toni Basil has been signed to an exclusive U.S. contract by Chrysalis. "Mickey," the first single from Basil's "Word Of Mouth" LP and a former #1 in the U.K. on the Radialchoice label, was released Aug. 20. Pictured are (l-r): Simon Lait, MD, Radialchoice; Basil; Sal Licata, president, Chrysalis; Jeff Aldrich, vice president, artist development and A&R, Chrysalis; and Mark Meinhardt, Basil's manager.

Aggressive MTV Promotional Push Concentrates On Untapped Markets

by Michael Glynn

LOS ANGELES — What do Mick Jagger, Pat Benatar, Pete Townshend, Stevie Nicks and Adam Ant all have in common? Each performer has participated in an ambitious television campaign run in a number of select U.S. markets since mid-July promoting Warner Amex Satellite Entertainment Co.'s MTV: Music Television. According to Mark Greenberg, director of marketing for the 24-hour stereo cable channel, the purpose of the series of 30-second spots, which featured each of the five recording artists saying "I want my MTV!" was to "try to deliver on some of the promises or commitments to cable operators to induce people to subscribe."

There is little doubt, though, that the campaign also provided a further indication of MTV's aggressive marketing program to cable operators in key areas where the service is not presently available, if not directly exerting pressure on those operators to add MTV. Although Greenberg stressed that this was not the aim of the campaign, Manhattan Cable coincidentally announced plans to offer the service to its subscribers just last week, after the "I Want My MTV!" spots were broadcast in New York City (see separate story).

Informed In Advance

Greenberg explained that in New York, MTV had notified Manhattan Cable and Group W, two systems operators it was in negotiations with, of the campaign in advance. "We informed them as negotiations were continuing that we had a number of affiliates on the line outside New York City," he said, pointing out that MTV is offered by the Suburban Cable, UA/Columbia and Meadowland Cablevision systems in New Jersey.

"Our commitments to those and other operators are enough to substantiate and justify the mass media advertising," Greenberg stated, noting that the campaign overall will include 25 designated market areas (DMAs), already having begun in Hartford, Peoria, New York and Boston. He also revealed that MTV "postponed" the remainder of its originally scheduled flight of spots, but hopes to "come back the first week of September."

"We trafficked new spots in the remainder of buys," added Greenberg, "and we have a number more spots to run."

These include spots in the western region of the country, although MTV is still not available in the heavily entertainment-oriented Los Angeles market, which Greenberg said the service is hoping to rectify before 1983. "We have monies committed (for advertising) to San Francisco and we are looking to make buys in Seattle," he said. "L.A. is a very important market to us and we hope to be in there, running this campaign, before the year is

over." He indicated that although MTV was "certainly talking" to Group W here in Los Angeles (which he called "the major operator there we've been negotiating with"), adding that he "couldn't say" how close an announcement was.

"I would hope that this (campaign) would show we're very committed to supporting the product in as large a manner as we could possibly afford," Greenberg said. "It would seem that the commercial has certainly done its job, as I've talked to a number of operators already who've seen some increase in subscriptions since it's been running."

As for the choice of the particular performers used in the spots, Greenberg said, "We wanted to get artists who were easily identifiable and represented the type of acts that viewers would see on MTV. To that end, we were lucky to get who we did and we're very pleased with the way it turned out."

MCA Videocassette To Release *Whorehouse*, *Fast Times In December*

LOS ANGELES — MCA Videocassette Inc. is scheduled to release the current Universal boxoffice hit *The Best Little Whorehouse In Texas*, in stereo on VHS format, starring Burt Reynolds and Dolly Parton, the first week of December, followed shortly thereafter by the newly opened teen film *Fast Times At Ridgemont High*, according to the company.

With the recent release of the early summer motion picture *Conan The Barbarian* and plans by MCA to ship *Dead Men Don't Wear Plaid* next month, the company's present release pattern indicates that MCA is maintaining a four-to-five month "window" between theatrical and home video release, at least for Universal Studios product.

Most recently, MCA Videocassette released the Universal motion picture *Cat People*, another title which had its theatrical run earlier this year. According to published reports, the film, in addition to *The Border*, *Dead Men Don't Wear Plaid* and *Private Lessons*, will be available on Laserdisc from MCA Videodisc by Christmas. *The Best Little Whorehouse In Texas* is due to be released by MCA Videodisc in early 1983.

In September, MCA Videocassette is slated to make available the independently produced and distributed fantasy *The Sword And The Sorcerer*; *Sometimes A Great Notion*, the film adaptation of Ken Kesey's novel, starring the late Henry Fonda and Paul Newman; and a compilation of Walter Lantz's *Woody Woodpecker* cartoons.

Nashville Video Houses In Demand As Country, Coast Projects Increase

by Tom Roland

NASHVILLE — The use of Nashville as a video production center is picking up, according to the heads of the city's two largest video production firms, much of that due to an increase in the number of video productions commissioned by the country divisions of the major record labels. As their projects for country videos have increased, so have their assignments from

Orbison Names Rose In Lawsuit

NASHVILLE — Former pop artist Roy Orbison filed a \$50 million lawsuit in Nashville chancery court Aug. 19 against Wesley Rose, of Acuff-Rose Publications, Inc., alleging that Rose mismanaged him during their 24-year relationship, in which Rose acted both as Orbison's manager and publisher. Along with Rose, the suit names Acuff-Rose Artists Corp., Inc., two publishing companies and 10 foreign publishing companies, all of which include the name Acuff-Rose, as defendants in the action.

Orbison is asking for \$25 million in compensatory damages and \$25 million in punitive damages and has asked that his current exclusive songwriter and management pacts be voided. Orbison seeks to have control of all his copyrights returned to him.

Through the suit, Orbison and his wife, Barbara, claim that Rose "negligently and/or willfully mismanaged the career of Plaintiff Roy Orbison proximately resulting in a substantial loss of income that Plaintiff otherwise would have earned."

No Legal Counsel

Orbison accuses Rose of signing him to the songwriter and management agreements without his access to legal counsel, and, that in ensuing negotiations to re-sign with Rose and to sign with Monument Records that Rose advised him there was no need to read the contracts. When Orbison sought to write a will, Rose provided Orbison with his personal attorney who acted with a "conflicting interest" on the terms of the will.

Orbison also alleges that he paid double booking commissions, 15% to Acuff-Rose Artists, which compensated Rose for his management agreement, and another commission to the booking agencies responsible for lining up his tour schedule. Orbison further claims that Rose took advantage of him following the breakup of his marriage, which left him in a weakened emotional state, and coerced him into signing a 20-year exclusive writer's pact and a management agreement for the same length of time.

In addition, Orbison claims that the agreed-upon royalty payment system, which called for Orbison's songwriter royalties to be paid to him at \$10,000 plus any amounts in his account with Acuff-Rose in excess of \$200,000, was represented by Rose as a standard industry practice, which the suit says is not true. He says he was further defrauded when Rose struck up foreign publishing agreements, in which Acuff-Rose affiliates in other nations received a percentage of the earnings before Orbison and Acuff-Rose split them. Orbison says that without his knowledge, Rose had vested interest in the foreign representatives and received additional income that Orbison alleges should have been his.

Rose says the allegations are "absolutely unfounded and will be emphatically denied. I am shocked and hurt that Roy has allowed himself to be influenced by others, as I believe is the case, to attack me in this vicious manner."

the New York and Los Angeles offices of those labels, who are also beginning to view Nashville as an efficient recording site.

"A lot of the labels are using Nashville for groups other than country — rock and pop groups," comments Marc Ball, chairman of the board and senior director of cinematography for Nashville's Scene Three Prods., "and they're bringing them through the Nashville office even though the promotion office may not be in Nashville for pop."

Ball recently produced video clips for the Boys Band and Loverboy, and he has also been hired to work on such projects as the Statler Brothers' initial video foray, "Whatever." Whereas CBS and RCA have been greatly involved in the new medium for some time, and RCA has produced a number of pieces on its artists, most of the other labels have been more cautious in accepting the concept. "I feel that they've been real intelligent about it," notes Ball. "The country labels don't have a music television for country music, and I would assume that they have at least a small percentage less exposure for country music video today than pop. But it's growing very rapidly, and right now the labels seem to be taking a real heads up kind of attitude about it. They seem to be doing more as they open up markets for themselves."

Dispelling Misconceptions

Ball feels that that increased use of video productions by the major labels is a major step in erasing a commonly held misconception about Nashville divisions' use of video. "I think there's been an attitude in Nashville with some people that the labels have gone slow with video," he says, "and I don't think that's accurate at all. They are not moving slowly; they are moving wisely. The country market is growing and increasing. The exposure that is available now as opposed to a year ago is probably 10 times greater than it was a year ago. Just six months from now it'll be 10 times more."

Label executives, for the most part, seem concerned about the cost-effectiveness of the video tool (**Cash Box**, Aug. 21), and Ball has taken steps to try to shave expenses for the label in producing video product on their artists. "We have done some interesting things with packaging a number of videos together to increase the cost-effectiveness with each artist," Ball states. "Frankly, we've even done it with a number of artists on the same label, and normally that can save the client some money because of the efficiency of group-

(continued on page 26)



RIBBON-CUTTING AT THE MOUNTAIN ROOM — Officials at Creative Workshop II, the "Mountain Room," set a day aside recently for cutting ribbons instead of cutting tracks when the new studio held its official opening ceremonies. Roy Orbison was the first artist to use the facility, cutting a spot for Sassoon jeans with the 24-track system. Pictured at the ceremony are (l-r): Buzz Cason, owner and president; Brent Maher, vice president; Fate Thomas, Nashville metro sheriff; and Monty Nugent, studio manager.

Alabama, Nelson, Skaggs Dominate 16th CMA Awards Nominations

(continued from page 5)

Wino To Decorate Our Home," David Frizzell, Warner/Viva; "It Turns Me Inside Out," Lee Greenwood, MCA; and "Love In The First Degree," Alabama, RCA.

Records nominated in the Album of the Year category include: "Always On My Mind," Nelson, Columbia; "Big City," Merle Haggard, Epic; "Bobbie Sue," the Oak Ridge Boys, MCA; "Mountain Music," Alabama, RCA; and "Still The Same Ole Me," George Jones, Epic.

Song Of The Year

Under consideration for Song of the Year are: "Always On My Mind," written by Johnny Christopher, Wayne Thompson and Mark James and published by Screen Gems, EMI Music and Rose Bridge; "Elvira," Dallas Frazier and Acuff-Rose Publications; "I'm Gonna Hire A Wino To Decorate Our Home," Dewayne Blackwell and Peso Music, Wallet Music; "It Turns Me Inside Out," Jan Crutchfield and Duchess Music and Red Angus Music; and "You're The Reason God Made Oklahoma," Larry Collins, Sandy Pinkard and Peso Music, Wallet Music, Senor Music and Cibie.

The five finalists for Female Vocalist of the Year include Rosanne Cash, Janie Fricke, Emmylou Harris, Barbara Mandrell and Juice Newton, while the Male Vocalist of the Year nominees are Merle Haggard, George Jones, Ronnie Milsap, Willie Nelson and Ricky Skaggs.

Selected as finalists for Vocal Group of the Year are Alabama, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys, the Statler Brothers and Tompall and the Glaser Brothers. Finalists in the Vocal Duo

of the Year category are David Frizzell and Shelly West, Merle Haggard and George Jones, Waylon Jennings and Willie Nelson, Conway Twitty and Loretta Lynn, and Don Williams and Emmylou Harris.

The Instrumental Group of the Year nominees include: Alabama, the Charlie Daniels Band, the Grand Ole Opry Staff Band, the Oak Ridge Boys Band and Ricky Skaggs' Band. Nominated for Instrumentalist of the Year are Chet Atkins, Floyd Cramer, Johnny Gimble, Charlie McCoy and Hargus "Pig" Robbins. The five finalists selected for the Horizon Award are John Anderson, Rosanne Cash, David Frizzell, Lee Greenwood and Ricky Skaggs.

Hall Of Fame

The CMA has also nominated finalists for induction into the Hall of Fame. Nominated as an Inactive Performer/Non-Performer are: Rod Brasfield, Lester Flatt & Earl Scruggs, Lefty Frizzell, George Morgan and Ernest "Pop" Stoneman. The finalists nominated as Active or Inactive Non-Performers are: Roy Horton, John Lair, Don Law, Wesley Rose and Cindy Walker. Nominated as an Active Performer or Non-Performer are: Jimmy Dickens, Benny "Whitey" Ford, Bradley Kincaid, Marty Robbins and Floyd Tillman.

Final ballots for the awards telecast will be mailed Aug. 24 to the more than 6,000 industry workers who comprise the CMA membership. The Oct. 11 program, nationally televised live via CBS-TV from the Grand Ole Opry, will also be simulcast on radio stations across the nation beginning at 8:30 p.m. Central Time. Sponsored by Kraft, Inc., the show is produced by Bob Precht for Sullivan Productions and directed by Walter Miller under the guidance of executive producer Irving Waugh. The show will be co-hosted for the third consecutive year by Barbara Mandrell and Mac Davis.

Neilson Dies At Age 31

NASHVILLE — Alex Neilson, a songwriter who contracted cancer some 18 months ago (**Cash Box**, Aug. 21), died early Sunday, Aug. 15, in a Vanderbilt hospital. Neilson, who had just turned 31 three days prior, was a runner-up in the Music City Invitational Tennis Tournament last May, participating in spite of his illness, and he was the recipient of the Hod David sportsmanship trophy.

Services were held Aug. 18 at the Neilson home for the native of Scotland, whose ashes were spread over a moor in his homeland. Neilson's friends in the music industry and the Edgehill United Methodist Church are sponsoring a benefit concert Sept. 1 at the Cannery to help defray his medical bills. Donations should be sent to: Alex Neilson Memorial Fund, 2 Music Square West, Nashville, Tenn. 37203.



DALTON HITS THE STREETS BEHIND '16TH AVENUE' — Lacy J. Dalton dropped by the **Cash Box** office on Music Row recently just prior to the release of her new single, "16th Avenue." She also displayed a sample of the street sign that is being used to help merchandise her current album of the same title. Pictured are (l-r): Tom Roland and Keith Hinton, **Cash Box**; Dalton; and Jim Sharp and Juanita Butler, **Cash Box**.

TOP 75 ALBUMS

	Weeks On Chart	8/21	Chart	Weeks On Chart	8/21	Chart
1 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951)	5	24		40 THE BELLAMY BROTHERS GREATEST HITS (Warner/Curb 9 23697-1)	—	1
2 WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS (Epic FE 37193)	1	37		41 WINDOWS THE CHARLIE DANIELS BAND (Epic FE 37694)	32	22
3 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229)	3	25		42 CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA AHL1-4287)	34	21
4 INSIDE RONNIE MILSAP (RCA AHL 1-4311)	4	10		43 CIMARRON EMMYLOU HARRIS (Warner Bros. BSK 3603)	50	36
5 SOMEWHERE IN THE STARS ROSANNE CASH (Columbia FC 37570)	2	10		44 FINALLY! T.G. SHEPPARD (Warner/Curb BSK 3600)	29	31
6 JUST SYLVIA SYLVIA (RCA AHL1-4312)	7	21		45 STILL THE SAME OLE ME GEORGE JONES (Epic FE 37106)	45	39
7 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124)	8	7		46 SOME DAYS IT RAINS ALL NIGHT LONG TERRI GIBBS (MCA-5315)	46	13
8 QUIET LIES JUICE NEWTON (Capitol ST-12210)	6	14		47 SUGAR FREE DAVE ROWLAND (Elektra E1-60011)	49	4
9 THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE! DAVID FRIZZELL (Warner/Viva 23698-1)	13	8		48 THE DAVID FRIZZELL AND SHELLY WEST ALBUM (Warner Bros./Viva BSK 3643)	42	30
10 BIG CITY MERLE HAGGARD (Epic FE 37593)	10	43		49 COME BACK TO ME MARTY ROBBINS (Columbia FC 37995)	51	5
11 HIGH NOTES HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	12	19		50 AMAZING GRACE CRISTY LANE (Liberty/LS LT-51117)	48	12
12 INSIDE AND OUT LEE GREENWOOD (MCA-5305)	9	18		51 SOFT TOUCH TAMMY WYNETTE (Epic FE 37980)	43	13
13 STRAIT FROM THE HEART GEORGE STRAIT (MCA 5320)	15	9		52 KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	53	76
14 SOUTHERN COMFORT CONWAY TWITTY (Elektra E1-60005)	18	31		53 JUST HOOKED ON COUNTRY ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	58	2
15 IN BLACK & WHITE BARBARA MANDRELL (MCA-5295)	11	24		54 SNUFF (Elektra/Curb 60149)	59	2
16 SHE'S NOT REALLY CHEATIN' MOE BANDY (Columbia FC 38009)	25	11		55 LIVE FROM AUSTIN CITY LIMITS ROY CLARK (Churchill CR-9421)	54	5
17 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (Columbia KC2 37542)	17	39		56 WHEN A MAN LOVES A WOMAN JACK GRAYSON (Koala KOA 15751)	55	24
18 FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	19	75		57 I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON (Warner Bros. BSK 3599)	57	7
19 PUT YOUR DREAMS AWAY MICKY GILLEY (Epic AL 38082)	47	2		58 THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA 6112)	—	1
20 THE LEGEND GOES ON THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	21	9		59 STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	44	53
21 THE MAN WITH THE GOLDEN THUMB JERRY REED (RCA AHL1-4315)	26	13		60 I AM WHAT I AM GEORGE JONES (Epic FE 36586)	52	19
22 HEARTBREAK EXPRESS DOLLY PARTON (RCA AHL 1-4289)	16	19		61 PISTOL PACKIN' MAMA HOYT AXTON (Jeremiah JH-50003)	56	13
23 LOVE TO BURN RONNIE McDOWELL (Epic FE 38017)	23	9		62 BROTHERLY LOVE GARY STEWART & DEAN DILLON (RCA AHL1-4310)	60	15
24 LISTEN TO THE RADIO DON WILLIAMS (MCA-5306)	14	20		63 THE SINGING COWBOY REX ALLEN, JR. (Warner Bros. BSK 3671)	61	7
25 BLACK ON BLACK WAYLON JENNINGS (RCA AHL1-4247)	20	26		64 LAST TRAIN TO HEAVEN BOXCAR WILLIE (Main Street ST73001)	64	17
26 WHEN WE WERE BOYS THE BELLAMY BROTHERS (Elektra E1-60019)	22	18		65 FANCY FREE OAK RIDGE BOYS (MCA 5209)	62	64
27 THIS DREAM'S ON ME GENE WATSON (MCA-5302)	31	3		66 FAMILY & FRIENDS RICKY SKAGGS (Rounder 0151)	63	7
28 BOBBIE SUE OAK RIDGE BOYS (MCA 5294)	24	28		67 DESPERATE DREAMS EDDY RAVEN (Elektra 5E-545)	67	43
29 UNLIMITED REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	30	7		68 GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	73	19
30 TOO GOOD TO HURRY CHARLY McCLAIN (Epic FE 38064)	39	7		69 TAKE ME TO THE COUNTRY MEL McDANIEL (Capitol ST-12208)	74	18
31 16TH AVENUE LACY J. DALTON (Columbia FC 37975)	33	5		70 THE DUKES OF HAZZARD VARIOUS ARTISTS (Scotti Bros./CBS E237712)	65	22
32 BUSTED JOHN CONLEE (MCA 5310)	27	20		71 QUIET MAN JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	66	7
33 NUMBER ONES CONWAY TWITTY (MCA-5318)	28	14		72 AIN'T GOT NOTHING TO LOSE BOBBY BARE (Columbia FC 37719)	68	20
34 MY HOME'S IN ALABAMA ALABAMA (RCA AHL1-3644)	35	112		73 JUICE JUICE NEWTON (Capitol ST 12136)	69	76
35 OH GIRL CON HUNLEY (Warner Bros. 9 23693-1)	38	3		74 GREATEST HITS JIM REEVES & PATSY CLINE (RCA AHL1-4127)	70	39
36 THE PRESSURE IS ON HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	36	51		75 BET YOUR HEART ON ME JOHNNY LEE (Full Moon/Asylum 5E-541)	71	45
37 STRAIT COUNTRY GEORGE STRAIT (MCA 5348)	37	46				
38 STICKIN' TOGETHER THE KENDALLS (Mercury/PolyGram SRM-1-4046)	41	4				
39 JACK GRAYSON SINGS (Joe-Wes JW-8100)	40	3				

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MOST ADDED COUNTRY SINGLES

1. YOU'RE SO GOOD WHEN YOU'RE BAD — CHARLEY PRIDE — RCA — 47 ADDS
2. BREAK IT TO ME GENTLY — JUICE NEWTON — CAPITOL — 35 ADDS
3. CLOSE ENOUGH TO PERFECT — ALABAMA — RCA — 27 ADDS
4. YOU PUT THE BLUE IN ME — THE WHITES — ELEKTRA — 27 ADDS
5. EVER, NEVER LOVIN' YOU — ED BRUCE — MCA — 26 ADDS
6. MISTAKES — DON WILLIAMS — MCA — 21 ADDS
7. LOVE'S GONNA FALL HERE TONIGHT — RAZZY BAILEY — RCA — 18 ADDS
8. MADE IN THE U.S.A. — THE WRIGHT BROTHERS — WARNER BROS. — 14 ADDS
9. LET IT BE ME — WILLIE NELSON — COLUMBIA — 13 ADDS
10. THE KILLIN' KIND — BANDANA — WARNER BROS. — 13 ADDS

MOST ACTIVE COUNTRY SINGLES

1. HE GOT YOU — RONNIE MILSAP — RCA — 53 REPORTS
2. YESTERDAY'S WINE — MERLE HAGGARD & GEORGE JONES — EPIC — 48 REPORTS
3. I WISH YOU COULD HAVE TURNED MY HEAD — OAK RIDGE BOYS — MCA — 47 REPORTS
4. HEY! BABY! — ANNE MURRAY — CAPITOL — 47 REPORTS
5. LIVIN' IN THESE TROUBLED TIMES — CRYSTAL GAYLE — COLUMBIA — 47 REPORTS
6. PUT YOUR DREAMS AWAY — MICKEY GILLEY — EPIC — 44 REPORTS
7. SHE'S LYING — LEE GREENWOOD — MCA — 40 REPORTS
8. LET IT BE ME — WILLIE NELSON — COLUMBIA — 40 REPORTS
9. SOUL SEARCHIN' — LEON EVERETTE — RCA — 37 REPORTS
10. I JUST CAME HERE TO DANCE — DAVID FRIZZELL & SHELLY WEST — WARNER/VIVA — 36 REPORTS

Nashville Video Houses In Demand As Country, Coast Projects Increase

(continued from page 22)

ing things together and handling editing all at once and shooting all at once."

Likewise, Jim Martin, president, Celebration Prods., insists that his company has been concerned in making video a feasible commodity for the record labels, and Celebration has opted to use 3/4-inch tape as opposed to one-inch. He notes that equipment for 3/4-inch tape is only one-tenth the cost of the hardware for the larger width, and that editing is only \$65-\$85 an hour as opposed to \$500 an hour.

"In record production, there is a limit that if you go below, you start getting into the real amateur-sounding records," says Martin. "You're going to book a junk studio and play all the instruments yourself; Lord knows we've all heard some of those records. Video can happen the same way.

"We've done a whole lot of stuff for the music industry here for a lot less than \$20,000. Obviously, we like to do the large-scale things, just like you would enjoy doing a large-scale production of any kind, and being able to do it using all kinds of special effects. Those are fun to do, but we certainly talk to the industry and do a lot of stuff \$10,000 and down."

Martin is expecting his earnings from country divisions to increase once an alternative to Music Television (MTV) is established. "There has been no real market for country video," he insists, "so the country divisions here are not given the video budgets that the rock 'n' roll divisions are. The shoots that we do around here for country average about a third of the budget that we do a rock 'n' roll piece for, and they spend more money on this rock 'n' roll stuff because it will get seen. As the market grows up for country video, I think you will see an increase in the budgets and the fre-

quency of country music video."

Sherman Halsey, vice chairman of Churchill Video, produced a piece for the Oak Ridge Boys recently in Dallas. Halsey indicates that the band had been eyeing the potential of video for approximately 18 months and was convinced to do the "So Fine" project on the basis of the market for video fare overseas. "We wanted an outlet in Europe, even if we didn't have any place in the United States to play the thing," Halsey suggests. "The Oaks have got so many people in their group that it's expensive for them to go to Europe every time they've got a single out over there.

"We started checking around in Europe to see what was available, and they do theatrical releases over there a lot of times before movies where they'll have a 35mm print made of a video and place it before a movie, similar to the way that they used to run cartoons here in the United States."

Video Jukebox

In addition, Halsey cites the re-introduction of the video jukebox, which was originally called the scope-a-tone in its initial release a couple of decades ago, as another major factor. He notes that the hardware is regaining popularity in the United Kingdom, where consumers can view their favorite videos on screens ranging from 22" to 10" for about 50 cents.

Stateside, Halsey has been able to secure distribution of the video to colleges and clubs through companies like Rock America, which offers video tapes of 17 or 18 artists to such outlets as Zappa's and Trax, clubs on the eastern seaboard. "Several television stations in large metropolitan markets have their own kind of community music shows," he says, pointing to another market that the company has been able to reach. Churchill handles both production and placement for its clients and is planning several more country projects, including one on Roy Clark. "We found out that almost everybody is open to country music, and some places have even welcomed country music more than they have rock videos because they don't have any."

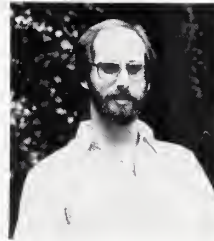
Halsey estimates that the "So Fine" video is currently reaching 20.5 million cable subscribers, plus 700 college campuses and 55 rock clubs. He also anticipates the market for video to steadily increase with the addition of such cable programs as *Night Flight* and the *Nashville Network* opening up in the near future.



QUIET GOLD — Capitol recording artist Juice Newton (c) and performing/songwriting partner Otha Young (r) were recently presented with a gold award for their "Quiet Lies" LP by Don Zimmermann, president, Capitol Records Group.

THE COUNTRY MIKE

COUNTRY STATIONS AMONG LEADERS IN NEW AM STEREO SYSTEMS — KHJ/Los Angeles and WIRE/Indianapolis are among the few stations, regardless of format, to adopt an AM stereo signal as country stations ponder the possibilities of what AM stereo could mean in the future. Using the Kahn system, KHJ becomes the first station of any format to go to full-time stereo in the Los Angeles area. According to **Lon Helton** at KHJ, the main reason for going to stereo this early is the recognition factor that comes along when you are the first at something. He hopes that the term "AM stereo" will be familiar to the station's listeners when the receivers capable of getting this new frequency are more available to the public. WIRE in Indianapolis is currently working with General Motors' Delco division in refining and testing various systems by



Charlie Cook

Motorola and Magnavox, while Kahn systems is currently working with Ford's Philco brand car radios.

PROGRAMMER PROFILE — While he was enrolled at a local broadcasting institute, **Charlie Cook**, who is presently the program director at **KLAC**/Los Angeles, received a call from a local station, **WMBN**, in Petoskey, Mich., for him to come down for a possible job. Cook was hired by the station once they heard his delivery, and he stayed with WMBN for over a year. In 1971, Cook moved across Michigan to go to work at **WSDS**/Ypsilanti, where he held down a morning shift along with being program director. Then in 1974 Cook took over a vacancy at **KLAK**/Denver, which was country at the time. Cook worked with **Lon Helton** and **Bill Berg** at the Denver country station where he did the morning shift for two years. Cook then moved to **WWVA**/Wheeling to again work mornings and also be program director. In 1978, Cook moved on to the Big Apple to become assistant program director under **Ed Salamon** at **WHN**/New York. After a year at WHN, Cook moved to **WGBS**/Miami, where he worked adult contemporary for a year. Then in 1980, Cook moved back into country music as program director at **KHJ**/Los Angeles, where he again worked with Lon Helton. After two successful years with KHJ, Cook moved across town to his present position at **KLAC**. Along with working alongside general manager **Don Kelly** and music director **Cathy Hahn**, Cook also finds time to do the *Coors' Country News*, which is heard across the nation on country stations.

TOM 'CAT' LEAVES COUNTRY MUSIC — **WKCW**/Warrenton music director **Tom "Cat" Reeder** has left the country airwaves of Virginia to work on the debut of all-comedy radio, which will air on **WJOK**/Gaithersburg, Md., later this fall. Reeder will be replaced by **Roy Self**, who will handle both the music and program responsibilities at **WKCW**.

EUGENE COUNTRY STATION NAMES NEW MUSIC DIRECTOR — Afternoon drive personality **Dan Williams** has been named to be the music director for **KEED**/Eugene, where he has served since 1979. Williams, who replaces **Bill Templeton**, will continue to air his afternoon show along with handling the music for **KEED**. Before joining **KEED** in 1979, Williams served at **KAYO**/Seattle from 1963-1979.

CARDARELLI TO SELECT MUSIC IN AKRON — Present midday air jock **Rick Cardarelli** at **WSLR**/Akron has been appointed music director for the station, replacing **Steve Brodle**, who has moved over to **WKDD-FM**/Akron to air the early evening shift for **WSLR**'s sister station. Cardarelli will continue to air his present midday shift while serving as MD.

DOLLY TALKS WITH WHK — In an exclusive area interview, **Dolly Parton** discussed her future recording plans while in Cleveland. In the feature interview, Parton told **WHK**/Cleveland some of the problems with doing feature films and also hinted on who she would like to do a duet album with in the near future. Keep watching for details soon.

KFH MAKES CHANGES — **Chuck Robson** has taken over the music director position at **KFH**/Wichita. Previous MD **Don Walton** has left due to philosophical differences with station management. Robson will remain program director for **KFH** along with his new duties as music director. **country mike**

PROGRAMMERS PICKS

Johnny Steele	KVEG /Las Vegas	Mistakes — Don Williams — MCA
Debbie Fradin	WMZQ /Washington	Break It To Me Gently — Juice Newton — Capitol
Buddy Covington	KNUZ /Houston	War Is Hell (On The Homefront Too) — T.G. Sheppard — Warner Bros.
Jim Clemens	WPLO /Atlanta	Close Enough To Perfect — Alabama — RCA
John Buchanan	KNIX /Phoenix	Ever, Never Lovin' You — Ed Bruce — MCA
Tom "Cat" Reeder	WKCW /Warrenton	(I'm Not) A Candle In The Wind — Bobby Bare — Columbia
Randy Hooker	KFRM /Salina	Some Days It Rains All Night Long — Terri Gibbs — MCA
Jay Phillips	WMAQ /Chicago	You're So Good When You're Bad — Charley Pride — RCA
Pam Green	WHN /New York	Made In The U.S.A. — The Wright Brothers — Warner Bros.
Rick Stevens	KWKH /Shreveport	Pyramid Of Cans — Mundo Earwood — Primero
Country Joe Flint	KSOP /Salt Lake City	Love's Gonna Fall Here Tonight — Razy Bailey — RCA
Tony Petta	WSDS /Ypsilanti	Women In Love — Kin Vassy — Liberty

THE COUNTRY COLUMN

THE POSSUM HITS THE ROAD AGAIN — Word from **George Jones'** associates is that the unpredictable performer has begun to follow the time-worn adage, "If at first you don't succeed. . ." The Possum has devised a new system that supposedly would guarantee his appearance at scheduled concert dates, incorporating assistance from some of his closest aides. Jones headed to Augusta, Ga., in early August under the newly devised scheme, in which he drives a motorcycle with his fiancée, **Nancy Sepulveda**, positioned in the side car. The band follows closely behind in his Silver Eagle tour bus. Unfortunately, the plan is obviously not fool-proof, and Jones missed dates again last week in Odessa, Tex. At least the reclusive entertainer has the ability to find humor in his inability to make his scheduled appearances, as demonstrated by his self-penned "No Show Jones," which appears on his just-released duet album with **Merle Haggard**, "A Taste Of Yesterday's Wine." The tune makes mention of the quirks of some of country's most notable personalities, such as **Johnny Cash**, **Roger Miller**, **Waylon Jennings**, **Dolly Parton** and **Tammy Wynette**, while the "hero" of the story remains "No Show Jones." It's easily the best cut on the LP, but officials with the Epic label are hesitant to release it as a single, since some of his fans who purchased tickets to one of his magical disappearing routines may not find the subject matter quite as amusing.

SNOW FOUNDATION SETS BENEFIT DATE — **Willie Nelson** and **Hank Williams, Jr.** will headline a benefit concert at the Grand Ole Opry Aug. 24, the proceeds of which will be donated to the **Hank Show** International Foundation for the Prevention of Child Abuse and Neglect of Children. Joining Nelson and Williams, who has not appeared in Nashville for three years, are **Johnny Russell**, **Merle Kilgore**, the **Carol Lee Singers**, the **Tennessee Travelers** and the **Joe Edwards Band**. Tennessee Senator **T. Tommy Cutrer** will act as master of ceremonies for the fifth annual event. Williams meanwhile is working in the studio with producer **Jimmy Bowen**, cutting a track for inclusion on his forthcoming greatest hits package, which is due in mid-September. Shooting for *Living Proof*, an NBC-TV movie about the life of Bocephus, began Aug. 12 in Nashville with **Richard Thomas**, best known for his portrayal of John Boy in the *Waltons* series. Williams' sidekick, **Merle Kilgore**, plays himself in the film and even lost 25 pounds to play the part.



PLAY BALL!! — **John Conlee** (r) sang the national anthem at the recent *Conway Twitty/Barbara Mandrell* softball game held in Nashville. Proceeds from the event went to benefit the *Sumner County Humane Society*.

COUNTRY MAKES A SPLASH AT AQUA FEST — There was plenty of country entertainment scheduled for the 21st annual Aqua Fest Celebration in Austin, Tex., during the early part of August. The week-long non-profit event, surrounding the water-related recreational activities, drew more than

95,000 fans for the three nights of country music during 1981. This year's entertainment included: **Jerry Lee Lewis**, **Tompall & the Glaser Brothers**, **Johnny Duncan**, and **Bert Rivera & the Night Riders**, Aug. 7; **Roger Miller**, the **Original Bob Willis' Texas Playboys**, **Riders in the Sky**, and **Alvin Crow & the Pleasant Valley Boys**, Aug. 9; and **Tammy Wynette**, **Eddy Raven**, **Asleep At The Wheel** and the **Geezinslaw Brothers**, Aug. 12.

A LITTLE CAKE WITH YOUR BURRITO? — The **Burrito Brothers** performed Aug. 11 at the Stockyard in Nashville, where they delivered a solid set of some of their more recent material, such as "Does She Wish She Was Single Again" and "I'm Drinkin' Canada Dry." They were joined on-stage by songwriter **Frank Dycus** for one tune during the set, which included a newly added segment featuring country songs the band passed up before it became a strictly country ensemble. The date was also the birthday of CBS vice president of country promotion **Joe Casey**, and, in celebration, cake was served to a number of the label's guests.

FOSTER TO HOST NIGHT LIFE — Songwriter **Jerry Foster** will host *Night Life*, a syndicated half-hour television talk show centered on country personalities. Due to be aired weekly beginning in January, taping for the show began during August at Videoworld in Hendersonville. Some 105 stations have already agreed to air the program, which will feature: **Hoyt Axton**, **Rex Allen, Jr.**, the **Burrito Brothers**, **Gene Cotton**, **Gall Davies**, **Marry Reeves Davis**, **Dean Dillon**, **Leon Everette**, **Terri Gibbs**, **Lee Greenwood**, **Con Hunley**, **Stella Parton**, **Johnny Paycheck**, **Carl Perkins**, **Jerry Reed**, **Marty Robbins**, **Boots Randolph**, **Johnny Rodriguez**, **Dave Rowland**, **Gary Stewart**, **George Strait**, **Killy Wells** and **Faron Young**, with more guests to be named at a later date.

MONTGOMERY PAIRED WITH ANOTHER ARTIST — Until recently **Bob Montgomery** was working mostly with **Razzy Bailey**, but the producer/publisher has added a few more clients to his stable, including **Marty Robbins** and **Janie Fricke**, whose album will be released some time this fall. The latest affiliation is **Jim Stafford**, whose recording of "Mama Sure Knows" with the guidance of Montgomery, was picked up by Accord/Townhouse on the basis of a rough mix. The single will ship shortly after Labor Day.

SINGLES TO WATCH

- LARRY GATLIN** and the **GATLIN BROTHERS BAND** — *Sure Feels Like Love* — (Columbia 18-03159)
- MUNDO EARWOOD** — *Pyramid Of Cans* — (Primer PR 1009B)
- DEAN DILLON** — *You To Come Home To* — (RCA PB-13295)
- LINDA NAIL** — *You Sure Know How* — (Grand Prix GP 1A)
- JOHNNY BLANKENSHIP** — *Cry Baby Baby Cry* — (OL OLR-45-105)
- RONNIE ROGERS** — *Happy Country Birthday* — (Lifesong LS-45118)
- JESSIE DALTON** — *Choosey* — (Gold Country GC 111001A)
- SNEED BROTHERS** — *Quicksand* — (RCI R 2366-1)
- GEORGE TOMSCO** — *Sweet Lucy* — (Lifetime L-1846-A)



ALMO/IRVING HOLDS OPEN HOUSE — *Almo/Irving Music* held an open house in Nashville recently, partially in recognition of its co-publishing rights to "Take Me Down," the Alabama tune that recently went to #1. A number of officials from the company's Los Angeles branch were on hand for the festivities. Pictured at the celebration are (l-r): **Alan Rider**, general/professional manager, L.A.; **Mary Del Frank**, Nashville; **Lance Freed**, president, L.A.; **Brenda Andrews**, vice president, L.A.; and **David Conrad**, general manager, Nashville.

Gayle Pro Soccer Tie-In Draws 30,000

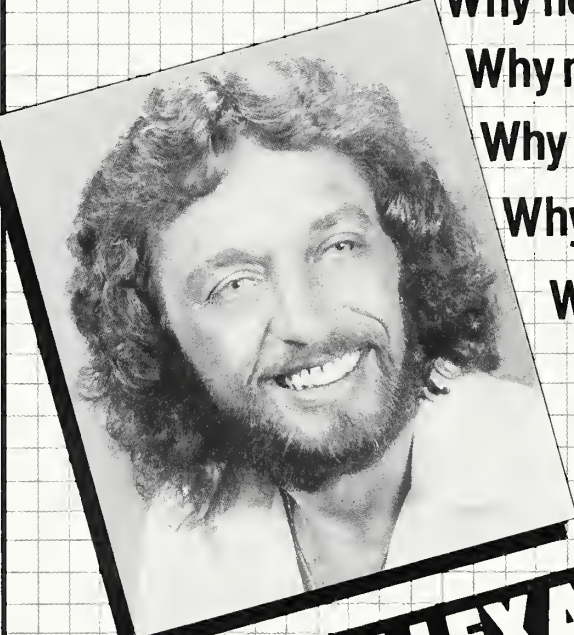
NASHVILLE — **Crystal Gayle** was the subject of a unique three-way promotional tie-in culminating July 31 that involved the country entertainer with a retail clothing outlet and a soccer team in the Tampa Bay area.

In the joint effort, designed by the National Entertainment Group for *Jordache* jeans, purchase of a pair of *Jordache* jeans at the *Maas Brothers* department store chain entitled the buyer to a pair of tickets to see the *Tampa Bay Rowdies* soccer team July 31, which included a free concert appearance by *Gayle*. While the *Rowdies* are averaging nightly attendance of 10,000, the *Jordache/Gayle* tie-ins, which was supported heavily by a multi-

media advertising campaign developed by *Maas Brothers* that encompassed radio, television and print exposure, drew some 30,000 to the stadium. Some additional prizes, such as cars and trips, were awarded to spectators.

Perfect Promo

"This is the perfect kind of promotion," noted **David Siegel**, president of the New York-based *National Entertainment Group*. "The manufacturer increased store traffic and sales. The soccer team was introduced to an audience that, for the most part, was unfamiliar with the game, and *Crystal Gayle* was able to perform for an audience that was not necessarily made up of fans without the pressure of selling tickets."




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DUTCH GOLD — Warner Bros. recording artist Al Jarreau recently received a Dutch Gold album, commemorating sales of his LP, "Breakin' Away," in Holland. Pictured at the presentation are (l-r): Herman Van der Zwan, assistant managing director of WEA Holland; Tom Canning, Jarreau's long-time musical arranger; Jarreau, and Jay Graydon, producer of "Breakin' Away."

The Who Set To Embark On Major United States Tour

LOS ANGELES — In what could be the group's final sojourn, veteran British rock band The Who will kick-off a nine-to-10 week tour of the U.S. Sept. 22 at the Capitol Centre in Largo, Md. The band, comprised of Roger Daltrey, Pete Townshend, John Entwistle and Kenny Jones, will perform both outdoor stadium dates and more intimate settings, including New York's Shea Stadium on Oct. 12.

There will be no supporting performers on the tour, which coincides with release of The Who's second Warner Bros. album, "It's Hard," which contains the recently shipped single "Athena."

The first leg of the tour is set to end in Los Angeles' Coliseum on Oct. 29. The second leg is to begin Nov. 26, the day after Thanksgiving at Atlanta's OMNI, although the other dates in the second half of the tour have yet to be firmed. The only date currently scheduled for outside the U.S. is a farewell concert planned for Toronto toward the third week in December.

The Who's touring company, ECA Attractions, and its agency, Premiere Talent, are negotiating for the remaining dates on the tour.

Murray Tour Set

LOS ANGELES — Capitol recording artist Anne Murray will embark on a major tour Aug. 24. The tour will support her "Hey Baby" single and "Hottest Night Of The Year" LP.

The tour will kick off Aug. 24 at the Central Canadian Exposition. Major stops in the 18-city tour include Aug. 28-29 at the Greek Theatre in Los Angeles, the first solo performance at Toronto's new \$39 million Roy Thomson Hall Sept. 14 and the Kennedy Center in Washington, D.C., Sept. 17.

Murray will also spend two weeks in the beginning of October in Nevada, first at the Riviera in Las Vegas and then at Harrah's in Lake Tahoe. The tour concludes Oct. 30 at New York's Radio City Music Hall.

Ariola/Arista Shuffles U.K. Executive Staff

LONDON — It was recently announced by Monti Lueftner, chairman of the Ariola International group, that Andrew Pryor, previously managing director of Ariola/Arista U.K., has become a vice president of Ariola International. Effective as of July, Pryor is now based at the company's headquarters in Munich, Germany.

David Simone has taken Pryor's place as managing director of the U.K. record company. Simone was previously the U.K. company's director of business affairs and has succeeded Pryor after two years with the company, while Pryor has been with Eurodisc for the past five years.

Commenting on his new position, Simone said, "Eurodisc Ltd. is an artist-and-marketing-oriented company, and I am proud to say that we have some of the best and most creative people in the record business working for the company. Our goal will be to substantially increase our market share. That this has already begun will be apparent when this quarter's album shares are announced following our success with Haircut 100, Barry Manilow, Sky, The Alan Parsons Project and Fashion."

Capitol Adds Two To International Division

LOS ANGELES — Mike Edwards and Lothar Meinerzhagen have been named to new positions in the international division of the Capitol Records Group. Edwards will assume the position of director, international, European operations, and Meinerzhagen will be the international promotion manager, European operations.

Edwards and Meinerzhagen will be based at the Capitol Records Group international division office in London. Edwards and Meinerzhagen will report to Kick Van Hengel, general manager, international division, Capitol Records Group, who is based in the Capitol Tower in Hollywood.

INTERNATIONAL DATELINE

Argentina

BUENOS AIRES — CBS topper **Roberto Lopez**, promotion manager **Alfredo Stratico** and A&R manager **Beatriz Lupo** are traveling to the States next week to attend a CBS marketing and A&R convention in Miami. The company is currently promoting Venezuelan chanteur and actor **Jose Luis Rodriguez**, who came to Buenos Aires for TV appearances and interviews.

EMI commercial director **Alberto Caldeiro** reports a bizarre situation: the company has decided to reduce the promotional effort on **Juan Carlos Baglietto**, whose album has sold over 45,000 copies, to obtain an extended effect until the release of his second LP. Baglietto will appear again at the Obras Stadium in some weeks, but his album is scheduled to be available only later. Some video takes and the audio recording of his first concert have been used as TV specials across the country, but will not be released commercially.

ATC Records execs **German Klein** and **Berrardo Bergeret** will attend Musexpo this year and MIDEM next January. The company is starting an aggressive selling campaign for its own product, and has had successful experiences in Peru and other Latin American countries.

PolyGram topper **John Lear** reports satisfaction on the results of the **Victor Heredia** and **Cuarteto Zupay** appearance at the Obras Stadium. The tickets to the first show were completely sold out, and a second show was scheduled at midnight. Both Heredia and Zupay have new albums coming soon.

Tonodisc VP **Francisco Vidal** will travel to Monaco to discuss further moves with the **Sport Billy** people regarding the kiddie group formed here, which has been testing recordings in English, Italian and French. Another artist of Tonodisc, **King Clave**, returned from a trip to Santiago, Chile, last week. **miguel smirnoff**

United Kingdom

LONDON — EMI Records is currently instigating a very special campaign in an effort to "remind all those who don't actually want reminding" that it was 20 years ago on Oct. 5, 1962 that the very first EMI **Beatles** single, "Love Me Do," was released. Featuring all 13 of the Beatles' studio albums and four of the best compilations, the campaign will be linked throughout by a specially designed logo with a picture of the Beatles (circa 1962) and the copy line "It Was 20 Years Ago." The campaign will feature fly posters of the logo, which will be followed by in store posters showing each Beatle individually with the phrase, "Did You Know That **John Lennon/Paul McCartney/George Harrison/Ringo Starr** Used To Be In A Group Called The

Beatles," together with pack shots of the 17 Beatles albums. The nationwide reminder also includes 'stickers and badges of the logo, while newspaper advertising rounds off the onslaught leading up to Oct. 5. . . . Another popular medium back in the swinging '60s was the old 7" EP record, which contained four singles on one disc. CBS Records is re-introducing the idea, this time on cassette tape. The new EP tape packages contain re-issued tracks from acts such as **ABBA**, **Altered Images**, **Billy Joel**, **Shakin' Stevens** and **Meat Loaf**, with the same four tracks from a range of different artists repeated on each side of the tape.

Current summer album release schedules include new product from the likes of **John Martyn** with "Well Kept Secret," a live **Deep Purple** LP recorded in May 1974 titled "Live In London," and a new **Cliff Richard** LP titled "Now You See Me, Now You Don't" . . . One of Germany's most popular new acts, the electronic pop band **Rheingold**, releases its second single, "Looks Good On You," in the U.K. this month in an effort to establish a similarly successful following here.

New executive moves sees the appointment this week of **Max Hole**, previously with Criminal Records, as A&R development manager of WEA U.K., effective from September. Part of Hole's new responsibilities will include planning the international careers of new UK signings. . . .

Talk of another new British invasion of the American charts getting under way is gaining momentum around town, with **The Human League**, **Soft Cell**, **Haircut 100** and **Flock Of Seagulls** all making dents in the American market. The weekly London magazine *Event* recently had the invasion as its lead cover story, with writer **Dominic Miles** including some outspoken quotes from key American industry executives in the feature. **Jerry Moss**, chairman of A&M Records America, said, "Radio in America is backward, it's still mired in rock 'n' roll," and **Jeff McCartney**, DJ at Atlanta radio station WQXI-FM, stated, "You guys just keep coming out with that new stuff — everyone here is talking about the second invasion." A change of attitude by certain U.S. radio programmers was cited as the main catalyst for the new invasion. Whereas, previously, an unwillingness to experiment with new sounds has kept the market limited, a broader approach to radio programming is predicted to escalate and will inevitably boost the record industry on both sides of the Atlantic.

The dynamic new synth-rock group **The Associates** is currently re-mixing its first album, which was only available in Germany, for September release in the U.K. and U.S.A. The group is also busy writing new material for its next album, scheduled to be out before the end of this year.

nick underwood

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

- 1 **Lluvia** — Luis Angel — Interdisc
- 2 **Solo Le Pido a Dios** — Leon Gieco — Music Hall
- 3 **Puerto Pollensa** — Sandra Mihanovich — Microfon
- 4 **Mentira** — Valeria Lynch — PolyGram
- 5 **Cuatro Estrofas** — Sandra Mihanovich — Microfon
- 6 **Amor Amor** — Maria Martha Serra Lima — CBS
- 7 **Camá Y Mesa** — Roberto Carlos — CBS
- 8 **A Cara O Cruz** — Jose Velez — Discosa
- 9 **Por Siempre** — Manuela Bravo — PolyGram
- 10 **Vete Y No Vuelvas** — Manuela Bravo — PolyGram

TOP TEN LPs

- 1 **Las Aventuras De . . .** — Parchis — Tonodisc
- 2 **Clemente** — Interdisc
- 3 **Sandra Mihanovich** — Microfon
- 4 **La Segunda Guerra . . .** — Parchis — Tonodisc
- 5 **No Llores Por Mi Argentina** — Seru Giran — SG/Interdisc
- 6 **Tiempos Dificiles** — Juan Carlos Baglietto — EMI
- 7 **Los Unos Y Los Otros** — soundtrack — RCA
- 8 **Pedro Y Pablo** — K-Tel
- 9 **Cantanino 6** — various artists — Interdisc/ATC
- 10 **Hot Space** — Queen — EMI

—Prensario

Italy

TOP TEN 45s

- 1 **Avrai** — Claudio Baglioni — CBS
- 2 **Bravi Ragazzi** — Miguel Bose — CBS
- 3 **Paradise** — Phoebe Cates — CBS
- 4 **Ebony and Ivory** — McCartney & Wonder — EMI/Capitol
- 5 **Un'Estate al Mare** — Giuni Russo — CGD
- 6 **Tanz Bambolina** — Alberto Camerini — CBS
- 7 **Just An Illusion** — Imagination — F1 Team
- 8 **Non Sono Una Signora** — Loredana Berte — CGD
- 9 **Lamette** — Rettore — Ariston
- 10 **Messaggio** — Alice — EMI

TOP TEN LPs

- 1 **Bella 'Mbriana** — Pino Daniele — EMI
- 2 **La Voce Del Padrone** — Franco Battiato — EMI
- 3 **16 Rounds, vol. II** — various artists — CGD
- 4 **Cocciante** — Riccardo Cocciante — RCA
- 5 **Tug Of War** — Paul McCartney — EMI/Capitol
- 6 **Eye In The Sky** — Alan Parsons Project — CGD/Arista
- 7 **Titanic** — Francesco De Gregori — RCA
- 8 **Guarda Chi Si Vede** — Ron — Spaghetti
- 9 **Palasport** — Pooh — CGD
- 10 **Rockmantic** — Alberto Camerini — CBS

—Musica e Dischi

United Kingdom

TOP TEN 45s

- 1 **Come On Eileen** — Dexy's Midnight Runners — Mercury
- 2 **Eye Of The Tiger** — Survivor — Scotti Bros.
- 3 **Fame** — Irene Cara — RSO
- 4 **Don't Go** — Yazoo — Mute
- 5 **Strange Little Girl** — The Stranglers — Liberty
- 6 **Stool Pidgeon** — Kid Creole & The Coconuts — Ze
- 7 **Driving In My Car** — Madness — Stiff
- 8 **My Girl Lollipop (My Boy Lollipop)** — Bad Manners — Magnet
- 9 **It Started With A Kiss** — Hot Chocolate — RAK
- 10 **The Clapping Song** — Belle Stars — Stiff

TOP TEN LPs

- 1 **Two-Rye Ay** — Dexy's Midnight Runners — Mercury
- 2 **The Kids From Fame** — various artists — BBC
- 3 **Fame** — original soundtrack — RSO
- 4 **Love And Dancing** — League Unlimited Orchestra — Virgin
- 5 **Lexicon Of Love** — ABC — Neutron
- 6 **Tropical Gangsters** — Kid Creole & The Coconuts — Ze
- 7 **Avalon** — Roxy Music — Polydor
- 8 **Mirage** — Fleetwood Mac — Warner Bros.
- 9 **Donna Summer** — Geffen
- 10 **Complete Madness** — Madness — Stiff

—Melody Maker

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CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

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FOR SALE: 50 Saeburg 160 selection well boxes \$25 each; 20,000 used 45 rpm records 1000 or less 10c each, over 1000, 9c each. Waiting 200 scale \$200; Rock-Ola Lowboy \$60. One-third down, balance C.O.D. CENTRAL MUSIC CO., Box 284, Killeen, Texas 76541.

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HUMOR

ATTENTION ANNOUNCERS! Let our total comedy service unlock bigger ratings for you! Established professionals offering subscription gagletter, Dea Jay Handbooks, career-boosting Monologues, individualized, Custom Gags and much more. Send for FREE INFORMATION PACKAGE. PETER PATTEN P.O. Box 402-C, Pinedale, Calif., 93650.

Despite Lack Of Airplay, New Music Sales Keep Increasing

(continued from page 20)

miting to purchase more but to expose better in getting product into the public's hands," he said.

The chain will also seek more promo copies from suppliers for in-store play, ads, discounts and "any incentive for us to go out on product which we ordinarily wouldn't." In addition, a guaranteed sale policy will be in effect on new music items from time to time. This "money back if not completely satisfied" concept has worked well for the Los Angeles-based Licorice Pizza chain on new music acts like Missing Persons and Oingo Boingo.

While Waxie Maxie and Stark/Camelot have instituted solid programs for supporting new music, other retailers, while supportive, are not as structured. Los Angeles' Music Plus stores feature much new music in in-store playlists. "We have an aggressive buyer who's on top of the new music scene who influences a lot of what goes on here," said parent company Show Industries' director of creative marketing Alan Schwartz. The stores also feature new music notes in a "bulletin board area," have new music sections within the rock sections that also highlight records by local bands and support rock concert action by specially merchandising corresponding product.

Like Music Plus, Record Bar and Licorice Pizza have employee awareness of the new music. "Our store people are record people," stated Record Bar vice president of marketing Ralph King. "They're in touch with what's going on." King said that manager enthusiasm was responsible for in-store play and merchandising at individual stores.

At the Licorice Pizza chain, vice president Lee Cohen also credited his store people with having "the ears of the street, which is important in a city like this where people are in tune."

Cohen praised Licorice Pizza's promotional relationship with station

KROQ as a reason, second only to staff awareness of new music for the chain being "on top" in this area. "We've done a lot of things with them in the last three years," he said, citing a current KROQ/CBS/Licorice Pizza promotion awarding winning store entrants 10 new CBS albums each day for a month and similar KROQ tie-ins with or without other labels.

Waxie Maxie has undertaken a similar role with D.C. progressive rock station WHFS. "We want HFS listeners to be aware of Waxie as a place where they can get new obscure things," explained Penner. "We've never had that kind of reputation before and it will take time to develop, but it's a wonderful market to have."

Waxie Maxie is among several retailers also tying-in with rock clubs that showcase new music acts, like D.C.'s 930 Club. Said Record Bar's King, "We try to cross-merchandise with local bars that feature new music as much as we can."

At Cutler's Record Shop near the Yale campus in New Haven, Conn., manager Al Lotto said the store frequently ties-in with Toad's Place via in-store appearances and window displays. Both the Motels and the Stray Cats dropped by the store before recent concert appearances at the club, which is located just around the corner from the store.

Another Cutler's tie-in, which it shares with many retailers, is with MTV, Warner/Amex's Cable TV Music Channel. Cutler's maintains an MTV wall stocked with 17 new acts — some sale priced — that is changed weekly to coincide with new video offerings on the channel. Stark/Camelot is also sectioning off MTV-associated product in its new artist fixtures in appropriate markets.

Some retailers reported strong new music support from the labels; others however, are still looking for help. At Cutler's, Lotto is grateful for new music sales generated by the widespread use of midline new music releases as well as an

increase in in-store play copies made available, sometimes in advance of release. At Waxie Maxie, Penner noted an upcoming A&M promotion where 25 consumers are randomly chosen from the chain's computerized preferred listener customer mailing list. These customers have previously indicated a listening preference of rock or "New Names" music when they redeemed their free records coupon book (*Cash Box*, July 3) filled with coupons received from prior album purchases and are thus considered as likely to take a chance on new product. A&M will send out a single by a new act to each of the 25 customers together with a letter telling them that if they like the single they can get the LP for a dollar off. "For the cost of a xerox, single and postage, A&M can sit back and wait for them to come in and buy the album," said Penner.

Record Bar's King attributed the chain's current lack of a national new music program to the labels' practice of spending their money almost exclusively on established acts. "Fleetwood Mac-type acts get the space because of their primary status with consumers and the manufacturer dollars supporting it," he said.

Music Plus director of purchasing Mitch Perliss felt that overall most manufacturers weren't doing much to support new music on the retail level. "RCA has a new music program but not necessarily for 'new music' as much as the \$6.98 price for first releases by new artist. WEA is certainly not doing anything, and Capitol has not even discounted new releases in the last couple months. But the smaller indie labels — the I.R.S.'s, Rhinos and Slashes of the world — are doing much more than the majors in terms of ads and discounts. They seem to be more on top of trends and doing that which needs to be done."

According to I.R.S. Records director of sales Barbara Bolan, the label is aggressive indeed when it comes to helping out the retailer. "On the in-store level,

we rely mostly in in-store play — one of the most valuable sales tools, especially when you're missing that all-important radio play visibility for the record — and in-store signing. We try to get individual bin cards used as much as possible rather than throwing copies behind miscellaneous letter cards. You really have to hit people in the face, since they're not into multiple sales these days but already have an idea of what they want when they come into the store."

Bolan added that I.R.S. utilizes Side One Marketing as a research and informational source at retail. Among Side One's responsibilities here are to inform retailers when airplay is occurring and to report back to I.R.S. any retailer requests for display materials and albums.

Side One's Botwin feels that the major labels are coming around to new music promotion. "Obviously Elektra wants to do something with X since they're supporting it with ads and bringing it around to the accounts," he said. "Arista has invested a lot into their new acts. MCA is suddenly very new face oriented and trying to project a 'new face for the '80s' image. I think that it's a conscious decision to support new music."

"Obviously, the labels are pursuing anything with sales potential," offered Licorice Pizza's Cohen. "And the new music is becoming more assessable. Haircut 100 is one of many new music bands with Top 40 crossover capability."

"We feel it's opening up more and more everyday," stated Record Bar's King. "I see 15 year-old kids come in and ask by name for 'the db's, the Individuals, groups that a year ago I never heard of, or even three months ago in some cases. But they're aware of it through other channels."

Record Bar sent two delegates to the recent New Music Seminar in New York. "We'll be doing more as the turn of the industry improves the situation for new music product," concluded King.

THE JUKEBOX PROGRAMMER

* indicates new entry

August 28, 1982

POP

- 1 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol PRO-9785)
- 2 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)
- 3 **WASTED ON THE WAY**
CROSBY, STILLS & NASH (Atlantic 4058)
- 4 **VACATION**
GO-GO's (I.R.S./A&M IR-9907)
- 5 **TAKE IT AWAY**
PAUL McCARTNEY (Columbia 18-03018)
- 6 **EYE OF THE TIGER**
SURVIVOR (Scotti Bros./CBS ZS5-02912)
- 7 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)
- 8 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)
- 9 **HOLD ME**
FLEETWOOD MAC (Warner Bros. 7-29966)
- 10 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 11 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty B-1471)
- 12 **ONLY THE LONELY**
THE MOTELS (Capitol B-5114)
- 13 **ONLY TIME WILL TELL**
ASIA (Geffen 7-29970)
- 14 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 15 **EYE IN THE SKY**
THE ALAN PARSONS PROJECT (Arista AS 0696)
- 16 **KEEP THE FIRE BURNIN'**
REO SPEEDWAGON (Epic 14-02967)
- 17 **SOMEBODY'S BABY**
JACKSON BROWNE (Asylum 7-69982)
- 18 **HURTS TO GOOD**
JOHN COUGAR (Riva/PolyGram R 209)
- 19 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS 102)
- 20 **THINK I'M IN LOVE**
EDDIE MONEY (Columbia 18-02964)
- 21 **WHO CAN IT BE NOW?**
MEN AT WORK (Columbia 18-02888)
- 22 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)
- 23 **DON'T YOU WANT ME**
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 24 **YOU CAN DO MAGIC***
AMERICA (Capitol B-5142)
- 25 **EVEN THE NIGHTS ARE BETTER**
AIR SUPPLY (Arista AS 0692)
- 26 **VOYEUR**
KIM CARNES (EMI America B-8127)
- 27 **BLUE EYES**
ELTON JOHN (Geffen 7-29954)
- 28 **GOING TO A GO-GO**
THE ROLLING STONES (Rolling Stones/Atco RS 21301)
- 29 **THEMES FROM E.T.***
WALTER MURPHY (MCA-52099)
- 30 **PERSONALLY**
KARLA BONOFF (Columbia 18-02805)

COUNTRY

- 1 **I'M GONNA HIRE A WINO TO DECORATE OUR HOME**
DAVID FRIZZELL (Warner/Viva WBS 50063)
- 2 **LOVE WILL TURN YOU AROUND**
KENNY ROGERS (Liberty B-1471)
- 3 **WOMEN DO KNOW HOW TO CARRY ON**
WAYLON JENNINGS (RCA PB-13257)
- 4 **FOOL HEARTED MEMORY**
GEORGE STRAIT (MCA-52066)
- 5 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)
- 6 **HEAVENLY BODIES**
EARL THOMAS CONLEY (RCA PB-13246)
- 7 **WHATEVER**
THE STATLER BROTHERS (Mercury/PolyGram 76162)
- 8 **NOBODY**
SYLVIA (RCA PB-13223)
- 9 **SHE'S NOT REALLY CHEATIN'**
MOE BANDY (Columbia 18-02966)
- 10 **DANCING YOUR MEMORY AWAY**
CHARLY McCLAIN (Epic 14-02975)
- 11 **AIN'T NO MONEY**
ROSANNE CASH (Columbia 18-02937)
- 12 **THIS DREAM'S ON ME**
GENE WATSON (MCA-52074)
- 13 **I'M NOT THAT LONELY YET**
REBA McENTIRE (Mercury/PolyGram 76157)
- 14 **I JUST CAME HERE TO DANCE**
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)
- 15 **BIG OLE BREW**
MEL McDANIEL (Capitol B-5138)
- 16 **GET INTO REGGAE COWBOY**
THE BELLAMY BROTHERS (Elektra/Curb 7-29999)
- 17 **PUT YOUR DREAMS AWAY**
MICKEY GILLEY (Epic 14-03056)
- 18 **I WISH YOU COULD HAVE TURNED MY HEAD**
OAK RIDGE BOYS (MCA-52095)
- 19 **YESTERDAY'S WINE**
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)
- 20 **YOU TURN ME ON I'M A RADIO**
GAIL DAVIES (Warner Bros. 7-29972)
- 21 **I DON'T CARE**
RICKY SKAGGS (Epic 14-02931)
- 22 **HEY! BABY!**
ANNE MURRAY (Capitol B-5145)
- 23 **LET IT BE ME**
WILLIE NELSON (Columbia 18-03073)
- 24 **HONKY TONKIN'**
HANK WILLIAMS, JR. (Elektra E-47462)
- 25 **MISTAKES***
DON WILLIAMS (MCA-52097)
- 26 **NOTHING BUT THE RADIO ON**
YOUNGER BROTHERS (MCA-52076)
- 27 **LIVIN' IN THESE TROUBLED TIMES**
CRYSTAL GAYLE (Columbia 18-03048)
- 28 **HE GOT YOU***
RONNIE MILSAP (RCA PB-13286)
- 29 **ARE THE GOOD TIMES REALLY OVER**
MERLE HAGGARD (Epic 14-02894)
- 30 **I WILL ALWAYS LOVE YOU***
DOLLY PARTON (RCA PB-13260)

BLACK CONTEMPORARY

- 1 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)
- 2 **LOVE IS IN CONTROL (FINGER ON THE TRIGGER)**
DONNA SUMMER (Geffen 7-29982)
- 3 **YOUR BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)
- 4 **LET ME GO**
RAY PARKER, JR. (Arista AS 0695)
- 5 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2352)
- 6 **AMERICAN MUSIC**
POINTER SISTERS (Planet/RCA YB-13254)
- 7 **AND I AM TELLING YOU I'M NOT GOING**
JENNIFER HOLLIDAY (Geffen 7-29983)
- 8 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)
- 9 **DANCE FLOOR (PART 1)**
ZAPP (Warner Bros. 7-29961)
- 10 **I REALLY DON'T NEED NO LIGHT**
JEFFREY OSBORNE (A&M 2410)
- 11 **SO FINE**
HOWARD JOHNSON (A&M 2415)
- 12 **LET ME TICKLE YOUR FANCY**
JERMAINE JACKSON (Motown 1628MF)
- 13 **INSIDE OUT**
ODYSSEY (RCA PB-13217)
- 14 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)
- 15 **THE REAL DEAL**
THE ISLEY BROTHERS (T-Neck/CBS ZS5-02985)
- 16 **WAITING BY THE HOTLINE**
DENIECE WILLIAMS (ARC/Columbia 18-03015)
- 17 **HOT FUN IN THE SUMMERTIME**
DAYTON (Liberty B-1469)
- 18 **DON'T THROW IT ALL AWAY**
STACY LATTISAW (Cotillion/Atco 47011)
- 19 **YOU DROPPED A BOMB ON ME**
THE GAP BAND (Total Experience/PolyGram TE 8203)
- 20 **SOONER OR LATER**
LARRY GRAHAM (Warner Bros. 7-29956)
- 21 **FLIRT**
CAMEO (Chocolate City/PolyGram CC 3233)
- 22 **I CAN MAKE YOU FEEL GOOD**
SHALAMAR (Solar/Elektra S-48013)
- 23 **DO SOMETHING**
GOODIE (Total Experience/PolyGram TE 8202)
- 24 **JUST AN ILLUSION**
IMAGINATION (MCA 52067)
- 25 **KEEP IT LIVE**
DAZZ BAND (Motown 1622MF)
- 26 **LOVE IT AWAY***
ASHFORD & SIMPSON (Capitol B-5146)
- 27 **EARLY IN THE MORNING**
THE GAP BAND (Total Experience/PolyGram TE-8201)
- 28 **CHANGE***
BARRY WHITE (Unlimited Gold/CBS ZS5-02956)
- 29 **LOVE ME DOWN**
ATLANTIC STARR (A&M 2420)
- 30 **A PENNY FOR YOUR THOUGHTS***
TAVARES (RCA PB-13292)

OPERATORS PICKS

Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
JACK & DIANE — John Cougar — Riva/PolyGram
 Dan Tortorice (Modern Specialty, Madison)
WORKIN' FOR A LIVIN' — Huey Lewis & The News — Chrysalis
 Margot Green (Jones Music, Burbank)
JACK & DIANE — John Cougar — Riva/PolyGram

RECORDS TO WATCH

HOLD ON — Santana — Columbia
WORKIN' FOR A LIVIN' — Huey Lewis And The News — Chrysalis
UP WHERE WE BELONG — Joe Cocker and Jennifer Warnes — Island/Atco
SHE'S LYING — Lee Greenwood — MCA
WHAT'S FOREVER FOR — Michael Murphy — Liberty
YOU'RE SO GOOD WHEN YOU'RE BAD — Charley Pride — RCA
IMAGINATION — The B.B.&Q. Band — Capitol

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CASHBOX

August 28, 1982

AROUND THE ROUTE

by Camille Compasio

The Atari "road show" new product presentation was in progress at presstime, with sales and marketing vice president **Don Osborne** at the helm to supervise the regional distributor showings at the Hilton in San Francisco, the Hyatt Regency O'Hare in Chicago and the LaGuardia Marriott in New York. Purpose, of course, was to introduce Atari's latest video game, "Gravitar."

New phone service at Williams. For the added convenience of its customers, Williams Electronics, Inc. recently installed departmental telephone service. With the new system there is now direct dial access to various departments as follows: (312) 267-4088, sales department; (312) 267-8247, part sales and (312) 267-7505, shipping/traffic. Williams hot line Service Department toll free numbers remain the same, however, and they are: (800) 621-1253 and (800) 572-1324 for Illinois residents.

Attention jukebox ops: **Ben Arrigo** of New York is currently promoting a new single he feels is a natural for jukebox programming. Title is "Grandparents (Ev'ry Baby's Best Friend)" by **Mickey Rooney** and **The Talent Towners** on the Moss Music Group label. The youngsters

(continued on page 33)

'Pac-Man' TV Program Set For Fall Debut Over ABC

CHICAGO — Adapted from Bally Midway's phenomenally popular (copyrighted and trademarked) video game, an animated *Pac-Man* television series will debut Sept. 25, when ABC's new Saturday morning children's schedule premieres.

"This is undoubtedly the first time a video game character has inspired a television series, instead of vice versa," said Stan Jarocki, vice president of marketing of Bally Midway Mfg. Co.

Pac-Man, the unique video game character, will be featured as the star in his own cartoon program series, which will air during the 90-minute programming block from 8:30 to 10:00 a.m. Eastern time. Exact times will be announced or can be checked by TV listings. In addition to the regular series, Pac-Man will also be featured as a prime time children's holiday special.

The series presents Pac-Man as a plucky happy-go-lucky, comical round fellow with a smile as broad as he is wide. He loves to munch on power pellets, glow with energy and chomp across the television screen.

For all Pac-Man's adventures, he is a hardworking family man, who lives in colorful Pacland where he earns his living as a security guard for the Power Pellet Forest. His wife, Ms. Pac-Man, is a wise, peppery liberated lady, practical and kind, with boundless energy for all kinds of new projects. Their son, Pac-Baby, is the spitting image of his dad, all smiles with an unstoppable drive for getting into mischief. The household also includes

Chomp Chomp, a lovable dog with bad habits, and Sour Puss, a sassy, sly cat who has a Cheshire-like grin.

Pac-Man must contend with a raspy-voiced villain, Mezmaron, a human-sized meany who lives in Lava-Lair, a combination hideout and laboratory in the bowels of a rumbling volcano. Mezmaron wants to capture the funny looking trees covered with glowing dots which are the power pellets that all the little Paclanders love to munch on. The trees are

(continued on page 33)

Atari Gets 'E.T.' Rights

LOS ANGELES — Worldwide exclusive rights to market coin-operated and home video games based on the summer smash motion picture *E.T. — The Extraterrestrial* have been scooped up by Atari Inc., under an agreement between the vid amusement giant and the Merchandising Corp. of America, a subsidiary of MCA, Inc., which holds licensing rights to the Universal movie directed by Steven Spielberg.

Spielberg will be working along with designers from Atari in the development of the *E.T.* games, which may be marketed as early as this Christmas. Raymond E. Kassar, Chairman and Chief Executive Officer for Atari remarked, "Steven Spielberg, who is one of the most creative filmmakers ever, loves video games and we are enthusiastic over the prospect of working with him to bring the magic of *E.T.* to the dynamic medium of video games."

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COIN MACHINE

NAMA Survey Reports Vending Profits Rose Slightly In 1981

CHICAGO — The annual Operating Ratio Study conducted for NAMA by Price Waterhouse & Co. from reports submitted by member firms, revealed that net profits before income taxes of vending companies rose slightly in 1981 to 3.7 percent of sales, from 3.2 percent in 1980, but remained well below the five percent range which prevailed during the years before the economic downturn.

A total of 166 firms, representing a vended sales volume of \$1.8 billion, participated in the study. Total industry volume is estimated to be in excess of \$15 billion.

The most favorable margins were achieved by companies having sales of \$10 million or more (four percent) and by those with sales from \$750,000 to \$2 million (3.6 percent), while those with sales from \$2 million to \$10 million netted 2.2 percent before taxes. The ratio of companies with under \$750,000 in sales came to an average of 2.8 percent before income taxes, according to NAMA president G. Richard Schreiber.

Recession Takes Toll

"The effect of the recession and of high interest costs is evident in that profits from operations dropped from 2.1 percent in 1980

to 1.8 percent in 1981 and interest expenses of smaller companies amounted to 1.4 percent of sales," he explained. For those with sales of more than \$10 million, interest expense represented .1 percent of sales.

"Our member firms continued to work on internal controls and, on average, managed to increase productivity per vending employee from sales of \$67,339 in 1980 to \$84,856," Schreiber stated.

Profit Picture

Profit before interest and income taxes as a percent of assets averaged 11.6 percent, up from 10.7 percent in 1980, but still "far below what a technologically oriented industry needs for growth," Schreiber added.

Pre-tax profits for "manual" (non-vending) sales averaged 1.7 percent for the 31 firms which reported results in that category, down from 2.2 percent in 1980. Total "manual" sales in the report amounted to \$481 million.

Copies of the complete report are available only to NAMA members at \$25 per copy. Nonmembers may obtain a summary of the results from NAMA by contacting association headquarters at 7 South Dearborn St., Chicago, Ill. 60603.

DoDDS Orders Atari Home Computers

SUNNYVALE — Approximately 1,370 Atari Home Computers and peripherals, valued at more than \$3 million, have been ordered by the Department of Defense Dependents Schools (DoDDS) under a competitive Request for Proposal, announced Thomas M. McDonough, senior vice president of sales and marketing for Atari's Home Computer Division.

Delivery of the first systems will be made next month and the remainder over the five-year life of the contract. All of the systems will be used in the education of eligible minor dependents of U.S. military and civilian personnel of the Department of Defense

stationed overseas. School grades include kindergarten through 12th, and a two-year college.

"It is gratifying to us to know that this contract award was made after thorough evaluation of competing computer systems on the basis of application software available, hardware and systems software, documentation, maintenance and training to be provided," McDonough said. Each system will include an Atari 800 Home Computer (with 48K RAM), an Atari 810 Disk Drive, an Atari 850 Interface Module, an Atari 825 80-Column Printer and an Amdek 13-inch color

(continued on page 33)

Bally Midway Trade Warning Cites Infringers Amendment Act Of '82

CHICAGO — In a strongly worded notice to the industry at large, entitled "Fair Warning - Part II," Bally Midway Mfg. Co. quoted sections of the new provisions amending the Criminal Copyright Infringement with tougher criminal penalties for those found guilty of pirating and counterfeiting copyrighted audiovisual works. The amendment, signed into law on May 24, 1982 by President Reagan, provided in part:

"Piracy and Counterfeiting Amendments Act Of 1982 Section 506 (a) Criminal Infringement — 'Any person who infringes a copyright willfully and for the purposes of commercial advantage or private financial gain shall be punished as provided in section 2319 of Title 18.'

Section 2319 — Criminal Infringement Of a Copyright . . .

'(b) Any person who commits an offense under subsection (a) of this section -

'(1) shall be fined not more than \$250,000 or imprisoned for not more than five years, or both if the offense . . .

'(c) is a second or subsequent offense . . . where a prior offense involved . . . a motion picture or other audiovisual work.'

The new law additionally provides for a fine of \$25,000 and imprisonment up to a year for the reproduction or distribution of pirated audiovisual works for less than 65 copies but more than seven copies during any 180-day period. Knowingly trafficking in counterfeit labels affixed or designed to be affixed to a copy of an audiovisual work may result in fines up to \$250,000 or imprisonment up to five years or both.

The penalties for trafficking in counterfeit or infringing games by some manufacturers, distributors, and operators is clearly of greater concern than ever. These companies undermine the creativity which is essential to the life of this industry, as stressed by Bally Midway.

Because of the additional serious nature and attention given to the problem of criminal copyright infringement and trafficking of counterfeit labels, Bally Midway now gives notice that it intends to seek criminal prosecutions to the new limits of the law against any such companies in cases of willful infringement of its copyrights in "Galaxian," "Pac-Man," "Rally-X," "Gorf," "Wizard Of

Wor," "Omega Race," "Galaga," "Kick-Man," "Bosconian," "Ms. Pac-Man," "Robby Roto," "Solar Fox," and all other video games manufactured and released by Bally Midway as well as unauthorized enhancement or speed-up kits. Bally Midway will additionally seek to enforce its private rights by civil actions against infringers for injunctions, damages and profits.

Bally Midway further places the business community on notice that it intends to enforce its copyrights and trademark rights against those infringing or trafficking in counterfeit labels on merchandising products other than video games. The new Piracy and Counterfeiting Amendments Act of 1982 will supplement and strengthen every available legal action that Bally Midway will take to protect its proprietary rights in its original and highly successful video games.

Pennsylvania Ops Form Association

CHICAGO — A new state association, the Pennsylvania Amusement and Music Machine Assn., was recently formed as a representative body for operators throughout the state. Headquarters office is in Pittsburgh.

Following a series of organizational meetings it was decided that in order to function more effectively Pennsylvania would be divided into six regions, within the group's structure, and two directors were elected to represent each of these regions — Greater Philadelphia, Greater Pittsburgh, Greater Harrisburg, Northeast, Northwest and Central. These directors subsequently held a meeting and elected the following officers of PAMMA to serve one year terms: Louis Georges, president; Harvey Fischer, first vice president; Russ Warner, second vice president; Arne Taksen, treasurer; and Phillip Eisenberg, secretary. Mrs. Judith A. Martin was designated as the association's executive director and Paul A. Corey was appointed special assistant to the president.

The imposition of prohibitive taxes, licenses and fees against coin-operated amusement equipment along with unfair restrictions and

(continued on page 33)

AMOA EXPOSITION 1982

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Exidy Announces Staff Promotions

SUNNYVALE — The promotion of Mike Wright to corporate vice president at Exidy has been announced by the company. He formerly served as national sales manager and has an extensive background as a games operator. In his new position Wright will take on new corporate responsibilities but will also maintain his contact in sales, as well as direct marketing efforts, and coordinate R&D projects.

Trish Myers, formerly finance manager with the company, was promoted to the position of corporate comptroller. She has been with Exidy for five years and came to the company with a strong banking background.

Beverly Hill was promoted to marketing administrator. In this position she will coordinate all marketing procedures and initiate the new Exidy Express newsletter. Hill has been with Exidy for over a year and previously held the position of administrative assistant.

Commenting on the new appointments Exidy president H.R. ("Pete") Kaufman stated, "We are very proud about the achievements each of these individuals have shown throughout their careers with us. We are certain they will achieve many great accomplishments in their new positions."



Mike Wright



Trish Myers



Beverly Hill

AROUND THE ROUTE

(continued from page 31)

backing the actor on this single range in age from 7 to 13. Jukebox promo copies are available by contacting Ben at Glenn Productions, 157 W. 57th St., New York, N.Y. 10019.

Dateline Florida, home of Centuri, Inc. and the hot selling, new "Tunnel Hunt" video game. As we learned from sales and service coordinator **Tom Siemieniec**, in just a little more than a month since its release, the game has been rated among the top ten videos in the Arcade Times (Philadelphia) poll — which is based on players' votes. Reports from other areas of the country have also been very enthusiastic, according to Tom, as evidenced by the orders that have been pouring in at Centuri's Hialeah headquarters. Tom, by the way, recently returned from a trip to the West Coast where he attended the grand opening of the new Bally Advance Dist. facility in San Francisco, following which he continued on to Boise, Idaho to spend some time at Family Games, Centuri's newly appointed distributor in that market. He said he was very impressed with this up and coming new distributorship, which has been building up its product line to include some key manufacturers. Among company officials he visited out there were **Nancy Prigge**, board chairperson; and **Gary Daniels**, executive vice president. Both passed along glowing reports on "Tunnel Hunt." The distrib has been promoting the game quite a bit and is even doing some local radio advertising.

Bon voyage to Bally Midway's service manager **Andy Ducay** who'll be heading overseas on Aug. 22 to conduct a series of factory service schools through Sept. 3. His schedule will include a two-day session at Bally Continental in London (Aug. 24-25); four days of video classes in Jeddah, Saudi Arabia (Aug. 28-31) and a school at Bally Automater in Rodovre, Denmark (Sept. 3). The school in Saudi Arabia is being held under auspices of United Technology Products.

Dateline Santa Clara, Calif. home of Thomas Automatics, Inc., where we spoke with marketing vice president **Paul Jacobs** — who's been quite the man on the go of late, promoting the company's current "Oli Boo Chu" video game. His most recent travels took him to points East, Southeast and Midwest, with a stop-off in his home town of Milwaukee — on a hot and humid day, so unlike what he has become accustomed to as a California resident. Paul also attended the big Bally Advance grand opening party on Sunday, Aug. 8 in the distrib's new San Francisco digs, which attracted industry notables from all over the country. The trade can look forward to a new piece from Thomas Automatics within the next couple of weeks. It's called "Holey Moley," and is a video version of the highly popular "Whack A Mole" game, which has been a long time hit in Japan. This is a real fun piece for players of all ages and Paul is very enthusiastic about its potential. Thomas will be producing the game under license from Rollertron Corp. of Tokyo.

New Equipment

Knockout Pin

The latest Gottlieb pinball machine is named after the "world's favorite champ . . . Rocky."

Based on the universally popular film character, Rocky Balboa, male and female players of all ages will immediately identify with the game as "Rocky" is stunningly recreated on the backglass and playfield artwork. The popular film's musical theme is also featured in the game's background sound.

In playing Rocky, players compete in a ten round event by attempting to "knockout" drop targets numbered 1 through 10 and thereby win the corresponding round. Four flippers give the player his left and right "hooks" and "jabs" and provide a choice of both short and long arcing shots. Voice interaction constantly reminds the player which round he or she is in and cheering crowds salute the player after each round is won. Based on rounds won, bonus multipliers up to 10X are awarded assuring full use of the 7-digit displays.

The new model will be available through



factory distributors and further information may be obtained by contacting the Gottlieb factory at 165 W. Lake St., Northlake, Ill. 60164.

Pennsylvania Op Group

(continued from page 32)

media publicity that is detrimental to the industry's image are major concerns of PAMMA at the present time, and are also the major reasons for the establishment of the state association. According to PAMMA president Louis Georges, who addressed some of the examples of proposed taxes in neighboring states, "We must develop a political action group to support our friends in responsible positions, and to develop new friends in the political system or else we will be taxed, assessed, 'windfallen' and regulated out of business."

Pennsylvania operators are currently facing a bill, HB 2206, that was introduced in the 1982 session of the state legislature, which would assess operators of amusement machines a fee of \$100 per machine per year.

The new state group has scheduled its first annual statewide meeting for Oct. 25 at the Hotel Hershey in Hershey. Additionally, a series of regional meetings will be held during the months of August and September. PAMMA is also setting up a 1982-83 program of mini service schools, offering various courses for technicians and service personnel, encompassing the fundamentals of electronics, basic digital electronics, advanced digital electronics/audio visual and pinball troubleshooting.

'Pac-Man' Becomes ABC-TV Series

(continued from page 31)

located in a secret place deep in a dense forest which is protected by an early-warning system . . . and, of course, Chief of Security, Pac-Man.

Mezmaron's henchmen are the little Ghost Monsters, a bumbling bunch who generate a lot of fun by making mistakes and infuriating Mezmaron. Individually, the Ghost Monsters, are known as Inky, Blinky, Pinky and Clyde; the girl ghost in the group is Sue. She never turns purple with fright as the others do. The five always travel together, sometimes on a four-seater bicycle or some other strange conveyance that sooner or later runs amuck. When Pac-Man gobbles up the Ghost Monsters, they disappear, all except for their eyes, and they must go back to Lava-Lair to get new suits.

Pac-Man will be produced by Hanna-Barbera Productions, Inc., under license from Bally Midway Mfg. Co., and the featured voice will be that of Marty Ingels.

Powell Appointed At Bally

CHICAGO — Robert E. Mullane, chairman and president of Bally Manufacturing Corp., announced the appointment of Charles Powell as vice president-administration of Bally.

Prior to accepting the position with Bally at its Chicago-based headquarters, Powell served since 1974 as vice president-administration for Six Flags Corporation in Los Angeles, a wholly-owned subsidiary of Bally, acquired in January of this year from the Penn Central Corporation.

Atari Computers

(continued from page 32)

monitor. Atari will provide training for DoDDS personnel.

The computers will be used in DoDDS programs in computer literacy, computer-aided instruction, computer science and administrative support for the schools.

DoDDS manages approximately 272 schools located in 24 countries around the world, with an enrollment of approximately 140,000, staffed with 7,500 education personnel.

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CASH BOX TOP 100 ALBUMS

August 28, 1982

Title, Artist, Label, Number, Distributor	8/21	Weeks On Chart	Title, Artist, Label, Number, Distributor	8/21	Weeks On Chart	Title, Artist, Label, Number, Distributor	8/21	Weeks On Chart
1 MIRAGE FLEETWOOD MAC (Warner Bros. 23607-1) WEA	8.98	1 7	35 E.T. THE EXTRA-TERRESTRIAL ORIGINAL SOUNDTRACK (MCA-6109) MCA	8.98	36 10	68 I LOVE ROCK 'N ROLL JOAN JETT & THE BLACKHEARTS (Boardwalk NB 1-33243) IND	8.98	63 38
2 AMERICAN FOOL JOHN COUGAR (Riva RVL 7501) POL	8.98	5 18	36 IMPERIAL BEDROOM ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38157) CBS	—	40 7	69 HEY RICKY MELISSA MANCHESTER (Arista AL 9574) IND	8.98	79 19
3 PICTURES AT ELEVEN ROBERT PLANT (Swan Song/Atco SS 8512) WEA	8.98	3 7	37 POWER PLAY APRIL WINE (Capitol ST-12218) CAP	8.98	33 8	70 HANDS DOWN BOB JAMES (Tappan Zee/Columbia FC 38067) CBS	—	72 8
4 EYE OF THE TIGER SURVIVOR (Scotti Bros. FZ 38062) CBS	—	4 10	38 DREAMGIRLS ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA	9.98	38 16	71 INSTANT LOVE CHERYL LYNN (Columbia FC 38057) CBS	—	73 8
5 ASIA (Geffen GHS 2008) WEA	8.98	2 22	39 HOOKED ON SWING LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL-4343) RCA	8.98	37 12	72 IF THAT'S WHAT IT TAKES MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	8.98	— 1
6 ABRACADABRA THE STEVE MILLER BAND (Capitol ST-12216) CAP	8.98	7 10	40 AVALON ROXY MUSIC (Warner Bros. 9 23666-1) WEA	8.98	32 11	73 MISSING PERSONS (Capitol DLP-15001) CAP	4.98	74 21
7 ALWAYS ON MY MIND WILLIE NELSON (Columbia FC 37951) CBS	—	6 24	41 NO CONTROL EDDIE MONEY (Columbia FC 37960) CBS	—	48 8	74 BUSINESS AS USUAL MEN AT WORK (Columbia ARC 37978) CBS	—	92 8
8 DAYLIGHT AGAIN CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	8.98	9 7	42 A FLOCK OF SEAGULLS (Jive/Arista VA 66000) IND	6.98	46 15	75 ONE ON ONE CHEAP TRICK (Epic FE 38021) CBS	—	76 14
9 VACATION GO-GO'S (I.R.S./A&M SP 70031) RCA	8.98	18 3	43 JANE FONDA'S WORKOUT RECORD (Columbia CX2 38054) CBS	—	41 14	76 AS WE SPEAK DAVID SANBORN (Warner Bros. 9 23650-1) WEA	8.98	80 9
10 GOOD TROUBLE REO SPEEDWAGON (Epic FE 38100) CBS	—	10 8	44 JUMP TO IT ARETHA FRANKLIN (Arista AL 9601) IND	8.98	61 4	77 THE BEST LITTLE WHOREHOUSE IN TEXAS ORIGINAL SOUNDTRACK (MCA-6112) MCA	—	113 4
11 CHICAGO 16 CHICAGO (Full Moon/Warner Bros. 9 23689-1) WEA	8.98	13 11	45 THROWIN' DOWN RICK JAMES (Gordy/Motown 6005GL) IND	8.98	43 13	78 KIM WILDE (EMI America ST-17065) CAP	8.98	60 16
12 ROCKY III ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	8.98	12 8	46 JEFFREY OSBORNE (A&M SP-4896) RCA	8.98	39 11	79 THE ENVOY WARREN ZEVON (Asylum 9 60159-1) WEA	8.98	82 4
13 GET LUCKY LOVERBOY (Columbia FC 37638) CBS	—	8 42	47 NIGHT AND DAY JOE JACKSON (A&M SP-4906) RCA	8.98	51 7	80 FREEZE-FRAME THE J. GEILS BAND (EMI America SOO-17062) CAP	8.98	77 42
14 THREE SIDES LIVE GENESIS (Atlantic SD 2-2000) WEA	10.98	14 10	48 ESCAPE JOURNEY (Columbia TC 37408) CBS	—	49 56	81 SWEETS FROM A STRANGER SQUEEZE (A&M SP-4800) RCA	8.98	69 14
15 EMOTIONS IN MOTION BILLY SQUIER (Capitol ST-12217) CAP	8.98	29 4	49 STEVIE WONDER'S ORIGINAL MUSIQUARIUM I STEVIE WONDER (Tamla/Motown 6002TL2) IND	13.98	44 14	82 THE REAL DEAL THE ISLEY BROTHERS (T-Neck FZ 38047) CBS	—	116 2
16 ANNIE ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	—	17 15	50 NO FUN ALOUD GLENN FREY (Asylum E1-60129) WEA	8.98	45 11	83 I'M THE ONE ROBERTA FLACK (Atlantic SD 19354) WEA	8.98	84 11
17 DONNA SUMMER (Geffen GHS 2005) WEA	8.98	20 4	51 BLACKOUT SCORPIONS (Mercury SRM-1-4039) POL	8.98	47 23	84 UNDER THE BIG BLACK SUN X (Elektra 9 60150-1) WEA	8.98	85 8
18 IV TOTO (Columbia FC 37728) CBS	—	15 20	52 SO EXCITED POINTER SISTERS (Planet BXL-1-4355) RCA	8.98	57 7	85 CHARIOTS OF FIRE ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-6335) POL	8.98	75 48
19 TUG OF WAR PAUL McCARTNEY (Columbia TC 37462) CBS	—	16 16	53 MARSHALL CRENSHAW (Warner Bros. BSK 3673) WEA	8.98	54 15	86 NUGENT TED NUGENT (Atlantic SD 19365) WEA	8.98	90 7
20 STILL LIFE (AMERICAN CONCERT 1981) THE ROLLING STONES (Rolling-Stones/Atco COC 39113) WEA	9.98	11 10	54 PELICAN WEST HAIRCUT 100 (Arista AL 6600) IND	6.98	52 21	87 12 GREATEST HITS VOL. II NEIL DIAMOND (Columbia TC 38066) CBS	—	89 14
21 ALL THE BEST COWBOYS HAVE CHINESE EYES PETE TOWNSHEND (Atco SD 38-149) WEA	8.98	21 9	55 HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-1-4373) RCA	—	67 5	88 THIS ONE'S FOR YOU TEDDY PENDERGRASS (Philadelphia Int'l FZ 38118) CBS	—	122 2
22 LOVE WILL TURN YOU AROUND KENNY ROGERS (Liberty LO-51124) CAP	8.98	24 6	56 REACH RICHARD SIMMONS (Elektra E1-60122F) WEA	10.98	53 13	89 AEROBIC SHAPE UP JOANIE GREGGAINS (Parade/Peter Pan 104) IND	8.98	87 20
23 GAP BAND IV THE GAP BAND (Total Experience/TE-1-3001) POL	8.98	19 12	57 QUIET LIES JUICE NEWTON (Capitol ST-12210) CAP	8.98	59 14	90 STRAIGHT FROM THE HEART PATRICE RUSHEN (Elektra E1-60015) WEA	8.98	71 19
24 EYE IN THE SKY THE ALAN PARSONS PROJECT (Arista AL 9599) IND	8.98	26 11	58 THE OTHER WOMAN RAY PARKER, JR. (Arista AL 9590) IND	8.98	58 20	91 NON-STOP EROTIC CABARET SOFT CELL (Sire SRK 3647) WEA	8.98	64 32
25 SPECIAL FORCES .38 SPECIAL (A&M SP-4888) RCA	8.98	23 14	59 BUILT FOR SPEED STRAY CATS (EMI America ST-17070) CAP	8.98	65 10	92 WE GO A LONG WAY BACK BLOODSTONE (T-Neck FZ 38115) CBS	—	78 8
26 ALL FOUR ONE THE MOTELS (Capitol S-12177) CAP	8.98	22 18	60 SUCCESS HASN'T SPOILED ME YET RICK SPRINGFIELD (RCA AFL 1-4125) RCA	8.98	55 23	93 ALL DRESSED UP & NO PLACE TO GO NICOLETTE LARSON (Warner Bros. BSK 3678) WEA	8.98	101 4
27 NOW AND FOREVER AIR SUPPLY (Arista AL 9587) IND	8.98	27 11	61 KEEP IT LIVE DAZZ BAND (Motown 6004ML) IND	8.98	56 24	94 GREASE 2 ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL	8.98	88 11
28 ZAPP II ZAPP (Warner Bros. 9 23583-1) WEA	8.98	42 4	62 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021) RCA	8.98	66 57	95 OFFERING AXE (Atco SD 38-148) WEA	8.98	102 10
29 COMBAT ROCK THE CLASH (Epic FE 37689) CBS	—	30 12	63 TANTALIZINGLY HOT STEPHANIE MILLS (Casablanca NBLP 7265) POL	8.98	70 4	96 HOOKED ON CLASSICS LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL-1-4194) RCA	8.98	94 41
30 DIVER DOWN VAN HALEN (Warner Bros. BSK 3677) WEA	8.98	28 17	64 VINYL CONFESSIONS KANSAS (Kirstner FZ 38002) CBS	—	50 12	97 III WISHES SHOOTING STAR (Virgin/Epic FE 38020) CBS	—	100 4
31 SCREAMING FOR VENGEANCE JUDAS PRIEST (Columbia FC 38160) CBS	—	25 14	65 TALKING BACK TO THE NIGHT STEVE WINWOOD (Island ILPS 9777) WEA	8.98	86 2	98 BELLA DONNA STEVIE NICKS (Modern/Atco MR 38-139) WEA	8.98	96 55
32 SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH FRANK ZAPPA (Barking Pumpkin FW 38066) CBS	—	25 14	66 JUMP UP! ELTON JOHN (Geffen GHS 2013) WEA	8.98	68 17	99 LET ME TICKLE YOUR FANCY JERMAINE JACKSON (McLain 5017ML) IND	8.98	111 4
33 MOUNTAIN MUSIC ALABAMA (RCA AHL 1-4229) RCA	8.98	31 27	67 ALDO NOVA (Portrait ZRR 37498) CBS	—	62 28	100 MY FAVORITE PERSON THE O'JAYS (Philadelphia Int'l FZ 37999) CBS	—	97 16

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