

CASHBOX

August 22, 1981

NEWSPAPER

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featuring "When She Was My Girl" NB 2338
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CashBox	81*	43*
Record World	75*	35*
Black Radio Exclusive	—	38*

Produced by David Wolfert for the
Entertainment Company.
Executive Producer: Charles Koppelman

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CASH BOX

THE INTERNATIONAL MUSIC RECORD WEEKLY

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EDITORIAL A Joint Effort

In spite of a rocky start, in which the keynote speaker called on video retailers to form a trade association of their own, the inaugural National Assn. of Recording Merchandisers (NARM) Video Retailers Convention rebounded to provide a viable forum for the exchange of ideas. Both video and record dealers benefited from the frank discussions and observations on the best way to exploit the growing market.

Video retailers generally saw the record industry as one devoted to short term goals, unwilling or unable to implement long-range plans to achieve long term goals. One criticism heard was that "anything past 90 days is long in (the record) business."

While such observations are certainly true to an extent in the record industry, dealers also have a

wealth of knowledge in the field of actually bringing the product to the public on a large-scale level. While video top sellers are measured in tens of thousands, record dealers routinely move millions of pieces of product annually.

Both camps have something to offer the other. Video dealers bring a different approach to marketing and distribution; record dealers can provide the experience in mass marketing and an already established distribution/retail infrastructure. Both will benefit.

Cash Box commends NARM for taking the first step. The potential of an all-encompassing home entertainment should be all that is needed to realize the importance of smooth and trouble-free growth at this stage of the game.

NEWS HIGHLIGHTS

- Inaugural NARM Video Retailers Convention draws over 400 participants (page 5).
- Increased label participation expected at '81 NAB Radio Programming Conference (page 5).
- Dreamland Records sues RSO to terminate existing contracts (page 5).
- Hall & Oates' "Private Eyes" and Theme From *Hill Street Blues* by Michael Post (new & developing artist) are the top **Cash Box** Single Picks (page 11).
- Bob Dylan's "Shot Of Love" and the self-titled debut LP by Fair Warning (new & developing artist) are the top **Cash Box** Album Picks (page 13).

TOP POP DEBUTS

SINGLES

71

ARTHUR'S THEME (BEST THAT YOU CAN DO) — Christopher Cross — Warner Bros.

ALBUMS

28

TIME — ELO — Jet/CBS

POP SINGLE

ENDLESS LOVE

Diana Ross and Lionel Richie
Motown

B/C SINGLE

ENDLESS LOVE

Diana Ross and Lionel Richie
Motown

COUNTRY SINGLE

(THERE'S) NO GETTIN' OVER ME

Ronnie Milsap
RCA

JAZZ

THE MAN WITH THE HORN

Miles Davis
Columbia

NUMBER ONES



Alabama

POP ALBUM

PRECIOUS TIME

Pat Benatar
Chrysalis

B/C ALBUM

STREET SONGS

Rick James
Gordy/Motown

COUNTRY ALBUM

FEELS SO RIGHT

Alabama
RCA

GOSPEL

CLOUDBURST

Mighty Clouds Of Joy
Myrrh

CASH BOX NEWS



WALK OF FAME — MCA recording artist Olivia Newton-John was joined by more than 3,000 fans in attendance for the unveiling of a star in her honor on the Hollywood Walk of Fame, right in front of Mann's Chinese Theater. Los Angeles Mayor Tom Bradley also proclaimed Aug. 5 "Olivia-Newton John Day." Pictured with Newton-John (c) is Mayor Bradley (second left) and other Hollywood Chamber of Commerce dignitaries.

No Drop In Costs Of Returns Processing Seen By Retailers

by Michael Glynn

LOS ANGELES — Despite the fact that nearly every major branch and independently-distributed label, with the exception of MCA, has maintained returns ceilings ranging from 18-22% for at least eight months now, most retailers have yet to see a drop in the costs of processing returns.

A *Cash Box* survey of 15 key retail accounts revealed that while the actual amount of returns has dropped since the beginning of the year, processing costs, including shipping, warehousing and

Dreamland Sues RSO To Terminate Label Contracts

by Michael Martinez

LOS ANGELES — Dreamland Records principals Mike Chapman and Nicholas Chinn recently filed a \$7.5 million breach of contract suit in Los Angeles Superior Court seeking to terminate a pact with RSO Records.

The label charges in the suit that RSO promised in a 1980 contract to use its own staff, independent promotion network and facilities to promote and market Dreamland product. But with RSO having substantially reduced its staff since March 1981, the suit said, the label no longer had the resources to meet such requirements in the contract, constituting a material breach.

The suit asks for \$5 million in punitive damages and another \$2.5 million in compensatory damages, which could very well be amended after final determination in court.

Attorneys for Dreamland, Engel & Engel in Beverly Hills, in a series of letters between their office and counsel for RSO, claimed the parent label maintained in its contract that RSO had a staff of 65, at least 25 of whom have as their principal function the promotion of Dreamland Records.

Last March, RSO terminated its field force, substantially reduced its national staff and regrouped under PolyGram Records, which assumed the task of promoting, selling and marketing RSO product as a custom label (*Cash Box*, April 11).

The Dreamland suit claims that attorneys for the label, which became a custom label acquired by RSO, had repeatedly asked

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salaries, have all risen. The result, in some cases, is that inflation has eaten away any savings that the chains may have derived under the new returns ceilings.

"As far as I'm concerned, there has been no difference," said Bob Keller, warehouse manager for the 30-store Tower Records chain. "The costs of processing returns has always been a losing proposition, and it can realistically only get worse."

Tony Valerio, vice president of administration for Sacramento, Calif.-based Tower, added, "How can the costs of processing returns not go up when employees' salaries have risen, rents have gone up and freight rates have increased? In the long run, it has only been frugal buying which has enabled us to live under the ceilings."

The returns ceilings, in fact, have been directly responsible for altering buying patterns at a number of retail webs. One retail executive, John Grandoni, vice president for the 20-store Cavages chain in Cheektowaga (Buffalo), N.Y., indicated that the ceilings have "changed our approach to buying" in general.

Smaller Buys

"We buy more often now and in smaller quantities," said Cavages' Grandoni. "We do our returns on a more regular basis now, as well. We've adjusted our ordering so we don't get buried. If we get shipping errors now, we immediately get a copy of the invoice and get an R.A. (return authorization) on it and get it out immediately, whereas we might've sat on it before."

Grandoni added that "a much keener eye is kept on inventory controls" as well, but he also bemoaned the fact that "inconsistent" returns policies had made processing "hard and confusing." Ira Hellicher, president of the six-store Great American Music Co. in Minneapolis, also indicated that differing methods for handling returns have posed a number of problems for retailers.

"For anyone who wants to keep accurate records of the returns cycle of goods versus credits, you need a two volume set of rules," stated Hellicher. "There are, literally, different strokes for different folks. (The labels) require us to be accurate and thorough on our remittances, but as far as returns go, they say, 'take our word.'"

Hellicher added that one positive outgrowth of the returns ceilings has been that retailers now receive credits "a lot faster than we used to," due to the fact that each

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First NARM Video Convention Draws 400+ To New York

by Fred Goodman

NEW YORK — With home video merchandisers expressing confusion as to where the infant market is moving, over 400 retailers and manufacturers looked to the first NARM Video Retailers Convention as an initial step towards an industry-wide forum. Despite the unexpected message from keynote speaker Arthur Morowitz, president, Video Shack, that prerecorded video software dealers "need their own body" aside from NARM, the meet provided a valuable exchange of ideas between video and record merchandisers.

Held Aug. 10-12 at the Grand Hyatt Hotel, the convention's addresses, panels and presentations gave participants a chance to explore industry-wide issues as well as day-to-day retailing problems. While many video retailers have been successful, differing expectations and predictions on the future marketplace made it clear that no one really knows where the home video market is going. The issue foremost in the minds of participants, sales versus rentals, demonstrated that there is presently no "correct" formula for a retailer to follow. Yet the tone of the convention was one of optimism, as retailers repeatedly expressed excitement about their business.

'Lack Of Enthusiasm'

That excitement was abundantly evident in NARM president John Marmaduke's opening address. Marmaduke, who is president of Hastings Books/Records/Video, chided the record industry for its "lack of enthusiasm," and celebrated the "fresh feeling" of the video business. "I've gotten bored with the audio industry," said Marmaduke. He further expressed the belief that NARM could and should be the organizing body for video software retailers, remarking that "NARM programs are already rolling."

Despite NARM's desire to embrace home video software dealers, keynote speaker Morowitz surprised conventioners by using the forum to call for the formation of a separate video retailers organization. "This is a brand new industry," said Morowitz. "If NARM wants to be an administrative body for us, that's fine; but we need our own body."

While maintaining that there is no reason to doubt a boom in the home video market, Morowitz cited the industry's predilection for short-term planning as a hinderance to growth and a reason for establishing a video organization. "Anything past 90 days is long range in this business," he said. "We're an industry, and we need a place for meaningful dialogue. A united and stronger industry will benefit everyone. It

has to be better than having no voice or goals."

Though Morowitz felt that NARM was not the ideal forum, the majority of retailers made vigorous use of the convention's program. A retailer's panel discussion on sales and rentals drew heated debate. Moderated by *Video Trend* editor Gene Silverman, the panel featured George Atkinson, president, Video Station; Jack Freedman, president, Video To Go; Gene

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Increased Label Participation For NAB Conference

by Mark Albert

CHICAGO — The inclusion of record company participation, the latest engineering and technological advances and a political atmosphere set by the presence of Federal Communications Commission (FCC) officials, as well as additional features including a Research Fair and an engineering day, promise to highlight the National Assn. of Broadcasters (NAB) Radio Programming Conference (RPC) being held here at the Hyatt Regency Downtown Aug. 16-19. Other highlights of the fourth RPC include a luncheon featuring veteran air personalities from across the country, a special address by new FCC chairman Mark Fowler, numerous workshops and forums devoted to programming, new technology and management and a dinner concert by Willie Nelson.

Despite the current air controller strike, the NAB is expecting record breaking attendance, with pre-registration of 1,273 already committed, compared with 1,121 at this time last year, according to Wayne Cornils, NAB radio vice president. With on-site registration, Cornils anticipates 2,000 registrants, which would exceed last year's total of more than 1,600. In addition, hospitality suites are already sold out, with more than 60 reserved, and 70,000 square feet of exhibition space has also been sold out.

The NAB had requested record company officials to refrain from total participation at last year's RPC held in New Orleans (i.e. hospitality suites). However, due to pressure from broadcasters and press, the NAB has opened itself to include record company participation this year with a seminar entitled "A Model Ethical Relationship Between A Record Company

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FEELS LIKE A PARTY — CBS Associated Label Coast to Coast Records recently gave a party for recording artist Kelly Marie to celebrate her new album, "Feels Like I'm in Love." Pictured at the party are (l-r): Tony Martell, vice president and general manager, CBS Associated Labels; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels; Marie; and Freddy Frank, president, Coast to Coast Records.

No Drop In Costs Of Returns Processing Seen By Retailers

(continued from page 5)

individual label now has less paperwork to go through. However, he noted that for Great American Music, upwards of 80 man hours per month are still devoted to processing returns.

On the subject of central shipping and returns depots, most retailers indicated that the national warehouses have also done little to reduce costs of shipping returns. In some cases, where retailers located in the western portion of the country have to ship returns back to midwest centers, such as RCA's Indianapolis warehouse, freight costs have even gone up.

No Help

"Central returns depots haven't actually cut down on the costs of handling," said Dick Hauser, supervisor of the returns department for the 165-store Camelot Music chain, including Grapevine stores. "In some cases, our freight costs have even increased because we'll have to ship certain product to one place and other product to another."

John Cohen, president of the 33-store Disc Records chain, added that central

depots "help (the labels), but they don't help us, really." Tower's Valerio added that although he can still ship CBS product to the company's Santa Maria, Calif. facilities, "RCA, MCA, PolyGram and WEA all go back east, which is another increase in costs for us."

Although the costs of processing returns have either remained stable or increased for most retailers, the actual processing system has stayed relatively the same. According to Camelot's Hauser, returns are separated from stock into four basic categories — defectives, manufacturer deletions, in-warehouse deletions and interceptions (overstock items intercepted by the returns department for shipment). After the separation of product, a returns authorization (R.A.) is needed, along with the invoice for the original goods, to ship back to the distributor.

Hauser said that Camelot has four full-time employees in its returns department, a significant cost factor for the chain. Presently, Hauser noted that Camelot, like other retailers, is processing a large number of eight-track tapes for return, although actual defectives are down from a year ago.

Cartridges Going Out

"Eight track tapes have been fading out of the picture for some time now so we're seeing a large volume of that product coming through here," stated Hauser. "A year ago, we were pretty alarmed at the number of defectives we were receiving, but that seems to have tapered off a bit."

Inflation and cost increases on the manufacturers' end have affected some retail chains to the extent that they've had to close down central warehouses, thus mak-

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First American Bows Jazz Man

LOS ANGELES — First American Records president Jerry Dennon recently announced that the Seattle-based label will soon bow the new Jazz Man label Sept. 1. The 4 year old name of Jazz Man Records was originated by David Hubert and Assoc.

Between 50 and 60 titles are planned for release during the label's first year although a release schedule has not yet been set.

The label will be distributed in the U.S. and Canada only at a list price of \$8.98, featuring artists like Charlie Mingus, Phil Woods, Count Basie, Ben Webster, Dizzy Gillespie, Carmen McRae, Dexter Gordon and others.

Material for the albums was gathered by a search through Japan, Europe and Australia, drawing both from previously unreleased studio dates and live tapings of renowned festival performances.

Promotions Announced At PolyGram

LOS ANGELES — Rick Bleiweiss has been named vice president of marketing and product development for PolyGram Records as four members of the label's sales and marketing teams have been given additional responsibilities.

Also given increased responsibilities were Rob Singer, who was named director of merchandising; Randy Roberts, who has been promoted to national singles sales director, and Herb Green, who is now national singles sales manager. Bleiweiss and Singer both report to Harry Losk, senior vice president, marketing, while Roberts reports to Shelly Rudin, vice president national sales, and Green reports to Roberts.

Prior to his current position, Bleiweiss was vice president, product development for PolyGram Distribution, Inc. (PDI). He came to the PolyGram organization in 1976 as national singles manager. Previously he

MCA Records Group Profits Soar In Second Quarter, First Half Of '81

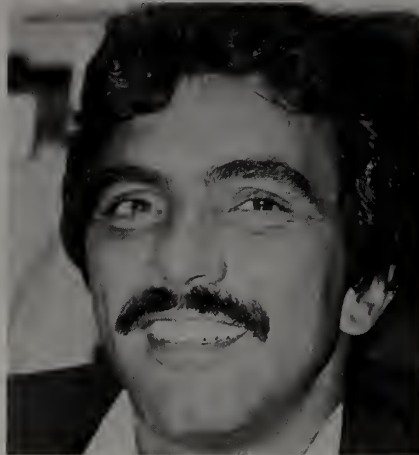
LOS ANGELES — MCA Inc. posted record sales for the second quarter and first half ended June 30 as its records division showed a "substantial improvement in profitability" over the similar periods a year ago, according to company chairman Lew Wasserman.

Despite a slight decline in the record sales for the second quarter and first half ended June 30 as its records division showed a "substantial improvement in profitability" over the similar periods a year ago, according to company chairman Lew Wasserman.

Records and music publishing profits soared by 98% and 353% to \$4.3 million and \$11.1 million for the second quarter and first half, respectively, contributing to overall net profits of \$30.9 million, or \$1.30 a share, for the quarter and \$55.1 million, or \$2.31 a share, for the half.

MCA Inc. net profits for the second quarter were down 26% as compared to last year's \$41.9 million, or \$1.78 a share, which included \$12.3 million, or 52 cents a share, in extraordinary income. For the first half, profits slipped 18% against 1980's \$67.5 million, or \$2.87 a share, including the same extraordinary gain as the second quarter.

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Vince Pellegrino

Pellegrino Named VP Of Promotion At PolyGram Label

LOS ANGELES — Vince Pellegrino has been named vice president of promotion for PolyGram Records in a reorganization of the label's promotion department.

Pellegrino fills the post vacated by Don Colberg, who had been on medical leave and returned to the company in a part-time advisory/consultant position. In addition, Bill Cataldo, formerly vice president of pop promotion and acting promotion department head, has left the company.

Pellegrino, formerly director, national promotion, joined PolyGram earlier this year after four years at Columbia Records. Most recently, he was Columbia's director of national promotion. He began his career in the music business with ABC Records.

In his new position, Pellegrino will report to Bob Sherwood, executive vice president and general manager of PolyGram.



CASHBOX

Germinal Man. Yeah. That's an apt description of Miles Davis, because when he plays his trumpet, trends seem to come alive and ideas flower in the minds of other musicians. And whether it be strict jazz, a hybrid of music arts or another idiom entirely, Davis has started the pulse for many new perceptions of music.

But Davis can also display his equally capable skills at tapping the pulse of contemporary music, something evident in the current success of his latest Columbia LP, "The Man With The Horn."

Following a seven-year absence from recording or touring, Davis' album hit #1 after five weeks on the **Cash Box** Jazz Album chart; #25 bullet after four weeks on the **Cash Box** Black Contemporary Album chart and #40 bullet on the **Cash Box** pop album chart after it debuted at #106 bullet five weeks ago.

But this is no overnight sensation. Davis has made craftsmanlike toil out of becoming a popular success. Perhaps his boundless experience can be explained by the fact he has been blowing his axe over four decades, a craft he's taken up with nearly every major artist in jazz past or present.

He first forged his one unique style while playing with Charlie Parker, Billy Eckstine, Gerry Mulligan, John Coltrane and Max Roach.

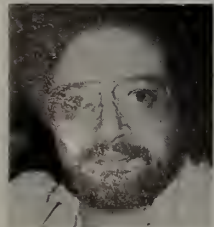
Miles later played an influential role in the development of music played by Wayne Shorter, Joe Zawinul, Herbie Hancock, John McLaughlin and Mtume, who went on from Davis bands to successful solo careers. The music fusion of those who influenced Miles and of musicians the trumpeter has influenced is evident in the Davis sound, which rocks as easily as it swings.

The music experience is eclectic, but the trademark is Miles. From albums such as "Sketches Of Spain," "Kinda Blue" and "Birth Of The Cool" to more contemporary offerings like "Bitch's Brew," "On The Corner" and "Big Fun," the music has changed, but also carried the unmistakable, personal and enigmatic identity of Miles Davis, "The Man With The Horn."

Home Video Is Focus Of ITA Seminar

NEW YORK — The International Tape Assn. (ITA) will hold its annual seminar in home video programming Nov. 18-20 at the Essex House in New York. Charles Kuralt, the CBS newsmen, will deliver the keynote address. Over 25 speakers from inside the industry will speak on topics ranging from videodisc programming to world markets. The implications of home video rentals and sales will also be discussed.

Registrations are now being accepted for this seminar and for the European home video seminar to be held Oct. 10-12 in Cannes, France. For more information, contact Karen Dove, ITA, 10 Columbus Circle, New York, N.Y. 10019. The telephone number is (212) 956-7110.



Bleiweiss



Singer



Roberts



Green

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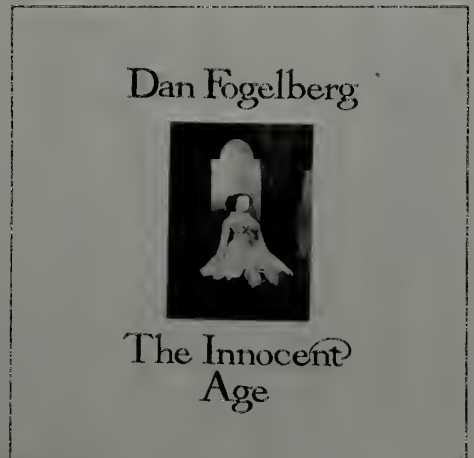
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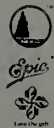
**Why does love go wrong?
The poet knows it's "Hard To Say."**

14-02488

Dan Fogelberg's first single from his forthcoming album, "The Innocent Age." A two-record set which also features "Same Old Lang Syne." On Full Moon™ Epic® Records and Tapes.



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NEW FACES TO WATCH



Frizzell And West

As their names imply, music may actually be "in the blood" of David Frizzell and Shelly West. David is the brother of the late country legend Lefty Frizzell, and Shelly is the daughter of country mainstay Dottie West.

"We don't compete with each other," says West of her recent acceptance in country. "With my mom still recording and doing as well as she is, people might say, 'you're going to follow in her shadow.' I think my mom realizes it, and I do, too. She is who she is and I have my own identity."

The success of the first Frizzell and West record, "You're The Reason God Made Oklahoma," may do much to provide the duo with its own identity. Culled from the *Any Which Way You Can* soundtrack, "Oklahoma" garnered the #1 spot on the **Cash Box** Top 100 Country chart on April 18. The duo's debut album, "Carryin' On The Family Names," easily worked its way into the Top 10 on the Country Album Chart. The second single, "A Texas State of Mind," achieved Top 15 status this month.

Though the "Oklahoma" single was quickly embraced by country fans, it took a long, hard fight just to get it played. According to Frizzell, he and West met Snuff Garrett, their producer, in late 1979 and recorded the "Family Names" album, the first of 1980 for the Casablanca West label which subsequently folded. Garrett retained the rights to the disc and tried to pitch it to every label he could find; but, as Frizzell put it, "they turned him down. Some of the labels even said, 'Snuff, your sound is dated.' Lately, he's said, 'That's right; it was dated April 1981.'"

When Garrett, who was producing the soundtrack to *Any Which Way You Can*, failed to land the act a label deal, he cornered avid country fan Clint Eastwood, who starred in the movie, and played the "Oklahoma" tape for him. Eastwood insisted that the song be included in the film. Once the soundtrack was released, radio began playing the record even before the single was issued. Relates Frizzell, "It seemed to me that once the song got heard by the disc jockeys who play the records and the people who buy the records, and got away from all the people who're supposed to know everything, it just snowballed."

Frizzell and West met through Allen Frizzell, who was working, along with Shelly, in Dottie West's road show. When David recorded a demo for a friend, Larry Bastian, he felt the song would be better suited to a duet, so he asked Shelly to help him out. Eventually, the tape found its way into Garrett's hands, and, says Frizzell, "he liked the idea of the marketing value of the name and we really didn't sound too bad." Their mutual contact, Allen Frizzell, is now engaged to Shelly West.

Although Frizzell and West plan to remain a duet, they also intend to record solo albums. "We're going to do a duet album," says Frizzell, "and I think Shelly might have a solo or two to set her up to break off and do a solo album. That's not going to interfere with the duets. The way these things are going, if you'll look at the time involved, our album came out in March or April, and we won't have another one out for almost a year. A year apart is a long time, but what's great about it is it does give time in between for her to do a little soloing, and me, too."



La Toya Jackson

Growing up as a member of the celebrated Jackson family, you'd expect that a show business career would almost have been a given for La Toya Jackson. But, says La Toya, that was not the case.

"I wasn't really that interested in music when we were growing up. That was for the guys and not for me," she says. "My mind was set on being either a nurse or a nun. I never even looked at my brothers as being gigantic performers until I went to one of their concerts and all the fans were screaming. It was a shock. I thought, 'My God, they really are something'."

It wasn't until a 1973 Jackson Family show at the MGM Grand Hotel in Las Vegas that La Toya acquired the performing bug. "I didn't want to do that show, but they needed a different act — a family act. They couldn't go in there with a concert, so my father put the girls in the show. The minute I got on stage and started dancing — that's when I began thinking that one day I would do it alone. I really enjoyed the response from the audience."

For the next three years, La Toya worked as part of both the Jacksons' live show and television programs, while at the same time continuing her studies. "At the time I was studying business," she recalls. "I wanted to eventually get into business law. Finally, my father asked me if music was what I really wanted to do and I said it was. After that, I was able to get a deal with PolyGram and do my first album."

Produced by Jacksons's drummer Ollie Brown and Larry Farrow, with brother Michael producing and co-writing with La Toya the single, "Night Time Lover," La Toya's self-titled debut LP introduced her as a solo artist last year, garnering particularly heavy response in Holland and Germany in addition to good reactions here. Although she says she wasn't entirely pleased with the album, La Toya considers it a starting point from where she can develop her talents. "It takes time to get to where you know what you're capable of doing," she offers.

"This album is closer to what I really can do," she says of the newly-released "My Special Love," again produced by Ollie Brown, with brother Randy this time producing three tracks. As on her first album, La Toya is backed by an all-star band that includes such luminaries as Ray "Raydio" Parker, Jr. and members of Heatwave. The first single is the Ken Gold-Billy Ocean tune, "Stay The Night," which La Toya says Ocean submitted to her prior to making it the B-side of his hit "Night." Other highlights are the title track, co-written by Jacksons Marlon, Tito, Randy and Jackie, and La Toya's own "Camp Kuchi Kai," which she co-wrote with her sister Janet.

Although she says she's written quite a few songs, La Toya notes that so far only three of her tunes have made it onto her albums. With a family full of songwriters and access to material penned by producer Brown and people like Ocean, La Toya is content to keep some of her own material in reserve. Already she's looking toward developing her talents further in the future. "I'd like to broaden out and get into more pop and rock while continuing to expand in R&B and disco as well," she says. "If this album gets a good start, I'll put together a band and go out on the road."

EXECUTIVE PROFILE

Hal David: ASCAP's Chief Looks Towards The Future

by Fred Goodman

NEW YORK — It's been over a year since Hal David assumed the post of president of the American Society of Composers, Authors and Publishers (ASCAP). For the well-known songwriter, whose string of million-selling compositions includes "Raindrops Keep Falling On My Head," "What the World Needs Now Is Love," "Promises, Promises" and many, many others, the transition from Society member to chief executive has been remarkably smooth.

Much of his success is due to the personal enjoyment he gets from his lifelong association with ASCAP. Proud of the Society's historical role as the country's oldest performing rights organization, David is dedicated to pointing the organization directly towards a future without end. "ASCAP is the first society, and we'll be here forever," he declares.

David's expectations are based on something firmer than optimism. Under his guidance, ASCAP is making sure that the rights of its members are secured for the new venues that technology opens during the coming years. As new forms of entertainment and communication develop, new forms of licensing agreements will have to be devised to deal with them. Among the most important new venues singled out by David are cable television and satellite communication.

Cable Revolution

"There are a lot of new avenues that are going to use music," says David. "There'll be a revolution in entertainment. Cable is going to be the major source of licensing 10 years from now. I'm sure there'll still be television, but I don't think the networks will be the same. People will be putting together networks for special purposes."

That specialty orientation means that audience size will vary from program to program, requiring adjustable formulas. But the issue of reasonable and proper royalty rates is nothing new to ASCAP.

"Our fees must be reasonable," says David, "because we operate under a consent decree; we don't have the luxury of saying, 'hey, you pay our fee or don't play our music.' If somebody doesn't want to pay



Hal David

our fee, they're entitled to go to court and continue to use our music. There's an ongoing consent decree court that judges our fees are reasonable. If they're not, the judge will throw our fees out."

Courts and legal entitlements aside, David makes it clear why ASCAP must take an aggressive stance in order to protect its members. "No matter how nice satellite and cable users are to their wives and children, they don't like to pay for music," he says. That natural resistance has fueled ASCAP's activities throughout its history and is very much a factor in ASCAP's present concerns.

"We're just in the midst of going before the copyright tribunal for the licensing of jukeboxes," reports David. "Until recently, jukeboxes were exempt from licensing. And music societies can now also license establishments that use music for their own benefit, like stores, restaurants and bars that have speakers. That music is there to entice people — it's not there if it's not meant to be beneficial and financially profitable to the store. We can now license them, and we will."

Aside from its present activities and future plans, David is equally proud of ASCAP's past, and takes special pleasure in the fact that he has been a life-long member. "I've been a member of ASCAP and

(continued on page 10)

Emery To Host Nashville Live Show

by Jennifer Bohler

NASHVILLE — Opryland Prods. and Atlanta station WTBS have pacted to produce and distribute Nashville's first live, weekly cable television series, *Nashville Live*, which will premiere Sept. 12. Veteran radio and television personality Ralph Emery will host the hour-long variety program, which will feature a country music/variety format.

The show, which will broadcast live from the Opryland Hotel and be beamed by satellite to cable systems that carry WTBS, will feature five country acts each week — from Opry stars to mainstream country to up-and-coming talents. The potential viewing audience is estimated at 17 million homes in 49 states, Puerto Rico and the Panama Canal.

Premiere Guests

Jacky Ward will co-host the premiere episode, with special guests Boxcar Willie and Don Gibson, plus additional guests to be announced at a later date. Jimmy Dean is scheduled for the Sept. 26 show.

"It's certainly exciting for me," Emery said. "It's a good shot. Seventeen million homes is not a bad audience, and it's the first live weekly show out of Nashville to be carried on a network."

Nashville Live will be produced by

Opryland Prod. for WTBS. The show has an initial run of 20 weeks, but WTBS holds an option for an additional six weeks. Eimer Alley will serve as executive producer. Bayron Binkley will be the producer/manager. Anne Boatman will co-produce and Alan Nelson will be the writer. Binkley, Boatman and Nelson have worked together before, collaborating on *Backstage At The Grand Old Opry*, a weekly television program produced and syndicated by Opryland Prod.

Binkley, who is also known for his work with *That Nashville Music* and several specials for the Showtime cable network, noted that the program was specifically designed so that the Opry artists could participate. The Saturday night time slot allows the artists to perform on the program between performances at the Saturday night Grand Ole Opry, which is located adjacent to the Opryland Hotel, where the show will originate. Location sites will include the hotel's Stagedoor Lounge and a secondary location on the hotel's property.

Sound Factory, a group of Nashville musicians including veterans Phil Baugher and Buddy Emmons, will be used as the house band for the series. A pilot for *Nashville Live* will be taped Aug. 22 for use later in the season with co-host Sammie Smith.

CONGRATULATIONS

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FROM

Golden Appointed As Vice President At Management III

LOS ANGELES — Jim Golden has been named vice president of Management III's management division. In his new post he will be working closely with division president Sal Bonafede at Management III's offices here.

A veteran of the recording industry, Golden formed the RCA-distributed Wooden Nickel label with Jerry Weintraub and Bill Traut. Wooden Nickel's artist roster included such acts as Styx, Exile and Ted Neeley, among others. Golden later formed Homewood House Music with partners Peter Burke and Susan Pomerantz, which published the Johnny Mathis and Deniece Williams hit "Too Much, Too Little, Too Late."

Most recently, Golden served as president of General Talent Agency with partner and vice president Bill Traut. The agency handled such recording acts as Ohio Players, Michael Johnson and Y&T (formerly Yesterday & Tomorrow).

Joe Gibbs Records Launches U.S. Arm

NEW YORK — Joe Gibbs Records, the Jamaica-based reggae label, has established a U.S. operation in New York. Murray Elias, aka Jah Fish, has been named vice president of the U.S. operations. Elias previously worked with Mango Records, Record People and Record Haven in reggae sales and promotion, and hosted reggae radio programs on WHRW-FM, Binghampton, N.Y. and WNYU-FM, New York City.

Joe Gibbs Records will offer an extensive Jamaican reggae catalog at domestic wholesale and retail prices. The records will be pressed at the company's own facilities in Opalocka, Fla. The label's album catalog will be distributed through Rounder Records in the northeast. The catalog of 12" disco records will be sold direct by Joe Gibbs Records.

Sales, promotion and publicity will be handled through the company's Manhattan office, located at 611 Broadway, suite 415, New York, N.Y. 10012. The telephone number is (212) 674-4952.

Rosen, Urso Named WB Promotion VPs

LOS ANGELES — Howard Rosen and David Urso each have been named vice president of promotion for Warner Bros. Records following Russ Thyret's recent promotion to senior vice president, marketing for the label.

Both Urso and Rosen will be responsible for the entire scope of the company's national, regional and local promotion activities including direction of the nationwide field force.

Rosen most recently was vice president and general manager of Bearsville Records. Previously he was vice president of promotion for Casablanca Records and



Virgil Roberts

Roberts Appointed Executive VP, GM Of Griffey Group

LOS ANGELES — Virgil Roberts has been named executive vice president and general manager of the Dick Griffey group of companies, including Solar Records, Spectrum VII (ASCAP) and Hip Trip (BMI) publishing companies, Griff-Co Management, Griff-Ways Films and Dick Griffey Productions.

In his new post, Roberts will coordinate and supervise the day to day operations of the Griffey complex except the marketing and promotion functions of the Solar label. He will also draw up contracts and budgets, coordinate all company legal services with outside counsel and explore investment and tax shelter opportunities for the Griffey group and Solar artists.

Roberts will be based at the group's headquarters here and will report directly to Griffey.

PDQ Signs Agreement With German MBK Co.

NEW YORK — PDQ Directions, Inc. of Los Angeles and MBK Prods. of Frankfurt, Germany have signed a joint venture agreement for film, record and television production and talent management. The new arrangement initially includes co-management of several acts currently under the MBK banner, including composer/performer Horst Jankowski and comedian Dieter Hallervorden.

Triangle Distributors Formed In Philadelphia

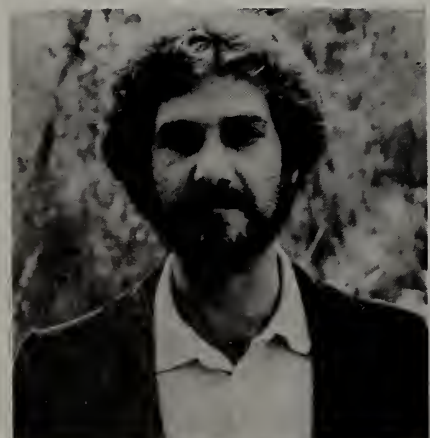
NEW YORK — Philadelphia retailers Bruce C. Webb and King James and producer David Brown have formed Triangle Distributors to distribute and promote black product in the Delaware Valley area. The company will provide labels with a complete service center located in West Philadelphia, which will enable them to promote, service and track local radio stations, discos, night clubs, record one-stops and retail outlets.

The company's initial distribution venture will be TSOB Records of Brooklyn, N.Y., whose roster includes Wild Sugar, Blanche Carter, Live, Ronnie Goodman, TSOB Band, and Mink and Kavir. The company is located at 662 N. 52nd St., Philadelphia, Pa. 19139. The telephone number is (215) 477-1631.

Commenting on the appointments, Thyret said, "The track record of the Warner Bros. promotion team has been incredibly strong and the addition of these two talented executives should insure continued success."



David Urso



Howard Rosen

EXECUTIVES ON THE MOVE



Edmonds



Mitchell



Newman



Johnson

Edmonds Promoted — EMI America/Liberty Records has announced the promotion of Ben Edmonds to director, talent acquisition, A&R. He had served as A&R manager for EMI/Liberty for the past year. Prior to that he was senior A&R manager for EMI Records in London.

Changes At Capitol — Steve Hershfield has been promoted to director, finance, reporting, and John Avila to director of internal accounting at Capitol Records. In Hershfield joined Capitol in February 1975 as an accountant and has held various positions within the corporate accounting area, most recently that of manager, internal reporting. Avila joined Capitol in July 1974 as an internal auditor and most recently was manager of accounting systems.

Mitchell Joins Total Experience — Total Experience has announced the addition of Janice Mitchell to the Total Experience radio promo staff. Formerly a radio announcer and engineer with WEAA-FM, Baltimore, she was recently with the Los Angeles-based national promo company of Gorov & Kaplan Associates.

Chrysalis Appoints Newman — Chrysalis Records has announced the appointment of Louis Newman as field representative. Prior to Chrysalis, he worked for Capitol Records as head of west coast AOR and Janus Records where he served as national promotion director.

Arista Names Shelley — Arista Records has announced the promotion of Barbara Shelley to director, national publicity for the label. She joined Arista in 1978 as associate director, R&B and jazz publicity. Her most recent position at Arista was associate director, national publicity.

Sherman Named At CRI — Ira Sherman has been named director of product management for CBS Records International. He first joined CBS Records in 1971, and held a number of marketing positions until he left to become director of national product management for Infinity Records in 1978. He rejoined CBS in 1980 as a member of CBS Records International's product management department.

Johnson To MCA — Brenda Johnson has been named west coast regional promotion manager of black product for MCA Records. Prior to joining MCA, she was with A&M Records for three and a half years. Her most recent position with A&M was also in the capacity of west coast regional promotion manager.

Cussen Named At CRI — CBS Records International has announced the appointment of Phil Cussen as director of contract administration, royalty department, CBS Records International. He has been with CBS since 1976 and transferred to CRI Accounting manager of reports and consolidations in May of 1979. Subsequently, he was promoted to manager of accounting in December of 1979.

Myers Named At Magnetic Video — Phillip I. Myers has been named director of public relations for Magnetic Video Corporation. He formerly was director of corporate communications for Twentieth Century-Fox Film Corporation.

Lippin Forms Ronnie Lippin Public Relations — Ronnie Lippin, formerly director of national publicity for RSO Records, has announced the formation of Ronnie Lippin Public Relations. During her 12 year career in the entertainment business, she has handled film, personality, corporate and music public relations.

Levy Named — Integrity Entertainment Corp. has announced the appointment of Larry Levy as vice president video marketing.

Two Named At Arista — Tom Sturges and Gary Mittman have been named professional managers for Arista/Interworld Music. Sturges came to the company in 1980 as an administrative assistant. Mittman joined the company the same year as a trainee at Arista Records.

Everett Joins Compact Video — Benton Everett has joined Compact Video System manufacturing group as national sales manager. He moves to Compact Video from New York's Sony Video Products Co. where he served as the eastern regional manager for three years in the broadcast division. Earlier, he was in sales with Spin Physics, Washington, D.C.

Baker Named At RCA — Jeff Baker has been appointed national accounts manager for RCA SelectaVision VideoDiscs. Prior to this appointment, he was marketing service manager for RCA SelectaVision VideoDiscs. He joined RCA in 1980 and was previously video product manager for Pickwick International.

Weiss Appointed — Dave Weiss has been appointed director of marketing for Bread & Honey Records. He will be responsible for direct response advertising as well as bookstore relations and distribution.

Triangle Distributors Formed In Philadelphia

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Lippin & Grant B...

NEW YORK — Richard Lippin and Richard Grant have left Stone Assoc., Inc., where they were founding principals, to form a new organization, Lippin & Grant, Inc. The newly formed corporation will be primarily engaged in public relations and marketing for major corporate and entertainment clients.

Headquartered in Los Angeles, the firm also has offices in New York and London. The Los Angeles office is located at 8124 Van Nuys Blvd., Van Nuys, Calif. 91411. The telephone number is (213) 653-5910. The New York office is located at 46 E. 61 St., 10021. The telephone number is (212) 838-6140. The New York office is headed by Daniel Leinweber, vice president, corporate affairs, and Evelyn Shriver, vice president, entertainment. Both were formerly with Stone Assoc.

NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

M. POST (Elektra E-47186)
Theme From Hill Street Blues (3:05) (MGM Music — ASCAP) (M. Post) (Producer: M. Post)
 Guitar ace Larry Carlton is featured on this board-laden instrumental theme from the critically acclaimed TV series. Post's arrangement features on a light yet memorable piano melody, rounded by soft synthesizer and woodblock percussion. Entering the pop singles chart at #90 last week, this could be a sleeper like *Rockford Files*.



JIM PHOTOGLO (20th Century Fox TC-2498)
More To Love (3:47) (20th Century Music Corp./Nearytunes Pub. Co./Diamond Mine Music/WB Music Corp. — ASCAP/Fox Fanfare Music, Inc./Nearysongs Publishing — BMI) (Neary, Photoglo, Diamond) (Producer: B.F. Neary)



Adult pop and A/C programmers will surely welcome the second serving of simple, unpretentious mid-tempo pop from Photoglo's "Fool In Love With You" LP.



GEORGE WALLACE (Portrait 24-02458)
Romeo's Home At Last (3:15) (LTL Music, Inc., admin. by Colgems-EMI Music, Inc. — ASCAP) (G.A. Wallace) (Producers: G. Wallace, L. Petze)

Plenty of street imagery on this urban pop song from Philadelphia-bred Wallace, all wrapped into brooding synthesizers and stark, downbeat strumming. The themes are familiar, but the arrangements are unique enough to merit closer listening. Not for every pop list, but AOR might give this a shot.



TAFFY McELROY (MCA MCA-51160)
Then You Can Tell Me Goodbye (3:12) (Acuff-Rose Publications, Inc. — BMI) (J.D. Loudermilk) (Producer: R. Galbraith)

First recorded in 1962 by Don Cherry on the Verve label, this oft-covered chestnut, done by everyone from Solomon Burke to Glen Campbell, gets a velvety treatment from young McElroy. Soft string arrangements bring it into A/C territory, while the guitar is pure country.

LONNIE JORDAN (Boardwalk NB7-11-120)
Affair (3:04) (Far Out Music, Inc./River Jordan Music, Inc. — ASCAP) (C. Hetter, L. Hicks, L. Jordan, J. Laster, E. Valdez, M. Wheelock) (Producer: Lonnie Jordan)



Keyboardist Lonnie Jordan, often described as "lover" in War for his mellow influence on such tracks as "All Day Music" and "Summer," lives up to that moniker on his first solo single for Boardwalk.

KURTIS BLOW (Mercury 76116)
It's Gettin' Hot (4:10) (Neutral Gray Music/Original JB Music — ASCAP) (J.B. Moore, R. Ford) (Producers: J.B. Moore, R. Ford, Jr.)



Rapmeister Blow comes with a jammin' summer dance number from the "Deuce" LP that should heat up the clubs and put a fire under B/C programmers. Ringin' rhythm guitar and bass set the groove while Blow exhorts the listener to make the most of the summer. The rap is straight forward, but timely.



TOM GRANT (WMOT WS8 02128)
Heaven Is Waiting (3:30) (Framingreg Music/Frontwheel Music/Weird Willie Music/Easy Landing Music — BMI) (T. Grant, G. Tripp) (Producer: T. Grant)

Jazz-rooted keyboardist Grant displays a lyrical style on this crisp R&B-flavored single from the forthcoming "You Hardly Know Me" LP. The Oregon native gets some expert vocal assistance from a passionate Patrice Rushen on the duet.



THRILLS (G&P GP 20007)
Not Gonna Run (3:00) (Beautiful Day Music/Great People Music — BMI) (Ingegno) (Producer: M. Frenchik)

Thrills exhibits a flair for stylish pop harmonies and tight electric guitar-keyboard interplay on this track from the "First Thrills" LP. The overall sound is definitely in the Styx mode of midwestern pop/rock, with an emphasis on a bright group sound. In the AOR groove.

FEATURE PICKS

HITS OUT OF THE BOX

R. MASON (Nemperor ZS5 02447)
Rap (3:42) (Eclectic Songs — BMI) (R. Mason) (Producers: D. MacDonald, D. Chesky)
 Jam for the upper crust, this novelty record is a satire of the rap genre and the snobbish prep lifestyle. With the standard funk beat, there is a quasi-classical interlude, and Mason invokes every nuance of funk he can fit into less than four minutes.

LANITA RHYTHM SECTION (Columbia 18-02471)
One Way (3:30) (Low Sal Music — BMI) (B. Buie, S. McRay, M. Lewis) (Producer: B. Buie)
 Lanita is back on the track, after a label move, and could easily parlay this thick slab of southern pop into a chart winner. Dean Daughtry's rich, resounding keyboards and Ronnie Hammond's blue-eyed soulful vocals are the key ingredients in this Steely Dan-styled number from the "Quinella" LP. A pop, A/C bet.

LITTLE FEAT (Warner Bros. WBS 49801)
My Little Feat (3:19) (Naked Snake Music — ASCAP) (L. Templeman) (Producer: T. Templeman)
 Vintage Little Feat, from the "Feats Don't Fail Me Now" LP, this is a classic track and a perfect vehicle to introduce the uninitiated to the fat, soulful Feat sound. Little Feat may be gone, but the music lives on.

ONE WAY (MCA MCA-51165)
Fancy Dancer/Pull-Part 2 (3:07) (Duchess Music Corp.) (MCA/Perk's Music — BMI) (Producers: ADK, A. Kins)
 A slow, deliberate and straight-ahead bass/handclap track sets the groove of this rhythm march. The title says it all and One Way fans the fires of funk for this B/C and pop-oriented item.

ANNIS YOST (Robox RBS 1802)
My Mind (2:48) (Hermitage Music — BMI) (B. Law, R. Law) (Producers: S. Clark, B. Reneau)
 Light, bluesy piano melody on Yost's latest from the "Coming Through The Motions" LP is reminiscent of his earlier work with the Classics IV. A/C should be particularly interested in this.

STATES (Boardwalk NB7-11-114)
Picture Me With You (3:00) (ATV Music Corp./Wooded Lake Music Publishing, Inc. — BMI) (J. McDonnell, S. Chandler) (Producer: J. Ryan)

Jumpy pop/rock with a three-chord hook, this cut from States hardly breaks new musical ground, but it's just the sort of frothy fare that AOR eats up.

ARLO GUTHRIE (Warner Bros. WBS 49796)
If I Could Only Touch Your Life (4:13) (Rachel's Own Music — ASCAP/Super Songs — BMI) (A. Schroeder, D. Grover) (Producer: J. Pilla)

Folk is still very much alive and well in Arlo Guthrie's heart, and this charming duet with Leah Kunkel proves it. Simple acoustic guitar and string arrangements frame the touching lyrics perfectly. Zero in on A/C, adult pop.

RITA LEE & ROBERTO (Pavillion ZS5 02452)
Lanca Perfume (4:06) (Anonymous Music, Inc. — BMI) (R. Lee, R. de Carvalho) (Producers: G. Graco Mello, R. de Carvalho)

Brazilian superstar Lee, together with producer/composer Roberto de Carvalho, deliver a Doobie Bros.-like pop/dance song with a dose of that breezy South American rhythm.

HELEN REDDY (MCA MCA-51143)
The Stars Fell On California (3:17) (Bushka Music — ASCAP) (J. Bristol) (Producer: J. Diamond)

Reddy handles the breezy swing arrangements on this jazzy uptempo tune with her usual showroom vocal panache. The bright brass touches should keep the fingers poppin' for A/C and Top 40 lists.

CHAKA KHAN (Warner Bros. WBS 49804)
Any Old Sunday (3:35) (Island Music/Restless Music/Youngstown Music — BMI/Ackee Music, Inc. — ASCAP) (A. McCrary, L. McCrary, A. Fraser, D. Ironstone) (Producer: A. Mardin)

A sunny slice of jazzy soul, this tune from the McCrarys captures the essence of a lazy Sunday afternoon, and Chaka sounds perfectly comfortable performing it. Bright B/C.

HALL & OATES (RCA JH-12296)
Private Eyes (3:29) (Fust Buzza Music/Hot-Cha Music Co./Six Continents Music Pub., Inc. — BMI) (D. Hall, W. Pash, S. Allen, J. Allen) (Producers: D. Hall, J. Oates)

DAN FOGELBERG (Full Moon/Epic 14-02488)
Hard To Say (3:56) (Hickory Grove Music, admin. by April Blackwood Music, Inc. — ASCAP) (D. Fogelberg) (Producers: D. Fogelberg, M. Lewis)

CHEAP TRICK (music from the motion picture *Heavy Metal*) (Full Moon/Asylum E-47187)
Reach Out (3:35) (Adult Music — BMI) (R. James, P. Comita) (Producer: none listed)

THE FOUR TOPS (Casablanca/PolyGram NB 2338)
When She Was My Girl (3:25) (MCA Music, a div. of MCA, Inc. — ASCAP) (M. Blatte, L. Gottlieb) (Producer: D. Wolfert)

JOE WALSH (Asylum E-47197)
Made Your Mind Up (3:50) (Wow & Flutter Publ. — ASCAP) (J. Walsh) (Producer: J. Walsh)

EAST COASTINGS



WEATHER'S RIGHT AT MIRAGE — Mirage Records recently signed film star Carl Weathers to a longterm, exclusive worldwide recording contract. Weathers, best known for his performances in Rocky and Rocky II, had his first single, "You Ought To Be With Me," released this week. Pictured at the signing are (l-r): producer Hadley D. Murrell, Idm Records, Inc.; Weathers; and Bob Greenberg, executive vice president, Mirage.

Dreamland Sues RSO To End Contract

(continued from page 5)

RSO officials to explain how they intended to meet the terms of the contract given the cutback in staffing. The suit said that RSO answered such queries with assurances that it would be able to meet terms of the contract. The suit further claimed that when

Bottom Line Is Topic Of SPARS Luncheon

NEW YORK — Record Company/Recording Studio — How They Help Each Other's Bottom Line" will be the topic of the next New York regional luncheon of the Society of Professional Audio Recording Studios (SPARS) on Aug. 18 at 12:30 p.m. Arista A&R vice president Paul Sloman will be the guest speaker. The luncheon, to be held at Gallagher's Restaurant at 52nd Street and Broadway, is open to SPARS members at \$20 a person.

In addition, there will be a SPARS meet at the Bullet Recording Studios in Nashville Sept. 17-18, where a seminar on studio diversification will be held. Part One will focus on the technical and creative requirements of record, movie, video and jingle clients. Part Two will center on the various needs of artists.

Since its last meeting, SPARS has added seven new members. They are: Randy Holland, Bullet Recording Studios, Nashville; Ed Cobb, Producer's Workshop, Hollywood, Calif.; Jerry Barnes, United Western Studios, Hollywood, Calif.; W.K. Chambliss, Video Tape Assoc., Hollywood, Fla.; Glenn Snoddy, Woodland Sound Studios, Nashville; Mike Oltz, John B. Anthony Co., Stamford, Conn.; and Albert Grundy, Institute of Audio Research, New York.

Chrysalis Offers Merch Aids For Harry Album

LOS ANGELES — In support of Debby Harry's new solo LP, "KooKoo," Chrysalis has made available a number of in-store merchandising aids and will embark on a radio and TV advertising campaign.

In addition to planned radio and TV buys throughout key markets, Chrysalis has shipped a variety of flats, four-color posters, streamers, special lighted units and display boxes, all featuring the LP cover art.

A video for in-store use in selected markets will also be made available "within a couple of weeks," according to a Chrysalis spokesman.

Harry's LP, released last week, is the #3 Most Added on this week's **Cash Box** Rock Album Radio Report, and the first single from the album, "Backfired," is currently at #57 bullet on the **Cash Box** Top 100 Singles chart.

All merchandising materials are available at the local branch of the Chrysalis distributor.

Dreamland asked how RSO would fulfill the pact, there was no reply.

The suit said that RSO also wrongly threatened Dreamland with a suit if it did not deliver product promised under the suit. In a rebuttal letter entered as an exhibit in the suit, RSO, represented by Burt Weixler of Manatt & Phelps, said that it doubted Dreamland's willingness to meet the terms of Chapman's exclusive obligations to RSO as the real basis for the suit.

Answering the claim that it had diminished its own resources for promotion and marketing of Dreamland product, RSO replied in the letters that it was employing the entire national promotion staff of PolyGram, estimated at about 20 strong, to promote Dreamland's latest album by Spider, in addition to five RSO regional staffers and 20 indie promo men, more, according to the label, than was used in promotion of the Bee Gees' *Saturday Night Fever* album.

But the concern of the suit was that the same efforts would not be employed for all Dreamland artists. Other artists on the Dreamland label include Shandi, Holly Penfield, Michael Des Barres, Consenting Adults and Nervus Rex.

N.Y. Colleges Offer Courses On Industry

NEW YORK — Courses on the music business will be offered by two colleges in the New York region beginning in September.

"All About the Music Business," an eight week course beginning at the New School in September, will be taught by Sid Bernstein. Bernstein, best known for bringing the Beatles to Carnegie Hall and Shea Stadium, is presently managing Ornette Coleman. Guest lecturers will include David Braun, president, PolyGram Records; Ron Alexenburg, president, Handshake Records; Jim Tyrrell, former vice president, Columbia Records; and Mort Wax, public relations consultant.

"The Business of Hit Records," a four-week course being offered by Five Towns College in Merrick, L.I., will also start in September. The course will be taught by entertainment attorney Larry Lighter.

Chicago NARAS Board Elects New Officers

NEW YORK — The Board of Governors of the Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS) has elected its new roster of officers for the 1981-82 term. The new officers are Robin McBride, president; Paul David Wilson, first vice president; David Webb, second vice president; Tony Rufo, secretary; Hank Neuberger, treasurer; Chuck Suber, Chuck Colbert and Murray Allen, trustees; and Paul David Wilson, David Webb and Marty Feldman, alternate trustees.

BUSINESS BITS — Joan Jett's manager/producer, Kenny Laguna, had to be taken to the hospital last weekend when he was hit in the eye by a flying champagne cork while visiting WNEW-FM with Jett. As of midweek, Laguna was still hospitalized and without vision in one eye. We wish him a speedy recovery.

SUNSPASH FILM IN THE WORKS — A feature film of last week's International Reggae Sunsplash, held in Jarrett Park, Montego Bay, Jamaica, is now in production. Michael Butler and Robert H. Peltcher are co-producing the project, which is being directed by Paul McShane. The film will combine live performances by such reggae artists as Toots and the Maytals, Dennis Brown, Carlene Davis, Black Uhuru, Third World, Culture and the Mighty Diamonds. Also included will be the Wailers and the I-



LISTENING TO GILLEY — Epic Records recently held a listening party introducing Mickey Gilley's new LP "You Don't Know Me". Pictured are (l-r): Roy Wunsch, vice president, marketing, CBS Records Nashville; Gilley; Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels.

Three, both of whom performed with the late Bob Marley, to whom the festival was designated a tribute, and Nadine Sutherland, a 12-year-old Marley discovery. **POINTS EAST** — PolyGram artist Jean-Michel Jarre is getting set to begin his second "tour" of the People's Republic of China, which will consist of two free outdoor shows, one in Peking and one in Shanghai. Last time Jarre (who was invited to play in China after being seen by the Chinese ambassador to France at the 1980 Bastille Day celebration in Paris) visited China, he virtually introduced the synthesizer to a number of Chinese musicians and technicians. This time around, Jarre will be accompanied by some of those same musicians, and, we're told, the Chinese have since opened their first synthesizer production plant. . . From even farther East comes Earthling, a Japanese trio that will be making its Western Hemisphere debut at New York's Underground this coming week. The group consists of John, who is concurrently the group's guitarist, lead vocalist and songwriter, as well as a fashion and textile designer and Buddhist priest; his wife Yoko Fujiwara on bass and Jim Hajjama on drums. They'll be both videotaping their shows here and recording a live album for release by Japan's King Records. The group's first Japanese album, "Dance," sounds to us a bit like an updating of the British progressive sound of the early '70s, as purveyed by such artists as Roxy Music and Kevin Ayers.

STUDIO NEWS AND OTHER DELIGHTS — Joan Armatrading has just finished her new album, "Walk Under Ladders," produced by Steve Lillywhite, for September release on A&M. Musicians helping include Ray Cooper, Sly and Robbie, ex-Joe Jackson guitarist Gary Sanford, Tony Levin and Jerry Marotta. . . Wayne Kramer, currently touring with the James Montgomery Band, has finished a four-song EP for fall release. . . Beach Boy Mike Love has signed a solo deal with Boardwalk. Does this, following in the wake of Carl Wilson's burgeoning solo career and recent disastrous concerts, add more fuel to rumors of an impending breakup of the group? . . . Iron City Houserockers' new one will be called "Blood on the Bricks." It's due in late September. . . Bob Dylan's "Shot of Love" LP, out this week, features Ringo Starr and Ron Wood on a track called "Heart of Mine." Dylan just did his first radio interview in years with WNEW's Dave Herman. . . Cheryl Lynn's Columbia Music Machine mobile show drew 4,000 people in front of Yankee Stadium. . . Robert Palmer will co-produce the next Moon Martin LP at Compass Point Studios in Nassau in September. Palmer, of course, had a hit with Martin's "Bad Case of Lovin' You" . . . The Motel's third LP, "Apocalypse," is being produced by Val Garey for Sept. 8 release. . . Ex-Buzzcock Steve Garvey has formed a band called Motivallon. . . Levon Helm's MSS/Capitol debut album is being produced at Muscle Shoals by Jimmy Johnson and Barry Beckett. Beckett just finished Bonnie Bramlett's disc for the same label. . . Eagle Glenn Frey and Jerry Wexler are co-producing Lou Ann Barton for Elektra at Muscle Shoals as well. . . Teddy Pendergrass is finishing up his next LP, "It's Time for Love," in Philadelphia. The cover is being shot by Richard Avedon. . . Arthur "Fire" Brown is alive and currently living deep in the heart of Texas and, we're informed, shopping demos. . . The producers of *The First*, an upcoming Broadway musical about baseball's color-line breaker Jackie Robinson, have approached Linda Greene of PolyGram's Peaches & Herb to play the role of Rachel, Robinson's wife. One of the producers is Boardwalk's Nell Bogart. Look for a fall Broadway opening. **dave schulps**

DANCE DANCE DANCE — Top selling dance music records compiled from sales reports of northeast area retailers specializing in 12" singles.

Top Ten

- Gonna Get Over You — Françoise Joli — Prelude 610
- Give It To Me Baby — Rick James — Gordy 35001
- Square Biz — Teena Marie — Gordy 3500
- Get On Up Do It Again — Suzi Q — RFC/Atlantic DM 4813
- First True Love Affair — Jimmy Ross — RFC/Quality QRFC 002
- Dancin' The Night Away — Voggue — Atlantic DK 4815
- She's A Bad Mama Jama — Carl Carlton — 20th Century Fox 129
- A Little Bit of Jazz — Nick Straker Band — Prelude 612
- I'll Do Anything for You — Denroy Morgan — Becket BKD 502
- Zulu — Quick — Pavilion 429-02433

Top Breakout

- Love Rhythm — Bobbettes — Atlantic DM 4816

Breakouts

- Cast My Falth To the Wind — Snaps Montego — Tin Wizard TW 002
- Don't Stop The Train — Phyllis Nelson — Carrerre (import)
- Let's Dance — West Street Mob — Sugar Hill SH5559A
- Magc Number — Herbie Hancock — Columbia 02461
- As Time Goes By — Funkopolitan — Sound of Young London X001 (import)
- General Hospit-tale — Afternoon Delights — MCA 13955
- Why'd You Have To Be So Sexy — Amii Stewart — Handshake 02438
- Dance Part I & II — Night Force — Ibach (import)
- Do It, Do It — Disco Four — Enjoy
- Margarita — Masara — First American 1204

REVIEWS

ALBUM

REVIEWS

HITS OUT OF THE BOX

HITS OUT OF THE BOX

SHOT OF LOVE — Bob Dylan — Columbia FC 37496 — Producers: Bob Dylan and Chuck Plotkin — List: None — Bar Coded

Rebounding from his weak (saleswise) foray into outright Christian proselytizing, Dylan comes on strong by going back to his previous style. While the Christian message isn't entirely gone, with the exception of "Property Of Jesus," the message is more subtle, cloaked in Dylan's melodies and sometimes puzzling lyrics. Nevertheless, Dylan for the non- and not-too-religious is back on such cuts as "Heart Of Mine" (featuring Ringo Starr, Ron Wood and Jim Keltner, among others), "Lenny Bruce" and "Every Grain of Sand." For all formats.



STIMULATION — Billy Thorpe — Pasha ARZ 37499 — Producers: Spencer Proffer and Billy Thorpe — List: None — Bar Coded

The first release on the new Pasha label features the enduring team of Australian rock veteran Billy Thorpe and producer/label head Spencer Proffer. "Stimulation" reflects the long working relationship between Thorpe and Proffer, with the Australian's hard driving rock produced to perfection — tight, with enough, but not too much embellishment. Thorpe has come up with a gem for AOR, full of sheer rock 'n' roll energy harnessed with finesse by a solid veteran. Top cuts include the title, "No Rules On The Road," "Syndrome D.O.A." and "L.K.O."



RONNIE MILSAP — There's No Gettin' Over Me — RCA AHL1-4060 — Producers: Ronnie Milsap and Tom Collins — List: 8.98 — Bar Coded

Ronnie Milsap's current single, "(There's) No Gettin' Over Me," is a good indication of the direction his new album of the same name takes — a very pop, A/C feel that should broaden the initial crossover appeal begun with winter's surprise pop hit, "Smoky Mountain Rain." Though the pop sound is prevalent, Milsap has certainly not turned his back on his country base. "It's Written All Over Your Face" boasts country hit with every line.



LIVE — Barbara Mandrell — MCA MCA-5243 — Producer: Tom Collins — List: 8.98

Barbara Mandrell, the superwoman of the entertainment world, has released her first live album, a waxing that more than captures the diverse and multiple talents of the CMA's Entertainer of the Year. She moves from lead vocals to demonstrating her prowess on a number of instruments, as she flits from banjo to guitar to saxophone to mandolin and several other instruments. Recorded at the Roy Acuff Theater in Nashville, the package features Mandrell's recent hit, "I Was Country When Country Wasn't Cool," as well as others.

FEATURE PICKS

NEW AND DEVELOPING ARTISTS

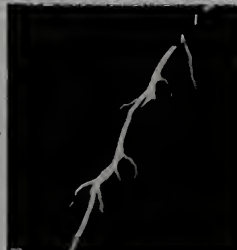
TOUCH — Gladys Knight & The Pips — Columbia FC 37086 — Producers: Nickolas Ashford/Valerie Simpson and Gladys Knight — List: None — Bar Coded

Gladys Knight & The Pips just keep getting better and better. The veteran group, coupled with the writing/producing team of Nickolas Ashford and Valerie Simpson, comes up with a well-balanced effort, with material that will appeal to a variety of formats. Perky, upbeat numbers like "I Will Fight" and "Baby, Baby Don't Waste My Time" are complemented by smooth ballads, dance numbers and a sparkling interpretation of "I Will Survive."



FAIR WARNING — Sweet City/MCA MCA-5236 — Producers: Mark Avsec and Carl Maduri — List: 8.98

The debut effort from this Akron-based sextet wafts from the turntable like a Top 40 rock collage, alternately reminiscent of roots R&B/rock and the Brit and American pop rock that revolutionized '60s music. It all adds up to a neat, slickly produced package by Carl Maduri and Mark Avsec, who is responsible for much of the group's material. This album can find its way to pop and A/C playlists.



FREETIME — Spyro Gyra — MCA MCA-5238 — Producers: Jay Beckenstein and Richard Calandra — List: 8.98

One of the most successful acts to emerge from the now defunct Infinity label, Spyro Gyra follows up last year's "Carnaval" LP with another tasty effort. Featuring the bright, pop-oriented jazz sound of its previous recordings, Spyro Gyra's newest effort is a bit more sophisticated, with more subtle stylings and compositions that highlight some effective soloing by the band members.



THE TIME — Warner Bros. BSK 3598 — Producers: Morris Day and Jamie Starr — List: 8.98

Minneapolis/St. Paul has become a thriving hotbed of club gigging for area musicians, and with locals like Prince trailblazing a path into the record industry, The Time has come right along with a strong self-titled debut offering. From prog funksters like "Get It Up" and "Coo" to R&B lover noirs like "Girl" and on to new waver anthems like "After Hi School," this group does not have a redundant vibe among its lead sheets, produced by group frontman Morris Day and Jamie Starr.



JEALOUSY — The Dirt Band — Liberty LW-1106 — Producers: Jeff Hanna and Bob Edwards — List: 8.98

The veteran Dirt Band, descended from the Nitty Gritty Dirt Band of the early-'60s, shows off its depth and style on this classy release. Ranging from pop to rock to the signature banjo, The Dirt Band covers a lot of bases here, with enough variety to appeal to a variety of formats. Melodic cuts like the Poco-ish "Circular Man" are complemented by rockers like "Too Close For Comfort" and "Fire In The Sky" and the banjo-backed "Easy Slow."



THIRSTY EARS — Powder Blues — Liberty/EMI LT-1105 — Producer: Tom Lavin — List: 8.98

This Canadian-based septet, which scored last year with its "Uncut" debut LP, has come back with a blend of honky-tonk, blue-eyed soul, with a dash of rockabilly for seasoning. Tight, synchronous horn blasts and tasty sometimes-blues-sometimes-R&B-sometimes-rock guitar harken to the Northern California East Bay grease of Cold Blood. Jack Lavin's well-paced vocals will not remind you of Lydia Pense, but the soul is in the music for AOR and Top 40.



SCISSORS CUT — Art Garfunkel — Columbia FC 37392 — Producers: Roy Halee and Art Garfunkel — List: None — Bar Coded

Art Garfunkel's soft, lilting style is perfectly showcased here, bringing back memories of some of his early work with Paul Simon. Simon, in fact, joins his former partner on "In Cars," a touching look into the past. For the balance of the LP, Garfunkel sticks primarily with the soft ballads best suited to his voice and style, and the result is a very pleasing package overall.



LOVE ACTION — Sniff 'N' The Tears — MCA MCA-5242 — Producer: Mike Howlett — List: 8.98

On its first effort for MCA, Sniff 'N' The Tears follows up on the buzz created by last year's "The Game's Up." Primarily featuring the refined sound that broke the band in Europe last year, Sniff 'N' The Tears also adds a bit of an edge to the music, resulting in more punch per song. Top cuts on this LP include "The Driving Beat," "That Final Love" and the title cut. For pop and AOR.



HAVE BAND, WILL TRAVEL — Grinder Switch — Robox RBX 8101 — Producers: Bud Reneau, Dru Lombard and Stephen Miller — List: 7.98

In its first effort for Atlanta-based Robox Records, veteran Southern band Grinder Switch serves up a balanced mix of Southern rock, blues and country-tinged compositions. Comprised of Austin Pettit, Rick Burnett, Steve Miller, Joe Dan Petty and Dru Lombard, Grinder Switch's latest has something for pop, country and, believe it or not, AOR. Listen to "One Hour Into Sunday," "Ashes And Stone" and "The Fever."



HEAD ON — Toronto — A&M SP-4872 — Producer: Terry Brown — List: 8.98 — Bar Coded

A quality group from Canada, Toronto follows up nicely on the buzz created by last year's self-titled debut LP. Lead singer Holly Woods provides driving vocals a la Anne Wilson of Heart, and the band is tight in its rocking back-up. Woods has been touted as one of the best rock singers to come out of Canada in some time, and she does nothing to discourage that notion here. AOR programmers, take your pick.





KNOCKIN'EM OUT AT THE GREEK — Millennium recording group Franke and the Knockouts recently performed at the Los Angeles Greek Theatre. Pictured knocking around backstage after the show are Jack Craigo, RCA division vice president, U.S. and Canada, and lead singer Franke Previte.

Hal David: ASCAP's Chief Looks Towards The Future

(continued from page 8)

only ASCAP since the '40s," he says. "I was always proud to be part of an organization that represented the Gershwins, Rodgers and Hammerstein, Jerome Kern and so many other greats."

Although he "never wanted to be president of ASCAP," David's present role is a natural outgrowth of his long and active involvement with the Society. "At one point in my life, I was one of the dissidents within the organization," he recalls. "I was part of a group of pop writers who sought a respite from the procedures of the day." Many of the changes David sought have since become incorporated into ASCAP, and he later continued to give vent to his views as a member of the organization's board of directors beginning in 1974, and became ASCAP's vice president in 1979. His in-

volvement at all levels of the Society has made him a sympathetic executive, and he goes to great lengths to stay intimately aware of all facets of the organization.

"I'd like to think I'm an open person," reflects David, "and that this is an open office. Anybody can see me, and I make it a point to answer all my mail and phone calls. I try to communicate with ASCAP members in the same way that I write a song: I try to break down complex things into simple, direct statements. I don't present things I don't believe in. Hopefully, people know that I mean what I say."

But David realizes that ASCAP doesn't operate as a one-man organization. "I didn't realize how complex ASCAP or any performance rights organization is until I became president. It takes so many parts to run it, and it's the people, and not the departments that achieve results. I'm fortunate to have a management team with exceptional people. We just have a great organization."

With that organization, David looks forward to continuing the ASCAP tradition. "Historically, we've been very reasonable in terms of giving users a chance to get grounded in their own field," he maintains. "When we've entered new areas, we've employed provisional licenses with experimental sums so that we can learn what the proper procedures are. This won't change."

Nor will ASCAP's open and probing approach to membership interests. David makes it clear that the continued growth and development of ASCAP is a personal as well as organizational issue. "Since I took office last year, I've been writing to members," says David. "The most gratifying thing is that they've been responding. When you have great expectations, people rise to them. I think people believe in us."

Springsteen, Daniels To Perform Benefits

NEW YORK — Bruce Springsteen and the E Street Band will perform the lead-off benefit concert in a series of shows aimed to provide funds to enable the Vietnam Veterans of America, Inc. to launch a full-scale membership drive this fall. In addition, the Charlie Daniels Band has pledged the proceeds of an upcoming concert to the national Vietnam veterans' group.

The Springsteen show is slated for the Los Angeles Sports Arena on August 20, with the majority of the proceeds pledged to the organization.

The Vietnam Veterans of America, a non-profit corporation founded in 1978, is the only national organization representing the interests of those who served in the U.S. Armed Forces during the Vietnam War. Membership is currently about 8,000, with 120 chapters nationwide in various stages of development.

WESTWORDS — It's Almost Official Dept.: By the time you read this, one of L.A.'s best new bands, **The Unknowns**, should be signed to Sire Records. First product under the pact will be a six-song 12" EP entitled "Dream Sequence," which the band has been working on in conjunction with indie Bomp Records. Bomp staffers will most likely be Sire in working the record and a midwest and east coast tour is currently being planned. . . . **Legendary 13th Floor Elevators** leader **Roky Erickson** has been signed to San Francisco's 415 Records and has recorded an album, entitled "The Evil One," which is scheduled for a Sept. 10 release. The album was produced by former **Creedence Clearwater Revival** bassist **Stu Cook**. **Doug Sahn** has been including Erickson's classic "You're Gonna Miss Me" (found on the great double-pocket "Nuggets" LP, for you collectors) in his **Sir Douglas Quintet** sets lately, rekindling interest in the enigmatic Texas rocker. . . . **Black Flag** has added a new singer, 20-year-old Washington, D.C. native **Henry Garfield**, to its line-up, augmenting the vocal attack (and we do mean attack) of **Dez Cadena**. The punkers are due to have a new single out on the I.R.S. distributed Time Coast label shortly. . . . The Berkeley-based U.S. offices of Rough Trade have released two new 12" singles by New Romantics **Depeche Mode** (a re-mix of "New Life" and the "rio-mix" of "Shout") and **Scritti Politti**. On tap from the Rough Traders is **Cabaret Voltaire's** "Red Mecca," **Throbbing Gristle's** "Greatest Hits" (of the band's industrial releases have now been deleted) and the first solo LP from **Percy Ubu** lead singer **David Thomas**, entitled "Birds Are A Good Idea" . . . The Jem-distributed PVC label has licensed "Can You Hear Me?," a live compilation of various bands (mostly punk) recorded at The Deaf Club in San Francisco, from Gammar Records. Live renditions of songs by Northern California's most eccentric and eclectic outfits, including **Tuxedomoon**, **K.G.B.**, **The Dead Kennedys**, the **Mutants** and **Pink Section**, are included on this package from perhaps the most unusual rock venue ever



IDOLATRY — Chrysalis recording artist **Billy Idol** (l) stopped by radio station KROQ-FM recently to tape an interview with air personality **Rodney Bingenheimer** (r). The former lead singer of **Generation X** was in L.A. to finish up work on a forthcoming EP with producer **Keith Forsey**.

Ian Hunter-produced follow-up, "Valley Of The Dolls." However, a somewhat truncated version of **Generation X**, titled **Billy Idol & Gen X**, recently surfaced with an import LP and U.S. single, "Dancing With Myself," which has become an immediate dance rock club fave. The record has also set the stage for a solo career by lead singer **Billy Idol**, who has moved here from London to make his mark. In Los Angeles to finish up work on an EP for Chrysalis, due out next month, an affable Idol stopped by **Cash Box** to chat about the halcyon days of punk in England, why **Generation X** broke up and his hopes for the future. "In England, you see, you were always on a Big Mission to change the economy of the country or whatever, if you were in a rock 'n' roll band," said Idol. "At least that was the idea behind the punk thing. . . . there was always a Mission. People over there didn't seem to feel that the same sort of thing existed over here, that there were Missions in the U.S. as well, which is one reason why a lot of English bands never came here." Other reasons included downright chauvinism or simply a lack of organization, according to Idol. Managerial hassles prevented a U.S. **Generation X** tour and by the time "Valley Of The Dolls" was recorded, Idol indicated that the band's music was getting "too complicated" and the inevitable musical differences between the members arose. "(Bassist) **Tony James** and I weren't getting on too well towards the end there," noted Idol. "We changed the name to **Gen X** because some of the old members played on the album, while a bunch of other people were brought in, like guitarist **John McGeoch** from **Slouxsie and the Banshees**. It was the same band, but it wasn't." Bouyed by the response "Dancing With Myself" has gotten here, Idol is now set to tackle America with a new LP planned for as early as November and, hopefully, conquer the airwaves here. "I thought 'Blimey, I really hated Radio One (in England), but when I got here I found it was even worse,'" a wide-eyed Idol said. "So, my being here really is sort of a Mission. My attitude is let's have a whack at (radio)."

BLUE MONDAYS — Monday night in L.A. has been turning into an institution for R&B revivalists, with **Jack Mack and The Heart Attack** jamming **The Central** regularly on the west end of Sunset Strip, while in the Vine area, **Top Jimmy & The Rhythm Pigs** have been playing sweat drenched sets on **Blue Mondays** at the **Cathay de Grande**. Celebs frequently stop by to see **James Harmon** and co. dishing up the hot soul, and Aug. 10, Hollywood expatriate **Tom Waits** (who is rumored to be moving back from N.Y.) was seen dancing up a storm with his new wife. Also in attendance were ex-**Door** **Ray Manzarek** and X newlywed **Billy Zoom**, who sat in with the Pigs (Ray even sang!), as well as English rockabilly sensation **Tony Conn**.

WHAT DECADE IS THIS, ANYWAY? — Hard to tell if it was the '70s or the '80s at The Veil Aug. 10, when Club Lingerie was filled with the sounds of early **Bowie**, **Mott the Hoople**, **Slade**, **T. Rex**, **Suzi Quatro** and **New York Dolls**, among others, for **Glitter Night**. Although the usual Veil diet of New Romantic rock cum disco was temporarily abandoned for the theme evening, many of the regulars came decked in trendy English-styled threads and Melrose Ave. thrift store chic outfits anyway, which made for a rather odd mix with the more appropriate period platform shoes, feather boas and satin 'n' sequins donned by hard-line patrons. **Glitter** (or glam) rock never really took off commercially in the U.S., mostly due to the dearth of quality groups (many of which were glorified bubblegum), as well as its sheer outrageousness. Perhaps for this reason, a number of the tunes were repeated by the DJs through the course of the evening. To the spinners' credit, though, only the best glitter sides were kept in hot rotation, such as Quatro's Chinnichap U.K. hits "Can The Can" and "48 Crash," **Marc Bolan** and T. Rex's "Telegram Sam" and "Bang A Gong," a slew of Ziggy Stardust-period **Bowie**, **Sweet's** "Wig Wam Bam" and "Ballroom Blitz" and **Slade's** "Mama Weer All Crazees Now," to name a few.

michael glynn

ALARM Formed; Richardson To Serve As Director

LOS ANGELES — During a meeting where the final details establishing the Assn. of Latin American Record Manufacturers (ALARM) were discussed, M.L. Bud Richardson was elected director of the newly formed association.

Richardson brings to his new role more than 30 years of work in law enforcement, particularly in the area of anti-piracy. He currently heads Business Consultancy.

Other officers elected during the meeting include president — Ron Sproehle, vice president of Fama World Circles, Inc.; vice president — Jose Garcia, president of Discos Latin International; secretary — Guillermo Santisco, president of Profono International, Inc.; and treasurer — Valentin Velasco, west coast general manager of Musical Tapes, Inc.

Charter members of the association include Fama World Circles; Arriba Records; Discos Cronos; Discos Latin International, Inc.; Mar International; Musical Tapes, Inc.; Orfeon Records, Inc.; Profono International, Inc.; and Ramex Records, Inc. and Musica Latina, Inc.

Offices for ALARM are located at 2958 W. Pico Blvd., Los Angeles, Calif. 90006. The telephone number is (213) 368-1794.

Alpha Names Officers

NEW YORK — Alpha, the New York-based independent distributor, has appointed several new officers. The new officers, who will be reporting to Alpha board chairman Harry N. Apostoleris, are: John E. Cassetta, president; Murray Viscoso, executive vice president, purchasing; and Nick Campanella, executive vice president, marketing. Also joining the company is Nicholas H. Apostoleris.

RADIO

AIR PLAY

TELLITE DISHES FOREVER? — Now that broadcasters are on the eve of an era of satellite broadcasting networks, there will be more than just music, news, sports and weather buzzing through the airwaves. Many, many questions are also in the air. It seems to be so many new companies and networks offering everything under the sun in terms of programming, that many broadcasters simply do not know what to do with it all, if anything. Should they choose a particular service? How much of it should they use? Will it affect or enhance local content? Will satellite-originated programming be more economically viable and will this new wave of technology maintain radio's competitive strength of immediacy in a marketplace that is being deluged with dozens of new forms of home entertainment? The NAB's Radio Programming Conference in Chicago this week is a perfect opportunity to get first hand knowledge of all the new satellite companies and networks with their key people on hand to answer any and all questions. Add to that the dozens more syndicators with their new products and services, and it's easy to see why broadcasters' heads might be swimming. But it is also a time to view it all, to catch your breath and put the matter into perspective and gauge what is best for your individual station's needs.

RIKE FEVER — The latest craze these days is strikes, and radio announcers are no exception. The New York local of the American Federation of Television and Radio Artists (AFTRA) struck **WTFM**/New York on Aug. 1 over issues of pay parity, the use of part-time employees in an apparent disregard for the terms of an agreement with AFTRA and management's unlimited exclusivity requirements. On Aug. 12, the board of the New York local voted unanimously to mobilize a full-scale support of 12 announcers who are represented by the union presently on strike. A campaign is being mounted to get advertisers to withdraw their commercials at WTFM until the strike is settled and the announcers are back at work and on-the-air. Stay tuned.



IN THE SOUTHSIDE, BRO — Mercury/PolyGram artist Southside Johnny (l) recently appeared on Robert Klein's (r) nationally syndicated radio talk show with Oyster Cult guitarist Buck Dharma.

Chicago, **WCFM**/Chicago and **WIFI**/Philadelphia. **WCFM** was sold to First Media Corp. for \$2.2 million and **WIFI** was sold to Broadcast Enterprises National Inc. for \$6.8 million.

RECORDS FOR RADIO ONLY — This week, Epic Records is shipping a special extended 12-inch single of **Meat Loaf's** new single "I'm Going To Love Her For The Both Of Us," which is the first record culled from his forthcoming LP "Dead Ringer," due to be shipped on Aug. 24. The B-side to this special radio-only 12-inch will be "Peel Out" . . . Columbia Records has prepared a very special LP entitled "**Bruce Springsteen** As Requested Around The World." The limited edition album will not be made available for sale to the public but will instead be given to radio stations and to certain retail outlets for give-away contests. Radio stations will undoubtedly be flooded with contest participants for this one.

THEME HAS COME TODAY — There's a small area in Minneapolis that has been giving the country some great music lately. Who knew? First **Prince**, then **Sue Ann**, and now a new group **The Time**, is making some noise. The Time is a sextet featuring **Morris Day** and the group is apparently breaking out of Detroit. While doing an interview at **WGPR**/Detroit, a crowd began building outside the station to greet group members when they emerged from the station facilities. According to sources close to The Time, the large crowd remained outside the **WGPR** building for over an hour unaware that the group had already gone back to their hotel room.

FOR YOUR INFORMATION — Musico, Inc., a new company designed to provide a range of services specializing in club and radio promotion, A&R development and consultations on special projects, has been formed by **J.G. Knapp**, former music director at **WXLO-FM**/New York. **WXLO** recently changed its call letters to **WRKS-FM** on Aug. 1. Musico's radio promotion will consist of the distribution to and tracking of radio stations that are playing clients' product. Knapp says that special attention will be given to those stations that are essential in creating crossover material. Musico is located at 21 West 8th St., Suite 5E, New York, N.Y. 10019; and the phone number is (212) 980-0097.

IMPROV RADIO — On Aug. 8, **KLOS**/Los Angeles debuted "Hollywood Niteshift," a one-hour improvisational comedy show starring **KLOS** morning personality **Frazier Smith**, actor **Michael Gwynne** and **Firesign Theater** member **Philip Austin**. According to **Al Ramirez**, **KLOS** air personality and co-producer of the show, "It is totally unscripted and unrehearsed. No one knows what will happen from moment-to-moment."

NEW JOBS — **Connie Kiernan**, director of advertising and promotion, and **Ron Werth**, director of research, have been promoted to vice presidents of the Mutual Broadcasting System. Kiernan came to Mutual in January from Metroplex Communications' **WPKX/WPKX-FM**/Alexandria, Va., where she was promotion manager and retail development coordinator. Werth joined Mutual as director of research in February 1980. . . . **Jim Herron** was named vice president of programming for **Jeff Pollack** Communications, Inc. . . . **Marc Coppola**, former afternoon drive personality and music director at **WBAB**/Long Island, has joined **WPLJ**/New York and is handling the 10:00 a.m.-2 a.m. airshift . . . **Michael Faherty** is the new general manager at **WSB-FM**/Atlanta. Previously, he served as vice president for Group W (Westinghouse Broadcasting) in Chicago. He replaces **Elmo Eills**, who will continue to serve as a vice president of Cox Broadcasting, which owns **WSB**. mark albert



DELIVERING THE FURS — The **Psychedelic Furs'** new LP, "Talk Talk Talk," was recently delivered to **WNEW-FM** by a model dressed in a psychedelic fur. Pictured are (l-r): **Matty Matthews**, manager, station relations, **CBS Records**; **Richard Neer**, assistant PD, **WNEW-FM**; **Pete Larkin**, **WNEW-FM** DJ; **psychedelic model**; **Scott Muni**, PD, **WNEW-FM**; **Bernie Bernard**, MD, **WNEW-FM**; and **Gayle Compton**, local promotion manager, **New York, Columbia**.

Increased Label Participation Expected At NAB Conference

(continued from page 5)

and A Radio Station." The session, scheduled for Aug. 18, will feature **Harold Childs**, senior vice president of sales and promotion, **A&M Records**; **Stan Monteiro**, vice president, **Columbia** label promotion-**Columbia Special Projects**; **Andy Bickell**, national program director for **Jefferson Pilot Broadcasting** based in **Charlotte**; and will be moderated by **FCC** attorney **Jason Shrinky**.

The 75-minute meeting will focus on the working interrelationship between radio and records with an emphasis on maintaining a rapport that is moral and mutually beneficial. Although record companies will be participating in this year's **RPC**, they will not be hosting hospitality suites by mutual agreement with the **NAB**, according to **Cornils**.

While the convention officially begins on Aug. 17, with the opening general assembly and keynote address by **Paul Harvey**, the exhibit hall will be open from noon till 5 p.m. Aug. 16. Early arrivals may also take advantage of the **Research Fair** to discuss ratings, research and related matters with industry experts.

There will be four concurrent workshops on the morning of Aug. 17. One, "The New Wonderful World of 24-Hour Satellite Programming," should be of special interest with the advent of live satellite programming beginning this fall. **Rick Sklar**, **ABC Radio**, will be moderating a panel consisting of **Dwight Case**, president of **Sunbelt Broadcasting** and **Transtar**; **Craig Hodgson**, **Continental Radio**; **Kent Burkhart**, **Satellite Music Network**; and **Marlin Taylor**, **Bonneville Broadcast Consultants**. The big question here will be how a station programmer/manager can best utilize these new services and remain competitive on a local level. Of equal importance will be a continental breakfast where more than 50 syndicators will be present to discuss their new products.

An area of federal business on every broadcaster's mind, radio deregulation, will be the subject on an Aug. 18 morning workshop entitled "Radio Deregulation for Programmers." While radio deregulation has been welcomed by broadcasters, it is an issue that became a source of conflict between House and Senate leaders in recent weeks. Discussing the matter at length will be **FCC** commissioner **James Quello**; attorney **Michael Bater**; **Wade Hargrove**, executive director of the **North Carolina Broadcasters Assn.**; and will be moderated by **Barry Umansky**, **NAB** legal participant.

Deregulation, as well as other topics like extended licenses and the reduced AM

spacing plan from 10 to nine kHz, will undoubtedly re-surface at the closing general session Aug. 19 that will feature **FCC** chairman **Mark Fowler**, the first chairman who was ever a DJ. For many, it will be their first encounter with the new **FCC** chief and **Cornils** said that there will be a question and answer period.

Immediately preceding **Fowler's** speech, there will be a **21st Century Technologies Session** featuring **Warner-Amex Satellite Entertainment Company's** "The Music Channel," which combines cable TV with 24-hour stereo music. In addition, digital recording techniques, cable radio, videodiscs and tapes, as well as other forms of competition awaiting radio in the near future, will be on display for demonstration and discussion purposes.

The Aug. 18 luncheon, themed "Making Money With Your Mouth," will feature some of the best air personalities in the country and was one of the most popular **RPC** events last year. This year, **Gary Owens** will be moderating a panel consisting of **Larry Lujack**, **WLS/Chicago**; **Deano Day**, **WX-CI/Detroit**; and **Dick Purtan**, **CKLW/Detroit**.

- Other highlights include:
- The Best Radio Spots on Television seminar.
 - An Aug. 18 promotion and positioning forum with **Jack Trout**, **Trout & Reis Advertising**, who coined the "Radio Is Red Hot" theme.
 - Several format room workshops.
 - Sessions on how to best utilize outside sources of programming.
 - Tuesday night's **RPC** dinner concert featuring **Willie Nelson**.



MUTUAL LABOR DAY — **Mutual Broadcasting** has scheduled the "**Dick Clark** Presents **Barry Manilow**" special for **Labor Day**, Sept. 7. **Clark** (r) joined **Manilow** during the recording of his forthcoming album. **Manilow** will be **Clark's** third special for **Mutual**; the first two featured the **Beach Boys** on **Memorial Day** and **Elton John** on the **Fourth of July**.

LP Chart Position

— **THE A's • A WOMAN'S GOT THE POWER • ARISTA**
ADDS: None. **HOTS:** WRNW, WMMS. **MEDIUMS:** KNCN, KZEL, KOME, WBCN, KROQ, WGRQ, WNEW, KNAC, WWWW, KMGN. **PREFERRED TRACKS:** Title.
SALES: Fair in Midwest; weak in others.

23 AC/DC • DIRTY DEEDS DONE DIRTY CHEAP • ATLANTIC
ADDS: None. **HOTS:** WLIR, KROQ, KMET, KMGN. **MEDIUMS:** WBLM, WCOZ. **PREFERRED TRACKS:** Problem, Balls, Title.
SALES: Moderate in all regions.

#10 MOST ADDED

— **BRYAN ADAMS • YOU WANT IT, YOU GOT IT • A&M**
ADDS: KMGN, WHFS, WNEW, KSHE. **HOTS:** None. **MEDIUMS:** None. **PREFERRED TRACKS:** Open.
SALES: Weak initial response in all regions.

7 MOST ADDED

121 THE ALLMAN BROTHERS BAND • BROTHERS OF THE ROAD • ARISTA
ADDS: KMET, WBCN, WABX, KOME, WCOZ. **HOTS:** KZAM, WLIR, WRNW, KZEL, KEZY, WGRQ, WNEW. **MEDIUMS:** WBCN, KZEW, WKLS, WSHE, KBPI, KSHE, WAAF, WAAL, WWWW. **PREFERRED TRACKS:** Straight, Two, Title.
SALES: Moderate breakouts in all regions; weakest in East.

148 JON & VANGELIS • THE FRIENDS OF MR. CAIRO • POLYDOR/POLYGRAM
ADDS: KBPI, KLOL. **HOTS:** None. **MEDIUMS:** WLIR, WKLS, WSHE, WGRQ, WWWW. **PREFERRED TRACKS:** Title, School.
SALES: Weak in South; fair in others.

153 BALANCE • PORTRAIT/CBS
ADDS: None. **HOTS:** WWWW. **MEDIUMS:** KZAM, WLIR, WMMS, KBPI, WOUR, WAAL. **PREFERRED TRACKS:** Breaking.
SALES: Fair in Midwest; weak in others.

4 MOST ACTIVE

1 PAT BENATAR • PRECIOUS TIME • CHRYSALIS
ADDS: None. **HOTS:** KMGN, KMET, WAAL, WGRQ, WAAF, KROQ, WBLM, KLLO, KMEL, WLIR, WRNW, WCOZ, KZEW, KNCN, WMMS, WKLS, WSHE, KZEL, KBPI, KOME, KEZY, WABX, KSHE, WBCN. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Fire, Helter.
SALES: Good in all regions.



43 BLACKFOOT • MARAUDER • ATCO
ADDS: None. **HOTS:** WBLM, KNCN, WKLS, WSHE, WAAF, WGRQ. **MEDIUMS:** KMGN, WWWW, WLIR, WCOZ, KZEW, WMMS, KZEL, KBPI, KOME, KSHE, WBCN, WNEW, KMET. **PREFERRED TRACKS:** Fly Away.
SALES: Moderate to fair in all regions.

7 MOST ACTIVE

30 BLUE OYSTER CULT • FIRE OF UNKNOWN ORIGIN • COLUMBIA
ADDS: None. **HOTS:** KMGN, KMET, WAAL, WNEW, WGRQ, WAAF, WBCN, KLLO, WLIR, WRNW, KZEW, KNCN, WMMS, WSHE, KZEL, KBPI, WOUR, KOME, KEZY. **MEDIUMS:** WWWW, WBLM, KZAM, WCOZ, WKLS, WABX, KSHE. **PREFERRED TRACKS:** Burning, Joan, Title.
SALES: Moderate to fair in all regions; weakest in South.

— **DANNY JOE BROWN & THE DANNY JOE BROWN BAND • EPIC**
ADDS: None. **HOTS:** WBLM, WCOZ. **MEDIUMS:** KZEW, KNCN, KBPI, WAAF, KMGN. **PREFERRED TRACKS:** Edge.
SALES: Weak in all regions.

21 PHIL COLLINS • FACE VALUE • ATLANTIC
ADDS: None. **HOTS:** KZAM, WLIR, WRNW, WMMS, KOME, WABX. **MEDIUMS:** WBLM, KMEL, KBPI, KEZY, WNEW. **PREFERRED TRACKS:** In The Air, I Missed.
SALES: Good to moderate in all regions.

LP Chart Position

134 TIM CURRY • SIMPLICITY • A&M
ADDS: WOUR. **HOTS:** WRNW, WBCN. **MEDIUMS:** WMMS, KZEL, KROQ, WNEW, WWWW, KMGN. **PREFERRED TRACKS:** Open.
SALES: Moderate to fair in all regions; weakest in South.

82 DEF LEPPARD • HIGH 'N' DRY • MERCURY/POLYGRAM
ADDS: WGRQ, KSHE. **HOTS:** WMMS, KMGN. **MEDIUMS:** WBLM, WLIR, KZEW, KMET, KNCN, KZEL, KOME, KROQ, WAAF. **PREFERRED TRACKS:** Mirror, Let It, Title.
SALES: Moderate in all regions.

— **DIESEL • WATTS IN A TANK • REGENCY**
ADDS: WAAF, KLLO. **HOTS:** WOUR, WGRQ. **MEDIUMS:** WBLM, WCOZ, KZEW, KZEL. **PREFERRED TRACKS:** Open.
SALES: Weak in all regions.

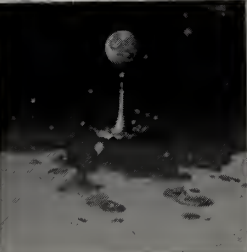
2 MOST ADDED

— **THE DIRT BAND • JEALOUSY • LIBERTY**
ADDS: KNX, WWWW, WAAL, WNEW, KSHE, WABX, KEZY, WOUR, KBPI, KZEL, WKLS, KNCN, WRNW. **HOTS:** None. **MEDIUMS:** KEZY. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



5 MOST ADDED

28 ELO • TIME • JET/CBS
ADDS: KMET, WGRQ, WABX, WSHE, KNCN. **HOTS:** KMEL, WRNW, WMMS, WKLS, KSHE, WBCN, WNEW, WAAL, WWWW, KNX. **MEDIUMS:** KZAM, KZEW, KZEL, KBPI, WOUR, KOME, KEZY, KROQ. **PREFERRED TRACKS:** Hold On.
SALES: Major breakouts in all regions.

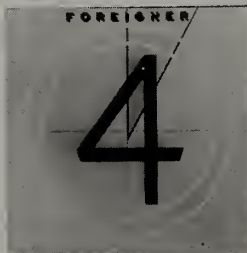


78 MICK FLEETWOOD • THE VISITOR • RCA
ADDS: None. **HOTS:** KNX. **MEDIUMS:** WBLM, WMMS, KZEL, KOME, KEZY, WBCN, WAAF, WGRQ, WHFS. **PREFERRED TRACKS:** Rattlesnake.
SALES: Weak in Midwest; fair in others.

96 FOGHAT • GIRLS TO CHAT & BOYS TO BOUNCE • BEARSVILLE
ADDS: None. **HOTS:** WAAF, WGRQ, KMGN. **MEDIUMS:** WBLM, WCOZ, KZEW, KNCN, WMMS, WKLS, WSHE, KZEL, KBPI, WOUR, KOME, KSHE, KMET, WWWW. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest and West; weak in others.

1 MOST ACTIVE

2 FOREIGNER • 4 • ATLANTIC
ADDS: None. **HOTS:** KMGN, WWWW, KMET, WAAL, WNEW, WGRQ, WAAF, KROQ, WBCN, KSHE, WBLM, KLLO, KMEL, KZAM, WLIR, WRNW, WCOZ, KZEW, KNCN, WMMS, WKLS, WSHE, KZEL, WOUR, KOME, KEZY. **MEDIUMS:** KNX, KBPI, WABX. **PREFERRED TRACKS:** Urgent, Night Life, Juke Box.
SALES: Good in all regions.



— **PETER FRAMPTON • BREAKING ALL THE RULES • A&M**
ADDS: None. **HOTS:** WRNW, KNCN, KSHE. **MEDIUMS:** WBLM, WCOZ, KZEW, KBPI, WNEW. **PREFERRED TRACKS:** Title.
SALES: Weak in all regions.

75 THE GO-GO's • BEAUTY AND THE BEAT • I.R.S./A&M
ADDS: WSHE. **HOTS:** WRNW, WBCN, KROQ, WHFS, KNAC. **MEDIUMS:** KZAM, WLIR, WNEW, KMGN. **PREFERRED TRACKS:** Lips, Beat, Town.
SALES: Weak in Midwest; fair in others.

LP Chart Position

3 MOST ADDED

— **DEBBIE HARRY • KOOKOO • CHRYSALIS**
ADDS: WRNW, KNCN, WMMS, KZEL, KOME, WBCN, KROQ, WHFS, KNAC, WAAL, HO. **MEDIUMS:** WRNW, WBCN. **PREFERRED TRACKS:** Backfired.
SALES: Just shipped.



8 MOST ACTIVE

39 HEAVY METAL • ORIGINAL SOUNDTRACK • FANTASY
ADDS: None. **HOTS:** KMGN, KNX, WWWW, WNEW, WGRQ, WAAF, KROQ, WBCN, KMEL, WRNW, KNCN, WMMS, WKLS, KZEL, KOME. **MEDIUMS:** KMET, WBLM, KZAM, WCOZ, KZEW, WSHE, WOUR, KSHE. **PREFERRED TRACKS:** Open.
SALES: Good to moderate in all regions; weakest in East.

1 MOST ADDED

— **IAN HUNTER • SHORT BACK N' SIDES • CHRYSALIS**
ADDS: WBLM, KLLO, WRNW, KNCN, WMMS, KZEL, KOME, KROQ, WNEW, WBCN, KNAC, WAAL. **HOTS:** WNEW. **MEDIUMS:** WLIR, KZEL, KOME, KNAC. **PREFERRED TRACKS:** Open.
SALES: Just shipped.



99 ICEHOUSE • CHRYSALIS
ADDS: None. **HOTS:** WRNW, KZEW, WBCN, WWWW, KMGN. **MEDIUMS:** WBLM, WLIR, KZEL, WSHE, KZEL, KOME, KEZY, KROQ, WAAL. **PREFERRED TRACKS:** We Can.
SALES: Moderate in West and Midwest; weak in others.

69 IRON MAIDEN • KILLERS • HARVEST/CAPITOL
ADDS: None. **HOTS:** WLIR, KNCN, WAAF. **MEDIUMS:** WBLM, WMMS, WSHE, WGRQ, KMGN. **PREFERRED TRACKS:** Open.
SALES: Weak in West; fair in others.

55 JOE JACKSON • JUMPIN' JIVE • A&M
ADDS: None. **HOTS:** WRNW, WHFS, KNAC. **MEDIUMS:** WLIR, KZEL, WNEW. **PREFERRED TRACKS:** Title.
SALES: Moderate in East and West; fair in others.

38 JEFFERSON STARSHIP • MODERN TIMES • GRUNT/RCA
ADDS: None. **HOTS:** KZEW, KOME, KSHE, KMGN. **MEDIUMS:** WBLM, WLIR, KBPI. **PREFERRED TRACKS:** Stranger, Way Back.
SALES: Moderate to fair in all regions.

12 RICKIE LEE JONES • PIRATES • WARNER BROS.
ADDS: None. **HOTS:** KZAM, WRNW, KNCN, KZEL, KEZY, WNEW, WHFS, WWWW, KNX. **MEDIUMS:** WOUR, WBCN, WAAL. **PREFERRED TRACKS:** O...
SALES: Good to moderate in all regions; strong in West.

2 MOST ACTIVE

3 JOURNEY • ESCAPE • COLUMBIA
ADDS: None. **HOTS:** WWWW, KMET, WAAL, WAAF, WBCN, KSHE, KLLO, KMEL, KZAM, WRNW, WCOZ, KZEW, WMMS, WKLS, WSHE, KBPI, KOME, KEZY. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Stone, Title.
SALES: Good in all regions.



THE GREG KIHN BAND • ROCKHNRROLL • BERKLEY/ELEKTRA
ADDS: None. **HOTS:** KLOL, WLIR, KZEW, WSHE, KOME, WGRQ, WNEW, WWWM. **MEDIUMS** KZAM, KNCN, KLS, KBPI, WABX, WAAF. **PREFERRED TRACKS:** Backup, Hurting.
SALES: Moderate in West; fair in others.

8 MOST ADDED

THE TLE FEAT • HOY-HOY! • WARNER BROS.
ADDS: KMG, WAAL, WAAF, KZEL, KNCN. **HOTS:** WLIR, WHFS, WWWM, KNX. **MEDIUMS** WSHE, WOUR, KEZY. **PREFERRED TRACKS:** Open.
SALES: Major breakouts in all regions.

6 MOST ACTIVE

THE MOODY BLUES • LONG DISTANCE VOYAGER • PRESHOLD/POLYGRAM
ADDS: None. **HOTS:** KNX, WWWM, KMET, WAAL, WGRQ, WBCN, KSHE, WABX, WLIR, WRNW, WNEW, KNCN, WMMS, WKLS, WSHE, KBPI, WOUR, KOME, KEZY. **MEDIUMS** WAAF, WBLM, KMEL, WCOZ, KZEL. **PREFERRED TRACKS:** Voice, Gemini, 22,000.
SALES: Good in all regions.

3 MOST ACTIVE

THE EVIE NICKS • BELLA DONNA • MODERN/ATLANTIC
ADDS: None. **HOTS:** KMG, KNX, WWWM, KMET, WAAL, WNEW, WGRQ, WAAF, KROQ, WBCN, KEZY, KLOL, KMEL, KZAM, WLIR, WRNW, KZEW, KNCN, WMMS, WKLS, WSHE, KZEL, WOUR, KOME. **MEDIUMS** WHFS, KSHE, WABX, WBLM, WCOZ, KBPI. **PREFERRED TRACKS:** Draggin'.
SALES: Good in all regions.

THE ZY OSBOURNE • BLIZZARD OF OZZ • JET/CBS
ADDS: None. **HOTS:** WLIR, KZEW, KNCN, WSHE, KOME, WAF, KMET. **MEDIUMS** WBLM, WMMS, WAAL, KMG. **PREFERRED TRACKS:** Crazy.
SALES: Moderate in Midwest; fair in others.

THE BLO CRUISE • REFLECTOR • A&M
ADDS: None. **HOTS:** KBPI, KEZY, WAAL. **MEDIUMS** KAM, KNCN, KZEL, WOUR, KOME, WWWM. **PREFERRED TRACKS:** Open.
SALES: Moderate in West and South; fair in others.

THE JOE PERRY PROJECT • I'VE GOT THE ROCK'N' ROLLS AGAIN • COLUMBIA
ADDS: None. **HOTS:** WBLM, WCOZ, WBCN, WAAF, KNCN. **MEDIUMS** WLIR, WMMS, KOME, WABX, KMET. **PREFERRED TRACKS:** East Coast, Title.
SALES: Fair in West and East; weak in others.

5 MOST ACTIVE

THE BOB PETTY & THE HEARTBREAKERS • HARD TO SOLEMISE • BACKSTREET/MCA
ADDS: None. **HOTS:** KMG, WWWM, KMET, WHFS, WNEW, WGRQ, WAAF, KROQ, WBCN, KZAM, WLIR, WRNW, KZEW, KNCN, WMMS, WKLS, KZEL, KBPI, WOUR, KOME, KEZY. **MEDIUMS** KSHE, WBLM, KMEL, WCOZ, WABX. **PREFERRED TRACKS:** Woman In Love, Nightwatchman, Waiting.
SALES: Good to moderate in all regions.

81 POCO • BLUE AND GRAY • MCA
ADDS: KMET. **HOTS:** KZAM. **MEDIUMS** KZEW, KNCN, KZEL, KBPI, WWWM, KMG. **PREFERRED TRACKS:** Open.
SALES: Moderate in West; fair in others.

114 POINT BLANK • AMERICAN EXCESS • MCA
ADDS: None. **HOTS:** WBLM, KLOL, KZEW, WGRQ. **MEDIUMS** KZAM, WCOZ, KOME, KMG. **PREFERRED TRACKS:** Nicole.
SALES: Moderate in South; fair in others.

6 MOST ADDED

67 PRETENDERS • PRETENDERS II • SIRE
ADDS: KSHE, WABX, KOME, KZEL, KNCN. **HOTS:** WLIR, WRNW, WMMS, WBCN, KROQ, WNEW, WHFS, KNAC, KMG. **MEDIUMS** KZEW, WSHE, WOUR, KOME, KEZY, WGRQ, WWWM. **PREFERRED TRACKS:** Jealous, Louie, Adultress, Spanked.
SALES: Major breakouts in all regions.

119 THE PSYCHEDELIC FURS • TALK TALK TALK • COLUMBIA
ADDS: KROQ. **HOTS:** WLIR, WRNW, WHFS, KNAC. **MEDIUMS** WBCN. **PREFERRED TRACKS:** Pretty, Dumb.
SALES: Fair in East and West; weak in others.

83 THE RAMONES • PLEASANT DREAMS • SIRE
ADDS: None. **HOTS:** WRNW, WBCN, KROQ, WHFS, KNAC. **MEDIUMS** WLIR, WKLS, WSHE, KZEL, WNEW, KMG. **PREFERRED TRACKS:** Airwaves, My Place.
SALES: Moderate in East and West; fair in others.

4 REO SPEEDWAGON • HI INFIDELITY • EPIC
ADDS: None. **HOTS:** KZEW, KOME, KMET, KMG. **MEDIUMS** KMEL, WLIR. **PREFERRED TRACKS:** Letter, Let Him, Run, Tough.
SALES: Good to moderate in all regions.

— RED RIDER • AS FAR AS SIAM • CAPITOL
ADDS: KZAM, KLOL. **HOTS:** None. **MEDIUMS** WBLM, WCOZ, KZEW, WMMS, WSHE, KZEL, WBCN, WAAF, WWWM, KMG. **PREFERRED TRACKS:** Cowboys.
SALES: Fair in Midwest and West; weak in others.

9 MOST ADDED

— RIOT • FIRE DOWN BELOW • ELEKTRA
ADDS: KMG, WKLS, WMMS, KNCN, WLIR. **HOTS:** None. **MEDIUMS** None. **PREFERRED TRACKS:** Open.
SALES: Just shipped.

— THE ROCKETS • BACK TALK • ELEKTRA
ADDS: WAAF. **HOTS:** WABX. **MEDIUMS** WBLM, KZEL, KROQ, KMET, WWWM, KMG. **PREFERRED TRACKS:** Open.
SALES: Fair in Midwest; weak in others.

27 SANTANA • ZEMOPI • COLUMBIA
ADDS: None. **HOTS:** WLIR, WMMS, KOME. **MEDIUMS** KMEL, KZAM, KSHE, WNEW, KMET. **PREFERRED TRACKS:** Sensitive, Winning, Searchin'.
SALES: Good to moderate in all regions; strongest in West.

147 SHOOTING STAR • HANG ON FOR YOUR LIFE • VIRGIN/EPIC
ADDS: WBCN, WOUR, KNCN. **HOTS:** WCOZ. **MEDIUMS** WBLM, WAAF. **PREFERRED TRACKS:** Open.
SALES: Moderate in West and Midwest; weak in others.

175 SILVER CONDOR • COLUMBIA
ADDS: None. **HOTS:** WOUR, WWWM. **MEDIUMS** KZEW, KNCN, KEZY, KMG. **PREFERRED TRACKS:** You Could.
SALES: Fair in Midwest; weak in others.

54 SQUEEZE • EAST SIDE STORY • A&M
ADDS: KZEW. **HOTS:** WLIR, WRNW, WMMS, WBCN, KROQ, WGRQ, WNEW, WHFS, KNAC, WWWM. **MEDIUMS** KMG, KZEW, WBLM, WCOZ, KNCN, WKLS, KOME, KEZY. **PREFERRED TRACKS:** Tempted, Is That.
SALES: Moderate to fair in all regions; strongest in East.

#10 MOST ACTIVE

8 BILLY SQUIER • DON'T SAY NO • CAPITOL
ADDS: None. **HOTS:** KMG, WWWM, KMET, WAAF, WBCN, WBLM, KLOL, WLIR, WRNW, WCOZ, KZEW, WMMS, WKLS, WSHE, WOUR, KOME. **MEDIUMS** KROQ, WABX, KMEL, KNCN, KZEL, KBPI. **PREFERRED TRACKS:** Stroke, Daze, Dark.
SALES: Good in all regions.

79 THE MICHAEL STANLEY BAND • NORTH COAST • EMI-AMERICA
ADDS: WCOZ. **HOTS:** WWWM, WBLM, WRNW, KNCN, WMMS, KSHE, WBCN, WAAF, WNEW, WAAL. **MEDIUMS** KMG, KMET, WLIR, WSHE, KZEL, KOME, KEZY, WABX, WGRQ. **PREFERRED TRACKS:** Open.
SALES: Good in Midwest; moderate in others.

141 RACHEL SWEET • ... AND THEN HE KISSED ME • COLUMBIA
ADDS: WAAL. **HOTS:** WBCN. **MEDIUMS** WMMS, KZEL, KROQ, WNEW, WHFS, KNAC, WWWM. **PREFERRED TRACKS:** Open.
SALES: Moderate breakouts in East and West; fair in others.

60 THE TUBES • THE COMPLETION BACKWARD PRINCIPLE • CAPITOL
ADDS: None. **HOTS:** KZAM, WRNW, WMMS, WOUR, KOME, KEZY, WBCN, WGRQ. **MEDIUMS** KMG, WBLM, WCOZ, KNCN, KZEL, KSHE, KROQ, WAAF, KNAC, WWWM. **PREFERRED TRACKS:** Talk To Ya, Wait.
SALES: Fair in all regions; strongest in Midwest.

49 VAN HALEN • FAIR WARNING • WARNER BROS.
ADDS: None. **HOTS:** KLOL, WLIR, KZEW, KNCN, WMMS, WSHE, KOME, WGRQ, KMET, KMG. **MEDIUMS** WBLM, KZEL, WABX, WBCN, WAAF. **PREFERRED TRACKS:** Sinners, Love.
SALES: Moderate to fair in all regions; weakest in Midwest.

70 JOE WALSH • THERE GOES THE NEIGHBORHOOD • ASYLUM
ADDS: None. **HOTS:** KZEW, KNCN, WMMS, KBPI. **MEDIUMS** WBLM, KZAM, WLIR, WCOZ, WNEW, KMG. **PREFERRED TRACKS:** Illusion.
SALES: Moderate in Midwest; fair in others.

4 MOST ADDED

— BRAD WHITFORD/DEREK ST. HOLMES • COLUMBIA
ADDS: KMET, WAAL, WNEW, WAAF, KZEW, WLIR. **HOTS:** None. **MEDIUMS** KSHE, KMG. **PREFERRED TRACKS:** Open.
SALES: Fair in South; weak in others.



102 GARY WRIGHT • THE RIGHT PLACE • WARNER BROS.
ADDS: KLOL. **HOTS:** KZAM, KBPI, KEZY, KSHE, WWWM, KNX. **MEDIUMS** WBLM, KNCN, WKLS, KZEL, KOME, KROQ, WNEW. **PREFERRED TRACKS:** Really Wanna.
SALES: Moderate to fair in all regions; weakest in Midwest.

9 MOST ACTIVE

25 ZZ TOP • EL LOCO • WARNER BROS.
ADDS: None. **HOTS:** WWWM, KMET, WAAL, WGRQ, WAAF, KLOL, WRNW, KZEW, KNCN, WMMS, WSHE, KZEL, WOUR, KEZY, KSHE, WBCN. **MEDIUMS** KMG, WNEW, WBLM, WLIR, WCOZ, WKLS, KOME, KROQ. **PREFERRED TRACKS:** Tube Snake.
SALES: Good to moderate in all regions; strongest in South.

LAST WEEK	THIS WEEK		WEEKS ON CHART
1	1	ENDLESS LOVE DIANA ROSS and LIONEL RICHIE	8
3	2	SLOW HAND POINTER SISTERS	13
2	3	THEME FROM "THE GREATEST AMERICAN HERO" JOEY SCARBURY	15
4	4	JESSIE'S GIRL RICK SPRINGFIELD	22
5	5	ELVIRA THE OAK RIDGE BOYS	16
6	6	I DON'T NEED YOU KENNY ROGERS	11
7	7	THE ONE THAT YOU LOVE AIR SUPPLY	15
10	8	QUEEN OF HEARTS JUICE NEWTON	13
8	9	BOY FROM NEW YORK CITY MANHATTAN TRANSFER	14
12	10	LADY (YOU BRING ME UP) COMMODORES	10
15	11	URGENT FOREIGNER	8
9	12	HEARTS MARTY BALIN	14
20	13	WHO'S CRYING NOW JOURNEY	6
16	14	(THERE'S) NO GETTIN' OVER ME RONNIE MILSAP	9
11	15	BETTE DAVIS EYES KIM CARNES	22
22	16	STOP DRAGGIN' MY HEART AROUND STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS)	5
18	17	THE STROKE BILLY SQUIER	15
24	18	FIRE AND ICE PAT BENATAR	6
21	19	THE BREAKUP SONG (THEY DON'T WRITE 'EM) GREG KIHN BAND	14
17	20	TOUCH ME WHEN WE'RE DANCING CARPENTERS	10
23	21	COOL LOVE PABLO CRUISE	8
32	22	HOLD ON TIGHT ELO	5
38	23	THE BEACH BOYS MEDLEY THE BEACH BOYS	5
28	24	LOVE ON A TWO WAY STREET STACY LATTISAW	10
33	25	STEP BY STEP EDDIE RABBITT	5
40	26	FOR YOUR EYES ONLY SHEENA EASTON	5
41	27	THE VOICE THE MOODY BLUES	3
30	28	DON'T GIVE IT UP ROBBIE PATTON	7
31	29	YOU'RE MY GIRL FRANKE & THE KNOCKOUTS	8
34	30	FEELS SO RIGHT ALABAMA	11

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
36	31	REALLY WANNA KNOW YOU GARY WRIGHT ADDS: KXOK-20, WBBF, WTIC-FM. JUMPS: 96KX Ex To 36, KFYE 22 To 18, WSPT 23 To 15, WCAO 28 To 22, WSEZ 21 To 15, WIKS 22 To 24, WANS 20 To 16, KEZR 8 To 6, WWKX 21 To 17, KZZP 28 To 25, WZZR 16 To 13, WMC-FM Ex To 23, WSKZ 15 To 11, WISM 12 To 5, KEYN 22 To 19, KYYX 14 To 8, WPRO-FM Ex To 22, KOFM 24 To 19, 14Q 19 To 15, WAYS 21 To 18, FM102 25 To 20, WTRY 29 To 26, WSGN 9 To 7, KRQ 22 To 19, WMAK 25 To 22, BJ105 36 To 31, KJRB 21 To 16, KJR 18 To 14, KIQQ Ex To 39, KRTH Ex To 25, B97 Ex To 30, 92X Ex To 23, WRVQ 23 To 12, Z93 Ex To 29, WZUU Ex To 25, B97 Ex To 30, 92X Ex To 23, WRVQ 23 To 12, Z93 Ex To 29, WZUU 20 To 17, KDWB 15 To 10, WTX 28 To 23, WYYS 21 To 15, KNUS 25 To 22, KEEL 31 To 27, KCPX 19 To 14. SALES: Moderate in the West and Midwest. Weak in the East and South.	8

HIT BOUND

LAST WEEK	THIS WEEK		WEEKS ON CHART
42	32	I COULD NEVER MISS YOU (MORE THAN I DO) LULU ADDS: WSKZ-23, 14Q-23, WZZR, WPGC, KFMD, KEYN, KRQ, WHBQ, WNBC, WHB-19. JUMPS: WCAO 30 To 26, CKLW Ex To 30, WICC 26 To 23, KEZR 24 To 16, KINT 31 To 22, KIMN Ex To 29, KYYX Ex To 23, KOFM Ex To 30, WZUU Ex To 27, WANS Ex To 30, WGSV 24 To 21, WTX Ex To 32, WRFC Ex To 30, BJ105 Ex To 36, KVIL Ex To 19, WBEN-FM 37 To 25, KJRB Ex To 31, KNUS 27 To 24, WISM Ex To 26, KJR Ex To 21, KEEL 28 To 24, WGH 21 To 16, WKXS Ex To 29, KC101 Ex To 30, WSGN 24 To 21, WROR 24 To 18, KCPX 27 To 24, WAKY 12 To 10, WNCI Ex To 28, KERN Ex To 33, WIKS Ex To 34, WIFI Ex To 30, WWKX Ex To 29, WFIL Ex To 30. SALES: Moderate in all regions.	4

PRIME MOVER

LAST WEEK	THIS WEEK		WEEKS ON CHART
37	33	THAT OLD SONG RAY PARKER JR. & RAYDIO ADDS: WZZP-20, 14Q-22, WOKY, 92X-25, KENO. JUMPS: WCAO 13 To 5, WSGN 22 To 18, WMAK Ex To 27, Z93 25 To 22, KEZR Ex To 24, WIKS Ex To 32, BJ105 37 To 32, WZUU 29 To 24, KZZP 20 To 17, WWKX 27 To 24, KOPA 19 To 13, WYYS 31 To 25, WSKZ 23 To 19, WKXX 22 To 15, KRLY Ex To 22, KNUS 29 To 25, KYYX 26 To 20, WKBW 23 To 16, KJRB Ex To 30, KEEL Ex To 33, WSEZ 29 To 26, CKLW Ex To 26, KJR 19 To 15, KC101 18 To 15, WANS Ex To 29, WMC-FM Ex To 22, WROR 19 To 13, KCPX 28 To 23, WZZR 28 To 25, KRAV 22 To 19, WNCI 26 To 23, KERN 34 To 30, WRFC 25 To 20, KINT Ex To 28, WBBF 20 To 14, WISM 10 To 8, KEYN 30 To 27, WFIL 22 To 19, WPRO-FM 21 To 17, FM102 23 To 19, WICC 24 To 21, WAYS 24 To 21, WGSV 19 To 16, KSTP-FM 18 To 15. SALES: Fair in the Midwest. Weak in all other regions.	7

LAST WEEK	THIS WEEK		WEEKS ON CHART
35	34	EVERLASTING LOVE REX SMITH/RACHEL SWEET ADDS: WWKX. JUMPS: KYYX 21 To 18, WTX 30 To 27, WSPT 20 To 17, KCPX 32 To 28, KFMD 30 To 26, KERN Ex To 34, WGCL 21 To 17, KINT 20 To 17, KOFM Ex To 29, BJ105 23 To 20, WAXY 27 To 16. SALES: Fair in the Midwest. Weak in all other regions.	9

19	35	IN THE AIR TONIGHT PHIL COLLINS	13
29	36	ROCK AND ROLL DREAMS COME THROUGH JIM STEINMAN	13
26	37	STARS ON 45—MEDLEY STARS ON 45	20
13	38	YOU MAKE MY DREAMS DARYL HALL & JOHN OATES	17
14	39	TIME THE ALAN PARSONS PROJECT	19

LAST WEEK	THIS WEEK		WEEKS ON CHART
45	40	BREAKING AWAY BALANCE ADDS: KEZR, Q102-35, WICC, Y103, KVIL, KERN. JUMPS: 96KX 10 To 6, WCAO Ex To 28, KZZP 28 To 18, WISM 29 To 25, WSPT Ex To 32, WQXT Ex To 24, WKBW Ex To 26, KINT 18 To 15, KRQ 16 To 13, KOPA Ex To 30, WRQX Ex To 23, KCPX 24 To 21. SALES: Breakouts in the West and Midwest.	8

25	41	GEMINI DREAM THE MOODY BLUES	13
53	42	DRAW OF THE CARDS KIM CARNES ADDS: WBEN-FM-36, WGCL-30, WKBW, WRFC, KIMN, WRJZ, KERN, WBBQ. Day-Part: WCAO. JUMPS: KZZP 29 To 26, KJRB 27 To 24, WSKZ 28 To 26, WKXS Ex To 21, WSEZ 28 To 25, WAXY 25 To 22, WRFC Ex To 27, WNCI 29 To 26, WGH Ex To 22, WIFI Ex To 26, WAYS 30 To 26, WRVQ 29 To 24, 94Q 28 To 24, WICC 22 To 19, KINT 26 To 23, Z93 Ex To 30, KEYN Ex To 29, KRBE 23 To 20, WTX Ex To 29, WTX Ex To 39, BJ105 32 To 27, KCPX To 32, KOPA Ex To 28. SALES: Breakouts in the West, Midwest, and South.	8

HIT BOUND

50	43	CHLOE ELTON JOHN ADDS: KYYX, 14Q-24, WISM-28, WWKX, KINT 38, WZUU, KNUS, WHHY, WBBQ. JUMPS: WOKY 21 To 17, WICC 30 To 27, WZZR Ex To 28, WRFC 30 To 27, WRFC 29 To 24, WYYS 34 To 28, WBEI FM 36 To 32, KC101 Ex To 28, WSGN 29 To 27, WSPT 31 To 27, 94Q 23 To 20, KFMD 28 To 26, WKXX 26 To 21, WMC-FM 17 To 11, WROR 26 To 20, KRTH Ex To 30.	4
27	44	SWEET BABY STANLEY CLARKE/GEORGE DUNN	6
44	45	IT'S NOW OR NEVER JOHN SCHNEIDER	6

HIT BOUND

71	46	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS ADDS: WROR-25, WQXI, WOW-22, WHBQ, 94.1, KEZR, B97, WIKS, KZZP-28, WNCI, KFMD, WSKZ, WIFI, WKBW, KYYX, WHB-20, WMC-FM, WTRY, WRJZ, Z102-31, WABC, KTSa, KOFM, WRFC, FM102, WISM, WMAK, WPRO-FM, KOP, WAYS-30, KJR, WSGN. JUMPS: WCAO 13 To 5, KDWB 22 To 19, Y100 29 To 26, KNUS 38 To 35, WGH Ex To 21, KCPX Ex To 30, WAKY 22 To 19, WKXX Ex To 28, KRAV Ex To 21, WGSV Ex To 28, KRQ Ex To 30, BJ105 40 To 35, KJRB Ex To 35, WICC Ex To 28, Z93 Ex To 28. SALES: Just shipped.	4
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52	47	YOU COULD TAKE MY HEART AWAY SILVER CONE ADDS: WSPT, WGCL, WMC-FM, 13K, WZUU, WRJZ. JUMPS: KEZR 21 To 18, KZZP 16 To 14, WSKZ Ex To 30, KYYX Ex To 28, WBEN-FM 38 To 29, WISM Ex To 29, WKBW Ex To 26, KINT 23 To 18, WNCI 28 To 24, KRBE 8 To 6, KNUS 19 To 16, KCPX 30 To 27.	4
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54	48	GENERAL HOSPI-TALE THE AFTERNOON DELIGHT ADDS: Y103. JUMPS: Y100 12 To 10, 14Q Ex To 26, WTRY Ex To 17, Q105 15 To 9, WPRO-FM To 10, WAYS 13 To 7, WKXX Ex To 17, BJ105 To 22, WMAK 10 To 5, BJ105 26 To 23, WRJZ To 26, KERN Ex To 35. SALES: Moderate in the East and South.	4
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HIT BOUND

—	49	YOU START ME UP ROLLING STONES ADDS: WICC-30, KSFY, WSPT, 96KX, KBEQ, BJ105-37, WBCY, WCAO, Z93, 94Q, KEZR, WRQX, KJR, WIKS, WSKZ, KIMN, KIQQ, WAKY Q102-33, KRBE, WKXS, KFMD, KYYX, WTX, KFRC-29, WKXX-30, WTRY, KHFI, KRTH, CKLW, WANS, WTIC-FM, B97, Q105-25, KERN, WNCI 30, WLS, WPGC, WBBQ, 92X, Z102-32, WRFC, WRVQ, JB105-33, WBEN-FM-37. Day-Part: KJRB, WMC-FM. SALES: Just shipped.	4
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August 22, 1981

HIT BOUND		WEEKS ON CHART
OUR LETTER	REO SPEEDWAGON	3
<small>ADDS: WFL, KIMN, WTX, Y103-38, KTS, KOPX, WIS, WBEF-FM-31, WISM-27, WAKY-24, WJL-29, WKBW, KINT-35, KOFM, B97, WBBF- Day-Part: WOW, WMC-FM. JUMPS: 96KX 22 To 14, WHBQ Ex To 13, WSKZ Ex To 26, WAXY Ex To 10, KYYX Ex To 26, WICC 27 To 22, WFFC Ex To 29, KC101 25 To 21, WAYS 29 To 23, WSGN 29 To 24, WBCY 30 To 24, WKXX Ex To 29, KEYN Ex To 20, KJR Ex To 29, KIQQ Ex To 27, WXKS Ex To 20.</small>		
<small>SALES: Moderate in the South.</small>		
DOUBLE DUTCH BUS	FRANKIE SMITH	13
GET IT TO ME BABY	RICK JAMES	14
I DON'T KNOW ME	MICKEY GILLEY	7
<small>ADDS: WGSV. JUMPS: BJ105 39 To 34, WROR 27 To 12, KEEL 26 To 19.</small>		
<small>SALES: Weak in all regions.</small>		

PER FREAK (PART I)	RICK JAMES	3
<small>ADDS: WPRO-FM, FM103-29, 13K, KC101, WPS: Y100 22 To 16, WSEZ Ex To 30, Q105 25 To 19, WWXX Ex To 27, Z102 33 To 27, KRLY Ex To 29, KIQQ 40 To 14, WXKS 27 To 11, KFRC 15 To 7, H 8 To 4, B97 25 To 14, KFI 28 To 23.</small>		
<small>SALES: Good in the West and South.</small>		
TAIGHT FROM HEART	THE ALLMAN BROTHERS BAND	4
<small>ADDS: WBEF-FM-38, WSPT, WGCL, KFI, KRTH, WRVQ, KEEL. JUMPS: 96KX Ex To 34, WSKZ Ex To 29, WANS Ex To 27, WRFC 30 To 26, WISM Ex To 30, WBCY 29 To 26, 94Q Ex To 25, WWXX Ex To 10, WMC-FM 24 To 19, Z102 29 To 26, WRJZ Ex To 10.</small>		
<small>SALES: Breakouts in the West, Midwest and South.</small>		
THE DAYS ARE GONING BY	JOHN DENVER	5
<small>ADDS: WMAK, WICC, WRJZ, WTX. JUMPS: WBEZ 32 To 29, KINT 30 To 26, WGSV 20 To 17, BF 25 To 21.</small>		

CASH SMASH		WEEKS ON CHART
SMOKED	DEBBIE HARRY	2
<small>ADDS: Y100-32, WBCY, WWXX, KFMD, JB105-33, WMAK, KRLY, KIQQ, WRJZ, KC101. JUMPS: WRY Ex To 29, WPRO-FM Ex To 21, KFRC Ex To 20, WFL Ex To 25, WICC Ex To 29, KOPX Ex To 36.</small>		
<small>SALES: Breakouts in all regions.</small>		

SHARE BIZ	TEENA MARIE	6
<small>ADDS: FM102, KFRC-37. JUMPS: KRLY 18 To 9, Q 8 To 6, WXKS 16 To 13.</small>		
<small>SALES: Moderate in the West, Midwest and South.</small>		
SMPTED	SQUEEZE	5
<small>ADDS: WKS, WKXX, WTX, KFI, KC101, WBBQ. JUMPS: WCAO 14 To 7, WPGC 25 To 20, WSPT Ex To 31, 94Q Ex To 30, KFMD Ex To 29, KINT 32 To 29, BJ105 Ex To 39, KJRB Ex To 28, WFL Ex To 26, KRBE 29 To 26.</small>		
<small>SALES: Fair in the Midwest and East.</small>		

HEAVY METAL (KIN' A RIDE)	DON FELDER	5
<small>ADDS: WSKZ. JUMPS: WRFC Ex To 29, WSPT Ex To 5, WBCY 25 To 19, KSFJ Ex To 20, KBEQ 15 To 2, WRQX 25 To 21, WRJZ 28 To 21, WTX Ex To 10.</small>		
<small>SALES: Breakouts in the West.</small>		
IN LOVE	EVELYN KING	5
<small>ADDS: KRTH, WFL. JUMPS: CKLW 20 To 12, C 31 To 23.</small>		
<small>SALES: Fair in all regions.</small>		

HIT BOUND		WEEKS ON CHART	
89	62 JUST ONCE	QUINCY JONES FEATURING JAMES INGRAM	2
<small>ADDS: KOPA, KJRB, KJR, KIQQ, WXKS, WFL, Z93, WRJZ, KNUS, WHHY, KCPX, KERN, WCAO, KZZP-30, WANS, WRFC, WAYS, WSGN, 94Q, KRAV, WGSV, KRQ, WMAK, BJ105.</small>			

HIT BOUND		WEEKS ON CHART	
77	64 WE'RE IN THIS LOVE TOGETHER	LITTLE RIVER BAND	1
<small>ADDS: WAXY, WFL, WICC, KBEQ-22, Z93, WRJZ, KHFI, KEEL, KC101, KCPX, KERN, WBBO, KRAV, KINT-39, KSLQ-22, JB105-35, KSFJ, WMAK, BJ105-38, KOPA, KJRB, KIQQ, WXKS, WISM, WBEF-FM-39, WRFC, Q105-26, WANS, KYXX, KEZR, WGH, WBCY, KFMD, KFI, WAYS. Day-Part: WMC-FM.</small>			
<small>SALES: Just shipped.</small>			
73	65 THE SUN AIN'T GONNA SHINE ANYMORE	NEILSEN/PEARSON	3
<small>ADDS: WZZR, WROF-26, WFL, KEEL. JUMPS: WQXI 29 To 26, KRAV Ex To 25, WRJZ Ex To 28, KCPX Ex To 29.</small>			
72	66 THE SENSITIVE KIND	SANTANA	4
<small>ADDS: KEZR, KIQQ. JUMPS: KINT 33 To 27, KCPX Ex To 35.</small>			
<small>SALES: Fair in the West.</small>			
74	67 FALLING IN LOVE AGAIN	MICHAEL STANLEY BAND	3
<small>ADDS: WNCI, WFL, KERN. JUMPS: KEZR Ex To 28, WGCL 20 To 16, KINT 34 To 30.</small>			

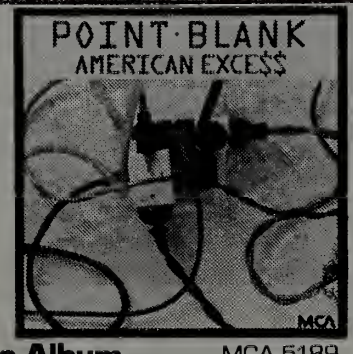
75	68 NICOLE	POINT BLANK	9
<small>ADDS: KEZR, WLS, KEEL. JUMPS: WSPT 27 To 20, WRQX 15 To 8.</small>			
<small>SALES: Fair in the Midwest.</small>			
76	69 A HEART IN NEW YORK	ART GARFUNKEL	2
<small>JUMPS: WCAO 29 To 25, KEZR Ex To 27, WBCY 28 To 25, WGSV Ex To 35.</small>			
<small>SALES: Fair in the East and South.</small>			
46	70 DON'T WANT TO WAIT ANYMORE	TUBES	10
62	71 A WOMAN IN LOVE (IT'S NOT ME)	TOM PETTY & THE HEARTBREAKERS	5
43	72 NIGHTWALKER	GINO VANNELLI	9
80	73 DEDICATED TO THE ONE I LOVE	BERNADETTE PETERS	3
<small>JUMPS: WQXI 25 To 22.</small>			
<small>SALES: Fair in the South.</small>			
51	74 TOM SAWYER	RUSH	9
87	75 ALL I HAVE TO DO IS DREAM	ANDY GIBB & VICTORIA PRINCIPAL	2
<small>ADDS: WNBC, WBBF, WFL, KEEL. JUMPS: KINT 37 To 31, KCPX Ex To 34.</small>			
79	76 SHAKE IT UP TONIGHT	CHERYL LYNN	3
<small>JUMPS: KRLY 25 To 21, KIQQ 28 To 19, KFRC 37 To 30.</small>			
<small>SALES: Fair in the South.</small>			
81	77 WE CAN GET TOGETHER	ICE HOUSE	3
<small>ADDS: WKXX. JUMPS: KINT 19 To 18, KRBE 22 To 19.</small>			
85	78 BURNIN' FOR YOU	BLUE OYSTER CULT	2
<small>ADDS: WSPT, WKXX. JUMPS: KCPX Ex To 40.</small>			

HIT BOUND		WEEKS ON CHART	
63	79 STARS ON 45/MEDLEY II	STARS ON 45	7
90	80 SILLY	DENIECE WILLIAMS	2
<small>ADDS: WMAK, WXKS, KCPX. JUMPS: Q105 14 To 10, WSGN 30 To 27, WQXI Ex To 20, KRLY 10 To 8, KIQQ Ex To 38.</small>			
<small>SALES: Moderate in the South.</small>			
81	81 WHEN SHE WAS MY GIRL	THE FOUR TOPS	1
<small>ADDS: 96KX-31, KYYX, WRFC, WGH, WAYS-29, WGSV, WDRQ-21, BJ105, KJR, WICC, WRJZ, KERN. JUMPS: WPGC Ex To 28, WSGN Ex To 28.</small>			
82	82 I'VE DONE EVERYTHING FOR YOU	RICK SPRINGFIELD	1
<small>ADDS: KRBE, KYYX, WBEF-FM-40, WGH, WSKZ, WKXX, WGCL, KINT-25, KSFJ, KIQQ-40, 92X, WRQX. Day-Part: KJRB.</small>			
48	83 WINNING	SANTANA	20
55	84 STRANGER	JEFFERSON STARSHIP	7
49	85 DON'T LET HIM GO	REO SPEEDWAGON	11
58	86 MODERN GIRL	SHEENA EASTON	16
57	87 FLY AWAY	BLACKFOOT	9
88	88 SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED)	CARL CARLTON	1
<small>ADDS: KFI, KIQQ. JUMPS: KRLY 15 To 12, WXKS 17 To 12, KFRC 33 To 26.</small>			
59	89 NOTHING EVER GOES AS PLANNED	STYX	7
90	90 THE THEME FROM HILL STREET BLUES	MIKE POST	1
<small>ADDS: KFI, KINT, WFL, KNUS, KEEL, KCPX.</small>			
60	91 ALL THOSE YEARS AGO	GEORGE HARRISON	14
93	92 JUST BE MY LADY	LARRY GRAHAM	3
<small>JUMPS: KRLY 20 To 17.</small>			
<small>SALES: Fair in the South.</small>			
88	93 TEARDROPS	GEORGE HARRISON	3
83	94 SEVEN YEAR ACHE	ROSANNE CASH	20
84	95 I LOVE YOU	CLIMAX BLUES BAND	28
86	96 JOLE BLON	GARY U.S. BONDS	6
82	97 IS IT YOU	LEE RITENOUR	19
91	98 SUKIYAKI	A TASTE OF HONEY	25
92	99 THIS LITTLE GIRL	GARY U.S. BONDS	18
95	100 SECRETS	MAC DAVIS	4

LOOKING AHEAD		WEEKS ON CHART
ALIEN	ATLANTA RHYTHM SECTION	2
<small>ADDS: WBCY, 94Q</small>		
STAY AWAKE	RONNIE LAWS	2
<small>ADDS: WGH, KRLY</small>		
MORE TO LOVE	JIM PHOTOGLO	2
<small>ADDS: WFL</small>		

CASH SMASH—denotes significant sales activity.
PRIME MOVER—denotes significant radio activity.
HIT BOUND—denotes immediate radio acceptance.

NICOLE (MCA-51132)
 POINT BLANK'S New Girl...
 and their hit single.
CASH BOX 68
ON
MCA RECORDS
 PRODUCED BY BILL HAM
 FOR LONE WOLF PRODUCTIONS



From The Album MCA-5189

COUNTRY

Smith, Raymer Bow International Booking Agency

NASHVILLE — Andrea Smith and Dean Raymer have formed International Celebrity Services. Smith, formerly with Top Billing, International here, said the company would be an "artist service-oriented booking agency."

A major emphasis of the company will be the international market, which was one of Smith's primary functions at Top Billing. "We purposely named the company International Celebrity Services to bow to my interests in the international business and our belief in the importance of the international market. Jimmie C. Newman (one of the company's first signings) is a very big overseas artist, and I feel we will be a very strong international agency," she said.

Smith said she wants the company to be a very "high service artist development agency" and that it can play an integral role in the development of an artist's career — from selling record product to developing an image at the press and television level. She added that the company will offer limited press services, including tour press.

Smith left Top Billing less than a month ago, after working 13 years with the booking agency, because she "felt the time was right. I felt there was room in Nashville for another good, young agency."

The company has already signed the Kendalls and Newman and is currently negotiating with more artists.

Smith will serve as president of the company, and Raymer, who most recently served as president of Gateway Talent in St. Louis, will assume the post of vice president and secretary.

The firm's offices are located at 1808 West End Building, Nashville, Tenn.

Gusher Label Formed In Dallas By Robinson

NASHVILLE — Chuck Robinson has announced the formation of Gusher Records, a new label based in Dallas.

Robinson, who heads the firm, also produced the label's first single, "Oklahoma Cowboy" by Earl Dee Long. An album of the same title is forthcoming.

Gerry Margolis of Los Angeles is serving as the firm's attorney. Sunbuckle Promotion, an independent company based in Dallas, is responsible for directing Gusher's national promotion, and Rose Trimble of Window Music Publishing in Nashville is administering publishing for the label.

"We are aggressively pursuing the concept of major artists for the label with established reputations," stated Robinson. "We feel strongly about Dallas as our base of operation, and, by virtue of the people we have aligned our company with, have great optimism about the future of Gusher in the record business."

Gusher can be reached at 3122 Sale Street, Dallas, Tex., 75219. Phone (213) 874-8334.



GENTLE PERSUASION — Using a little muscle and might, producer Tom Collins (l) demonstrates how he "persuades" artists to cut hit tunes. The hapless artist in this case is RCA artist Steve Wariner, whose debut album, produced by Collins, is set for a fall release.



JONES SCORES GOLD FOR ALBUM — Epic artist George Jones was awarded his first gold album for "I Am What I Am," the album which contains the multi-award winning single, "He Stopped Loving Her Today." The gold album was presented to Jones following his recent performance at Pee Wee's, a club in Nashville. Prior to his performance, Jones held a press conference to announce plans of a new management option agreement with Billy Bob Barnett. Pictured during the presentation are (l-r): club owner Pee Wee; Roy Wunsch, vice president, marketing, CBS Nashville; Rick Blackburn, vice president and general manager, CBS Nashville; Billy Sherrill, vice president, executive producer, CBS; Jones; and Larry Gatlin.

New Country Acts Find More Chances Than Ever At Radio

by Tom Roland

NASHVILLE — Country music has long been considered a genre in which the fan is so loyal to his favorite act that it is difficult for a new artist to gain a foothold, but officials at a majority of major labels who have had recent success in promoting new artists tend to feel that a more receptive view of fresh talent has worked its way into the attitudes of country radio programmers and listeners.

Stan Byrd, national country promotion director for Warner Bros. cited a definite change of heart at radio. "They're much more receptive to them now than they were a few years ago," said Byrd. "There's a better quality to the records and new artists. Three to five years ago, all they would look at was the name of the artist."

Joe Galante, division vice president, RCA Nashville, held a similar viewpoint. "I think radio is more receptive than it has been in the past," he said. "I'm not sure if that's a function solely of being open to new artists or with some of the 'heavies' not coming up with heavy product and leaving a void open in the marketplace."

'No Monsters'

"I'm not saying that major acts are coming out with bad records, but I don't see the major blockbusters that have been there in the past — like a Kenny Rogers and 'Lucille.' That was a monster record. I think what's happening is there's a void opening up; the major artists aren't staying in the top of the charts for five and six weeks in a row as #1 or #2, and I think that's kind of created more movement or more flow through the charts. I'll be honest with you, I think the overwhelming reason radio is giving new acts a chance is that they're putting out

Box Office Management Formed In Nashville

NASHVILLE — Gary Hart has announced the formation of Box Office Management, a "personal career direction company" that will base its operations in Nashville.

Hart intends to represent both recording artists and professional members of the music community, such as producers and arrangers.

Box Office has already signed artists Don King, Bobby Smith, Van Stephenson, and Dan Williams and Michael Stewart. The firm will also represent Tony Brown, Jerry Fuller, Eddie Kilroy and Bob Montgomery. Al DeLory has pacted with the firm as both a producer and an arranger.

Box Office Management is located at 1232 17th Avenue South, Nashville, Tenn. 37212. The telephone number is (615) 385-1031.

damn good records. There are some very talented people out there — new artists on all labels."

These new artists have more than proven themselves on the charts. For instance, George Strait, with his first MCA release, "Unwound," reached the #5 position on the **Cash Box** Country Singles chart. David Frizzell and Shelly West reached the #1 position with their first Viva/Warner Bros. release. "You're The Reason God Made Oklahoma." The follow-up single, "Texas State of Mind," is still bulleting up the charts. RCA artist Sylvia attained her first #1 this year with "Drifter," while the follow-up, "Matador," went to #2. Labelmates Alabama continued to impress radio and fans alike with consecutive top releases, including the #1 hits, "Tennessee River," "Old Flame" and "Feels So Right." Rosanne Cash also reached the #1 position this year with her single, "Seven Year Ache."

Willing To Help

Joe Casey, national country promotion director, CBS, agreed that most radio stations are receptive to developing talent, depending on the market's size. "For the most part," he stated, "most leading, major market stations are not as receptive to newer artists as they are to the more established artists. I'm speaking of New York and places like that."

"I think it's pretty much split. In some areas, when we deal with a radio station with a rather expanded playlist, I feel like they're receptive. I feel like you can look at the **Cash Box** chart and see that people like the Kieran Kanes on Elektra, or, a couple years ago, a Lacy J. Dalton and a Rosanne Cash are making it. I think that given good material and good recordings, we can break or work these artists at radio stations with expanded playlists. I'd say for the most part that these stations are receptive, but major markets not so much."

Casey felt, however, that, although its still receptive, country radio is not as open to the new artists as in years gone by. "I go back with CBS to 1965," Casey said, "and back in that era, you could put out a good, credible piece of product, and it made no difference who the artist was, they would play it. As radio has become more sophisticated and as country radio has become more successful — in many markets, they are the #1 radio station, and, when there are more than one, many times they command the #1 and #2 positions within the marketplace — no, they are not as receptive today as they were five years ago."

Erv Woolsey, vice president, promotion, MCA, Nashville saw that sophistication in a different light. "I think country radio has

(continued on page 25)

Top Country Acts To Perform At First Harvest Jam

by Tom Roland

NASHVILLE — MCA recording group the Oak Ridge Boys, Epic recording group the Charlie Daniels Band, RCA recording artist Delbert McClinton and Capitol recording artist Delbert McClinton have been signed to headline the inaugural Harvest Jam scheduled for Oct. 10 at the Brewton (Ala.) Airport Grounds. In addition, several "surprise" guests are expected.

Harvest Jam will be presented by William Lee Golden of the Oak Ridge Boys, in conjunction with Family Affairs Concerts, Inc. and the Brewton Chamber of Commerce.

The announcement of the concert line-up was made by Golden during a press conference at Golden Era, his pre-Civil War home. Along with the Oak Ridge Boys manager, Shelly Davis, Golden outlined plans for the event, which is expected to draw 30,000 concert-goers from the surrounding Alabama area. The tickets, priced at \$10.75 for non-Brewton residents and \$6.75 for Brewton residents, are also being sold in Montgomery, Mobile, and Atlanta.

Golden said that the 640-acre airport site had been chosen to make sure that "no one was disturbed" and that "we can turn the music up as loud as we want."

According to Davis, the event, which will cost in excess of \$100,000, will be recorded and videotaped in hopes of making a special.

Although Golden was uncertain as to whether the event would become an annual affair, he did state that, if the event was successful, it may be held yearly. However, if it did become an annual event, Golden said he would consider changing the concert location from his hometown of Brewton, Ala. to Oak Ridge, Tenn., the town from which the original Oak Ridge Boys drew their name. Oak Ridge is to be the site of the World Energy Conference in 1982.

Said Golden, "The Harvest Jam is a personal expression of mine. We wanted to bring together the freshest fruits of the music business — to harvest a crop of talent — from family and friends, young and old, country and city. It features some of the finest Southern music developed over the past two to three decades, as well as a few non-Southerners who have their special contribution to make, too."

Tickets can be obtained by sending a check or money order made payable to Harvest Jam '81, to: Harvest Jam, Brewton Chamber of Commerce, P.O. Box 1234, Brewton, Ala. 36427. Tickets for non-Brewton residents are \$10.75 each, plus 75 cents for postage and handling. For additional information, a special line has been created for the concert, (205) 867-6261.



BJ BIRTHDAY CELEBRATION — MCA artist B.J. Thomas (l) celebrated his 39th birthday with a big party at the Stockyard Restaurant in Nashville, following his performance at the Grand Ole Opry, when he became its 60th member. Thomas is pictured with his wife Gloria and the cake used to feed 100 plus guests.

COUNTRY

TOP 75 ALBUMS

		Weeks On 8/15 Chart		Weeks On 8/15 Chart
1	FEELS SO RIGHT ALABAMA (RCA AHL 1-3930)	2	23	
2	FANCY FREE OAK RIDGE BOYS (MCA-5209)	1	12	
3	SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	3	7	
4	JUICE JUICE NEWTON (Capitol ST-12136)	6	24	
5	SEVEN YEAR ACHE ROSANNE CASH (Columbia JC-36965)	4	23	
6	YEARS AGO STATLER BROTHERS (Mercury/PolyGram SRM-1-6002)	8	7	
7	I AM WHAT I AM GEORGE JONES (Epic FE 36586)	7	48	
8	ESPECIALLY FOR YOU DON WILLIAMS (MCA-5210)	9	6	
9	KENNY ROGERS GREATEST HITS KENNY ROGERS (Liberty LOO 1072)	5	44	
10	CARRYIN' ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST (Viva/Warner Bros. BSK-35555)	10	14	
11	NOW OR NEVER JOHN SCHNEIDER (Scotti Bros. ARZ 37400)	12	9	
12	MR. T CONWAY TWITTY (MCA-5204)	13	8	
13	LEATHER AND LACE WAYLON AND JESSI (RCA AAL 1-3931)	15	25	
14	MAKIN' FRIENDS RAZZY BAILEY (RCA AHL 1-4026)	17	15	
15	I LOVE 'EM ALL T. G. SHEPPARD (Warner/Curb BSK-3528)	14	18	
16	ROWDY HANK WILLIAMS, JR. (Elektra/Curb 6E-330)	16	29	
17	SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	27	4	
18	SURROUND ME WITH LOVE CHARLY McCLAIN (Epic FE-37108)	21	15	
19	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING RONNIE MILSAP (RCA AAL 1-3932)	11	19	
20	WILD WEST DOTTIE WEST (Liberty LT-1062)	23	25	
21	I'M COUNTRYFIED MEL McDANIEL (Capitol ST-12116)	22	25	
22	HORIZON EDDIE RABBITT (Elektra 6E-276)	19	58	
23	DRIFTER SYLVIA (RCA AHL 1-3986)	18	18	
24	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY (Capitol SOO-12144)	25	17	
25	RAINBOW STEW/LIVE AT ANAHEIM STADIUM MERLE HAGGARD (MCA-5216)	28	6	
26	SOMEWHERE OVER THE RAINBOW WILLIE NELSON (Columbia FC-36883)	26	23	
27	DARLIN' TOM JONES (Mercury/PolyGram SRM-1-4010)	33	10	
28	LOOKIN' FOR LOVE JOHNNY LEE (Asylum 6E-309)	41	42	
29	LIVE HOYT AXTON (Jeremiah JH-5002)	32	15	
30	WITH LOVE JOHN CONLEE (MCA-5213)	30	5	
31	SHOULD I DO IT TANYA TUCKER (MCA-5228)	31	6	
32	GREATEST HITS OAK RIDGE BOYS (MCA-5150)	20	42	
33	BLUE PEARL EARL THOMAS CONLEY (Sunbird ST-50105)	38	22	
34	MY HOME'S IN ALABAMA ALABAMA (RCA AHL 1-3644)	34	60	
35	GREATEST HITS RONNIE MILSAP (RCA AHL 1-3722)	29	43	
36	TAKIN' IT EASY LACY J. DALTON (Columbia FC 37327)	45	4	
37	ENCORE GEORGE JONES (Epic FE 37346)	37	4	
38	ENCORE CHARLY McCLAIN (Epic FE 37347)	39	3	
39	URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	42	10	
40	AS IS BOBBY BARE (Columbia FC-37157)	40	10	
41	PLEASURE DAVE ROWLAND AND SUGAR (Elektra 5E-525)	36	11	
42	GREATEST HITS WAYLON JENNINGS (RCA AHL 1-3378)	24	122	
43	THE BARON JOHNNY CASH (Columbia FC-37179)	44	9	
44	GREATEST HITS ANNE MURRAY (Capitol SO-12110)	46	47	
45	WAITIN' FOR THE SUN TO SHINE RICKY SCAGGS (Epic FE 37193)	55	13	
46	I HAVE A DREAM CIPISTY LANE (Liberty LT-1083)	47	22	
47	STEP BY STEP EDDIE RABBITT (Elektra 5E-532)	—	1	
48	YOU DON'T KNOW ME MICKEY GILLEY (Epic FE-37416)	—	1	
49	TAKE THIS JOB AND SHOVE IT ORIGINAL SOUNDTRACK (Epic SE-37177)	49	10	
50	ONE TO ONE ED BRUCE (MCA-5188)	50	17	
51	ENCORE MICKEY GILLEY (Epic JE-36851)	52	41	
52	9 TO 5 AND ODD JOBS DOLLY PARTON (RCA AAL 1-3852)	43	38	
53	THE MINSTREL MAN WILLIE NELSON (RCA AHL 1-4045)	57	5	
54	ROLL ON MISSISSIPPI CHARLEY PRIDE (RCA AHL 1-3905)	53	19	
55	HONEYSUCKLE ROSE ORIGINAL SOUNDTRACK (Columbia S2 36752)	60	51	
56	MORE GOOD 'UNS JERRY CLOWER (MCA-5215)	—	1	
57	SOMEBODY' KNOCKIN' TERRI GIBBS (MCA-5173)	35	29	
58	EVANGELINE EMMYLOU HARRIS (Warner Bros. BSK 3568)	48	28	
59	I BELIEVE IN YOU DON WILLIAMS (MCA-5133)	54	53	
60	GOOD TIME LOVIN' MAN RONNIE McDOWELL (Epic FE 37399)	62	2	
61	JUST LIKE ME TERRY GREGORY (Handshake JW 37131)	61	2	
62	ENCORE BOBBY BARE (Columbia FC 37351)	63	2	
63	LOVE IS FAIR BARBARA MANDRELL (MCA-5136)	51	48	
64	I'M GONNA LOVE YOU BACK TO LOVING ME AGAIN JOE STAMPLEY (Epic FE-37055)	64	16	
65	THE BEST OF EDDIE RABBITT EDDIE RABBITT (Elektra 6E-235)	71	35	
66	BACK TO THE BARROOMS MERLE HAGGARD (MCA-5139)	56	42	
67	JOHN ANDERSON 2 JOHN ANDERSON (Warner Bros. BSK-3547)	58	18	
68	YOU BROUGHT ME BACK TAMMY WYNETTE (Epic FE 37104)	68	2	
69	LOOKING BACK BARBARA MANDRELL (Columbia FC 37437)	69	2	
70	STARDUST WILLIE NELSON (Columbia JC 35305)	59	173	
71	URBAN COWBOY ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90002)	55	66	
72	WILLIE AND FAMILY LIVE WILLIE NELSON (Columbia KC-2-35542)	66	111	
73	WASN'T THAT A PARTY THE ROVERS (Epic/Cleveland Int'l. JE-37107)	73	19	
74	HELP YOURSELF LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia JC 36582)	74	7	
75	DAKOTA STEPHANIE WINSLOW (Warner/Curb BSK 3529)	67	16	

RONNIE MILSAP'S NEW ALBUM NOW AVAILABLE!



Featuring the #1 hit single
**"THERE'S NO
 GETTIN' OVER ME"** FB 12264

BB 3***

CB 1*

RW 2*

RCA

CHARLY McCLAIN

Sleepin' With The Radio On

14-02421



With two bonafide hits "Who's Cheatin' Who" and "Surround Me With Love" already chalked up this year, Charly's music is reaching more people everyday. She is touring constantly; playing before enthusiastic audiences and garnering new fans with each show. And now Ms. McClain has delivered "Sleepin' With The Radio On", her most explosive single to date, that is already stirring up the airwaves all across the country.

From the album Surround Me With Love

On *Epic* Records
Produced by Norro Wilson

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FE 37108

COUNTRY

THE COUNTRY COLUMN

CAUSE FOR CELEBRATION — Instrumentalist extraordinaire **Charlie McCoy** recently received a couple of honors of note. The first was a plaque for appearing on the **Jimmie Rodgers** Festival in Meridian, Miss. for 10 straight years. McCoy is the only artist to boast such a distinction. Add to that another plaque he was presented, this for appearing on the **Hank Williams** Memorial show for five straight years. Needless to say, McCoy is as popular an entertainer as he is a studio musician, much in demand in both types of settings. Reportedly, McCoy will again be on the artist roster of the revitalized Monument label. And speaking of Monument, the announcement of the label's distribution deal should be forthcoming, within the next week or so. Right now, it's only a matter of tying up a few loose ends before the big announcement. In addition to **Kris Kristofferson** and McCoy, additional artists signed to the label might come as a surprise to some.



Charlie McCoy

BROWN JOINS DICK JAMES — **Catherine Brown** has joined the Nashville staff of Dick James Music as publishing assistant. The operation has successfully moved its U.S. base of operations from New York to Nashville and is located at 1201 16th Ave., Nashville, Tenn. 37212. The company will retain its New York office, which is currently in the midst of a location change.

IN THE STUDIO — **Chet Atkins**, who is producing **Roger Whittaker's** upcoming RCA album, "Changes," has been in **Randy's Roost** in Nashville mastering the album. . . . In Sound Emporium's studios in Nashville, **Bobby Goldsboro** has been working on a new album for Columbia/Curb with producer **Larry Butler** and **Billy Sherrill** engineering; producer **Ed Penney** has been mixing **Terri Gibb's** next MCA album, with the engineering done by Sound Emporium president **Jim Williamson**; and **Patty Parker** and **Frank Fara** were working with two new Comstock Records artists, **Jennifer Eisenhower** and **Julie Hupe**. Williamson engineered the sessions. . . . In Woodland Studios in Nashville, **Carl Perkins** was overdubbing vocals for a new single with **David McKinley** and **Steve Ham** behind the boards; the **Oak Ridge Boys** were doing vocal overdubs on a new **Joe Sun** record for Elektra, with **Brlen Fisher** producing and **Rick McCollister** and **Ken Corlew** engineering; **Donna Fargo** and producer **Stan Silver** were working on a new album for Warner Bros. with **Gene Elchelberger** and **McCollister** behind the boards; and **Mel Tillis** and producer **Billy Strange** were busy at work on a Christmas album for Elektra. McKinley served as engineer.

UPCHURCH ON THE ROAD — **DeDe Upchurch**, the 15-year-old Little Giant recording artist, recently embarked on a radio station tour in support of her new single, "I'm Leavin' Abilene Tonight." Before the tour's end, the young singer will hit 40 radio stations and selected distributors and one-stops.

OH, THAT COUNTRY MUSIC — Country music is usually the first to pick up on trends or the mood of the country and release records reflecting said mood or trend. There were a flurry of anti-Khomeini releases during the Iranian situation. Same for the oil shortage, the baseball strike and even the wedding of Lady Di and Prince Charles. But the idiom has blatantly thus far ignored something that has proven tremendously popular in pop music, namely the medleys **Stars on 45** and the **Beach Boys**, precisely. We are totally surprised that no one has yet released any such country medley. Using the same basic principle, with the uninterrupted hand clapping in the background, one could weave a medley of, say, **Jim Reeves** or **Hank Williams** classics. Or better still, **Stars on Opry**, utilizing the best of traditional country music, like **Ernest Tubbs**, **Roy Acuff**, **Little Jimmy Dickens**, **Minnie Pearl's** "howdee" and so forth. If anyone has any thoughts on the subject, we'd love to hear them.

CONGRATULATIONS — to **Janine** and **Eddie Rabbitt** on the birth of their first child, a girl named **Demelza Anne**. The stork delivered the young 7 pound, 6 ounce Rabbitt at 1:05 p.m. in Nashville. We're happy to report the Rabbitt family is resting comfortably at home just outside Nashville.

A CHANGE OF HATS — **Don Williams** recently traded in his performing Stetson for a hat of a different make when he spent last week at the Sound Emporium in Nashville producing the first MCA session on his own four-member touring band, composed of **Danny Flowers**, **Pat McInerney**, **Biff Watson** and **David Pomeroy**.

WE GAVE AT THE OFFICE — Nashville music execs, the Italian Street Fair is coming up Sept. 4-7, and again this year, the music booth is requesting donations of any musical items, such as records, sheet music, instruments, tapes, etc. The money raised will go to the Nashville Symphony. For more information, contact **June Denny** at (615) 297-8494.

FOOD FOR THOUGHT — **David Malloy**, **Eddie Rabbitt's** producer, may be a serious contender for working in some capacity in Arista's proposed Nashville branch. . . . Sources close to the label still insist Atlantic will have something to do with the currently dormant Lone Star label in Austin, and that **Willie Nelson** will most likely be an artist on the label. Officials with CBS claim there is no truth whatsoever to the rumor. . . . **Charlie Daniels** is among the Tennesseans who have written comments for inclusion in a new "coffee table" photo book titled, *The Tennesseans — A People And Their Land*. The book should be out in time for the holiday season.

BLUE SUEDE MASK — Sun recording artist and noted mystery man **Orion** will have to get out his best mask when he appears at the National Music Sound and Video Show Sept. 12 at the New York Hilton. Though Orion began recording a mere two years ago, the masked man has released some seven albums.



Orion

jennifer bohler

Ronco Readies U.K. Country Package

NASHVILLE — Some 30 artists will be featured on "Country Sunshine, Country Sunset," a Ronco Teleproducts television package set for release in October in the United Kingdom. The album will feature such artists as **Dolly Parton**, **Don Williams**, **Hank Williams, Jr.**, **Linda Ronstadt**, **Pete Drake**, **Jean Shepard**, **Stonewall Jackson**, **Eddie Rabbitt**, **Ray Price**, **Loretta Lynn**, **Ed Bruce**, **Hank Williams' Original Drifting Cowboys**, **Ronnie Prophet** and **Merle Kilgore**.

Ronco released its first major country package, "Country Legends," in the UK in 1980, and it subsequently became one of the company's best sellers.

While most of the material on the album, which will be marketed with a heavy television campaign, is granted to Ronco on a lease basis, **Prophet's** cut, a cover of "Good Ol' Boys," from the *Dukes of Hazzard* television show, and a remake of "Teddy Bear" by **Kilgore** were recorded specifically for the project.

SINGLES REVIEWS

NEW AND DEVELOPING ARTISTS



EARL D. LONG (Gusher GP 001) **Oklahoma Cowboy** (3:26) (Pumper Publishing BMI) (E.D. Long) (Producer: C.A. Robinson)

This single from newcomer Earl D. Long begins with a soft acoustic and fiddle accompaniment (fiddle compliments of Johnny Gimble) and builds to a rousing, pull out all the stops closing, complete with dancing fiddle, yodels, shooting gun and a cast of "thousands" providing appropriate barroom noise. No doubt jukebox operators will jump on this right away.

HITS OUT OF THE BOX

JOHN CONLEE (MCA-51164)

Miss Emily's Picture (3:34) (Tree Pub. Co., Inc. — BMI) (R. Lane) (Producer: B. Logan)

ANNE MURRAY (Capitol A5023)

It's All I Can Do (2:50) (United Artists Music Co., Inc./Chess Music, Inc. — ASCAP) (Leigh, A. Jordan) (Producer: J.E. Norman)

TAMMY WYNETTE (Epic 14-02439)

Crying In The Rain (3:12) (Screen Gems — EMI Music, Inc. — BMI) (C. King, H. Greenfield) (Producer: C. Moman)

DOTTIE WEST (RCA PB-12284)

Once You Were Mine (3:13) (First Generation Music — BMI) (L. Gatlin) (Producer: n. listed)

SUSIE ALLANSON (Liberty/Curb P-A-1425)

Love Is Knocking at My Door (Here Comes Forever Again) (2:44) (Vogue Music/Gary Paxton Pub., Inc., c/o Welk Music Group — BMI) (M. Wright) (Producer: M. Lloyd)

BILLY JOE SHAVER (Columbia 18-02460)

When the Word Was Thunderbird (3:31) (ATV Music Corp. — BMI) (B.J. Shaver) (Producer: E. Kirby)

MEL TILLIS (Elektra E-47178)

One-Night Fever (2:56) (Southern Nights Music — ASCAP) (B. Morrison, J. MacRae) (Producer: J. Bowen)

FEATURE PICKS

CON HUNLEY (Warner Bros. WBS 49800)

She's Steppin' Out (2:58) (Rick Hall Music — ASCAP) (T. Brasfield, W. Aldridge) (Producer: T. Collins)

FREDDIE HART (Sunbird SBR 7565)

You Were There (2:58) (Southern Nights Music — ASCAP) (B. Morrison, J. MacRae) (Producers: N. Larkin, E.T. Conley)

DAVID FRIZZELL (Warner Bros./Viva WBS 49778)

Lefty (2:28) (Peso Music/Wallet Music/Blue Lake Music/Fast Lane Music — BMI) (L. Bastian) (Producers: S. Garrett, S. Dorff)

ROB SMITH (Natchez 4000)

Love You Better Walk On In (3:43) (Natchez Record & Pub. Inc. — BMI) (K. Henderson) (Producer: R. Smith)

DON MCLEAN (Millennium YB-11809)

It's Just The Sun (2:25) (Benny Bird Co. Inc. — BMI) (D. McLean) (Producer: L. Butler)

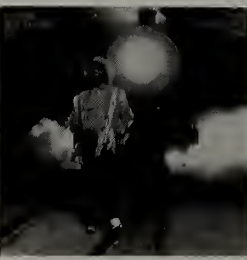
TERRY MCMILLAN (RCA PB-12300)

All I Really Want To Do (3:20) (Athens Music Co./Evil Eye Music, Inc. — BMI) (C. Atkins, S. Silverstein, T. McMillan) (Producers: C. Atkins, P. Carter)

ALBUM REVIEWS

THE PRESSURE IS ON — **Hank Williams, Jr.** — Elektra/Curb 5E-535 — Producer: Jimmy Bowen — List: 8.98

Never one for mincing words, Hank Williams, Jr. gets right down to the heart of the matter with this new release. His tongue-in-cheek "Ballad of Hank Williams" might meet with some resistance from staunch Hank Williams fans, as the younger Williams paints no slick picture of his father's legend. Instead, he tells it like it was, with the assistance of Don Helms, steel guitar player with both Jr. and Sr. Williams. Also not "Ramblin' In My Shoes" and "All My Rowdy Friends Have Settled Down," sort of a country "Where Have All The Flowers Gone."



COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. NEVER BEEN SO LOVED (IN ALL MY LIFE) — CHARLEY PRIDE — RCA — 65 REPORTS.
2. SLEEPIN' WITH THE RADIO ON — CHARLEY McCLAIN — EPIC — 47 REPORTS.
3. TEACH ME TO CHEAT — THE KENDALLS — MERCURY — 27 REPORTS.
4. GRANDMA'S SONG — GAIL DAVIES — WARNER BROS. — 22 REPORTS.
5. LOUISIANA LONELY — NARVEL FELTS — GMC — 17 REPORTS.
6. SNEAKIN' AROUND — KIN VASSY — LIBERTY — 16 REPORTS.
7. MARRIED WOMEN — SONNY CURTIS — ELEKTRA — 16 REPORTS.
8. MEMPHIS — FRED KNOBLOCK — SCOTTI BROTHERS — 15 REPORTS.
9. SHE'S GOIN' HOME ALONE — GAIL ZEILER — 15 REPORTS.
10. I RECALL A GYPSY WOMAN — B.J. THOMAS — MCA — 15 REPORTS.

MOST ACTIVE COUNTRY SINGLES

1. STEP BY STEP — EDDIE RABBITT — ELEKTRA — 73 REPORTS.
2. PARTY TIME — T.G. SHEPPARD — WARNER/CURB — 72 REPORTS.
3. TAKIN' IT EASY — LACY J. DALTON — COLUMBIA — 59 REPORTS.
4. I'LL NEED SOMEONE TO HOLD ME (WHEN I CRY) — JANIE FRICKE — COLUMBIA — 55 REPORTS.
5. HURRICANE — LEON EVERETTE — RCA — 54 REPORTS.
6. TODAY ALL OVER AGAIN — REBA McENTIRE — MERCURY — 53 REPORTS.
7. RIGHT IN THE PALM OF YOUR HAND — MEL McDANIEL — CAPITOL — 53 REPORTS.
8. (I'M GONNA) PUT YOU BACK ON THE RACK — DOTTIE WEST — LIBERTY — 48 REPORTS.
9. (WHEN YOU FALL IN LOVE) EVERYTHING'S A WALTZ — ED BRUCE — MCA — 47 REPORTS.
10. I LOVE YOU A THOUSAND WAYS — JOHN ANDERSON — WARNER BROS. — 47 REPORTS.

New Country Acts Find More Chances Than Ever At Radio

(Continued from page 20)

"Come a lot more sophisticated," he said. "I think the fans are a lot more sophisticated, and they know what they want. If a superstar has a record that a fan doesn't like, he won't go and buy it just because it's that superstar. On the other hand, if a new artist comes along and that fan hears it on the radio, and he likes it, he'll buy it. I think they buy what they like a lot more now as opposed to just being a real fan. I think they're a lot more discriminating in their buying now."

Ewell Roussell, Elektra's general manager of the Nashville division, termed radio "reluctant" to add a fledgling performer, but offered one record as an example where radio was not the unwilling partner. On the Kieran Kane record," said Roussell, "it was a unique one where it was a good radio record. We felt that we had a record that was a very viable piece of product for radio, but did not know if it was a valuable piece of product. It turned out that was.

Retail Resistance

"We had no problems putting that record on the air. Our problem was after it got up in the charts, there was a lot of reluctance from the accounts to purchase that record. An amount of product that warranted the numbers that it was getting in the charts. On those kind of things — reluctance from the big racks — we did offer a small deal that allowed them to put it in, but the record was a radio hit before we offered a deal."

A price break on product by a new artist is a rarity at Elektra, as it is with most of the major labels. "We don't give any price breaks at all or discounts at all when you're talking about shipping right out of the box," said Roussell. "There are very few times that we will give a deal, in essence, to a market. For that to happen, we really have a record on our hands and all we need to do then is cover the market so that we can pick up the radio airplay that we have."

Byrd lent additional insight into the reasoning behind the Warner Bros. policy, which almost mirrors Elektra's. "We would give a price break," said Byrd, "if we felt it warranted it, or if we were showing action in the market — a retail demand — we might cover the market to get better spread of product — to meet that demand: We could not do it as a policy."

Roy Wunsch, vice president of marketing, CBS Nashville, explained that his label has recently developed a program for new and developing artists. "I don't want to generalize it to the degree that every artist that happens to be new belongs in a new and developing artist program," he said. "The chemistry has got to be there in terms of the strong, strong buzz relative to the music. Generally speaking, in terms of a new act on their first album, we'll put a special prefix on the album and sell it at the cost that an account might ordinarily sell a midline-priced item at. We also guarantee the merchandise; it's guaranteed to a point in time at which we recall it."

New Artist Criteria

"We decide whether or not to include an artist on the program before the album ships, and, generally speaking, that criteria is very obvious. Music is a very emotional business when we all listen to it. If we feel we've really got to run for it — we've really got a shot here — that's when we do it."

Woolsey indicated that, although MCA has no set policy, the company will at times offer retailers a price break if the marketing staff feels it would be advantageous. RCA's Galante and Gerri McDowell, national country promotion director, Capitol/EMI America/Liberty, related that neither major would cut the retailers' cost on new product.

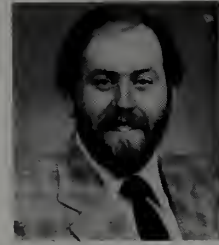
Said Galante, "To be honest with you, we haven't taken an aggressive stance in terms of pricing those albums below the market. I think it's the kind of situation where you can't afford it — especially with the new artist — you can't afford discounting simply because there's no margin left for you."

A couple of methods exist for breaking the new artist at the radio level. The most prevalent procedure is to work "breaker" stations — stations that traditionally jump on a new record more quickly than other outlets.

Byrd preferred to take on all the stations en masse, "The way we've been doing it is to hit all the reporting stations at one time," he said. "We don't look for stations that have a longer list because what you're looking for is retail reaction. You're going to need WEEP in Pittsburgh. WEEP is a 35-record playlist, but you need that station if you want to sell records in the Pittsburgh market."

THE COUNTRY MIKE

MILLER TO HEAD WWVA ALL NIGHT SHOW — Operation manager of WWVA/Wheeling, W. Va., Tom Miller, has announced the appointment of Scott Miller to emcee the WWVA Radio All Night Show. Scott Miller, formerly midday air personality with the station since April 1981, will continue to emphasize the show's existing format, consisting of weather reports, traffic and business information and, of course, country music. In making the announcement, Tom Miller stated, "We are pleased Scott has joined our all night programming staff. He has proven himself to be personable and informed, both necessary to the special night time audience's needs." The midnight to dawn program to broadcast throughout the entire east coast and parts of Canada via the 50,000 watt clear channel station.



Chuck Robson

PERSONALITY PROFILE — Operations manager of KFJH-AM and KBRA-FM/Wichita, Jason Drake recently announced the appointment of Chuck "Sugar Bear" Robson as program director of the AM country giant. Robson will take over those duties from Drake, who had held that position since 1976. Robson began a career in broadcasting while attending high school in Willow Springs, Mo., with block formatted KUKU. Upon graduation in 1972, he traveled to Springfield, where he served as public service director and handled the middays for KWTO. After a year, however, Robson moved to Kansas City, where he kept busy taking care of the production and promotions responsibilities, as well as the afternoon slot for KCKN and KWKI. Four years later, Robson headed back to Springfield and KWTO and, as program director, guided the station from a #7 Arb ranking to #1 among adults. At KWTO, Robson established his morning drive show as the most listened to radio program in southwest Missouri. He joined the staff at KFJH-AM in March 1981 as afternoon drive personality and promotion director and served in that capacity until his most recent promotion. "I am looking forward to the continued challenge of programming one of America's most listened to radio stations," Robson stated. "KFJH is the only full time, full power regional radio station in this area, and we will continue to offer listeners the best country music, most chances to win prizes, and the opportunity to have fun with us on the radio."

Congratulations to Ray Potter, program director of KHEY/EI Paso, and his wife Laura, on the birth of 5 pound, 5 ounce Diana Marle, July 29.

PROMOTION'S THE GAME — At a recent Charlotte O's double A baseball game (farm league club of the Baltimore Orioles) WIST/Charlotte joined the family night crowd of over 3,000 at the old ball park to give away more than \$5,000 in prizes, including an automobile. But the lucky fan who drove away in the WIST grand prize the night of Aug. 2 wasn't a baseball fan at all. In fact, he had never heard WIST radio. The winner had just arrived in Charlotte to visit relatives and was taking in the first baseball game of his life. He had just flown in from Norwich, England!

WHAT'S 'YOUR FAVORITE COUNTRY' — A "Your Favorite Country" contest was held recently by air personalities at KNIX-AM & FM in the Phoenix metropolitan area. The campaign consisted of a multi-media advertising and promotional program designed to hold current listeners and to attract new listeners through increased awareness and a cash giveaway contest. In addition to outdoor billboards and print advertising, a call-out contest was implemented through which listeners could win \$100-1,000 per call, if they answered the question correctly. The question? "What's your favorite country?" The answer: "KNIX." KNIX-AM & FM remain the top two country radio stations in the Phoenix market.

KNOE CELEBRATES BIRTHDAY — On Aug. 9, KNOE/Monroe celebrated its 37th birthday with an outdoor extravaganza. More than 5,500 listeners joined the KNOW air personalities for a free concert in Chenault Park, featuring MCA recording artist John Wesley Ryles.

KAYO RETURNS TO COUNTRY — Approximately a year-and-a-half ago the #1 country station in the Seattle market decided to change from its successful format and institute all-talk programming. But, as of July 27, KAYO rejoined the Seattle country club. In fact, according to program/music director Chuck Urban, the station plans to increase its power to 5,000 watts by September. Operations manager for the converted country station is Alex Selmes, formerly with KMPS/Seattle. **country mike**

PROGRAMMERS PICKS

Lee Brandell	WHOO/Orlando	Sleepin' With The Radio On — Charly McClain — Epic
Paul Jackson	WXCL/Peoria	Sometimes I Cry When I'm Alone — Sammi Smith — Sound Factory
Pam Green	WHN/New York	What In The World's Come Over You — Tom Jones — Mercury
Al Brock	WQIK/Jacksonville	Sleepin' With The Radio On — Charly McClain — Epic
Don Walton	KFDI/Wichita	Teach Me To Cheat — Kendalls — Mercury
Mike Carta	WIL/St. Louis	Grandma's Song — Gail Davies — Warner Bros.
Al Hamilton	KEBC/Oklahoma City	Teach Me To Cheat — Kendalls — Mercury
Bill Pyne	WQYK/St. Petersburg	Grandma's Song — Gail Davies — Warner Bros.
Marc Hahn	KTOM/Salinas	Teach Me To Cheat — Kendalls — Mercury
Lee Phillips	WKMF/Flint	Grandma's Song — Gail Davies — Warner Bros.
Chris Taylor	KYNN/Omaha	Teach Me To Cheat — Kendalls — Mercury

GOSPEL



EXECS GATHER IN COLORADO — Approximately 125 gospel artists, radio personnel and record label reps gathered in Estes Park, Colo. for the ninth annual National Gospel Radio Seminar July 30-Aug. 2. One of the many topics during the convention concerned the gospel record industry and was titled "What's The Latest? Record Promotions And What To Expect." Featured panelists included (l-r): Dan Hickling, Word Records; Bill Hearn, Sparrow Records; Gary McCartie, Light Records; and Bill Traylor, the Benson Co.

Christian Businessmen Purchase Marshall, Morgan, Scott Publishing

NASHVILLE — Marshall, Morgan and Scott, a Christian publishing company in London, England, has been purchased by a group of Christian businessmen led by William Fitch. Others involved include the Benson Co. of Nashville, David Payne and Graham Ferguson Lacey.

Benson board members Robert R. MacKenzie, Wayne Erickson and Peter Kladder join Fitch, Payne and Lacey on the board of Marshall, Morgan and Scott, of which Fitch is the chairman.

A major Christian publishing company, many of the leading Christian authors from three centuries are published by the company, including D.L. Moody, C.H. Spurgeon, Campbell Morgan, F.B. Meyer, Matthew Henry and R.A. Torrey. Its various imprints (Samuel Bagster, Oliphant and Lakeland) can be traced back as far as 1794.

Hymn Book

In the music field, the company is publisher of the hymn book, *Sankey's Sacred Songs and Solos*, and led Europe in the area of Christian recording with the establishment of the Pilgrim Records label.

David Payne joined Marshall, Morgan and Scott as chief executive of the record division in 1976. He was promoted to managing director in 1979 and will remain in that position for the new owners. The management team assisting him will include John Hunt, director of the book divi-

Keaggy, Honeytree Headline Autumn Fest

NASHVILLE — Phil Keaggy and band and balladeer Nancy Honeytree will headline Autumn Fest '81, a contemporary Christian music and teaching festival set for Sept. 18-19 at Foxfire Camping Resort in Milton, W. Va.

The instructional portion of the seminar will be based on the concept of unity of the body of Christ and will feature instructors Tom Hess, editor of the *Lord Jesus Body News* in Washington, D.C.; Margaret Tomczak of the Gathering of Believers in Silver Springs, Md.; William Harvey Jett, formerly of Black Oak Arkansas and Pastor John Murray of Living Sacrifice Band from Kearny, N.J.

Local musical acts and ministers, as well as additional nationally known acts, will round out the weekend retreat. A children's ministry, which will feature Creative Puppets, Inc., from Nags Head, N.C. and an open air arts and crafts fair will also be included in the weekend's activities.

sion; Chris Mungeam, director of sales development; Garth Milliner, director of administrative services; Stewart McPherson, distribution manager; Robert Lamont, director of music publishing; and John Paculabo, director of the record division.

Cowart Named GM Of Mustard Seed Label

NASHVILLE — Mike Cowart, former senior vice president of the New Benson Co., has left that position to become general manager of Mustard Seed Records, a Nashville-based gospel label. Additionally, Don Kunselman will serve as the label's director of artist services.

Ron Coker, Mustard Seed marketing director and vice president and chief operations officer of Re'Generation Music Services, revealed a new concept for Mustard Seed, which will include expansion into booking, scheduling, distribution, specialized stage presence and choreography training, and a strong move in the field of marketing, airplay and press and publicity in addition to the usual label services.

"Mustard Seed will be picking up artists as they leave major labels, aggressively pursuing up-and-coming artists while continuing custom production," Coker commented. "All custom soloists and groups will also be offered the advantage of our full line of support services."

Noting that he plans to keep the operation at a medium-sized level to offer personalized services, Coker added, "We want to be inside our artist's heads, their lives and their stage presence, helping them any way we can to succeed. We don't want to become a big hype label known only for big hits. Mustard Seed will be a strong communications tool for an artist's ministry."

Gospel Greats Program Aired By 40 Stations

NASHVILLE — Heil Enterprises now has 40 radio stations in 17 states featuring its weekly show, *The Gospel Greats*. The program, anchored by host Paul Heil, features interviews with gospel artists and a countdown of the month's Top 20 songs. Gospel music industry news is also featured with reporter Jan Cain, who previously edited a nationally distributed gospel publication.

The show highlights new gospel releases and classics, as well as an occasional concert performance. The most recent taped concert featured the Hemphills July 4.

TOP 20 ALBUMS

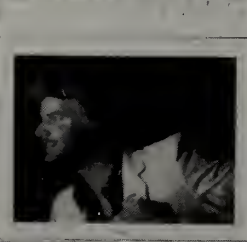
Spiritual		Weeks On Chart	Inspirational		Weeks On Chart		
		8/8			8/8		
1	CLOUDBURST MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)	1	28	1	PRIORITY IMPERIALS (Dayspring DST 4017)	1	28
2	THE HAWKINS FAMILY LIVE WALTER HAWKINS (Light LS 5770)	4	34	2	AMY GRANT IN CONCERT (Myrrh MSB 6668)	2	10
3	THE LORD WILL MAKE A WAY AL GREEN (Myrrh MSB 6661)	3	36	3	FAVORITES, VOL. 1 EVIE TOURNQUIST (Word WSD 8845)	4	32
4	BE ENCOURAGED FLORIDA MASS CHOIR (Savoy 7046)	5	12	4	BEST OF B.J. THOMAS B.J. THOMAS (Myrrh/Word MSB 6653)	6	42
5	20TH ANNIVERSARY ALBUM JAMES CLEVELAND & THE WORLD'S GREATEST CHOIRS (Savoy SGL 7059)	2	24	5	MUSIC MACHINE CANDLE (Birdwing RDWG 2004)	7	180
6	IS MY LIVING IN VAIN CLARK SISTERS (New Birth 7056)	6	16	6	NEVER ALONE AMY GRANT (Myrrh MSB 6645)	3	62
7	TRUE VICTORY MIN. KEITH PRINGLE (Savoy SGL 7053)	7	30	7	FORGIVEN DON FRANCISCO (New Pax NP 33042)	5	142
8	MORE OF THE BEST ANDRAE CROUCH (Light LS 5785)	8	8	8	REJOICE 2nd CHAPTER OF ACTS (Sparrow SPR 1050)	10	6
9	THE LORD IS MY LIGHT NEW JERUSALEM BAPTIST CHURCH CHOIR (Savoy 7050)	11	18	9	THANK YOU FOR THE DOVE MIKE ADKINS (Mike Adkins MA 1061)	9	52
10	EVERYTHING'S ALRIGHT DR. CHARLES HAYES (Savoy 14580)	10	30	10	BULLFROGS AND BUTTERFLIES CANDLE (Birdwing BWR 2010)	8	50
11	GOD IS OUR CREATOR ALBERTINA WALKER (Savoy SL 14583)	14	24	11	MY FATHER'S EYES AMY GRANT (Myrrh MSB 6625)	11	36
12	GOLDEN HITS SLIM AND THE SUPREME ANGELS (Nashboro 7324)	9	12	12	PRaise V VARIOUS ARTISTS (Maranatha MM 0076)	12	6
13	MIRACLES JACKSON SOUTHERNAIRES (Malaco M-4370)	13	36	13	SOLDIERS OF THE LIGHT ANDRUS BLACKWOOD & COMPANY (Greentree 3738)	14	4
14	GOD'S WAY (IS THE BEST WAY) JAMES CLEVELAND & THE VOICES OF WATTS (Savoy SL 14631)	—	2	14	DALLAS HOLM LIVE DALLAS HOLM & PRAISE (Greentree R 3441)	17	8
15	RISE AGAIN GOSPEL KEYNOTES (Nashboro 7227)	15	36	15	COMING HOME MIKE WARINKE (Myrrh MSB 6670)	—	2
16	SAID I WASN'T GONNA TELL NOBODY DONALD VAILS (Savoy 7052)	16	4	16	HYMNS TRIUMPHANT LONDON PHILHARMONIC CHOIR (Birdwing BWR 2023)	16	4
17	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME CHARLES FOLD & THE FOLD SINGERS (Savoy 7061)	—	2	17	PRaise IV VARIOUS ARTISTS (Maranatha MM 0064)	15	62
18	GOD WILL SEE YOU THROUGH WILLIAMS BROTHERS (New Birth 7048)	18	4	18	GOT TO TELL SOMEBODY DON FRANCISCO (New Pax NP 33071)	13	32
19	REJOICE SHIRLEY CAESAR (Myrrh MSB 6646)	12	56	19	HORRENDOUS DISC DANIEL AMOS (Solid Rock SRA 2011)	19	4
20	GREATEST HITS TOMMY ELLISON (Nashboro 7238)	17	6	20	HEED THE CALL THE IMPERIALS (Dayspring DST 4011)	20	142

ALBUM REVIEWS



INSPIRATION — Dony McGuire — Light LS-5796 — Producer: Dony McGuire — List: 7.98

Prolific songwriter Dony McGuire has approached performing with the same zeal on this, his first solo album. McGuire enhances his self-penned tunes with a rich tenor backed up by spouse Reba Rambo to produce a predominantly MOR sound. Best cuts include "We Are Persuaded" and the title track.



FOREVER — Tim Sheppard — Greentree R-3572 — Producer: Phil Johnson — List: 7.98

Songwriter/artist Tim Sheppard blends his many talents on this album, which creates a strong pop appeal. Sheppard wrote all 10 tunes, covering the stylistic spectrum from mellow cuts like "Take The Music" to more upbeat cuts like "We're Gonna See You." "Forever" maintains Sheppard's status as one of the preeminent contemporary Christian artists with strong crossover potential.



ROLLIN OVER THE DEVIL — Reggie Vinson — Reggie Records RR 1000 — Producers: Reggie Vinson and Don Johnson — List: 7.98

Newcomer Vinson presents himself as a power to be reckoned with as both an artist and writer. All songs were either written or co-written by Vinson, with a predominant country flavor. "No No No Don't Give Up" and "Be A Doer Of The Word" are especially strong country tunes, an impression strengthened by the acoustic arrangements.

BLACK CONTEMPORARY

TOP 75 ALBUMS

	Weeks On Chart		Weeks On Chart
1 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	1 18	38 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	— 1
2 IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	2 11	39 SWEET AND WONDERFUL JEAN GARN (TSOP/CBS FZ 36775)	46 3
3 DIMPLES RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	3 6	40 SEND YOUR LOVE AURRA (Salsoul/RCA SA 8538)	38 14
4 I'M IN LOVE EVELYN KING (RCA AFL 1-3962)	5 6	41 DEUCE KURTIS BLOW (Mercury/PolyGram SRM-1-14020)	36 5
5 IN THE POCKET COMMODORES (Motown M8-955M1)	4 7	42 TASTY JAM FAI BACK (Spring/PolyGram SP-1-6731)	40 12
6 WITH YOU STACY LATTISAW (Columbia/Arista SD 16049)	6 7	43 BUSTIN' LOOSE ORIGINAL SOUNDTRACK MUSIC BY ROBERTA FLACK (MCA-5141)	39 8
7 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBK-12156)	7 9	44 JUST A LIL' BIT COUNTRY MILLIE JACKSON (Spring/PolyGram SP-1-6732)	54 2
8 KNIGHTS OF THE SOUND TABLE CAMEO (Chocolate City/PolyGram CCLP 2019)	8 12	45 L.J. REYNOLDS (Capitol ST-12127)	47 8
9 BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	11 8	46 MAGIC MAN HERB ALPERT (A&M SP-3728)	55 2
10 WINNERS THE BROTHERS JOHNSON (A&M SP-3724)	10 6	47 WANTED DREAD AND ALIVE PETER TOSH (Rolling Stones/EMI America SO-17055)	50 7
11 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	9 17	48 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	45 41
12 IN THE NIGHT CHERYL LYNN (Columbia FC 37034)	13 7	49 THE STRIKERS (Prelude PRL 14100)	53 4
13 CHILDREN OF TOMORROW FRANKIE SMITH (WMOT FW 37391)	17 5	50 LET THE MUSIC PLAY THE DAZZ BAND (Motown M8-957M1)	52 12
14 CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN (Arista AL 0544)	15 6	51 ALICIA ALICIA MEYERS (MCA-5181)	41 18
15 JUST BE MY LADY LARRY GRAHAM (Warner Bros. BSK 3554)	25 3	52 THE ELECTRIC SPANKING OF WAR BABIES FUNKADELIC (Warner Bros. BSK 3482)	— 1
16 ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	31 3	53 CAL IT WHAT YOU WANT BILL SUMMERS and SUMMERS HEAT (MCA-5176)	51 23
17 CARL CARLTON (20th Century-Fox/RCA T-628)	22 5	54 "RIT" LEE RITENOUR (Elektra 6E-331)	49 13
18 THE DUDE QUINCY JONES (A&M SP-3721)	14 21	55 GAP BAND III GAP BAND (Mercury/PolyGram SRM 1-4003)	46 35
19 NIGHT CLUBBING GRACE JONES (Island/Warner Bros. ILPS 9624)	16 14	56 IT'S WINNING TIME KLIJQUE (MCA-5198)	43 10
20 WHAT CHA' GONNA DO FOR ME CHAKA KHAN (Warner Bros. HS 3526)	19 17	57 THE S.O.S. BAND TOO THE S.O.S. BAND (Tabu/CBS FZ 37449)	— 1
21 MY MELODY DENIECE WILLIAMS (ARC/Columbia FC 37048)	26 21	58 CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD-1-6327)	63 2
22 VERY SPECIAL DEBRA LAWS (Elektra 6E-300)	21 24	59 BILLY PRESTON & SYREETA (Motown M8-958M1)	62 2
23 STEPHANIE STEPHANIE MILLS (20th Century-Fox/RCA T-700)	12 15	60 CLOSER GINO SOCCIO (Atlantic SD 16042)	57 13
24 BLACK TIE THE MANHATTANS (Columbia FC 37156)	29 3	61 TOO HOT TO SLEEP SYLVESTER (Fantasy F-9607)	56 11
25 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	30 4	62 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	61 17
26 THREE FOR LOVE SHALAMAR (Solar/RCA BZL 1-3577)	18 32	63 LOVE IS... ONE WAY ONE WAY (MCA-5163)	58 26
27 WALL TO WALL RENE & ANGELA (Capitol ST-12161)	32 4	64 LOVE KEYS EDDIE KENDRICKS (Atlantic SD 19294)	44 5
28 SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	27 13	65 TELL ME WHERE IT HURTS WALTER JACKSON (Columbia FC 37132)	60 12
29 NIGHTS (FEEL LIKE GETTING DOWN) BILLY OCEAN (Epic FE37406)	24 7	66 HOW 'BOUT US CHAMPAIGN (Columbia JC 37008)	64 23
30 THE BROOKLYN, BRONX & QUEENS BAND (Capitol ST-12153)	42 3	67 HOTI LIVE AND OTHERWISE DIONNE WARWICK (Arista A2L 8605)	59 10
31 RADIANT ATLANTIC STARR (A&M SP-4833)	23 25	68 THREE PIECE SUITE RAMSEY LEWIS (Columbia FC 37153)	67 11
32 CAMERON'S IN LOVE RAFAEL CAMERON (Salsoul/RCA SA-8542)	37 6	69 KEEP ON IT STARPOINT (Chocolate City/PolyGram CCLP 2018)	65 19
33 CLASS THE REDDINGS (Believe In A Dream/CBS FZ 37175)	33 5	70 GOING FOR THE GLOW DONNA WASHINGTON (Capitol ST-12147)	69 13
34 MIRACLES CHANGE (Atlantic SD 19301)	28 19	71 'NARD BERNARD WRIGHT (GRP/Arista 5011)	70 22
35 UNLIMITED TOUCH (Prelude PRL 12184)	34 10	72 I GOT THE MELODY ODYSSEY (RCA AFL-1-3910)	71 9
36 A WOMAN NEEDS LOVE RAY PARKER, JR. & RAYDIO (Arista AL 9543)	20 19	73 FANTASTIC VOYAGE LAKESIDE (Solar/RCA BXL 1-3720)	68 39
37 BEING WITH YOU SMOKEY ROBINSON (Tamil/Motown T8-375M1)	35 25	74 LICENSE TO DREAM KLEBER (Atlantic SD 19288)	66 28
		75 IMAGINATION THE WHISPERS (Solar/RCA BZL 1-3578)	74 32



RCA INKS ELGART — RCA Records has signed an exclusive worldwide agreement with bandleader and saxophonist Larry Elgart. Elgart's first album, "Flight of the Condor," will be released later this month. Pictured at the signing are (l-r): Patrick Spencer, director, black music promotion, RCA; Basil Marshall, manager, black music product management, RCA; Elgart; Robert Wright, director, A&R, RCA; and Keith Jackson, vice president, black music marketing, RCA.

THE RHYTHM SECTION

SUNSPASH — The fourth annual International Reggae Sunsplash celebration held recently at Jamaica's Jarrett Park in Montego Bay will be the subject of a movie titled *Reggae Tribute*. The film is being produced by Michael Butler, president of Natoma Prods., and will be distributed jointly with Robert Peitscher, vice president of Peitscher and Assoc. The Sunsplash concert, which ran from Aug. 4-8, was a tribute to the late Bob Marley, chief international proponent of reggae, and featured several international recording artists. Among them were Jimmy Cliff, Marley's Wailers and the I-Threes, Toots and the Maytals, Dennis Brown, Carlene Davis, Black Uhuru, Third World, Culture, Steel Pulse and Nadine Sutherland. A special treat for the Jamaican audience was the appearance of Stevie Wonder during Third World's set. Wonder, who was rumored to have cancelled his appearance at Sunsplash, joined Third World and Rita Marley, wife of the late artist, in a rendering of Marley's "Redemption Song," Wonder's "Master Blaster (Jammin')" and "Happy Birthday Song" and then Third World's classic, "Now That We Found Love." Some of those in attendance said the highlight of the Sunsplash performances came from Steel Pulse. But Steel Pulse, Cliff and Wonder have not signed releases for their performances to be included in the film. Proceeds from the concerts will be advanced to participating artists, while the balance will go to the Jamaican government's Cultural Development Commission.

ALL THAT JAZZ — Officials organizing the 24th annual Monterey Jazz Festival recently announced that tickets for each performance during the festival are sold out. If you haven't gotten your tickets yet, you might have entered the Bay Area Loft Jazz's (BALJ) Jazz Raffle, which gave away a grand prize of tickets for two to the Monterey Jazz Fest. Other prizes in the raffle included tickets to the KJAZ San Francisco Jazz Festival, jazz photographs, record store certificates, club passes and other undisclosed goodies. Money raised from the raffle will go toward support of BALJ programs, ultimately toward establishment of BALJ's Jazz Performance Center. One of BALJ's ongoing programs is the Monday Night Jam Sessions. Already featured at the first of the Sessions, which have been relocated to the famed Keystone Korner, was Joe Bonner. Other artists appearing at the venue include the San Francisco Jazz Quartet, the all-women outfit Alive, E.W. Wainright, the African Roots of Jazz, the Cal Lewiston/Jim Grantham Band and an eight-piece band featuring Larry Dunlop and Bobbi Norris. . . . But the Bay Area of California has topped all jazz events of the year (except for the recent third or fourth coming of Miles Davis). The Evolutionary Transitional Church of Christ, aka the One Mind Temple, has designated the legendary John Coltrane as its first Patron Saint. To commemorate the event, the Temple held a concert at the First Unitarian Church in San Francisco featuring a wide range of artists. Among them were Joe Henderson, Bobby Hutcherson, Bishop Norm Williams (music director for the Temple), Eddie Henderson, Larry Schneider, Hadley Caliman, Heshimu Mark Williams, Sonny Simmons and Joaquin Young. Music composed by J.C. that was performed during the concert included "Equinox," "Naima" and "A Love Supreme." Money raised from the concert is to go toward the John Coltrane Memorial Human Outreach Program.

FILLING A NEED — A consortium of industry veterans in the Philadelphia market have bound together to form Triangle Distributors, which has set up to distribute a number of small labels throughout the northeastern region. Bruce Webb (Webb's Department Store), James Cephus (King James Records) and producer David Brown are principals in the venture, which will distribute and promote product for TSOB Records as a first venture.

HOT CROSSOVER VINYL — The Pointer Sisters' Planet/Elektra single, "Slow Hand," (#2 bullet) is bumping up next to the #1 spot on the Cash Box Top 100 Singles chart, a position staunchly held this week by "Endless Love," the #1 bullet Motown collaboration by Lionel Richie and Diana Ross. . . . Other top R&B or jazz to pop crossover entries on that chart this week include "When She Was My Girl" (#81 bullet) by The Four Tops on Casablanca/PolyGram; and Carl Carlton's 20th Century-Fox/RCA single, "She's A Bad Mama Jama (She's Built, She's Stacked)" (#88 bullet). . . . Hot entries onto the Cash Box Top 200 Albums chart include "Breakin' Away" (#59 bullet) by Warner Bros. artist Al Jarreau; "The Electric Spanking of War Babies" (#106 bullet) by Warner Bros.' Funkadelic; "Too" (#129 bullet) by Tabu/CBS group The S.O.S. Band; and "Standing Together" (#157 bullet) by Solar/Elektra group Midnight Star.

SHORT CUTS — Elektra/Asylum's Grover Washington, Jr. has employed the services of drummer Steve Gadd, bassist Marcus Miller, keyboardist Richard Tee, guitarist Eric Gale and synthesizer player Paul Griffin at Rosebud Recording Studios in N.Y. toward completion of his next E/A album. . . . Freddie Perren, president of MVP Records, will be among industry veterans to speak on music industry careers at a UCLA Extension seminar. . . . Speaking of MVP, label artists Peaches & Herb recently headlined seven nights at Harrah's Lake Tahoe with raspy comedian Don Rickles.

michael martinez

BLACK CONTEMPORARY

MOST ADDED SINGLES

LOVE ALL THE HURT AWAY — ARETHA FRANKLIN AND GEORGE BENSON — ARISTA
 WJMO, WWIN, WEDR, WENZ, WRBD, WILD, WWRL, WAOK, WRAP, WLLC, WUFO, WDAS-FM, WGIV, WAWA, KSOL, WYLD-FM, WJLB, KPRS, WDAO, WAMO, WGPR-FM, WVKO, WLOU, WXYV

STAY AWAKE — RONNIE LAWS — LIBERTY
 WJLB, WEDR, WENZ, WLLC, WUFO, WOKB, WGIV, WYLD-FM, WJLB, WXYV

I HEARD IT THROUGH THE GRAPEVINE (PART 1) — ROGER — WARNER BROS.
 WJLB, WEDR, WTL, WUFO, WAWA, KSOL, WJLB, WDAO, WGPR-FM

BEFORE I LET GO — MAZE featuring FRANKIE BEVERLY — CAPITOL
 WENZ, WRBD, WILD, WLLC, WDAS-FM, KPRS, WAMO, WGPR-FM, KDAY

NIGHT GAMES — STEPHANIE MILLS — 20th CENTURY FOX/RCA
 WEDR, WENZ, WILD, WRAP, KDKO, WDAS-FM, WGIV, WDAO

WHEN SHE WAS MY GIRL — THE FOUR TOPS — CASABLANCA/POLYGRAM
 WWIN, WJLB, WYLD-FM, WLOU

LOVE HAS COME AROUND — DONALD BYRD AND 125th STREET, N.Y.C. — ELEKTRA
 WRBD, WJLB, WYLD-FM, WJLB, WAMO, WXYV

MOST ADDED ALBUMS

- BREAKIN' AWAY — AL JARREAU — WARNER BROS.**
 WUFO, WDAS-FM, WOKB, WTL, WGIV, WAWA, WYLD-FM, WSOK, WGCI, WEDR, WRBD, WILD, WPAL, WWRL, WLUM, WLLC
- TOO — THE S.O.S. BAND — TABU/CBS**
 WUFO, KPRS, WWIN, WEDR, WRBD, WPAL, WDAO, WLOU
- MAGIC MAN — HERB ALPERT — A&M**
 WTL, KOKA, WSOK, WAOK, WXYV

UP AND COMING

- I LIKE IT — CAMEO — CHOCOLATE CITY/POLYGRAM**
CLASS (IS WHAT YOU GOT) — THE REDDINGS — BELIEVE IN A DREAM/CBS
WHO'S SAD — SMOKEY ROBINSON — MOTOWN
BACKFIRED — DEBBIE HARRY — CHRYSALIS
WHAT'S YOUR NAME? — THE STYLISTICS — TSOP/CBS

BLACK RADIO HIGHLIGHTS

— BUFFALO — DAVE MICHAELS, MD — #1 — S. LATTISAW
 E. King, D. Ross/L. Richie, Commodores, L. Graham, Bros. Johnson, C. Carlton, Pointer, P. Hyman/M. Henderson, Jacksons, B.B.&Q. Band, Midnite Star, N. Cole, N. Pointer, P. Austin, Band, Dynasty, L. Vandross, Al Jarreau. ADDS: A. Franklin/G. Benson, Peaches & Herb, N. Straker Band, 4 Tops, R. Laws. LP ADDS: Afterbach, Strikers, Al Jarreau, S.O.S. Band, L.J. Reynolds, Sister Sledge.

— PHILADELPHIA — JOE TAMBURRO, PD — #1 — E. KING
 L. Richie, D. Ross/L. Richie, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, D. Morgan, P. Hyman/M. Henderson, Jacksons, Raydio, Sylvester, Midnite Star, West Street Mob, C. Carlton, L.V. E. Kendrick, C. Khan, Vin Zee. ADDS: J. Ross, Brick, Keith & Darrell, S. Mills, W. Jackson, A. Reddings, Maze, Pieces Of A Dream, Imagination, C. Weathers. LP ADDS: A. Jarreau.

— ORLANDO — BRETT LEWIS, PD — #1 — C. CARLTON
 L. Richie, D. Ross/L. Richie, C. Weathers, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— BIRMINGHAM — BILL GLOVER, PD
 L. Richie, D. Ross/L. Richie, C. Weathers, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— CHARLOTTE — JOANN GRAHAM, PD
 D. Ross/L. Richie, C. Weathers, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— ATLANTA — SCOTTY ANDREWS, PD — #1 — C. CARLTON
 D. Ross/L. Richie, E. King, Atlantic Starr, Aurra, S. Lattisaw, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— ATLANTA — CARL CONNORS, PD
 Maze, Yarbrough & Peoples, Bros. Johnson, R. Flack, E. King, Commodores, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— BALTIMORE — CURTIS ANDERSON, PD
 D. Ross/L. Richie, E. King, Unlimited Touch, Count Cool Out, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— BOSTON — BUTTERBALL, JR., MD — #1 — D. MORGAN
 S. Lattisaw, E. King, Atlantic Starr, Aurra, S. Lattisaw, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— CHARLESTON — DON KENDRICKS, MD
 R. James, D. Ross/L. Richie, S. Lattisaw, D. Morgan, E. King, Commodores, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— CHICAGO — STEVE HARRIS, MD
 E. King, Teena Marie, D. Laws, Aurra, R. James, C. Carlton, Unlimited Touch, S. Lattisaw, Rene & Angela, D. Morgan. ADDS: B.B.&Q. Band, Nick Straker Band, H. Alpert, R. James, R. Crawford, D. Morgan. LP ADDS: J. Carr, Heath Bros., Roy Ayers, Love Unlimited, K. Blow, Miles Davis, 4 Tops, Roger, L. Vandross, Manhattans, Dazz Band, De Berges, R. Laws, T.T.F., L. Jones. LP ADDS: E. King, R. Flack, Joe Simon, Al Jarreau.

— CLEVELAND — ERIC STONE, PD
 S. Lattisaw, E. King, D. Laws, Rene & Angela, B. Wright, P. Hyman/M. Henderson, Shalamar, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— DENVER — BYRON PITTS, PD
 T. Marie, E. King, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— DETROIT — GEORGE WHITE, PD
 C. Lynn, Unlimited Touch, Atlantic Starr, Pointer Sisters, Commodores, T.F.O., S. Lattisaw, E. King, D. Ross/L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

— DETROIT — JOHN EDWARDS, MD — #1 — C. LYNN
 S. Lattisaw, E. King, Atlantic Starr, Aurra, S. Lattisaw, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — S. LATTISAW
 HOTS: 10 To 6 — D. Williams, 16 To 10 — R. Flack, 19 To 11 — D. Morgan, 23 To 17 — Sister Sledge, 24 To 19 — Ebonee Webb, 37 To 23 — Tavares, 38 To 28 — G.M. Flash/Sugarhill Gang, 39 To 29 — B. Summers, 43 To 35 — Keith Diamond, 45 To 37 — C. Weathers, Ex To 41 — Brick, Ex To 42 — West Street Mob, Ex To 43 — 4 Tops, Ex To 44 — Peaches & Herb, Ex To 45 — H. Alpert. ADDS: T.T.F., Jimmy Ross, P. LaBelle, High Inergy, A. Franklin/G. Benson, Mass Production, P. Austin, D. Byrd, Maze, N. Straker Band. LP ADDS: L. Youngblood, Millie Jackson, Al Jarreau, S.O.S. Band, Afterbach.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 — D. ROSS/L. RICHEL
 JUMPS: 13 To 9 — C. Carlton, Ex To 10 — D. Williams, 18 To 14 — L. Richie, 24 To 21 — Klique, 36 To 20 — B. Ocean, Ex To 23 — Pointer Sisters, 31 To 24 — C. Lynn, Ex To 26 — P. Hyman/M. Henderson, Ex To 29 — T. Gardner, Ex To 34 — B.B.&Q. Band, 40 To 36 — Aurra, Ex To 37 — Q. Jones, 23 To 18 — Jacksons. LP ADDS: Richard Dimples Fields.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — S. LATTISAW
 JUMPS: 10 To 7 — L.V. Johnson, 13 To 8 — Jacksons, 15 To 9 — Q. Jones, 16 To 10 — Commodores, 17 To 11 — Atlantic Starr, 18 To 12 — L. Richie, 20 To 13 — T. Marie, 22 To 15 — Rene & Angela, 24 To 17 — Graingers, 25 To 18 — Pointer Sisters, 26 To 19 — P. Hyman/M. Henderson, 27 To 21 — E. Kendrick, 30 To 22 — Manhattans, 31 To 23 — C. Carlton, 35 To 26 — Sue Ann, 38 To 29 — S.O.S. Band, 39 To 30 — Vin Zee, 40 To 31 — Raydio. ADDS: B.B.&Q. Band, Maze, P. Austin, Temptations, A. Franklin/G. Benson, Al Jarreau, R. Crawford, Reddings, T.T.F., Fatback, The Time. LP ADDS: Rene & Angela, S.O.S. Band.

KGJF — LOS ANGELES — J.B. STONE, PD — #1 — C. CARLTON
 HOTS: T. Gardner, T. Marie, E. King, Atlantic Starr, D. Laws, D. Ross/L. Richie, Aurra, One Way, Maze, Rene & Angela, P. Hyman/M. Henderson, C. Lynn, S. Lattisaw, Commodores, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

WEDR — MIAMI — GEORGE JONES, MD — #1 — MAZE
 JUMPS: 15 To 7 — Dayton, 9 To 6 — E. Kendrick, 16 To 10 — B.B.&Q. Band, 18 To 11 — E. King, 21 To 13 — Silver Platinum, 20 To 14 — Barbara Roy, 23 To 15 — R. Flack, 25 To 16 — C. Carlton, 26 To 17 — Vin Zee, 24 To 18 — Klique, Ex To 29 — Manhattans, Ex To 29 — Peoples Choice, Ex To 29 — Afterbach, Ex To 27 — N. Pointer, Ex To 25 — T. Marie, Ex To 24 — Evasion, Ex To 23 — Tierra, 17 To 12 — Bros. Johnson. ADDS: Revelation, Leon Bryant, H. Alpert, Brandi Wells, T.T.F., N. Cole, 4 Tops, Afternoon Delights, Bits & Pieces. LP ADDS: Millie Jackson. ADDS: B. Mason, S. Mills, D. Ross/L. Richie, Roger, A. Franklin/G. Benson, Sparque, J. Ross, V. Mason, R. Laws, Dynasty. LP ADDS: R. Ayers, Funkadelic, Al Jarreau, S.O.S. Band, Afterbach.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — S. LATTISAW
 HOTS: Commodores, Bros. Johnson, Atlantic Starr, D. Laws, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

WRWL — NEW YORK — WANDA RAMOS, MD
 HOTS: J. Carr, R. Crawford, Manhattans, H. Alpert, D. Ross/L. Richie, Raydio, Commodores, Al Jarreau, S. Clark/G. Duke, P. LaBelle, L. Richie, Commodores, C. Lynn, B.B.&Q. Band, A. Reddings, S. Mills, L. Vandross, R. Cameron, Evasions, Pointer Sisters, C. Lynn, S.O.S. Band, Manhattans, Peaches & Herb, T.T.F., R. Laws, Temptations, Vin Zee. LP ADDS: Al Jarreau, B.B.&Q. Band.

WXLO — NEW YORK — BARRY MAYO, ASS'T PD
 HOTS: E. King, S. Lattisaw, F. Joli, C. Lynn, T. Marie, D. Ross/L. Richie, R. James, F. Smith, Rene & Angela, N. Straker Band. ADDS: Sue Ann, The Quick, Manhattans, L. Vandross, D. Harry.

WRAP — NORFOLK — JIMMY WILLIAMS, MD
 HOTS: C. Carlton, P. Hyman/M. Henderson, Bros. Johnson, Commodores, C. Lynn, B. Ocean, D. Ross/L. Richie, R. James, S. Lattisaw. ADDS: Roger, Linda Jones, Freedom Express, B. Broom, H. Alpert, S. Mills, Graingers, A. Franklin/G. Benson.

WAMO — PITTSBURGH — JON ANTHONY, MD — #1 — L. GRAHAM
 JUMPS: 9 To 6 — Al Jarreau, 15 To 7 — D. Ross/L. Richie, 27 To 15 — C. Khan, 26 To 16 — Richard Dimples Fields, 24 To 19 — R. Crawford, 28 To 22 — Sister Sledge, 29 To 24 — Change, 37 To 25 — Dynasty, 31 To 27 — Side Effect, 36 To 26 — S. Wonder, 35 To 29 — Yutaka, 40 To 37 — Dazz Band, Ex To 40 — Graingers. ADDS: D. Byrd, A. Franklin/G. Benson, Maze, H. Alpert, T.T.F., D. Morgan.

WENZ — RICHMOND — PAUL CHILDS, PD — #1 — E. KING
 JUMPS: 14 To 10 — T. Marie, 15 To 11 — C. Carlton, 16 To 12 — Commodores, 17 To 13 — D. Ross/L. Richie, 19 To 16 — Pointer Sisters, 21 To 17 — Atlantic Starr, 24 To 20 — Shalamar, 26 To 22 — Cameron, HB To 23 — P. Hyman/M. Henderson, 28 To 24 — West Street Mob, HB To 26 — H. James, HB To 27 — D. Morgan, HB To 29 — Manhattans, HB To 30 — C. Khan. ADDS: A. Franklin/G. Benson, Maze, B. Broom, S. Mills, Graingers, D. Mason, R. Laws. LP ADDS: Manhattans, G. Gaynor.

KSOL — SAN FRANCISCO — BERNIE MOODY, PD — #1 — E. KING
 JUMPS: 11 To 6 — Rene & Angela, 10 To 7 — L. Richie, 13 To 8 — C. Carlton, 17 To 10 — D. Ross/L. Richie, 15 To 11 — Raydio, 16 To 14 — Change, 20 To 15 — Dynasty, 33 To 16 — R. James, 23 To 15 — B.B.&Q. Band, 25 To 21 — Dazz Band, 27 To 22 — Ebonee Webb, 36 To 23 — Tierra, 25 To 24 — Manhattans, 35 To 25 — Brick, 34 To 26 — Sister Sledge, 32 To 27 — Gap Band, 39 To 29 — Evasions, 38 To 33 — Temptations, 41 To 34 — Bill Summers, 42 To 35 — Emotions, 43 To 36 — Al Jarreau, 44 To 37 — H. Hancock, 45 To 38 — Tavares, 46 To 39 — L. Vandross, 47 To 40 — The Time. ADDS: A. Franklin/G. Benson, Roger.

KOKA — SHREVEPORT — B.B. DAVIS, MD — #1 — S. LATTISAW
 HOTS: Commodores, F. Smith, R. James, T. Marie, Bros. Johnson, E. King, D. Ross/L. Richie, Pointer Sisters, C. Carlton. ADDS: P. Hyman/M. Henderson, Shalamar, Pablo Cruise, Raydio. LP ADDS: H. Alpert.

OK 100 — WASHINGTON — DWIGHT LANGLEY, PD
 HOTS: S. Lattisaw, Commodores, C. Lynn, Bros. Johnson, D. Morgan, C. Carlton, T. Marie, Brick, E. King, D. Ross/L. Richie, Pointer Sisters, B.B.&Q. Band, N. Straker Band. ADDS: Reddings, Pure Energy, Noel Pointer, Evasions, R. James.

COIN MACHINE

Atari Sues Boston Firm In Vid Game Infringement Suit

SUNNYVALE — Atari, Inc. announced that it is suing General Computer Corporation (Boston) and its principals for \$5,000,000 each for alleged violation of Atari's copyrights and trademarks involving its corporate name, its logotype and its coin-operated video game, "Missile Command".

Atari charged that General Computer's plug-in "enhancement", called "Super Missile Attack", infringes and dilutes Atari's copyrights and trademarks. In addition, Atari claims that General Computer is engaging in unfair competition.

The suit, filed in United States District Court, District of Massachusetts, asks that the Boston firm and its principals, Kevin Curran and Douglas Macrae, be enjoined from manufacturing and selling the enhancement in the future. The suit also asks that all profits from the sale of the products be awarded to Atari, along with legal fees, court costs, and \$5,000,000 in punitive and exemplary damages from each defendant.

Creates Confusion

"This enhancement, or speed-up kit, takes advantage of Atari's copyrighted and trademarked name, game and game cabinets," stated Frank Ballouz, vice president of marketing for Atari's Coin-Operated Video Game Division. "General Computer's advertisements trade on Atari's name. They appear, to our customers and to the public, as Atari products, creating confusion, and siphoning off legitimate returns from our investment in research and development."

Atari explained that the enhancement is in the form of a printed circuit board and a game program contained in two plug-in read-only memories (ROMs) that supplement original components in Atari Missile Command game cabinets. The game program builds upon the Atari game, adding more play objects and changing the degree of difficulty of the existing game, the company noted. They have been sold since the beginning of June, this year, directly to the operators of establishments that feature coin-operated games, according to Atari.

"Piracy of games, misleading use of trademarks, the infringement of copyrights and other forms of unfair competition have all been increasing as video games have become more and more popular," Ballouz said. "These are industry-wide problems, and they affect Atari's consumer Elec-

(continued on page 31)

NAMA Sets Staff For '81 Convention

CHICAGO — Plans for the 1981 NAMA national convention are taking shape under the leadership of convention chairmen and staff personnel, according to an announcement from G. Richard Schreiber, president of the sponsoring National Automatic Merchandising Assn. This year's convention will be held Oct. 29-Nov. 1 at McCormick Place in Chicago.

James A. Rost, president and chief executive of Interstate United Corp. (Chicago) is general chairman and R. David Clayton, president of Automatic Food Service, Inc. (Nashville) will serve as program chairman.



Ron Polkow

URL Taps Polkow For Production Manager Position

CHICAGO — Ron Polkow has been appointed production manager for Universal Research Laboratories, Inc. of Elk Grove Village, a subsidiary of Chicago-based Stern Electronics, Inc.

In his new position, Polkow will supervise electronic parts production for Stern's coin-operated amusement machines and Seeburg phonograph divisions. He joined URL in 1970 and most recently served as production manager for the phonograph production division.

NAMA Directory Out

CHICAGO — More than 2,000 companies in the vending and foodservice management business are listed in the 1981 Directory of Members of the National Automatic Merchandising Assn. (NAMA), which has just been published.

Vending and foodservice management firms (operators) are listed by state and city and the listing includes the types of products they offer and whether they maintain their own food preparation facilities.

Also listed are NAMA members who manufacture vending machines, components or products used by operating companies, as well as machine and products distributors.

Free copies have been distributed to NAMA member firms and these firms may obtain additional copies at \$3 each. The price to non-members of the association is \$75 per copy. The Directory may be obtained from NAMA, 7 S. Dearborn St., Chicago, Ill. 60603.

The ladies' activities will be organized under the direction of Mrs. Frank Carqueville (Elmhurst, Ill.). Her husband is Frank Carqueville, owner of Complete Vending Service (Oak Park, Ill.).

Newton Stewart of Frito-Lay, Inc. (Dallas) is chairman of the trade show advisory committee.

As in previous years, NAMA is handling hotel reservation requests for those wishing accommodations at the official convention hotels. Inquiries should be directed to the NAMA office at 7 S. Dearborn St., Chicago, Ill. 60603.

Memorandum On A Plan For Reacting To Proposed Adverse Legislation

In light of recent developments in Chicago and the West Coast (Cash Box, Aug. 1 and Aug. 8), where legislative restrictions were proposed that would adversely affect operators and the coin machine industry, the following statement was issued by Joe Robbins, president of the recently formed Amusement Device Manufacturers Assn.

CHICAGO — A very recent situation that developed in Redondo Beach, Calif., points out the need for a clearly outlined plan of action to be followed in future cases.

Generally, legislative or regulatory problems will develop at a very low level. An ordinance, zoning change, or similar regulative device will be introduced in the village, town, township, county, or city, and usually by one or more councilmen, or by the community attorney.

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(continued on page 31)

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

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2. STOP DRAGGIN' MY HEART AROUND STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS) (Modern/Atlantic MR 7336)
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5. SOMETIMES I CRY WHEN I'M ALONE SAMMIE SMITH (Sound Factory S.F. 446)
6. WHAT IN THE WORLD'S COME OVER YOU TOM JONES (Mercury 76115)
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4. A LITTLE BIT OF JAZZ THE NICK STRAKER BAND (Prelude PRL 8034)
5. NEVER TOO MUCH LUTHER VANDROSS (Epic 14-02409)
6. WIKKA WRAP THE EVASIONS (SAMS-12339)
7. DO YOU LOVE ME? PATTI AUSTIN (Qwest/Warner Bros. QWE 49754)
8. DO IT NOW (PART 1) THE S.O.S. BAND (Tabu CBS ZS6 02125)
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Rost



Clayton



Carqueville



Stewart

ed like a whisper in the wind, sifting
quiet strength, the Pharaoh's tomb
he mighty ruler of Egypt. A spectre
of the treasures within and of the soul
, dares 20th century man to penetrate
p within the tomb. The tomb of...

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COIN MACHINE

Atari Sues Boston Firm In Vid Game Infringement Suit

SUNNYVALE — Atari, Inc. announced that it is suing General Computer Corporation (Boston) and its principals for \$5,000,000 each for alleged violation of Atari's copyrights and trademarks involving its corporate name, its logotype and its coin-operated video game, "Missile Command".

Atari charged that General Computer's plug-in "enhancement", called "Super Missile Attack", infringes and dilutes Atari's copyrights and trademarks. In addition, Atari claims that General Computer is engaging in unfair competition.

The suit, filed in United States District Court, District of Massachusetts, asks that the Boston firm and its principals, Kevin Curran and Douglas Macrae, be enjoined from manufacturing and selling the enhancement in the future. The suit also asks that all profits from the sale of the products be awarded to Atari, along with legal fees, court costs, and \$5,000,000 in punitive and exemplary damages from each defendant.

Creates Confusion

"This enhancement, or speed-up kit, takes advantage of Atari's copyrighted and trademarked name, game and game cabinets," stated Frank Ballouz, vice president of marketing for Atari's Coin-Operated Video Game Division. "General Computer's advertisements trade on Atari's name. They appear, to our customers and to the public, as Atari products, creating confusion, and siphoning off legitimate returns from our investment in research and development."

Atari explained that the enhancement is in the form of a printed circuit board and a game program contained in two plug-in read-only memories (ROMs) that supplement original components in Atari Missile Command game cabinets. The game program builds upon the Atari game, adding more play objects and changing the degree of difficulty of the existing game, the company noted. They have been sold since the beginning of June, this year, directly to the operators of establishments that feature coin-operated games, according to Atari.

"Piracy of games, misleading use of trademarks, the infringement of copyrights and other forms of unfair competition have all been increasing as video games have become more and more popular," Ballouz said. "These are industry-wide problems, and they affect Atari's consumer Elec-

(continued on page 31)



Ron Polkow

URL Taps Polkow For Production Manager Position

CHICAGO — Ron Polkow has been appointed production manager for Universal Research Laboratories, Inc. of Elk Grove Village, a subsidiary of Chicago-based Stern Electronics, Inc.

In his new position, Polkow will supervise electronic parts production for Stern's coin-operated amusement machines and Seeburg phonograph divisions. He joined URL in 1970 and most recently served as production manager for the phonograph production division.

NAMA Directory Out

CHICAGO — More than 2,000 companies in the vending and foodservice management business are listed in the 1981 Directory of Members of the National Automatic Merchandising Assn. (NAMA), which has just been published.

Vending and foodservice management firms (operators) are listed by state and city and the listing includes the types of products they offer and whether they maintain their own food preparation facilities.

Also listed are NAMA members who manufacture vending machines, components or products used by operating companies, as well as machine and products distributors.

Free copies have been distributed to NAMA member firms and these firms may obtain additional copies at \$3 each. The price to non-members of the association is \$75 per copy. The Directory may be obtained from NAMA, 7 S. Dearborn St., Chicago, Ill. 60603.

The ladies' activities will be organized under the direction of Mrs. Frank Carqueville (Elmhurst, Ill.). Her husband is Frank Carqueville, owner of Complete Vending Service (Oak Park, Ill.).

Newton Stewart of Frito-Lay, Inc. (Dallas) is chairman of the trade show advisory committee.

As in previous years, NAMA is handling hotel reservation requests for those wishing accommodations at the official convention hotels. Inquiries should be directed to the NAMA office at 7 S. Dearborn St., Chicago, Ill. 60603.

NAMA Sets Staff For '81 Convention

CHICAGO — Plans for the 1981 NAMA national convention are taking shape under the leadership of convention chairmen and staff personnel, according to an announcement from G. Richard Schreiber, president of the sponsoring National Automatic Merchandising Assn. This year's convention will be held Oct. 29-Nov. 1 at McCormick Place in Chicago.

James A. Rost, president and chief executive of Interstate United Corp. (Chicago) is general chairman and R. David Clayton, president of Automatic Food Service, Inc. (Nashville) will serve as program chairman.



Rost



Clayton



Carqueville



Stewart

Memorandum On A Plan For Reacting To Proposed Adverse Legislation

In light of recent developments in Chicago and the West Coast (Cash Box, Aug. 1 and Aug. 8), where legislative restrictions were proposed that would adversely affect operators and the coin machine industry, the following statement was issued by Joe Robbins, president of the recently formed Amusement Device Manufacturers Assn.

CHICAGO — A very recent situation that developed in Redondo Beach, Calif., points out the need for a clearly outlined plan of action to be followed in future cases.

Generally, legislative or regulatory problems will develop at a very low level. An ordinance, zoning change, or similar regulatory device will be introduced in the village, town, township, county, or city, and usually by one or more councilmen, or by the community attorney.

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Decades, centuries, ages have passed like a whisper in the wind, sifting through the sands of time. With quiet strength, the Pharaoh's tomb has stood in solemn testimony to the mighty ruler of Egypt. A spectre haunts this monument, protector of the treasures within and of the soul of Pharaoh. His voice defies, taunts, dares 20th century man to penetrate the age-old mysteries buried deep within the tomb. The tomb of...



The treasures of PHARAOH can be yours!



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Width (backbox): 30¼"
Weight: 290 lbs.
Instruction manual
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COIN MACHINE

Atari Video Tourney Off To A Fast Start

SUNNYVALE — The World Championships coin-operated video game tournament sponsored by Atari (*Cash Box*, June 27) has generated widespread enthusiasm among operators and players alike, according to Frank Ballouz, vice president of marketing for Atari's Coin-Operated Video Games Division. "We are pleased with the response," he said. "Since the initial announcement of the tournament, close to 100 phone inquiries have been reported by the tournament office in Seattle, Washington. Some tournaments are already underway while others are soon to begin."

The tournament is international in scope, with a combined total of \$50,000 in cash and prizes to be awarded. Players will compete in six categories including Open Singles, Women's Singles, Thursday Specialty, Friday Specialty, Open Singles Second Chance and Women's Singles Second Chance. Qualifying contests will start at the local level in participating family game centers and street locations with final winners being invited to compete in open finals in Chicago and given a free entry pass valued at \$60.

Operators worldwide are encouraged to participate by ordering a tournament kit from an Atari distributor and staging a local contest. Each kit has the necessary information for an operator to hold a contest and includes an entry pass to the finals for the winner or winners.

The Atari World Championships are part of the Tournament Games, Inc. spectacular \$400,000 weekend that will feature Soccer, Mark Darts, Eight Ball and Hockey tournaments running simultaneously with the Atari competition. All of the tournaments are scheduled to be held in Chicago, to coincide with the AMOA convention which will take place at the Conrad Hilton Hotel, Oct. 29-31.

"The Atari tournament is the first of its kind, designed to promote competitive play and awareness of the company's games," noted Frank Ballouz. "We expect it to be a blockbuster event for everyone. Therefore, we encourage our operators to take advantage of the program early to gain the maximum benefit."

Infringement Suit

(continued from page 30)
Electronics and Computer Division operations, as well as our Coin-Operated Division," he added. "We are taking a strong stand in every area, and will take every legal recourse available to protect our name and products from anyone who tries to usurp them."

Midway Bows 'Omega Race' In 4 Models

CHICAGO — "It's another bright star in our galaxy of space games," declared Stan Jarocki, vice president of marketing for Midway Mfg. Co., referring to the firm's latest video game, "Omega Race," which is being released in four different configurations.

Omega Race is a fast-paced video game featuring starlike enemy units in an energy field. The Omega player pilot must maneuver his fighter ship to out-shoot and destroy the steadily attacking aliens and the deadly mines they drop in his path. An aggressive pilot will go after the alien droids

hyper-accelerated attack is cued and accompanied by special sound effects. Its tactic is to bump or shoot to demolish the Omega fighter.

The Omega fighter is aimed and directed by a rotation control knob; and powered and propelled by a thrust button that can be handled for slow or fast speed throughout the energy field. The firing button, when activated, unleashes destructive missile blasts. Clearing the screen earns continued play and a bonus Omega fighter is awarded at high score levels.

The new video game is available in four

Omega Race offers an increase price of play at the player's option (operator adjustable). A single coin gives the standard number of fighters; two coins give double the standard number of fighters plus a bonus fighter. A high score player can also produce his initials and score which remain on the screen for all to challenge. Special screen display reveals research information to guide the operator regarding play activity in the game such as high score, one or two credits, number of one and two



Upright



Mini-Myte



Sit-in Capsule



Cocktail table

and command ships to score extra points. Special attention must be applied when engaging the enemy death ship target, however, since this alien appears at random and has greater speed and maneuverability than ordinary droids. Its

models: a one- or two-player standard upright, Midway's space saving Mini-Myte, the cocktail table style with flip flop screen, plus the single player "sit-in capsule" model that is ideal for arcades and game rooms.

credits, and other helpful data. The new model is available through factory distributors and further information may be obtained by contacting Midway Mfg. Co., 10750 W. Grand Ave., Franklin Park, Ill. 60131.

Memorandum For Reacting To Adverse Legislation

(continued from page 30)
officials and attorneys of the Amusement Device Manufacturers Assn., the national distributors association (AVMDA) and the AMOA. Now, should it appear that the local effort needs supplementing, then it would be appropriate to arrange for a conference and involve personal representation by counsel and officials of the major organizations and factories.

Now, in the cases of state legislative matters, the approach is more complex. Here is the perfect example of where the state (and sometimes local) operators associations can play an essential and decisive role in combatting the introduction of adverse legislation. In every case, the distributors and operators are required to create a groundswell of support from every possible source including businessmen in every phase of the industry and legislators in every part of the state. This is a prodigious

job for the future distributors and operators and, of course, an "on hand" association with ready counsel is a tremendous asset.

In state affairs, the question of when to use directly the help of the national organizations, factories, counsel, etc. is usually one of timing. From the onset, they should be involved if only from the periphery and in consultation.

I cannot emphasize too strongly how important the presence of a strong local operator association can be when trouble occurs. In the absence of any group, the distributors and principal operators must combine to take hold of the reins. In a local situation, the reaction must be led by local people, including counsel. In every case, at every level, there is required continual communication by and between the local elements involved and the ADMA, the distributors association and AMOA. For coordinating purposes, I am suggesting, at this

time, that all communication and questions be channeled through ADMA by contacting Paul Huebsch, executive director of ADMA, at (312) 296-6333, or Mr. David Maher, chief counsel for ADMA, at (312) 558-5229.

(In his statement, Robbins clearly expresses the need for immediate response on the part of operators and their representative local or state associations as a first step effort whenever any detrimental legislation is suggested or proposed; with the assurance that the services of the three major national associations — ADMA, AVMDA and AMOA — are available for consultation and supplemental support. He further recommends that an open line of steady communication should be maintained between the local and national groups.)

Cash Box contacted Leo Droste, executive vice president of AMOA, who noted

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CASHBOX Subscription Blank

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COMPANY _____

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NATURE OF BUSINESS _____ PAYMENT ENCLOSED

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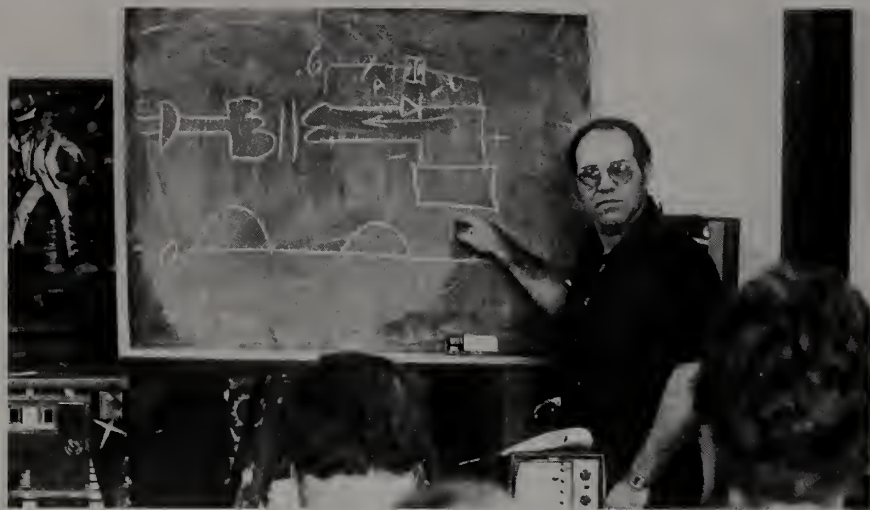
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- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES

OTHER _____

COIN MACHINE



SCHOOL IN SESSION — World Wide Distributors' Michigan branch office recently concluded its first basic electronics course. The eight-week course consisted of 2-hour sessions held each Wednesday night. The basic course was designed to provide operators with an understanding of frequently used electronic components, trouble shooting of solid state devices and the use of multi meters. The course was taught by World Wide's Chief Technician Jerry Aiello, shown above.

CHICAGO CHATTER

Ed Doris, executive director of the newly organized Amusement and Vending Machine Distributors Assn. (AVMD), has set up the association's headquarters office here, in the International Tower, 8550 W. Bryn Mawr, which is a short distance from O'Hare airport. Assisting Ed in his new post is his longtime secretary (of 20 years) **Helen Burton**, who is now a member of the AVMD staff.

DATELINE FLORIDA, home of Centuri, Inc. where big doings are coming up this week when the company holds a special product presentation for factory distributors at The Sands Hotel in Atlantic City, N.J. Festivities will begin the evening of Aug. 18 with a cocktail party and showing of a new Centuri video game and music product, followed by a seminar on company progress and future plans, the next morning.

AMONG THE STARS of the recently held Wightman Cup Tennis Tournament in Chicago was Midway's "Pac-Man" video game, which was installed by Midway in the women's locker room at the International Amphitheater where the tournament took place, July 17-19. The event featured female players from the professional circuit — and "Pac-Man" was a big hit with the players during relaxation time between matches. Midway and Bally Pinball Division have both donated games for players' use in many other tournaments, including the Avon Women's Finals — and in every case the equipment was very much appreciated, and enjoyed.

NICE HEARING FROM Mort Levinson, formerly with National Coin, who retired from coinbiz about five years ago and has since been enjoying the leisurely life in Sherman Oaks, Calif. Mort was in Chicago visiting at National and contacting some of his many friends in the industry before heading east to pick up a flight to Europe where he'll be vacationing for the next month. Bon Voyage.

THERE IS RISING CONCERN in Chicago over a proposal to restrict play on various coin-operated amusement games to adults only, which would prohibit anyone under 18 from playing (**Cash Box**, Aug. 8). As previously reported here, some city operators responded immediately, at the urging of **Kem Thom** (Western Automatic Music), by contacting their respective legislators to voice opposition to the measure. At this point, however, the proposal has gained some steam and is reportedly being supported by a growing number of city aldermen. The proposal was originally presented by Alderman **Patrick Huels** of the Bridgeport area. Thom told **Cash Box** that operators are now rallying against it and enlisting the support of locations and other businesses (which house coin-op equipment) that would be affected by such a proposal. Everyone involved is being urged to contact their councilmen, aldermen, et al and garner enough opposition to defeat the restriction before it gains any more momentum.



HAPPY BIRTHDAY — Pinball pioneer Harry Williams celebrated his birthday earlier this summer while visiting the offices of Stern Electronics, Inc. Williams, who pioneered the use of electricity in pinball games, serves as exclusive design consultant to Stern. When asked his age, the "master of pin geometry" divulged only that he's still "in double figures."

AVMDA Opens Chicago Office

CHICAGO — The Amusement and Vending Machine Distributors Assn. (AVMDA), the newly formed trade association comprised of distributors of coin-operated amusement games, video games and jukeboxes, as well as vending machine equipment, has established offices here.

The association's Chicago headquarters, with Edward G. Doris as executive director, are located at the International Towers, 8550 West Bryn Mawr Avenue, Suite 303, Chicago 60631, which is in close proximity to O'Hare International Airport. AVMDA's telephone number is (312) 693-7410.

The association will act as a liaison with distributor and operator groups, according to Doris.

The law firm of Chatz, Berman, Maragos, Haber and Fagel of Chicago has been appointed as legal counsel. Allen J. Fagel, a partner in the firm, will be responsible for representation of AVMDA.

Gottlieb Announces New 'Volcano' Multi-Ball Pinball Machine

CHICAGO — D. Gottlieb & Co. recently announced the release of "Volcano," a multiple ball pingame that takes players back in time to a pre-historic fantasy world, as depicted in the dramatic artwork and design.

From the beginning of each game, players are treated to a variety of new features on Volcano. A moving shooter guide lets each player take aim, freeze the shooter guide and try to hit the lit target at the top of the playfield. Hitting the lit target earns the player a Ball-Save on the left outlane.

As the game action continues, players must shoot for the new Crater Playfield in the game's upper right-hand corner. This skeeball type playfield offers four crater holes to enter. Entering a lit crater captures the ball and advances the player towards multiple ball play, while entering an unlit crater activates the Volcano shaft and the player will find the ball shot back at the flipper area with Volcanic force from a subterranean shaft.

"Fast action, great new features and graphics, our versatile speech sound system and an erupting Volcano light show have all been blended and the result is a truly exceptional pingame," commented Marshall Caras, Gottlieb vice president of marketing. "The results of our new test programs have exceeded our wildest expectations and we've found Volcano's earnings are surpassing those of some of the best video games on the market. We have



'Volcano'

also had a good response from operators on the promotional aids included in each game," he added.

Volcano is available through Gottlieb's distributor network. Further information may be obtained by contacting D. Gottlieb & Co., 165 W. Lake St., Northlake, Ill. 60164.

Memorandum For A Plan For Reacting To Proposed Adverse Legislation

(continued from page 31)

that AMOA is currently expanding its avenue of services for state associations, the long-range plan being to further solidify its relationship with state groups and be in a better position to provide guidance and assistance in all areas of need. Also, AMOA is in the process of preparing a more comprehensive version of its 1979 survey for state organizations, which will contain full specifics and data on the various state associations, relative to organizational structure, budget, frequency of meetings and other pertinent information. The responses will be tabulated and issued as a special report for distribution during the annual state association conference, which will be held Oct. 28 just prior to the opening of the 1981 AMOA convention.

As Droste pointed out, AMOA will serve as a clearing house of information in all

areas of concern, including legislation. "We are asking all state associations to assist us by feeding us a variety of information," Droste said.

For example, if a cigarette tax is being imposed, or restrictive legislation relative to coin-operated equipment is being proposed, AMOA would like to know about it. As a further measure of embellishing its services the association's Chicago headquarters office is being computerized and the new process will apply to membership records, financial records, the annual convention and the subject files pertaining to state associations. With the new system AMOA will be able to store statistical and legislative information for future use so that state associations can contact AMOA regarding specific issues or legislation and apply the information they receive to their particular situation.

INDUSTRY CALENDAR

- | | |
|---|---|
| Sept. 11-13; No. & So. Carolina (combined) state assn. meeting; Carolina Inn; Columbia. | Richmond. |
| Sept. 11-13; So. Carolina Coin Operators Assn.; annual meeting; Carolina Inn; Columbia. | Oct. 29-31; AMOA annual exposition; Conrad Hilton Hotel; Chicago |
| Sept. 25-26; West Virginia Music & Vending Assn.; annual meeting; Ramada Inn; South Charleston. | Oct. 29-Nov. 1; NAMA national convention; McCormick Place; Chicago. |
| Oct. 6-8; JAA convention; International Trade Center-Harumi bldg.; Tokyo, Japan. | 1982 |
| Oct. 16-17; Amusement & Music Operators of Virginia; annual conv.; Holiday Inn; | Jan. 18-21; ATE; annual trade exhibition; National Exhibition Centre; Birmingham, England. |
| | Mar. 26-28; Amusement Operators Expo; annual trade show; Hyatt Regency Hotel; Chicago, Ill. |

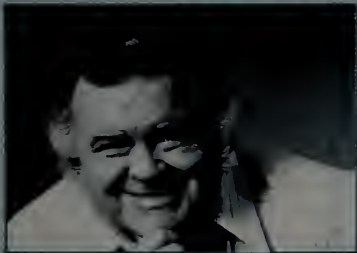
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August 8, 1981



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Group of the Year	The Imperials, Paul Smith, artist Michael Omartian, producer
Record Album of the Year: Children's Music	Bill Gaither, Gloria Gaither, and Gary McSpadden, artists
Record Album of the Year: Contemporary	The Imperials, Paul Smith, artist Michael Omartian, producer
Record Album of the Year: Inspirational	Cynthia Clawson, artist
Record Album of the Year: Inspirational Black Gospel	Ken Harding, producer
Record Album of the Year: Traditional Black Gospel	Teddy Huffam, artist
Record Album of the Year: Contemporary Black Gospel	Paul Johnson, producer
Record Album of the Year: Musicals	Billy Ray Hearn, producer
Record Album of the Year: Worship Music	Andrae Crouch, Reba Rambo, Dony McGuire, Cynthia Clawson, The Archers, artists Dony McGuire, producer Reba Rambo and Dony McGuire, arrangers
Record Album of the Year: By A Secular Artist	Brown Bannister, producer

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Welcome From GMA President Frances W. Preston

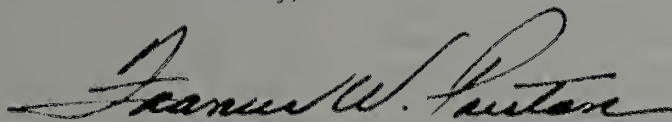
On behalf of the Gospel Music Assn., I'd like to welcome you to this special **Cash Box** issue, which is featuring our oldest American musical form — gospel music.

As president of the Gospel Music Assn., I am pleased to report that gospel music now generates \$50,000,000 in annual radio billings. Association figures also indicate that there are now over 1,500 radio stations which program at least six hours of gospel music per week — a 25% increase in the past year. This achievement is not an overnight accomplishment. It reflects years of hard work and the untiring efforts of many dedicated people.

Many knowledgeable music observers have stated that gospel music will be the "country music of the '80s." At one time, that was merely a prediction . . . It is fast becoming a reality. As gospel music becomes a more extensive part of the total music picture in the world, its various categories are more apparent. This diversity is a testament to the music's vitality and an instrument through which we can all work for the good of gospel music in its entirety. The newly formed Christian Radio Network is an important tool for this effort, but we must all work diligently to increase the public awareness and spread the growth of gospel music.

During today's economic and moral turmoil, gospel music is a household word — an indication of our need for its message. Let us continue to dedicate ourselves to the advancement of this most worthy of all forms of musical expression.

Sincerely,



Frances W. Preston

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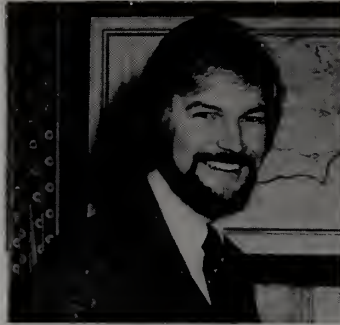
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Cash Box Gospel Music



Dick Curd



Jim Black



Dan Johnson



Robert MacKenzie

Cash Box recently named eight representatives of the gospel music industry to its newly created Gospel Music Advisory Board. The board members advise the publication on matters concerning gospel music. Following is a brief biography of each member of the panel.

DICK CURD, President, Joy Productions

When Dick Curd formed Joy Productions, Inc. in 1978, he brought 25 years of professional experience to his business. The company serves clients in publicity, promotion, advertising, marketing and merchandising.

Prior to attending the University of Arizona, from which he graduated in 1954 with a degree in journalism, he worked for the *Washington Daily News* as a reporter-photographer. He served as an announcer for KTKT and cameraman-director for KOLD-TV in Tucson, Ariz. and manager of

KVOW, Littlefield, Tex., before serving as an Air Force Information Officer.

For 10 years he was co-director of a Texas advertising agency before moving to Los Angeles to write and produce the *Date With Debbie* radio show for Debbie Reynolds. He joined NBC-TV in 1965 as a publicity-promotion expert for such shows as *Bonanza*, *The High Chaparral*, *Get Smart* and others. In 1969 he became director of International Marketing and Merchandising for the NBC Entertainment Corp., a partnership of NBC-TV and Walt Disney Productions.

JIM BLACK, Vice President, SESAC

Jim Black's association with the gospel industry goes back to his days as a gospel performer, first with the famed Chuck Wagon Gang as well as with his own group, the Concords. Black also boasts an extensive career in radio as a disc jockey and program director for Nashville station WWGM, and as host of a nationally syndicated gospel radio show *From Nashville . . . It's Gospel*

Country. While in radio, he won two Dove Awards as Disc Jockey of the Year.

Black joined SESAC in April, 1974 as director of the firm's Gospel Music division, and was recently promoted as a vice president with the company. He is a member of the board of directors of the Gospel Music Assn. and is credited as being an integral part of the foundation and development of the annual National Gospel Radio Seminar, of which he has been chairman for the past six years. Black is also on the board of directors of the Music Shoals Music Assn. and the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS).

DAN JOHNSON, Vice President, Marketing/Promotion, Word

In his position as vice president of marketing and promotion for the Word Record and Music Group, Dan Johnson manages the label's entire marketing and promotion team. From the company's headquarters in Waco, Tex., Johnson

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Advisory Board



James Bullard



Billy Ray Hearn



Joe A. Moscheo, II



John Sturdivant

oversees the key areas of religious radio, secular radio and television, public relations, advertising, music promotion and the new regional promotion emphasis.

Prior to joining Word, Johnson served as account executive of the Russ Reid Company in Chicago and Los Angeles, one of the largest advertising agencies specializing in the religious market. It was while working with such accounts as World Vision, "I Found It" (Campus Crusade), Torn Skinner Associates, the Gospel Broadcasting Assn. and others that Johnson became involved with the Word account. After working closely with Word personnel, he accepted his present position in Texas.

Johnson was raised in Seattle, Wash., where he did graduate work at the University of Washington and Seattle Community College, following his undergraduate work at Los Angeles Baptist College, where he received a BA in Music. He served as Minister of Youth and Music at

Tabernackel Baptist Church, Seattle prior to joining the Russ Reid Company in 1971.

ROBERT R. MacKENZIE, President, The Benson Co.

Robert R. MacKenzie, president of the Benson Company in Nashville, has been involved in the Christian Communication field for some 15 years. As head of the Benson Co. MacKenzie oversees the operation of 14 labels as well as the company's publishing and publication affiliates.

Prior to moving to Nashville, MacKenzie served as conductor of the Houghton Academy Choir (1959-1960), a member of the United States Military Band at West Point (1961-62), Minister of Music at Tabernacle Baptist Church, Poughkeepsie, N.Y. (1962-63) and chairman of the music department at Shelton College, Ringwood, N.J.

He moved to Nashville to serve as general manager of the Nashville Symphony Orchestra

until 1966, when he left to join the John T. Benson Publishing Co. as creative director. For the next decade in this position he was the record producer and publisher of many Christian artists. In 1975, MacKenzie left the publishing company to form Paragon Associates, which included a Christian Communication company with several publishing companies and record labels. In September 1980, Paragon Associates, in partnership with the Zondervan Corporation of Grand Rapids, Mich., merged Paragon and the Benson Company to create a new, \$20 million a year recording and music and book publishing company called the New Benson Company.

JAMES BULLARD, General Manager of Word's Black Gospel Division

Though James Bullard can list many achievements as general manager of Word's black gospel division, probably one of the biggest is his making

(continued on inside of center flap)

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THE ARTISTRY OF CHRISTIAN MUSIC

Gospel Marketing Comes Of Age

by Jennifer Bohler

With revenues of \$120 million in 1980, a 20% jump over 1979 figures, the gospel music industry has become a big business. The newfound success has served to transform what was once essentially a cottage industry into a mass marketing venture, with gospel labels quickly adopting more and more of the aggressive marketing and merchandising techniques prevalent in the secular music industry.

As the various types of secular music — Top 40, R&B, classical, jazz, etc. — varied in their merchandising techniques according to the type of music, so did the gospel industry. From Contemporary Christian to traditional black and white gospel to the church choir product, marketing approaches varied widely. With white gospel product, the bulk was sold through Christian bookstores, an estimated 75%. Black gospel product found its best outlets in retail stores and one-stops.

James Bullard, general manager of Word's black music division, estimates that 90% of black product is currently sold through conventional record retail stores. Increased sales have been secured via conventional, secular merchandising techniques like double racking, or placing product in both gospel and R&B sections of the store, which is a common practice with artists like Walter Hawkins and Andrae Crouch, who each boast crossover appeal. Bullard placed a great deal of emphasis on what he termed visibility in the marketplace.

"I have nine people who work for me in the market," Bullard said. "It's visibility we're all about. We aim for the total record market — wherever there is a record being sold, whether it be Christian, secular or whatever, we want to be a part of it. We go into the record shops, let them know gospel music is here, and if they will let us put up displays, we will



Myrrh Records artist Al Green (l) and Benson Co. group, Delgarmo & Key are examples of Christian acts that have benefited from professional marketing campaigns.



do that. The program is designed totally for visibility."

John Jossey, vice president of operations with Nashboro, said his company has also aimed for a broader audience for his black gospel artists. "I think we have taken on many of the aspects of pop records in merchandising," he said. "We are trying to get more of our black artists into the secular or crossover market, primarily through radio time buys on programs that are not necessarily gospel. One of the most significant changes we've made this year is that we are going to embark on television advertising. We have already test marketed, and the results lead us to believe we can do quite well with it and reach a market we haven't been able to through standard air play and time buys."

While black gospel has experienced a healthy existence within the retail realm, there have still been some problems with black gospel radio. According to Bullard, a problem has arisen in the lack of consistency in programming and the somewhat limited airplay gospel product is allotted by radio.

"For the most part, black gospel radio is not programmed by program directors and music directors to keep some sort of consistency," he said. "There are some records that all of them play, but they are not playing them from a consistent standpoint. When they do

begin to do that, you're going to see a tremendous upsurge in the movement of gospel product, and I expect it will happen in the '80s. There is a big difference in black and white Christian radio when it comes to consistency. White is a step or two ahead of black, but I think we are on the way to correcting that. I'd like to clarify that in no way am I putting radio down. I do feel, however, that consistency is the best thing for a radio station."

While black gospel has experienced some problems with its radio outlet, white gospel has gone through one of its best years yet, according to some executives within the industry. Mike Blines, international director of marketing with the Benson Company, reported an approach to gospel radio akin to the practices of the secular market.

"We have five promotion people who work a single anywhere from eight-to-16 weeks, which includes special promotions with radio stations," he said. "We have experimented somewhat with secular radio. It didn't happen all the way, but we did find out we could get it played. I think if we continue to produce better and better records and continue with our aggressive approach towards merchandising and marketing, that we'll get the airplay."

Merchandising and marketing have been the catch words for gospel this year. Companies stepped up the supply

“More and more, gospel labels are adopting the aggressive marketing and merchandising techniques prevalent in the secular music industry.”

of merchandising aids available to record outlets, including mobiles, posters, flats, and in some cases tailor-made radio and television spots. The industry has adopted secular techniques and redefined methods to fit its own needs.

“For 20-25 years, the gospel industry operated on the premise that the longer the gospel record is out the longer it will sell,” offered Dan Johnson, vice president of marketing with Word Records, “and that’s completely opposite of other types of music like Top 40 and A/C. Those records go out the chute real quick, then they die. In gospel, the belief used to be they go out and live forever. In the last couple of years, we’ve been able to introduce the record quicker through merchandising plans like our ‘Album of the Month’ feature, which immediately introduces up to 25,000 people to the record within the first 30 days. We also offer lots of merchandising materials — posters, circulars, mailers, radio and TV spots and displays for the stores.”

The secular stores have begun to catch up on the sales potential in carrying gospel product, according to all label representatives surveyed. “The level of understanding has never been as high as it is today,” said Word’s Johnson. “That doesn’t mean we’re selling more through those (secular) outlets. In terms of understanding, they are understanding the potential, but they still do not fully understand the marketplace. Educating the retail stores to this market is where we stand today, and for the first time, there is an intense desire by these folks to learn more about how to make gospel a more viable section in their stores.”

With marketing and merchandising techniques continually improving, secular markets becoming more receptive and gospel radio keeping pace with the quality of the gospel product now being released, there has been little doubt among the movers that the industry will continue to garner a larger share of the total marketplace in the years to come.

THE ARTISTRY OF CHRISTIAN MUSIC

Looking Out For The Gospel Songwriter

by Tom Roland

Although most people are familiar with ASCAP, BMI and SESAC, many are uncertain about the role the organizations play within the gospel music industry.

ASCAP stands for the American Society of Composers, Authors and Publishers, and BMI is Broadcast Music, Inc. SESAC used to be a shortened version of the Society of European Stage, Authors, and Composers,

(continued on inside of center flap)

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Sanctuary Choir, Elder Charles E. Blake Pastor.

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although that title has officially been discarded in favor of the acronym. Collectively, the three are the main performing rights organizations in American music, and they serve to represent songwriters and publishers in collecting royalties.

The main functions of each are similar, if not identical. They each issue blanket licenses for the right to perform copyrighted songs to music users (i.e. radio stations, television stations, network TV, clubs, concert halls, jukeboxes). The money is then distributed to songwriters and publishers according to the number of credits they receive for performances in that organization's

"All businesses that use music for profit are required by law to pay for that privilege. Blanket licenses are issued to radio and television stations in return for a fixed percentage of the outlets' revenues. Jukebox owners also pay a fixed rate per box."

method of logging.

Blanket licenses are issued to radio stations and television stations in return for a fixed percentage of the outlet's revenue. Jukebox owners also pay a fixed rate per box. The income received from other sources, such as concert halls, is variable, and is based on the user's degree of reliance on music and number of customers, among other things. All businesses that use music for profit or to entertain customers are required by law to pay for that privilege.

Once the money is collected, it is distributed to the writers and publishers affiliated with the particular organization that

has the rights to any piece that has been performed publicly for profit. Each organization has its own method of logging to determine how much money is generated by each copyright.

ASCAP maintains field personnel who tape a particular station during a particular time frame decided by an outside media firm. The station itself never knows when it is being scrutinized. The tape is then sent to ASCAP headquarters in New York, where the agency has employees whose sole function is to identify the tune from the tape. A copyright obtains credits every time the song

is played, and each credit translates into income when the royalty checks are being processed.

The radio station is more involved in the BMI system. Stations are randomly selected to maintain a "log" of each record played in a week's time. It is a part of the agreement contained in the BMI blanket license. The log is then sent back to BMI, where credits are given for each appearance of a copyright. Both ASCAP and BMI use the same procedure for determining royalties in secular and gospel music.

SESAC, however, uses different methodologies to pay secular and gospel

writers. Secular royalties are based on a compilation of top national charts, of which, the **Cash Box** charts are an integral part.

SESAC uses a different approach for the payment of gospel royalties. According to Jim Black, SESAC vice president, "There are not more than one or two song charts that we could use, so we receive playlists from gospel stations, and we get song logging from syndicated Christian programs like the *PTL Club* and the *700 Club*."

"One of the things we provide that ASCAP and BMI don't is the opportunity for the publisher to have a hand in how much he receives in performance royalties," he continues. "If, say, a singer/songwriter goes on tour and appears on a TV show in Atlanta and performs four of his songs, he can send us a list of his performances and the station's call letters, and we will enter it in as reported performance credits."

While Black "guesstimates" that SESAC has 500 publishers and 1,000 songwriters affiliated with its gospel wing, Connie Bradley, ASCAP's southern regional executive director, and Frances Preston, vice president of BMI, could not pinpoint a particular figure.

Says Bradley, "We don't have any particular category of writers. All of our writers and publishers are treated the same and are paid on the same type format."

Preston holds a similar viewpoint, saying, "We do not have our catalog broken down into different categories. A gospel song is put into our catalog just like any other song and is not particularly labeled. In my estimation, it is just as good as any other song in the catalog, and I see no reason for pulling it out."

Advisory Board

(continued from page G-5)

gospel music an integral part of Georgia Music Week. When some of Georgia's government officials called upon Word's black music division for help in this area, Bullard was primarily responsible for instituting a new facet of Gospel Music Week — an award's banquet designed to recognize the state's gospel disc jockeys. The initial awards banquet was such a success, it has become part of Georgia Music Week's annual festivities.

Bullard and company can be proud of their first year accomplishments, including the signing of the New York Community Choir, the Mighty Clouds of Joy and Al Green. Shirley Caesar went #1 on all national gospel charts and also won both a Dove and Grammy award. Both the Mighty Clouds of Joy and Al Green appeared on the *Mick Douglas Show*.

Prior to joining Word, Bullard was in charge of the gospel department of Roadshow/Hob, where he worked with Caesar. Before joining that company, he had served as vice president and general manager of Birthright Records and worked with Edwin Hawkins. Additionally, Bullard owns Cleveland-based BOS Records and Outreach For Brotherhood, a company designed to develop new talent in the gospel field.

BILLY RAY HEARN, President, Sparrow Records

Billy Ray Hearn, president of Sparrow Records, Inc., presides over one of the fastest growing Christian music companies in the country today. In its five and a half years, Sparrow under Hearn's leadership has diversified into music publishing (Sparrow-Birdwing Music), film production (Sparrow Productions) as well as two successful record labels (Sparrow, Birdwing), featuring a roster of 16 artist ministries.

Hearn founded Sparrow in 1976, leaving Word Records after eight years. While at Word, Hearn's responsibilities began as director of music promotion, later moving to director of music publishing, then ultimately founding the now major Word label, Myrrh Records.

Before joining Word in 1968, Hearn served for 16 years in various Southern Baptist churches throughout the country as Minister of Music.

With the founding of Sparrow, Hearn continued a career of record production and artist relations. In the ensuing years, Hearn has signed and produced on the Sparrow-Birdwing labels Keith Green, The 2nd Chapter of Acts, Barry McGuire, Phil Keaggy, Silverwind, Candle, Lamb, James Vincent, Jamie Owens-Collins, Kent LeRoy Pennell, Scott Wesley Brown, John Michael Talbot and Terry Talbot, Janny Grein and Danniebelle Hall. In addition to these artists,

he has produced several other symphonic projects including the 1976 Birdwing recording of Handel's Messiah with the London Philharmonic Choir and Orchestra under the direction of John Alldis.

JOE A. MOSCHEO, II, Director of Affiliate Relations, BMI

Joe A. Moscheo, II, director of affiliate relations, Broadcast Music, Inc. (BMI) has been involved with the gospel music industry for well over 20 years. Following terms at Julliard School of Music and Florida State University, Moscheo toured with the Prophets, a gospel group from Knoxville from 1959-1964, and the Imperials, one of the gospel's premier groups, from 1964-1975.

After leaving the group, he formed his own booking/management agency, New Direction Artist Guild, where he worked until 1978, when he joined BMI.

In addition to his work at BMI, Moscheo is involved in several community and music organizations. He is chairman of the Nashville Music Consortium, a participant in Leadership Nashville; director at large of the Gospel Music Assn. as well as producer of the GMA's Dove Awards Show from 1978-81; president and national trustee of the National Academy of Recording Arts and Sciences' Nashville chapter; and a member of the Music Advisory committee of the Metropolitan Nashville Arts Commission. In addition he is a

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member of the Atlanta Songwriters Assn.; the Country Music Assn.; Muscle Shoals Music Assn.; Music Industries of Memphis; Nashville Songwriters Assn., and a member of the board of directors of the Nashville Music Assn.

JOHN STURDIVANT, Nashville Director of Membership and Public Relations, ASCAP

John Sturdivant, membership and public relations director for ASCAP, Nashville, has spent more than 15 years in the music business, beginning as a musician in various rock bands.

Following a 13-year stint as a music journalist, Sturdivant joined the staff of Tree International, where he worked in the print music, artist development and promotion areas. From Tree, Sturdivant joined ASCAP in his present position.

In his position Sturdivant deals with the gospel industry through signing new members and developing better relations with existing members. He has served on the Gospel Music Assn. board for 10 years and is vice president of the GMA this year. He is a past president of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) and has served as a national trustee for NARAS and on the TV Committee for the Grammy Awards for the past five years. On this committee, Sturdivant was instrumental in expanding the Grammys' gospel categories from three to five.

TOP INSPIRATIONAL LP

PRIORITY • Imperials
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TOP SPIRITUAL LP

CLOUDBURST • Mighty Clouds of Joy
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DON FRANCISCO

MALE VOCALIST

1. Don Francisco — New Pax
2. B.J. Thomas — Songbird/MCA
3. Mike Adkins — Mike Adkins



AMY GRANT

FEMALE VOCALIST

1. Amy Grant — Myrrh
2. Evie Tornquist — Word
3. Debby Boone — Lamb & Lion

GROUP

1. Imperials — DaySpring
2. John Michael and Terry Talbot — Sparrow
3. Candle — Birdwing

CASH BOX GOSPEL AWARDS INSPIRATIONAL



IMPERIALS

TOP ALBUMS

1. NEVER ALONE • Amy Grant • Myrrh
2. FORGIVEN • Don Francisco • New Pax
3. ONE MORE SONG FOR YOU • Imperials • Dayspring
4. YOU GAVE ME LOVE • B.J. Thomas • Myrrh
5. GOT TO TELL SOMEBODY • Don Francisco • New Pax
6. THANK YOU FOR THE DOVE • Mike Adkins • Mike Adkins
7. FAVORITES, VOL. I • Evie Tornquist • Word
8. BEST OF B.J. THOMAS • B.J. Thomas • Myrrh
9. NEVER THE SAME • Evie Tornquist • Word
10. FOR THE BEST • B.J. Thomas • Songbird/MCA
11. MY FATHER'S EYES • Amy Grant • Myrrh
12. PRIORITY • Imperials • Dayspring
13. THE PRAYER • John Michael & Terry Talbot • Sparrow
14. PRAISE IV • Various Artists • Maranatha
15. SAVED • Bob Dylan • Columbia
16. THE ROAR OF LOVE • The 2nd Chapter Of Acts • Sparrow
17. MUSIC MACHINE • Candle • Birdwing
18. IN CONCERT • B.J. Thomas • Songbird/MCA
19. HEED THE CALL • Imperials • Dayspring
20. BULLDOGS AND BUTTERFLIES • Candle • Birdwing

although that title has officially been discarded in favor of the acronym. Collectively, the three are the main performing rights organizations in American music, and they serve to represent songwriters and publishers in collecting royalties.

The main functions of each are similar, if not identical. They each issue blanket licenses for the right to perform copyrighted songs to music users (i.e. radio stations, television stations, network TV, clubs, concert halls, jukeboxes). The money is then distributed to songwriters and publishers according to the number of credits they receive for performances in that organization's

has the rights to any piece that has been performed publicly for profit. Each organization has its own method of logging to determine how much money is generated by each copyright.

ASCAP maintains field personnel who tape a particular station during a particular time frame decided by an outside media firm. The station itself never knows when it is being scrutinized. The tape is then sent to ASCAP headquarters in New York, where the agency has employees whose sole function is to identify the tune from the tape. A copyright obtains credits every time the song

writers. Secular royalties are based on a compilation of top national charts, of which, the **Cash Box** charts are an integral part.

SESAC uses a different approach for the payment of gospel royalties. According to Jim Black, SESAC vice president, "There are not more than one or two song charts that we could use, so we receive playlists from gospel stations, and we get song logging from syndicated Christian programs like the *PTL Club* and the *700 Club*."

"One of the things we provide that ASCAP and BMI don't is the opportunity for the publisher to have a hand in how much he receives in performance royalties," he continues. "If, say, a singer/songwriter goes on tour and appears on a TV show in Atlanta and performs four of his songs, he can send us a list of his performances and the station's call letters, and we will enter it in as reported performance credits."

While Black "guesstimates" that SESAC has 500 publishers and 1,000 songwriters affiliated with its gospel wing, Connie Bradley, ASCAP's southern regional executive director, and Frances Preston, vice president of BMI, could not pinpoint a particular figure.

Says Bradley, "We don't have any particular category of writers. All of our writers and publishers are treated the same and are paid on the same type format."

Preston holds a similar viewpoint, saying, "We do not have our catalog broken down into different categories. A gospel song is put into our catalog just like any other song and is not particularly labeled. In my estimation, it is just as good as any other song in the catalog, and I see no reason for pulling it out."

"All businesses that use music for profit are required by law to pay for that privilege. Blanket licenses are issued to radio and television stations in return for a fixed percentage of the outlets' revenues. Jukebox owners also pay a fixed rate per box."

method of logging.

Blanket licenses are issued to radio stations and television stations in return for a fixed percentage of the outlet's revenue. Jukebox owners also pay a fixed rate per box. The income received from other sources, such as concert halls, is variable, and is based on the user's degree of reliance on music and number of customers, among other things. All businesses that use music for profit or to entertain customers are required by law to pay for that privilege.

Once the money is collected, it is distributed to the writers and publishers affiliated with the particular organization that

is played, and each credit translates into income when the royalty checks are being processed.

The radio station is more involved in the BMI system. Stations are randomly selected to maintain a "log" of each record played in a week's time. It is a part of the agreement contained in the BMI blanket license. The log is then sent back to BMI, where credits are given for each appearance of a copyright. Both ASCAP and BMI use the same procedure for determining royalties in secular and gospel music.

SESAC, however, uses different methodologies to pay secular and gospel

Advisory Board

(continued from page G-5)

gospel music an integral part of Georgia Music Week. When some of Georgia's government officials called upon Word's black music division for help in this area, Bullard was primarily responsible for instituting a new facet of Gospel Music Week — an award's banquet designed to recognize the state's gospel disc jockeys. The initial awards banquet was such a success, it has become part of Georgia Music Week's annual festivities.

Bullard and company can be proud of their first year accomplishments, including the signing of the New York Community Choir, the Mighty Clouds of Joy and Al Green. Shirley Caesar went #1 on all national gospel charts and also won both a Dove and Grammy award. Both the Mighty Clouds of Joy and Al Green appeared on the *Mick Douglas Show*.

Prior to joining Word, Bullard was in charge of the gospel department of Roadshow/Hob, where he worked with Caesar. Before joining that company, he had served as vice president and general manager of Birthright Records and worked with Edwin Hawkins. Additionally, Bullard owns Cleveland-based BOS Records and Outreach For Brotherhood, a company designed to develop new talent in the gospel field.

BILLY RAY HEARN, President, Sparrow Records

Billy Ray Hearn, president of Sparrow Records, Inc., presides over one of the fastest growing Christian music companies in the country today. In its five and a half years, Sparrow under Hearn's leadership has diversified into music publishing (Sparrow-Birdwing Music), film production (Sparrow Productions) as well as two successful record labels (Sparrow, Birdwing), featuring a roster of 16 artist ministries.

Hearn founded Sparrow in 1976, leaving Word Records after eight years. While at Word, Hearn's responsibilities began as director of music promotion, later moving to director of music publishing, then ultimately founding the now major Word label, Myrrh Records.

Before joining Word in 1968, Hearn served for 16 years in various Southern Baptist churches throughout the country as Minister of Music.

With the founding of Sparrow, Hearn continued a career of record production and artist relations. In the ensuing years, Hearn has signed and produced on the Sparrow-Birdwing labels Keith Green. The 2nd Chapter of Acts, Barry McGuire, Phil Keaggy, Silverwind, Candle, Lamb, James Vincent, Jamie Owens-Collins, Kent LeRoy Pennell, Scott Wesley Brown, John Michael Talbot and Terry Talbot, Janny Grein and Danniebelle Hall. In addition to these artists,

he has produced several other symphonic projects including the 1976 Birdwing recording of Handel's Messiah with the London Philharmonic Choir and Orchestra under the direction of John Alldis.

JOE A. MOSCHEO, II, Director of Affiliate Relations, BMI

Joe A. Moscheo, II, director of affiliate relations, Broadcast Music, Inc. (BMI) has been involved with the gospel music industry for well over 20 years. Following terms at Julliard School of Music and Florida State University, Moscheo toured with the Prophets, a gospel group from Knoxville from 1959-1964, and the Imperials, one of the gospel's premier groups, from 1964-1975.

After leaving the group, he formed his own booking/management agency, New Direction Artist Guild, where he worked until 1978, when he joined BMI.

In addition to his work at BMI, Moscheo is involved in several community and music organizations. He is chairman of the Nashville Music Consortium, a participant in Leadership Nashville; director at large of the Gospel Music Assn. as well as producer of the GMA's Dove Awards Show from 1978-81; president and national trustee of the National Academy of Recording Arts and Sciences' Nashville chapter; and a member of the Music Advisory committee of the Metropolitan Nashville Arts Commission. In addition he is a

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“WORSHIP”

Produced by Chris Christian





WALTER HAWKINS



TRAMAINE HAWKINS

MALE VOCALIST

1. Walter Hawkins • Light
2. Andrae Crouch • Light
3. James Cleveland • Savoy

FEMALE VOCALIST

1. Tramaine Hawkins • Light
2. Shirley Caesar • Myrrh
3. Albertina Walker • Savoy

GROUP

1. Gospel Keynotes • Nashboro
2. Mighty Clouds of Joy • Myrrh
3. Jackson Southernaires • Malaco

CASH BOX

GOSPEL AWARDS

SPIRITUAL



GOSPEL KEYNOTES

TOP ALBUMS

1. TRAMAINE • Tramaine Hawkins • Light
2. REJOICE • Shirley Caesar • Myrrh
3. LOVE ALIVE II • Walter Hawkins • Light
4. I'LL BE THINKING OF YOU • Andrae Crouch • Light
5. PLEASE BE PATIENT WITH ME • Albertina Walker • Savoy
6. THE LORD WILL MAKE A WAY • Al Green • Myrrh
7. THE FAMILY LIVE • Walter Hawkins • Light
8. AIN'T NO STOPPING US NOW • Gospel Keynotes • Nashboro
9. CLOUDBURST • Mighty Clouds of Joy • Myrrh
10. A PRAYING SPIRIT • James Cleveland • Savoy
11. RISE AGAIN • Gospel Keynotes • Nashboro
12. IT'S A NEW DAY • James Cleveland • Savoy
13. MIRACLES • Jackson Southernaires • Malaco
14. THE LORD IS MY LIGHT • New Jerusalem Baptist Church Choir • Savoy
15. SINCE I MET JESUS • Tommy Ellison • Nashboro
16. 20TH ANNIVERSARY ALBUM • James Cleveland • Savoy
17. IT STARTED AT HOME • Jackson Southernaires • Malaco
18. EVERYTHING'S ALRIGHT • Dr. Charles Hayes • Savoy
19. TRUE VICTORY • Min. Keith Pringle • Savoy
20. KEEP ON CLIMBING, WE GOTTA GO HIGHER • Pilgrim Jubilee Singers • Savoy

I T'S BEEN A GREAT YEAR R

TOP GOSPEL ARTIST SPIRITUAL

MALE VOCALIST

- 1 *Walter Hawkins*
- 2 *Andraé Crouch*

FEMALE VOCALISTS

- 1 *Tramaine Hawkins*

TOP GOSPEL ALBUMS SPIRITUAL

- 1 *Tramaine — Tramaine Hawkins*
- 3 *Love Alive II — Walter Hawkins*
- 4 *I'll Be Thinking of You — Andraé Crouch*
- 7 *The Walter Hawkins Family —
Walter Hawkins*

NEED WE SAY MORE?

L I G H T R E C O R D S

Gospel Highlights Of The Past Year

1980

August

Billy Ray Hearn, president of Sparrow, announced the formation of two new subsidiaries: Sparrow Prods. and Sparrow Espanol. Sparrow Records received the album cover of the Year Award from the Christian Booksellers Convention for the third consecutive year for the album "Sir Oliver's Song" . . . **Diane Thompson** was named vice president of church affairs for the New York-based Black Gospel Collection, Inc.

September

Word Records sponsored the first of a proposed annual awards banquet for Georgia gospel disc jockeys during Georgia Music Week . . . MCA/Songbird moved its primary offices from Los Angeles to Nashville . . . National Label Distributing Co. announced the addition of Morning Star Records to its roster of independent labels.

October

Refuge Records, formed by Nashville businessman **Ray Nenow** and the Benson Co., opened in Nashville . . . Music Services Inc. (MSI) acquired Crescendo Music and Myriad Music.

November

Kenneth Gamble and **Leon Huff**, chairman and vice president, respectively, of the board

of Philadelphia International Records (PIR) and The Sound of Philadelphia (TSOP) form a gospel label, Salvation Records . . . Singer/songwriter **Randy Matthews** signed a recording agreement with Spirit Records . . . Word Records celebrated the 10th anniversary of its Record and Tape Club by offering a "Double Stamp" special to customers.

December

Word's black music division established offices in Los Angeles under the direction of general manager **James Bullard**. New artists included **Shirley Caesar**, **Donn Thomas** and **Crosswinds** . . . The Gospel Music Assn. (GMA) announced changes in voting procedure and categories of the Dove Awards program.

1981

January

Light Records unveiled its new Luminar label at its annual sales meeting . . . **Andrae Crouch** was presented an image award by the Beverly Hills Hollywood branch of the National Assn. for the Advancement of Colored People (NAACP) . . . **Bill Rayborn** of Membership Services Inc. (MSI) was promoted to the position of director of music marketing and services.

February

MCA/Songbird Records, MCA Distributing Corp. and Sparrow Records signed

long-term, reciprocal distribution agreements . . . Word Records formed a video division headed by **Jahn Lutz** . . . Word Records celebrates its 30th anniversary.

March

Word appointed the first regional promotion directors in gospel music: **Doris Purcelli** and **Brad Burkhart**.

April

Country radio station WKDA-AM premiered a gospel music show entitled "Music City Sanctuary Band," with host **Don Butler**, executive director of the GMA . . . **Don Francisco** re-signed recording and publishing contracts with NewPax records and the Paragon-Benson publishing group . . . Third annual Gospel Music Week.

May

Tree International formed a gospel division, Meadowgreen Music, under the direction of **Randy Cox** and **Joe Huffman** . . . **John Stallings** re-signed a publishing agreement with HeartWarming Music, a division of the Paragon-Benson Publishing Co. . . . CBS Records announced the establishment of a Nashville-based gospel label to be headed by **Buddy Huey** . . . Newly formed Gerim Records entered the gospel field with the signing of **Mitty Collier**.

June

Castle Music Inc. was formed under the direction of **Ben Ferrell**, **Eddie Everitt** and **Buddy Harrison** to focus on Contemporary Christian music . . . The Benson Co. named **Mike Suttle** general manager of the NewPax and Paragon record labels . . . **Cash Box** magazine formed a Gospel Advisory Board . . . Refuge Records artist **Bonnie Bramlett** signed with MSS/Capitol for secular material, with the first album to be produced by **Barry Beckett**.

July

Chris Christian announced the establishment of a record label, Home Sweet Home, based in Brentwood, Tenn. . . . New Pax signed **Daniel Amos** and **Brown Bannister** to long-term recording agreements . . . Due to the previous assignment of rights to the name Salvation Records, PIR's new gospel label had to relinquish the name. **Clarence Fountain** and the **Original Five Blind Boys of Alabama** and the **Young Delegation** signed with the label . . . Christian Booksellers Assn. (CBA) Convention kicked off in Anaheim, Calif. with 7,200 registrants participating in 16 educational workshops, various showcases and the annual CBA Banquet . . . The **Buddy Huey**-headed CBS gospel label took the name CBS-Priority. The Nashville office, located at 3310 West End, formed a staff that included **Judy Wallace**, **Richard Page**, **Steve Bock** and **Huey**.

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PRETENDERS II — Pretenders — Sire SRK 3572 — Producer: Chris Thomas — List: 8.98 — Bar Coded

Chrissie and the boys return with more of the same sound that was able to touch the hearts of new wavers and mainstream rockers alike when the band debuted in late 1979. Songs like "Pack It Up" and "The Adultress" have that wonderful melodic yet punky metal sound that made "The Wait" and "Space Invaders" such a hit a year ago, but this album is a little more subtle and softer than the group's torrid fledgling work. Lord knows the lyrics are every bit as naughty and S&M flavored, and Hynde's wanton wail is still intact, but the new LP is a taste more sensitive and thoughtful than its predecessor.



KOOKOO — Debbie Harry — Chrysalis CHR 1347 — Producers: Nile Rodgers and Bernard Edwards — List: 8.98 — Bar Coded

Blondie's blonde takes her first solo flight with "Kookoo" and fingers funk, rap, R&B, reggae and rock idioms. A R&B/Pop crossover dream, the album was, of course, produced by the Chic team of Rodgers and Edwards and they take Ms. "Heart Of Glass" to musical places most people have never dreamed of. A masterpiece of versatility, the album has the rare combination of creativity and commerciality in its grooves. Hot guitar, infectious rhythms, avant arrangements and Harry's toughest vocals yet make the album a complete success.



THE ELECTRIC SPANKING OF WAR BABIES — Funkadelic — Warner Bros. BSK 3482 — Producer: George Clinton — List: 8.98 — Bar Coded

It may be cartoonish, silly and geared toward an audience under 14 years of age, but no one plays funk in a more inventive and technologically advanced manner than George Clinton and The Funkadelic clan. It's spacy and busy and as much of a head trip as some of today's most avant rock 'n' roll. P-Funk fans should be on the look out for the guitar playing of Mike Hampton here as it recalls Eddie Hazel's early work. Stronger than any Clinton product in the last five years, "The Electric Spanking Of War Babies" proves that he can still jam with the best of its self invented genre.



HOY-HOY — Little Feat — Warner Bros. 2 BSK 3538 — Producers: Bill Payne, George Massenburg and Paul Barrere — List: 15.98

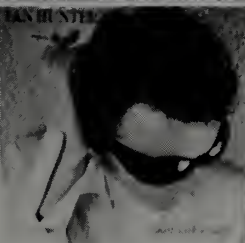
The public doesn't deserve a Little Feat compilation this comprehensive or beautifully packaged, because it never gave this seminal American rock 'n' roll band the attention and adulation it deserved. Thoughtfully put together as an ode to Lowell George, the band's superb but ill fated guitarist/leader, the album is a stunning retrospective of the sextet's career. Featuring rare cuts, classic live performances, unreleased cuts and the band's personal favorite tracks, the two-record set serves as a sort of "Everything You Always Wanted To Know About Little Feat And Should've Asked" scrap-book.



FEATURE PICKS

SHORT BACK N' SIDES — Ian Hunter — Chrysalis CHR 1326 — Producers: Mick Ronson and Mick Jones — List: 8.98 — Bar Coded

Hunter was one of rock's original punks with his fun but rebellious Hooplers and his king of the cockneys singing style. And last year, he made good his solo career with "Your Never Alone With A Schizophrenic." His brash glam rock day styling has moved on a bit and the boys from The Clash help make things a little bit more contemporary and adventuresome than "Schizophrenic."

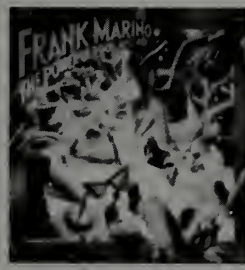


EVERLASTING LOVE — Rex Smith — Columbia FC 37494 — Producer: Rick Chertoff — List: None — Bar Coded

Smith has just finished a stint on Broadway as Linda Ronstadt's leading man in Gilbert & Sullivan's revitalized *Pirates Of Penzance*, and his vocals are in fine form. Long a teen heartthrob, Smith proves he is more than just a pretty face on this album as his vocals are deeper and more dynamic than ever before. There is a lot of variety on "Everlasting Love," but the title track (performed in duet with Rachel Sweet) is the show-stopper, a thunderous pop tune that is already zooming up the chart. For Pop play.

THE POWER OF ROCK AND ROLL — Frank Marino — Columbia EC 37099 — Producer: Frank Marino — List: None — Bar Coded

Just like other heavy metal guitar demons like Ted Nugent and Ritchie Blackmore, you don't even have to look at the cover on a Frank Marino album to know what you're going to get. High decibel, high drama guitar pyrotechnics are augmented by gasp-inducing scream vocals, and for the most part, the listener is gifted with raging lead axe work and heavy metal rhythms. Best tracks on this no surprise album of fret board flash are "Runnin' Wild" and the deadly title track. For hardcore headbangers.



BROTHERS OF THE ROAD — The Allman Brothers Band — Arista AL 9564 — Producer: John Ryan — List: 8.98 — Bar Coded

As the band that got the whole Southern rock movement brewing in the early '70s, this group of Maconers has gone through more than its share of upheaval and personnel changes. And just when the band has been written off, it seems to make a comeback. There's plenty to shout about on "Brothers Of The Road;" the septet steps forth with its most commercially appealing LP in years.

ANTHOLOGY Sly And The Family Stone — Epic E2 37071 — Producer: Sly Stone — List: None — Bar Coded

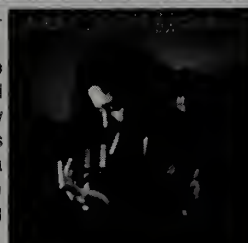
In the late '60s, there wasn't a radio around that didn't blast the joyous soul rock of "Dance To The Music" or "Every Day People." Sly Stone was crossover king and his music was played Top 40, B/C and AOR without any thought given to quarter hour shares or demographics. He brought the races together with his simple rock and fun songs that could be understood by even the smallest of children. And this tasty two record compilation contains all the classics by the San Francisco-based piper.



NEW AND DEVELOPING ARTISTS

LARRY JOHN McNALLY — ARC/Columbia ARC 37455 — Producer: Jon Lind — List: None — Bar Coded

Already well established in the recording community as a top flight songwriter, having written for the likes of Chaka Khan and Nicolette Larson, McNally cuts loose with an excellent New Orleans back alley blues flavored rocker for his first work. Fans of Rickie Lee Jones and Alan Toussaint should find McNally a special kind of artist. He has a lazy Atlanta Rhythm Section flavored vocal style that fits perfectly with his unique story telling lyric approach. First class debut for Pop and AOR.

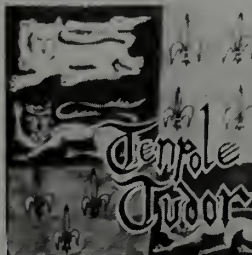


APACHE — Emerald City/Atco EC 32-109 — Producer: Charles Greene, Brian Stone and Ahmet Ertegun — List: 8.98

This New York-based mainstream rock band has a lot of Buffalo Springfield/Stephen Stills influences in its hard rocking sound. Led by lead singer Joe Messina, the fivesome touches on a lot of styles including reggae and piano ballads on its debut, but dedicated most of the material to freewheeling big sky country rockers. Top tracks include the ear catching "Please Don't Stop The Music," "Cold Fire" and "Marathon." For AOR.

WHAT'S THIS FOR! — Killing Joke — Editions EG EGM 111 — Producer: Killing Joke — List: 8.98

The most danceable and rhythmic of the gloom bands from the industrial noise/manic depressive school of the new wave, Killing Joke are also the easiest on the ears. Instead of the shrill squeal and atrophy of Throbbing Gristle or the doomy dirge of the Cure, The Joke keeps a driving drum beat and a hard rocking wall of rhythm going. E.G. has made a real post punk find in this wailing wonder, which is now the darling of the English press.



EDDIE OLD BOB DICK AND GARY America — Producers: Alan Winstanley & Bob Andrews — List: 8.98

This scrappy little British foursome comes from that early punk British pub rock school that spawned Bram Tchaikovsky. The music is more melodically and mainstream listenable than most punkers, but the attitude is aggressive and vocals are sung in a mob-like fashion. Already fairing well on the British charts, the band, led by the charismatic Eddie Tudor, should also find a home with America's new wave population. Top tracks are "There Are Boys" and "Swords Of A Thousand Men."

HOT LITTLE MAMA — Roomful Of Blues — Blue Fame BLUF 1001 — Producer: Roomful Of Blues — List: 7.98

This nine-piece from Rhode Island lives up to its name once again on its third album as the group serves up lowdown swinging barroom blues, hep cat jazz and vintage early days rock 'n' roll here. A favorite on the east coast club scene, the band has never quite caught on as national act because, like traditionalists Asleep At The Wheel and The Fabulous Thunderbirds, it stays too close to its blues swing roots. Greg Piccolo is a gutsy vocalist, this band is an undiscovered wonder, and this record is one "Hot Little Mama" of an LP.





HAMMOND AT THE HAMLET — CBS singer/songwriter Albert Hammond, whose song catalog was just acquired by April-Blackwood Music, joined several members of ASCAP in the inauguration of the Sunset Strip Hamburger Hamlet's new "The Music Room." Pictured at the piano set to croon are (l-r): Hammond; Marilyn and John Lewis, owner of the Hamlet chain; and (seated) Rudy Valon, pianist/singer.

WEA Dallas Mounts 'Platter Of Hits' Push With Sound Warehouse

LOS ANGELES — WEA's Dallas regional branch will embark on a joint promotion beginning Aug. 27 in conjunction with the Sound Warehouse chain. Entitled "Platter of Hits," the promotion will run through Sept. 12 and will feature 24 currently hot albums on the Warner Bros., Elektra/Asylum and Atlantic labels. Some of the acts which will be featured in the promotion include Rickie Lee Jones, Val Halen, ZZ Top, Eddie Rabbitt, the Pointer Sisters, AC/DC, Foreigner and Stevie Nicks.

All product during the promotion will be sale priced and supported by an extensive advertising campaign and merchandising display fixtures in 35 Sound Warehouse locations. Consumer and dealer contests surrounding the promotion will include 18 trips for two to Ixtapa, Mexico, furnished by Texas International Airlines, which will include round-trip airfare, hotel accommodations and a special "Platter of Hits" Mexican dinner.

Nine radio stations in nine separate cities will be participating in the promotion of the contest to award listeners at each a chance to win a trip. The other nine remaining trips will be awarded to the nine Sound Warehouse store managers who design and implement the most effective in-store promotions.

To highlight the promotion, each Sound Warehouse employee will dress in specially designed chef hats and aprons featuring the "Platter of Hits" product. Merchandising aids will include specially-designed in-store posters, header cards and bag stuffers. In addition, Texas International will feature thematic posters for the promotion at each of its ticket counters.

PolyGram Sets LPs For August Release

LOS ANGELES — PolyGram Records has announced LPs scheduled for release during the month of August, led by The Four Tops' "Tonight" and La Toya Jackson's second LP, "My Special Love."

Other R&B-oriented releases for the label this month include Peaches & Herb's "Sayin' Something," while in the country music genre, PolyGram will ship the label debut LP from The Kendalls, entitled "Letting You In On A Feelin'." Mickey Newbury's "After All These Years" and Reba McEntire's "Heart To Heart."

In the rock area, English heavy metal band Motorhead delivers its second LP for PolyGram, the live recording "No Sleep 'Til Hammersmith," which recently topped the U.K. charts. Also set for August is the self-titled debut album by Novo Combo, featuring former Santana and Automatic Man drummer Michael Shrieve.

Five Tape Bootleggers Sentenced In Texas

NEW YORK — Jerry D. May, Jean May, Cathy May, Ralph L. Thompson and Evelyn E. Smyth were sentenced in U.S. District Court for the Northern District of Texas after pleading guilty to various charges of copyright infringement. The defendants' criminal activities consisted of unauthorized manufacture and distribution of duplications of taped sound recordings originally released by every major record company.

Jerry May, owner of J&J Sales, Ft. Worth, was sentenced to six months in prison, two years probation and a \$2,000 fine after pleading guilty to one count of criminal copyright infringement and one count of copyright conspiracy. U.S. District Court Judge L. Belew, Jr., stated that the relatively light sentence was due to the prosecution's assurances that May had given the government full and highly valuable cooperation since the original FBI raids in November 1979.

Judge Belew also sentenced May's wife Jean to two years probation and a \$1,500 fine on her guilty plea to one count of copyright conspiracy. May's daughter, Cathy, Ralph Thompson and Evelyn Smyth each were sentenced to two years probation and a \$1,000 fine on their guilty pleas to one count of copyright conspiracy.

Recordings Seized

The information to which the defendants pleaded guilty arose from a Nov. 18, 1979 raid by 14 FBI agents armed with search warrants on Ft. Worth locations owned by Jerry May: J&J Sales, 8220 Clifford Street, and a warehouse at 7121 West Vickery. Over 8,000 counterfeit recordings, 288 masters, tape duplicating equipment, wrapping machines and raw materials including blank tapes, pancakes, cartridges and hundreds of thousands of counterfeit labels were seized in the raids.

The total value of the materials seized was estimated by the FBI at between \$10 and \$15 million. As a consequence of publicity from the raids, several persons who had done business with May voluntarily contacted the FBI office in Ft. Worth and surrendered thousands of additional counterfeit tapes.

On Dec. 5, 1979, following leads obtained in the original raid, the FBI executed an additional search warrant in Splendoria, Tex. at the residence of Jack Hart (a distributor of May's counterfeit tapes) and seized an additional 5,000 counterfeit tapes.

ITA To New Offices

NEW YORK — The International Tape/Disc Assn. (ITA) has moved to new offices. The firm's address is 10 Columbus Circle, Suite 2270, New York, N.Y. 10019. The phone number is (212) 956-7110.

BEATLEMANIA, AGAIN — We couldn't help but be impressed by *Beatlemania* when it came to town four years ago as a stage show. The production featured four not-for-profit Beatles stand-ins rendering 30 Lennon & McCartney songs as they were back lit by slides, film and newsreel images chronicling the important events of the turbulent '60s. Of course, there were problems; anytime one engages in impersonating a great figure or figures, all subtlety is lost. But the music, backed by either soloists or a string and horn ensemble, was pretty close, and **Mitch Weissman** was a dead ringer for **McCartney**. All in all, the multi-media event worked. So when we heard the film based on *Beatlemania* was coming out, we were ready for an event of even greater magnitude. Sadly the celluloid ode to John, Paul, George and Ringo, which opened nationally Aug. 7, doesn't live up to its theatrical predecessor. In fact, the movie is actually just an interestingly filmed version of the stage show. What's missing is the accompanists who played offstage, interesting new footage and effects and that live feel that made the stage version so compelling. Only 15% of the slides and visuals have been added to the original. Certainly the **Landau/Leber-Krebs**-produced, **Joseph Manduke**-directed film is not without merit. Those who are seeing the production for the first time will marvel at how close **David Leon** (John), **Weissman** (Paul), **Tom Teeley** (George) and **Ralph Castelli** (Ringo) sound in comparison to the four diminutive Liverpoolians. And when the camera angle is just right on Leon (with his big nose and glasses) and Weissman (with a beard) the likenesses to John and Paul are uncanny. Like the stage show, certain scenes work and certain others don't. A version of "Come Together" with close ups of the fashions (patch and bead work) of the psychedelic era was inspired; but, scoring football and sports highlights with "Lady Madonna" failed miserably. Certain tunes like "Got To Get You Into My Life," "A Day In The Life" and "Let It Be" deserve special mention as they were performed with beat per beat precision. And while footage of flower



GOT THE JUICE — Capitol Records artist Juice Newton (r) in Los Angeles to support her LP, "Juice," was congratulated following her SRO performance at the Country Club by Dennis White, vice president of marketing for the label.

power days and J.F.K. brought back warm memories there were a lot of silly, supposedly hallucinogenic images flashed on the screen to offset the more poignant scenes. Even though the Beatles were some of the animated musical personalities in pop history, that feeling is totally lost in this so called "incredible simulation" as the performers render the songs in a stilted mock fashion. All in all *Beatlemania*-the movie is long on lick for lick sound and short on innovation and creativity. Though '60s die-hards might get a few nostalgic tingles out of the 95 minute film, most people are better off at home with reruns of *A Hard Day's Night* and *Help*. **HOT WAX** — Devo's "New Traditionalists," the album's fourth — and last — title, will be out at the end of August. **Mark Mothersbaugh** has changed his vocal style for this album so it marks sort of an evolution for the de-evolution band. The band's cover of the old '60s hit "Working In A Coal Mine" is being rush released by E/A. The song, which is featured on the soundtrack to *Heavy Metal*, will also be a bonus record with the new Warners LP. . . The first single from **Dan Fogelberg's** new two-record set, "The Innocent Age," will be "Hard To Say" . . . Another end of August release is **Who** bassist **John Entwistle's** "Too Late The Hero." **Eagle Joe Walsh** and drummer **Joe Vitale** also play on the **Ox's** new AtoC release . . . Word has it that the new album from ex-**Television** man **Tom Verlaine**, "Dreamtime," is more in the tradition of his "Marquee Moon" era. The record is due in two weeks . . . **Prince** fans will be happy to know that his new LP is entitled "Controversy" (what else?) and that it will be out in early September . . . **Jefferson Starship** lead singer **Mickey Thomas's** solo debut on E/A, "Alive Alone," is quite a star studded affair. Due in two weeks, the record features such hot guitarists as **Don Felder** and **Craig Chaquico** and songs contributed by **Eagles Henley** and **Don Frey** ("Too Much Drama, Mama") and **Jules Shear** (the title tune). The album's capper, however, is said to be a searing remake of the Cream anthem "Badge." . . . We were particularly impressed by the new **Little Feat** compilation album on Warner Bros., "Hoy-Hoy." The gorgeously packaged two-record set is the disc that **Lowell George** would have wanted. It features vintage unreleased cuts, rare live versions of classics and then some. Moreover, it appears that the label really sat down with the band and gave this quintessential but unrecognized band the retrospective it deserves. It also comes complete with a 12-page brochure and another frangible **Neon Park** cover. Word has it that the label is mulling the same type of two-record chronicle for reggae legend **Bob Marley**.

TOO KOO KOO — **Debbie Harry's** wildly eclectic solo LP, "Koo Koo," is already ruffling feathers in Britain. The cover graphics and poster for the **Chic**-produced LP feature **Blondie's** blonde with four long needles piercing her face in a macabre fashion. One goes through her neck, two pierce her cheek and one gouges in just over her eyes, and British transit authorities are finding the poster a bit too disturbing to be hung in the underground or on buses. And in case you're wondering where the album's name comes from, Harry developed it after looking at the LP's graphics, which were designed by Swiss artist and **Alien** set designer **H.R. Gieger**. She took the "cu" syllable from acupuncture and eventually came up with "KooKoo."

CALLING MR. KOOPER — It's always a pleasure to be updated on the antics of **Blood, Sweat And Tears** founder/producer extraordinaire **Al Kooper**, who is now living in Austin, Tex. after a year in London. Kooper produced albums by **Eddie And The Hot Rods** and **David Essex** while in jolly ole, but he's most proud of playing on several songs — including "All Those Years Ago" — on the new **George Harrison** album. Kooper has just finished producing a live EP for Texas rocker **Joe Ely** in Austin and the four-song record will be included in a domestic package with Ely's notorious "Live Shots" album in September.

WORDY RAPPIN' HOOD — We were pleased to see that the first of hopefully many Rap Nights at **Howard Parr's** ON Klub drew such a healthy crowd (approximately 100). Organized by Herald Examiner writer/Rap DJ **Ken Tucker**, Chrysalis' **Michael Goldstone** and Solters/Roskin/Friedman's **Mitchell Schneider**, the evening was combination listening party for Debbie Harry's new "KooKoo" album and Rap Party. Opening duo **Age of Consent** stole the show with gay vs. straight lifestyle rap that Sugar Hill Records has already shown interest in. Let's hope that the black community is more involved with this L.A. press-instigated affair next time around, and that a "scene" develops.

marc cerner

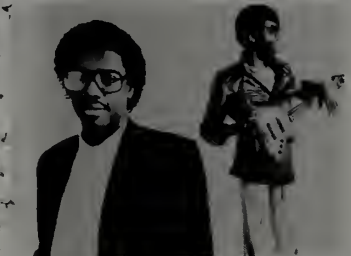
NEW AND DEVELOPING ARTISTS

NEW AND DEVELOPING ARTISTS

LEE RITENOUR (Elektra E-47185)
Mr. Briefcase (3:12) (Sympathetic Music — BMI) (E. Tagg) (Producer: L. Ritenour, H. Mason)
 As a sessionist/soloist with a long string of accomplishments and awards behind him, guitar ace Ritenour is no stranger to the music industry, but pop audiences are just beginning to discover this talent with the success of "Is It You?", his last single. Singer/songwriter Eric Tagg, however, aids the axeman on this Stevie Wonder-styled pop shuffle, with a hint of R&B.



BILLY & THE BEATERS (Alfa ALF-7005)
At This Moment (3:30) (WB Musi Corp./Vera Cruz Music Co. — ASCAP) (B. Vera) (Producer: J. Baxter)
 A gold award winner for capturing second place at the 10th annual Tokyo Music Festival earlier this year, this tender ballad is rendered by Vera and band with just the right mix of blues and country stylings. Excellent horn and pedal steel guitar parts accent the heartfelt vocal on this rarest of items, a breakup that transcends sentimentality.



LINX (Chrysalis CHS 2544)
Throw Away The Key (3:49) (Solid Music/RSM Music) (Grant, Martin) (Producers: B. Carter, D. Grant, P. Martin, O.E. Brown)
 It's a shame that one of the U.K.'s most talented and adventurous R&B exports has all but gone unnoticed here in the States, but programmers will have a chance to vindicate themselves with the jazzy third single from the Linx LP. The textural emphasis here is on resounding percussives and keyboards.



ROSANNE CASH (Columbia 18-02463)
My Baby Thinks He's A Train (3:13) (Asleep At The Wheel Mucic — BMI) (L. Preston) (Producer: R. Crowell)
 If the follow-up to Cash's pop/country breakthrough "Seven Year Ache" has a decided Texas swing flavor, it's because the songstress picked the tune up from those contemporary masters of the genre, Asleep At The Wheel.

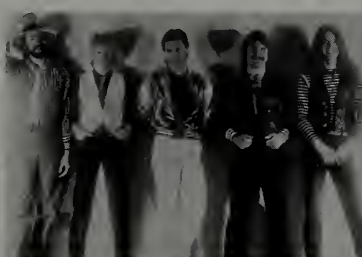
ROGER VOUDOURIS (Boardwalk NB7-11-115)
First Love (4:07) (On The Boardwalk Music/Spike's Music — BMI) (R. Voudouris) (Producer: C. Calello)
 Voudouris turns from the hook-laden pop of last year's "Get Used To It" to as melodramatic a pop ballad as you're likely to hear all year. Long, slow and winding, the first single from the "On The Heels Of Love" LP moves from stark piano passages to full-blown crescendoes mixing rock guitar power chords and swelling strings.



BRANDY WELLS (WMOT WS9 02244)
When It's Love (4:30) (M&A Music — ASCAP) (T. Deluca Jr.) (Producer: N. Martinelli)
 The former lead singer of the group Slick, Wells opens her solo single with a smokey, jazz-tinged intro, a la Chaka, setting the dreamy tone of the song. Brandy carves her own distinctive R&B vocal style with some jazzy shadings here, as a soft but solid bass guitar creates the thick rhythm bed for Wells' warbling and the airy backing vocals. A B/C sleeper.



ROGER (Warner Bros. WBS 49786)
I Heard It Through The Grapevine (Part 1) (3:58) (Stone Agate Music Division — BMI) (N. Whitfield, B. Strong) (Producer: R. Troutman)
 Like no version of the Marvin Gaye hit you've ever heard before, it's an electronically altered funk jam under the hands of Zapp's Roger Troutman from his first solo excursion, the "many Facets of Roger" LP. Utilizing vocorder (or talk box), Troutman achieves some rather unusual vocal effects.



THE DILLMAN BAND (RCA JH-12278)
Love Don't Run (3:31) (House Of Gold — BMI) (S. Pippin, L. Keith) (Producer: R. Hall)
 Smart harmonies are the Dillman's forte and they make the most of their greatest asset on this fast-paced bit of syncopated pop. Keyboards join the crack percussives in the mad musical dash here, keeping everything running headlong at breakneck pace, but those crystalline harmonies steal the show. Pop powerhouse.

FEATURE PICKS

HITS OUT OF THE BOX

MERI WILSON (WMOT WS9 02405)
Peter The Meter Reader (2:29) (BNA Publishing/Pet Sounds Music — ASCAP) (M. Wilson, D. Bearman) (Producer: B. Castleman)
 Wilson plays the coy little girl, giggling her way through this novelty number filled with all sorts of double entendres. The old joke about the meter man was a source of some snickering in grade school, you may recall, and obviously it is still active today.

STEPHANIE MILLS (20th Century-Fox TC-2506)
Night Games (3:49) (Frozen Butterfly Music Pub. — BMI) (J. Mtume, R. Lucas) (Producers: J. Mtume, R. Lucas)
 Mills slips into exquisitely arranged mid-tempo ballad that should easily capture both the B/C and A/C markets in the second single from the "Stephanie" LP. Sophisticated phonic accompaniment and lush backing vocals fill this posh number out.

RONNIE LAWS (Liberty A-1424)
Stay Awake (3:13) (Sweetbeat Music — ASCAP) (R. Laws) (Producer: R. Laws)
 Reedman Ronnie Laws continues to develop his own sophisticated R&B vocal style, particularly in the area of tempo ballads, and this is a perfect example of his style. The horn work is top-flight, as usual, but Laws' singing is more expressive than ever.

BARRY WHITE (Unlimited Gold ZS5 02425)
Love Louie (3:35) (Limax Music, Inc. — BMI) (R. Berry) (Producer: B. White)

How many people can cover The Kingsmen's tune, you ask? Well, most recently there's been Stanley Clarke and George Duke and now, White, who adds an Afro-Latino feel (a la War, with a steady percussive groove) to the single from the "Beware" LP.

FATBACK (Spring SP 3020)
Whip (3:14) (Fired-Up Music — ASCAP) (S. Bush, Sylvan, G. Thomas) (Producers: B. Curtis, G. Thomas)
 Hop aboard the train for another tasty jam from Fatback, as the group rides a percolating groove with some usually ear-catching scat vocalizing. The Fatbackers could be inspiring a whole new dance craze with the Kool Whip. Just think of the cross-merchandising opportunities.

ROBBIE DUPREE (Elektra E-47179)
Are You Ready For Love? (3:28) (World Song Publishing, Inc. — ASCAP) (C. Guidry, G. Guidry) (Producer: P. Bunetta, R. Chudacoff)
 Flavored with a smokey R&B rhythm, the second single from Dupree's "Street Corner Heroes" LP bears comparison to Kenny Loggins' style. However, it's sealed with a ripe pop that's all Dupree's.

MAZE featuring **FRANKIE BEVERLY** (Capitol A-5031)
Before I Let Go (3:51) (Amazement Music — BMI) (F. Beverly) (Producer: F. Beverly)
 Swaying southern rhythm, congas and guitar back Frankie Beverly's pleading vocals to the hilt on this track from the Maze "Live" LP. Beverly and Maze make it all sound so effortless on this B/C sureshot.

ARETHA FRANKLIN and **GEORGE BENSON** (Arista AS 0624)
Love All The Hurt Away (3:58) (Irving Music, Inc./Luesrika Music — BMI) (S. Dees) (Producer: A. Mardin)
 An inspired and inspiring duet, this is destined to be a bit hit on pop, B/C and A/C stations. Arif Mardin, a man who helped put the "pro" in production, puts together smooth mass appeal sound and arrangements on this first rate performance.

IMAGINATION (MCA MCA-51161)
Body Talk (3:35) (Red Bus Music (International) Ltd. — PRS/ASCAP) (S. Jolley, T. Swain, L. John, A. Ingram) (Producers: T. Swain, S. Jolley)

A slow, deliberate melody sets the sensual tone of this slinky debut from Imagination. The stark, echoed keyboards lend a haunting mood to the affair. For B/C and A/C.

CAMEO (Chocolate City CC 3227)
I Like It (3:45) (Better Days Music — BMI/Better Nights Music — ASCAP) (L. Blackmon, A. Milis, A. Lockett, T. Campbell) (Producer: L. Blackmon)

A jumpy rhythm section, with several layers of percussive effects over the top, makes Cameo's latest from the "Knights Of The Sound Table" virtually irresistible to dance to. As the gentlemen themselves say, "go 'head, don't stop."

ROLLING STONES (Rolling Stones RS 21003)
Start Me Up (3:32) (Colgems-EMI Music, Inc. — ASCAP) (Jagger, Richards) (Producers: The Glimmer Twins)

CHRISTOPHER CROSS (Warner Bros. WBS 49787)
Arthur's Theme (Best That You Can Do) (3:53) (Irving Music, Inc./Woolnough Music, Inc./Unichappell Music/Begonia Melodies, Inc. — BMI/New Hidden Valley Music/Pop'n'Roll Music/WB Music Corp. — ASCAP) (P. Allen, B. Bacharach, C. Cross, C. Bayer Sager) (Producer: M. Omartian)

RICK SPRINGFIELD (RCA JH-12166)
I've Done Everything For You (2:42) (Warner-Tamerlane Publishing — BMI) (S. Hagar) (Producer: K. Olsen)

SMOKEY ROBINSON (Tamla T 54332 F)
Who's Sad (3:39) (Chardax Music — BMI) (M. Piccirillo, G. Goetzman) (Producer: G. Tobin)

LITTLE RIVER BAND (Capitol A-5033)
The Night Owls (3:45) (Colgems-EMI Music, Inc. — ASCAP) (G. Goble) (Producer: G. Martin)

Tax-Cut Bill Delights Labels But Doesn't Cheer Retailers

(continued from page 5)

made the investment that much better. "Obviously, the Pennsylvania plant was planned long before we knew about this," said Smith. "Of course this will enhance the economics."

"There's really no way of saying that this will or won't immediately influence our buying decisions on capital equipment," said CBS's Gartenberg. "If we need something, we buy it. But clearly, to the extent that cost-justification and the return on your investment are made, it makes your decisions a lot easier than before."

Jack Reinstein, controller for Elektra/Asylum Records, agrees with Gartenberg that need is still the overriding consideration in equipment purchases. "It might help us speed up the purchase of a new computer," said Reinstein, "but the decision as to whether or not we buy it is more significant as a business decision than as an investment credit. It's really more of a business need than needing a tax incentive to do it."

However, Reinstein hopes that the trimmed individual income tax rates the bill provides will act as a spur to the consumer.

"With the reduced withholding tax that should come about starting in October, the consumer will have a few extra dollars that he might spend on disposable items," said Reinstein. "Working people are going to realize a substantial savings in terms of taxes."

Retailers Are Skeptical

The idea of an invigorated fourth quarter obviously appeals to everyone. Yet many retailers, from national chains to mom and pop stores, are skeptical about whether the increased disposable income will be readily converted into an increase in record sales. Certainly, no one has yet made concrete plans for advertising campaigns aimed at attracting money formerly earmarked for individual income tax.

Art Shulman, director of stores for Laury's Discount Records in Chicago, summed up the feeling among most retailers. "We're aware of the tax cut and its possible effects," said Shulman. "While we're hopeful, there are so many factors that come into play. The general economy is every bit as important as the fact that our customers are getting a little tax break. But aside from that hopefulness and being around to take advantage of it, we don't see any 'tax relief sales' or anything like that."

Less optimistic was Eric Mueller, co-owner of Record People of Ithaca, N.Y. "Give me a break," he said, "most of my clients are students and they aren't even going to see any of that money." However, Mueller did allow that the tax bill could have a subliminal effect. "Impressions do count," he conceded. "It's possible that just the idea that they're going to be seeing more money could get people psyched."

Many retailers feel they have no prior experiences to help them determine if there will be an impact. "If people were getting a tax refund check, we could gauge that," said Mark Silverman, president of the Washington, D.C.-based Waxie Maxie stores. "But I don't know how we'll measure this. I just feel there's no way I can know."

Even retailers who would like to attract the increased disposable income are at a loss as to how to approach the consumer.

"I know several retailers outside the record business have done this kind of thing (promoting tax-cut sales), and certainly it should be a point of consideration," said Jeff Tomlinson, advertising coordinator for Stark Records and Tapes. "It's a matter of personal opinion, but I think it would have to be handled tactfully. We can't just say, 'Well folks, you now have some more money and we want you to spend it with us.' Any commercial copy would have to be very discreet."

Tomlinson expressed the hope that NARM might be of some assistance in spurring sales when customers begin to feel the effects of the tax-cut. "Perhaps if the 'Give the Gift of Music' campaign were increased or became a little bit more intense, it could have a direct bearing," he said. "People might think, 'Well gee, I do have this extra money — perhaps I'll spend it on an entertainment item.' Indirectly, that could be a help."

Although NARM vice president Joe Cohen was unavailable to comment, his secretary reported that Cohen "sees no relationship between NARM and any effects of the tax-cut bill."

Rogers Associates Bows

NEW YORK — Bob Rogers has formed Bob Rogers & Associates, a company intended to provide a variety of media services. The firm's first client is Pacific News Service (PNS). Rogers will represent them for station clearances and act as general consultant. The firm's address is 136 Precita Avenue, San Francisco, Calif. 94110. The phone number is (415) 641-8426.

Oliver Named At MCA Videodisc — Lin Oliver has been named vice president of MCA Videodisc, Inc. She joined MCA Videodisc in August, 1978 as director of Videodisc Programs. She had been an active freelance writer and program developer in television.

Two Named At WEA — WEA International has announced the election of Keith Bruce co-managing director of Warner-Pioneer in Japan, and Tim Murdoch, managing director of WEA Records Ltd. in New Zealand, to vice presidencies within WEA International. Murdoch was named managing director of WEA Records Ltd. of New Zealand in 1974 while Bruce joined Warner-Pioneer in 1975.

PolyGram Names Carlson — John Carlson has been named chief financial officer of PolyGram Records, Inc. He comes to PolyGram from his post as chief financial officer and vice president, finance, for Viacom International. Previously, he was group controller, consumer products for the American Cynamid Company.

Wagner Named At RCA — The appointment of Jerald Wagner as director, national accounts and associated and distributed labels has been announced by RCA Records. For the past eight months, he has been associated as general administrator with Music Sales Corp. Before that, he spent five years with CTI Records.

Smith Appointed At Columbia — Travis Smith has been appointed regional promotion marketing manager, black music and jazz promotion, southeast/southwest region for Columbia Records. In this capacity Mr. Smith will be responsible for coordinating promotion and merchandising activities throughout the southeast/southwest region. Since 1979 he has been local promotion, manager, black music/jazz promotion, New Orleans market, CBS Records. From 1977 to 1979 he was program director, WYLD in New Orleans.

Taylor Joins A&M — Jill Taylor has joined the A&M publicity department as west coast tour publicist. She formerly was publicity coordinator for the E/P/A west coast office.

Appointments At Park Place — Park Place Records has announced three appointments for the label. Brad LeBeau has been appointed promotion manager. He has held similar positions with both ZE Records and Polish Records. Richie Heimburger has been appointed national sales manager. He was previously with both Capitol and ABC Records. Chuck Dembrak has been appointed radio promotion manager. He most recently served with RCA Records in a similar position.

Dengrove Named — Arista Records has announced the promotion of Lana Dengrove to director, national singles promotion. She joined Arista in 1980 as director of secondary radio promotion.

Two Join MVI — Michael Hutson has been appointed to vice president of marketing services for Magnetic Video International and Nadine Holt has been appointed to manager of product services. Holt will be responsible for supplying all overseas markets with whatever material and assistance they need in the release of Magnetic Video's products.

Slawson At Fox — Ruth Slawson has been named director of development for Cable Television Programming at Twentieth Century-Fox Television. Prior to her assuming this position, she was director of current programming at Fox TV, which she joined in April, 1979.

Crost Joins Magnetic Video — Katharine Crost has been appointed manager of traffic and contracts at Magnetic Video Corp. She was formerly an attorney for the American Society of Composers, Authors and Publishers, (ASCAP). Prior to that she was an assistant to Commissioner Abbott Washburn at the Federal Communications Commission in Washington D.C.

Kelly Named — The appointment of Geoffrey Kelly to vice president of sales and marketing has been announced by Video Corporation of America. Prior to joining VCA/Teletronics, he was vp/sales and marketing at Winkler Video Associates, a division of Reeves Communications.

Daly Named At Magnetic Video — Gerald Daly has been appointed manager, program research at Magnetic Video Corp. He was formerly manager, film acquisition and planning for Time-Life Motion Pictures, Time-Life Films, Inc.

Famous Adds Kleinberg — Famous Music has announced the signing of Richard Kleinberg to the writing staff. He is a former agent with Creative Management.

Media Appoints Four — Media Home Entertainment has announced the appointment of four executives. They are: Dick Spingola, vice president, finance; Otger Merckelbach, European director; Jeff Abrams, western regional sales manager; and George Braunstein, director of product acquisition. Before joining Media, Spingola was vice president and controller of Warner Bros.-Elektra-Atlantic Distribution Corp. Abrams joins Media after several years with Sound Unlimited.

Kanter-Cohen Named At Gibson — Carla Kanter-Cohen has been named a vice president of The Gibson Group Public Relations, Inc. She joins The Gibson Group after serving two years at Rogers & Cowan, Inc. as executive assistant to vice president of the Talent Division.

Williams Appointed — Jody Williams has been named professional manager, Screen Gems/Columbia-EMI Music, Inc. He began his career with Broadcast Music, Inc. in Nashville serving as assistant to the writer and publisher administration department, a post he held for two years.

Petty Named — Ronald F. Petty has been named general manager-communications for U.S. Pioneer Electronics Corp. He joined Pioneer in 1977 as public relations manager. He was previously employed at an Upstate New York advertising/public relations agency.

Changes At WASEC — Warner Amex Satellite Entertainment Company has announced the promotion of Nancy B. Kodner from marketing manager, Eastern region, to director, affiliate relations, eastern region. Prior to joining WASEC, she was assistant account executive at Doyle, Dane, Bernbach in Los Angeles. Also announced was the promotion of Gerry Laybourne to director of acquisitions, Nickelodeon. Previously she was manager of programming. And the appointment of Nancy Reder as copywriter for press relations, WASEC has been announced. Prior to joining WASEC she was copywriter at Stone Public Relations Associates.

RCA Opens Automated Distributor Warehouse

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N. Elizabeth Street in Indianapolis. It included 96,000 square feet of space on one level and has the capability of housing over 5,000 selection numbers and approximately 10 million units of inventory for both records and tapes.

The catalog section of the center has been fitted with flow racks with gravity to allow quick picking of small orders. A monorail system has been installed to accelerate the flow of product through the warehouse along with an automatic packing operation to speed shipments.

Fox Appointed To VP Post For CBS Records

NEW YORK — William P. Fox has been appointed vice president, operations and finance, staff of the deputy president, CBS/Records Group. He will report to Dick Asher, deputy president and chief operating officer, CBS/Records Group.

Fox will be responsible for overseeing combined international and U.S. technical manufacturing and logistical operations as well as financial matters involving worldwide records operations. In his operations capacity, Fox will work closely with operations management of CBS Records Division and CBS Records International to formulate manufacturing and operational strategies and to identify and develop solutions to problems common to both divisions. In carrying out his financial responsibilities, which will include financial reporting and analysis on a worldwide basis and coordination of financial planning for CRU and CRI from an international perspective, he will be assisted by a financial analyst whose appointment will be announced shortly.

Fox joined CBS in 1968 in corporate finance and moved subsequently to vice president and controller of the musical instruments division. He joined CBS Records Division in 1975 ultimately becoming vice president, finance and administration. His most recent assignment has been vice president, finance, on the staff of the deputy group president.



William Fox

CASH BOX NEWS

Tax-Cut Bill Delights Labels But Doesn't Cheer Retailers

by Fred Goodman

NEW YORK — The Reagan Administration's tax-cut bill is producing a broad range of reactions and expectations in the record industry. While retailers polled by **Cash Box** expressed skepticism and mild indifference, seeing a minimal effect being exerted on business by the increased disposable income the bill will begin providing tax payers in October, joy and optimism reign at the highest corporate levels. That optimism, however, is predicated less on expected consumer spending, and more on provisions in the bill which allow businesses faster depreciation write-offs for investments in plants and equipment.

Signed into law by President Reagan last week, the bill is the largest tax-cut package in the nation's history. While the bill will reduce individual income tax rates 25% over 33 months, it also includes sweeping changes in investment earnings for individuals and corporations, as well as substantially increasing the rates for depreciation write-offs.

'A Terrific Package'

Labeling the bill "a terrific tax package," Seymour Gartenberg, senior vice president of finance and administration for the CBS Records Group, said the changes will "have to have the impact of increasing capital spending" for a company like CBS. However, Gartenberg cautioned against looking to the bill for short-term results.

"I think it goes without saying that we think it's terrific," said Gartenberg, "but you can't just look at it in terms of the coming months." Yet he made it clear that the package contains a potential bonanza for large companies in terms of freeing up cash.

"We have the Carrolltown plant, which is our newest pressing plant," said Gartenberg. "Normally, we would have depreciated that plant for tax purposes in 40 years. We're now going to depreciate it in 15 years. I think it's self-evident what kind of difference that's going to make in terms of cash."

Gartenberg added that the bill will also have the same impact on equipment, and improve the company's investment credit.

"The investment credit, which flows into income as well as having a cash impact, has been improved very significantly," he said. "For example, a company like CBS, which invests in automobiles and small trucks, previously had to write off those investments in four years. Now it can be done in three. The investment tax credit was 3 1/3%; now it's 6%. On everything else,

you couldn't get the full investment credit of 10% unless your equipment had an estimated life of seven years or more. You can now get that in five years at the full 10%. Obviously, that will be a boom to equipment purchases."

Improves ROI

In short, for a large corporation like CBS, money invested in plants and equipment can be recouped much faster. "It clearly improves the return on your investment," Gartenberg said. "That's really the whole basis for all the changes in depreciation and the investment credit."

Despite the obvious encouragement the bill will provide to companies considering equipment purchases, executives made it clear that there are few specific projects or buys that will take place in the near future solely on the basis of the new law.

Janice Vanko, director of administration for Specialty Records, the Pennsylvania-based manufacturing and pressing arm of Warner Communications, Inc. (WCI), said she saw "no effect" on future plans for expansion. However, the company is about to unveil a new pressing plant, and WCI's vice president of corporate affairs, Roger Smith, allowed that the new-tax package has

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Japan Home Taping Report Urges Int'l Remedy To Problem

by Koza Otsuka

TOKYO — With the worldwide recording industry in a quandry over how to offset losses due to home taping, the Japanese government has issued a report suggesting various solutions to the problem, estimated with other copyright infringements to be depriving musicians, record companies and retailers around the world of close to a billion dollars annually.

But the report stopped short of endorsing a specific remedy. Noting that the practice of taping prerecorded music at home is international in scope, the report said a consensus of opinion among the affected countries is needed in order to determine the best method for coping with the boom in home taping.

In its just released report titled "Problems and Counter-measures for Home Taping," the Copyright Committee of the Japanese Cultural Agency listed four possible solutions to the problem of home taping: 1) Additional compensation for broadcasting and other public performances of copyrighted works, 2) Prohibition of home taping through revision of existing copyright laws, 3) Imposition of a levy on blank tape and 4) Negotiations between copyright holders and hardware manufacturers on ways to alleviate the effects of home taping.

Japan's two leading music industry trade associations, the Japan Phonograph Record Assn. (JPRA), which represents manufacturers, and the AARDJ, the trade group for record and tape retailers, both have urged the government to outlaw home taping and record rentals (**Cash Box**, April 11, July 11).

In calling for a government ban on home taping, JPRA president Takami Shobochi said, "Home taping, encouraged by the practices of lending and renting records, is causing great damage — not only to record manufacturers, but also authors, composers, publishing companies and record dealers."

At home taping has become a serious

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GIVE IT TO ME, BABY — Motown/Gordy recording artist Rick James received both gold and platinum discs for his "Street Songs" LP, while labelmate Teena Marie accepted a gold record for her "It Must Be Magic" LP at a reception aboard the Queen Mary following the artists' two sold-out appearances at the Long Beach Arena. Pictured at the awards ceremony are (l-r): Jesus Garber, Motown western regional promotion; Don Carter, Motown R&B promotion director; Marlene Reyes, Motown Promotion coordinator; Skip Miller, Motown vice president of promotion; Jay Lasker, Motown president; James; Marie; and Iris Gordy, Motown project manager.

Cover Trend: Boom Or Bust?

by Marc Cetner

LOS ANGELES — Summer has always been a period of pop music nostalgia, a time when oldies or reissues are more prevalent on the airwaves than any other time of the year. However, the recent trend of contemporary artists covering the hits of the 1960s and 1970s has developed into more than just a June-July-August ritual.

Beginning in spring with Hall & Oates' chart-topping remake of the Righteous Brothers' classic "You've Lost That Lovin' Feeling" and hitting stride with early summer's "Stars On-45-Medley," 1981 is quickly becoming a major year for the cover song. There are currently three times as many covers on the charts as there were during the same period last year, and a lot more are on the way.

Songs such as Manhattan Transfer's "Boy From New York City" and Stacy Lattisaw's "Love On A Two Way Street" are examples of cover songs that are already Top 30 fixtures, and Bernadette Peters' updated rendition of "Dedicated To The One I Love" and Andy Gibb & Victoria Principal's treatment of the old Everly Brothers chestnut "All I Have To Do Is Dream" are examples of two of the latest upwardly mobile pop singles chart entries.

Even AOR mainstays such as Pat Benatar, who recorded The Beatles' "Helter Skelter" and The Raiders' "Just Like Me" for her #1 LP "Precious Time," and Devo, who have just released the '60s novelty hit "Working In A Coal Mine," have jumped on the cover band wagon.

The trend has been met by a mixed reaction from executives within the music industry, who cited a slow creative period and the familiar appeal for the upper demographic as the chief reasons for the recurrent boom.

Publishers, who are enjoying increased revenues with the exploitation of their

Labels Contest Calif. Tax Law

by Michael Martinez

LOS ANGELES — Warner Bros. Records has filed suit and is preparing litigation in superior Court here to recoup more than \$7 million in back-taxes collected by the California State Board of Equalization, and at least three other companies are involved in court battles to retain back-tax payments to the state.

The other companies known at press time to have petitioned the court for return of back-tax payments are Capitol Records, A&M Records and Chrysalis Ltd., through a joint venture with Warner Bros. and

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catalogs, are quite pleased with the trend, but label A&R men were supportive of covers only in moderation and radio executives maintained the new era signals creative stagnation within the industry.

Radio broadcasters were the most outspoken critics of the boom, saying it is the result of a lack of quality music over the past few years. "The covers trend has sprung forth because the majority of music out there now is pretty crappy and remakes of oldies build ratings among the desirable 30-40 year-old demographic," said Kent Burkhart of the Burkhart Abrams consultant firm. "Music has been so bad we've had trouble filling out our Top 20 each week."

Creative Vacuum

Burkhart went on to say that the industry was in dire need of a Sinatra/Presley/Beatles revolution and that "if everybody would stop snorting at nine o'clock in the morning, perhaps the creativity would come back to the music."

Guy Zapolean, music director at Top 40 KRTH/Los Angeles, had equally harsh words for the current state of music. "My feeling is that the music industry is at its lowest creative ebb since the Patti Page era," said Zapolean. "Radio is afraid of new acts, playing things conservatively with passive research and sticking with the familiar."

He maintained that the airwaves have become so adult-oriented in catering to the baby boom 35+ advertising demo that the entertainment value was being taken out of music, which he says is becoming "muzak."

"The industry is cutting its own throat by

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LOVERBOYS IN NEW YORK — Columbia recording group Loverboy recently appeared at the Dr. Pepper Festival. Pictured standing are (l-r): Mickey Eichner, vice president, national A&R, Columbia; Arma Andon, vice president, product development, Columbia; Paul Atkinson, director, contemporary music, A&R, Columbia; Al Teller, senior vice president/general manager, Columbia; Doug Johnson and Mike Reno of the group; Ed Hynes, vice president, national promotion, Columbia; Joe Mansfield, vice president, marketing, Columbia; Jim McKeon, associate director national LP promotion, west coast, Columbia; and Scott Smith of the group. Pictured seated are (l-r): Matt Frenette and Paul Dean of the group.

Labels Looking To Catalog, Midlines For Steady Sellers

by Dave Schulps

NEW YORK — With the success of various midline programs over the past year and a half, most labels are currently taking an even closer look at their back catalogs as potential profitmakers. Currently, vigorous

CBS, BMI Settle License Dispute, Ink 5-Year Pact

LOS ANGELES — CBS, Inc. and Broadcast Music, Inc. (BMI) reached a settlement Aug. 5 in an 11 year-old dispute over the blanket licenses imposed by BMI, ASCAP, and other publishing organizations. Following the settlement, CBS signed a new five-year agreement with BMI.

CBS had waged a lengthy legal battle against BMI, ASCAP and others over "blanket" licensing contending that the practice was "unlawful." CBS-TV began litigation against the publishing groups in Dec. 1969 in the U.S. District Court of the Southern District of N.Y. on charges that blanket licenses eliminated price competition and required payments unrelated to the music actually being used.

A lower court decision in 1975 against CBS was overturned in Aug. 1977 by the U.S. Court of Appeals for the Second District, which ruled that blanket licensing was illegal. However, the U.S. Supreme Court reversed that decision in April 1979, remanding the case to the Second Circuit Court for further analysis under the "rule of reason," requiring an investigation into ASCAP's and BMI's insistence on blanket licenses and the effects produced in the marketplace.

The Court of Appeals ruled against CBS on April 3, 1980 and the case again went to the Supreme Court, which denied CBS' petition to review that ruling March 2 of this year.

According to the terms of the agreement between CBS and BMI, the interim license fees which CBS had paid during the course of the litigation would be retroactively adjusted following the final judgement on CBS' claims against BMI. The adjustment will cover interim fees paid from the period of 1970 through 1980. BMI's claim for additional payments for the years 1962 through 1969 were dismissed.

ASCAP and CBS reached a settlement June 30 regarding outstanding claims and litigation between the two over blanket licenses. At that time, CBS also signed a five-year agreement with ASCAP similar to the one recently inked between CBS and BMI.

catalog reissue and repacking programs are either being planned or are already underway at such major labels as Columbia, Epic, PolyGram, RCA and MCA and indies such as Motown, Roulette, Fantasy and Sugar Hill, which owns the extensive Chess catalog.

A Cash Box survey of labels regarding their future plans for out-of-print catalog and unreleased masters revealed that most manufacturers now see profitability in tightly controlled midline reissue programs, which they feel help increase in-store traffic, boost product volume and preserve a musical heritage that has too often been neglected in the quest for current hit product.

'Can't Depend On Hits'

"The first and foremost reason labels are looking to catalog now is that people are beginning to recognize that depending only on hits as a means of survival is very risky," said Jim Lewis, vice president, marketing, special projects, at PolyGram. "For us, catalog business is a natural extension of the success of our classical lines. It provides steady selling but small volume business. We ship what we need and spend only a maintenance figure on advertising."

According to Lewis, PolyGram's midline roster currently consists of 100 titles listing for \$5.98, to which an additional 55 titles will be added on Aug. 17. He added, "We're also beginning to look at deleted and unreleased items to put into our regular price catalog. These are catalog items from our labels — Polydor, Mercury, MGM, Verve and Casablanca — that warrant being rereleased or released for the first time."

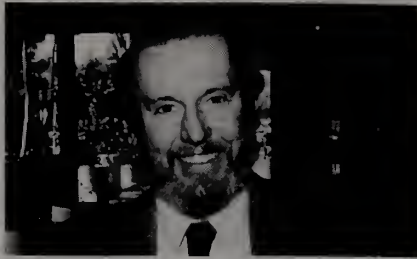
Lewis said that PolyGram intends to use midline pricing for more commercially viable, mainstream "albums, while reinstating up to 100 LPs back into our full-price catalog" and putting together about five greatest hits packages on people like the Allman Brothers and James Brown.

Premature Cut-Outs

"A lot of decisions were made to cut-out product that we now feel were premature," Lewis stated. "You can see import shops doing a flourishing business in items that have been deleted in this country." By keeping pressings small — Lewis cited the 5,000 to 50,000 range — and monitoring sales carefully, he feels there are profits to be made from catalog.

Another believer in the profitability of catalog is MCA president Bob Siner. With an extensive catalog that includes MCA, Decca, ABC and numerous affiliated labels, the company has already begun an extensive reissue program, which includes the

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Russ Thyret

Thyret Upped To VP Marketing Post At Warner Bros.

LOS ANGELES — Russ Thyret last week was named to the newly-created post of senior vice president of marketing at Warner Bros. Records. In his new post Thyret will oversee all areas of marketing at the company.

A 10-year veteran at Warner Bros., Thyret for the last five years has served as vice president and director of promotion. He joined the company as assistant national sales manager, before being promoted to national sales manager and then upped to vice president of sales in 1975. Thyret has also served as a salesman at WEA's Los Angeles branch following a stint on the retail side of the record business.

Commenting on Thyret's appointment, Warner Bros. chairman Mo Ostin said, "Russ is an executive whose creative instincts make him the logical choice for this important post."

"His brilliant track record in promotion and sales, his strong ongoing ties to the WEA organization and his overall marketing expertise make us confident he will fill this key post with distinction," Ostin added.

Regarding speculation as to who will fill his vacated promotion at the label post, Thyret said an announcement will probably be made this week.

RCA Opens Automated Distribution Warehouse In Indianapolis

NEW YORK — RCA Records has opened a new computerized and automated distribution facility in Indianapolis. It will handle catalog product for RCA and A&M and associated labels for the entire country and will also function as a "hits" and current product depot for the midwest region.

The facility represents the "cornerstone of a new approach to distribution" according to John Mangini, division vice president, operations services. The system will integrate the automated facility with satellite distribution centers around the country. A new satellite center for hits and new product is now open in Sun Valley, Calif. and later this year a new center will open in Atlanta. In early 1982 the label's warehouse facility in Rockaway, N.J. will become a hits satellite serving northeast customers.

The core of the distribution network is a computers system designed to monitor and control the flow of product through the national network. It will determine the warehouse origin and method of shipment based on type of product ordered and customer requirements. Orders will be broken down to segregate fast and slower moving items, with fast-moving product being service on an overnight basis and slower-moving and catalog orders being shipped with an expanded time cycle from the national catalog warehouse in Indianapolis.

The system provides for the eventual warehousing and servicing of a wide variety of audio—visual entertainment product.

The distribution center is located at 3200

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CASH BOX



C.B.S./Tabu recording group The S.O.S. (Sound Of Success) Band has truly lived up to its name. The Atlanta-based pop/funk assemblage accomplished the improbable in 1980 by debuting with a platinum single, "Take The Time (Do It Right)," and a gold self titled album in a market that was distressingly resistant to fledgling acts.

And now the "rookie of the year" candidate is back with a sophomore effort that offers up more of the same infectious dance tunes that marked its first highly regarded, Sigidi produced LP. However, "The S.O.S. Band Too" is more diverse and geared toward a larger audience than its initial work.

"The dance crowd has been very good to us, but we feel our audience can be much wider," says guitarist/vocalist Bruno Speight. "Our music is designed to cover the masses and at the same time be very competitive. . . that's why I'd characterize this album as a very wide (bridging the gap of various musical forms) LP."

The eight piece band is comprised of Speight, Jason Bryant (keyboards/vocals), Mary Davis (percussion/vocals), John Simpson (bass/vocals), James Earl Jones III (drums/vocals), Billy Ellis (saxophone/vocals), Sonny Killebrew (saxophone/flute/vocals) and Abdul Ra'oo'f (trumpet/trombone/vocals).

Since forming in Atlanta four years ago, S.O.S. has sharpened its skill as a performing unit throughout the South. And last year, the octet hit pay dirt.

"It was an incredible year," reflects Mary Davis, "not only because of the success of the record, but also because we were able to share the stage with such stars as the Commodores and the Isley Brothers. . . it was a great feeling after watching them perform all these years."

That enthusiasm and the will to infuse its funk pop sound with a heavy lyrical message come through loud and clear on the new LP. A selection entitled "Do You Know Where Your Children Are?," dedicated to the Children of Atlanta is one example of some of the band's headier concerns on the LP.

"I think the message is what it's all about," says bassist John Simpson. "If we can veer to the left and take some of the dance crowd with us, we can really make a difference."

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SURPRISE VISIT — Capitol recording artists The Elektrics recently had some unexpected guests in New York's Power Station studios where they've been recording their new album, "State of Shock." Pictured seated are (l-r): Arthur Field, New York promotion manager; Mitchell Schoenbaum, east coast talent acquisition; Dennis White, vice president of marketing; and Bruce Wendell, vice president of promotion. Pictured standing are (l-r): Ira Derfler, New York district manager; Frank Breuer and Andy Gould, Elektrics co-managers; Dave Morrell, northeast AOR promotion manager; Elektrics members Carl Worner, Marco Delmar, Andy Pap, Chris James; Tony Bongiovi, "State of Shock" producer and Power Station co-owner; and Bob Drew of the Elektrics.

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DEBBIE HARRY

KOOKOO



For the first time, get Debbie Harry alone.

Get "KooKoo." Her first solo album.

Plus her new single, "Bedtime!"

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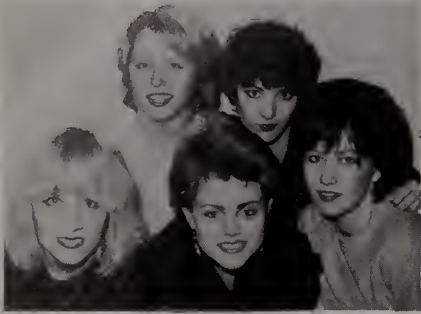
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NEW FACES TO WATCH



Go-Go's

Back in 1978, punk was peaking in England but in Los Angeles, it was alive and pogoing at a small, dingy little club called The Masque. There, would-be musicians — armed with the inspiration of groups such as the Sex Pistols but little or no knowledge of how to play their instruments — met and formed groups, only to break them up a few weeks later. It was out of this creative chaos that the Go-Go's, now a five-strong combo of pert, pixieish and unpretentious young ladies, was first formed. It is to the Go-Go's credit that not only has the band remained intact, but gone on to become one of L.A.'s top-drawing local outfits as well, with one of the summer's strongest new rock releases, the I.R.S. LP "Beauty And The Beat."

"Charlotte (Caffey), Jane (Wiedlin) and I were all friends, hanging out on the local scene at the Masque," says Go-Go's lead singer Belinda Carlisle. "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 ill-fated punk band the Germs under the name Dotty Danger, added that because of its connection with the Masque, the Go-Go's originally attracted a small but fervent following of hardcore punks. That's since changed, as the band's music has become more melodic and pop/rock-oriented, appealing to a young but infinitely broader audience.

The Go-Go's rapid musical progress was aided by the addition of drummer Gina Schock in July of '79, coming from an outfit called Edie and The Eggs, and bassist Kathy Valentine, who came from another local L.A. unit, the Textones, in December of last year to complete the current lineup. However, according to Carlisle and Schock, the Go-Go's tour of England with ska units Madness and the Specials was a turning point in the band's career.

"It was an important step for us since up until that point we'd only played locally," notes 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."

After some three months, the Go-Go's returned home with an import single recorded for Stiff Records entitled "We Got The Beat." The tune was an underground success wherever it was played, particularly in L.A. and New York, where the Go-Go's recently broke the house attendance record at the well-known Peppermint Lounge. Label interest ran high but the band finally settled on the small but spunky I.R.S. The next hurdle was cutting "Beauty . . ." back in N.Y. with Richard Gottehrer and Rob Freeman.

"When we first got into the studio it was sort of intense," points out rhythm guitarist Jane Wiedlin.

The resulting product is chock full of frothy hooks, conveying a sense of sheer, unabashed fun, a keyword in the Go-Go's vocabulary.

"Everything worked out perfectly," Carlisle sums up. "If we had been signed any sooner it just wouldn't have been the same. When we cut the album, we'd try to think of the little things that add to each of the songs, that have made our shows. It's the little things that kept it fun."



Frankie Smith

For WMOT recording artist Frankie Smith, the key to his current gold record success with "Double Dutch Bus" was his long-standing belief in the concept of the song. Based on the double-dutch jump rope game that "has been on the streets for 50 or 60 years," Smith cut the original version of the song for Paramount Records a decade ago, but it was never released.

After gaining experience as a songwriter and producer and studying studio engineering with Philadelphia International (Archie Bell's "Hard Not To Like You," Billy Paul's "Bring The Family Back" and, more recently, Jean Carn's "I Just Thought Of A Way" are a few examples), Smith, who had been laid off from his job at PIR, "walked in to WMOT Records and explained my concept of a double dutch record with a pig latin rap in my Popeye the Sailor Man voice" to label head Alan Rubens.

In short order, the track was cut and released, with initial emphasis being on disco club play. "We didn't try for radio play at first, and the record caught on through the streets," says Smith. "Double Dutch Bus" went on to top the **Cash Box** B/C charts and achieved gold record status in both the U.S. and Canada.

Smith's debut LP, "Children of Tomorrow," which he wrote and produced with his long-time music partner Bill Bloom ("We met at PIR about three years ago), is currently bulleted on the **Cash Box** B/C albums chart, and a follow-up single, "The Auction," was just released. Smith sang the "Children Of Tomorrow" cut in his natural voice "to show that I'm not just a rapper. Basically I tried to take advantage of the rap thing with 'Double Dutch,' and it was a chance that worked," he explained.

Smith, a native Philadelphian, started playing piano while attending college in Memphis on an athletic scholarship ("I played basketball and was a long distance runner"), although he only recently started on a heavy performing schedule in the wake of his "Double Dutch" success by touring with Rick James. Smith has used basically the same band that figures on the record: drummer Lewis Bey, bassist Terry Hall, guitarist Vince Lane and a keyboard player named Brian, all Philadelphia natives.

Smith said that while his record appeals to both adults and children, the younger listeners are his biggest fans.

"I'm singing about something that's really happening today," he says. "The adults can relate to the rapping about bus fare and going to work and to the pig latin they spoke when they were children, and the kids relate to the slang. I want to make records that everybody can enjoy."

"Double Dutch Bus" has become the first CBS P&D deal record to achieve gold record status. The album was cut quickly — "in about three weeks of studio time" — to followup the hit. "The Double Dutch Bus" track is recycled on its continuation on the LP along with an instrumental remix "Triple Dutch." But Smith explains that he's "not just a rapper" and to prove it included the title track ballad "Children Of Tomorrow" sung in his natural baritone voice. "Basically I tried to take advantage of the rap thing that was happening with 'Double Dutch Bus' and it was a chance that worked. I'm rapping about going to work where a lot of other rappers are talking about partying."

Nautilus Ups Merchandising As Audiophile Market Grows

by Michael Glynn

LOS ANGELES — Within the past two years, a major portion of the market for audiophile LPs, particularly half-speed mastered pop, rock and jazz recordings, has shifted from audio specialty stores to full-service record retail outlets. In order to remain competitive, audiophile record manufacturers have had to respond to the shift by marketing and merchandising product more aggressively, as well as re-aligning sales strategies to satisfy the needs of record dealers.

No audiophile manufacturer has been more cognizant of this change of course

Consat Network's Satellite Concerts Debut in October

by Larry Riggs

NEW YORK — A new way of bringing live rock concerts to areas too small or too isolated to support them is scheduled to debut about Oct. 1st when Consat Network of Fort Lauderdale, Florida launches its concert-by-satellite service.

The service works as follows: A concert at a metropolitan auditorium is videotaped and recorded live. Then the audio and video signals are mixed, scrambled (to prevent piracy) and fed through telephone lines to a satellite dish antenna which then transmits the signal to the Westar III satellite. The satellite then beams the signal back to earth. Only those clubs that subscribe to Consat Network have access to the concerts.

Each broadcast will last five hours. The first hour (9-10 p.m.) will be taken up with three or four taped performances of well-known recording artists provided by record companies. The next tape will profile the artist featured that night after which the concert will be shown for the next 60 to 90 minutes. The evening will close with a tape of artists scheduled to appear on future Consat Network broadcasts.

Three Concerts A Week

Each Consat outlet is required to show three concerts a week Tuesday through Thursday in the order Consat gives them. All concerts must be broadcast. "This is so we don't have any extra work to do," said Scott Tremble, Consat Network engineer.

Clubs can either buy all the equipment for about \$25,000 or lease it for \$5,000 or \$6,000. The lease runs for three years with a buy-back option at the end. The equipment includes a parabolic dish antenna, a satellite receiver, a large screen color projector, a 20' X 15' movable screen, auxiliary equipment and installation. Clubs will be able to catch other broadcasts off the satellite such as sports event, provided they charge no admission for these broadcasts.

To join the Consat Network, clubs must hold at least 250 people. Outlet locations are also chosen for the quality of their sound systems and location relative to population density. "We want the club to have exclusivity in its area," said Tremble. Consat's sales pitch, according to talent coordinator, Vincent Birbiglia, is that these concerts will enable each club owner to increase his business on slow nights.

The idea of showing live concerts in small clubs originated about two years ago, according to Tremble. "The touring industry was having trouble with the expense of touring and travel," he said. "Our aim has been to reach markets that acts cannot afford to tour," said Consat Network vice president Richard Minor. "Colleges and lounges are our primary markets."

Consat's first plan was to broadcast through telephone lines to the different

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than Pismo Beach, Calif.-based Nautilus Recordings. According to president Steve Krauss, "approximately 70%" of Nautilus' business is presently derived from record retail outlets and the remainder from specialty stores, whereas two years ago, it would have been the other way around. Krauss added that he sees the percentage of Nautilus' business through record retailers "growing more and more" each year. He also noted, however, that a "good mix" of quality licensed product (for half-speed mastering), with proper merchandising support, will be necessary to sustain the acceptance of audiophile at the record retail level.

Selective Buying

"We're finding that record retailers are very selective in terms of what audiophile product they will buy," stated Krauss. "To be honest with you, we can't say we blame them. In fact, at Nautilus, we've always encouraged our dealers, both record retailers and specialty stores, to buy only what they can move within 30 days."

Nautilus, which was formed in 1973 and started doing business as Orion Marketing, Ltd., in 1975, has taken such a straightforward approach with record retailers because, Krauss noted, "We've slowly nurtured a good relationship with the record industry," — a relationship the company does not want to jeopardize.

"We knew we couldn't afford to give record retailers 120-day terms, which is the way they had become used to doing business," said Krauss. "So, for the sake of preserving our long-term business, we've encouraged selectiveness. One thing we also have going for us is that we have a good mix of digital and direct disc, as well as half-speed, product."

In fact, Nautilus entered the audiophile market with its first originally produced direct-to-disc LP by Randy Sharp in January, 1976, although the company had distributed such prestigious jazz lines as Concorde and Trend in its early stages, and later picked up exclusive distribution rights in North America to JVC albums by jazzist Lee Ritenour. The company didn't actually release its first half-speed mastered recording until two years later, when it licensed Heart's "Dreamboat Annie" LP from Mushroom Records. Nautilus' first independently produced digital LP came less than a year later, in January 1979, with the Kingston Trio's "Aspen Gold" album. Unlike its competitors, Nautilus can rightfully claim to be the only total audiophile company since its services also include custom encoding for dbx, Inc., which remains distinct from its other business.

Krauss is most proud of Nautilus' independent direct disc albums completely with flautist Tim Weisberg ("Tip Of The Weisberg") and saxophonist John Klemmer ("Straight From The Heart" and "Finesse"). What was most unusual about the projects is that both artists, at the time of the recordings, had been under contract to cut analog albums for other labels. Now all three albums have become specialty catalog sellers for Nautilus and the company has devised a bin card constructed to cross-merchandise audiophile and analog album product by both acts.

"Tip Of The Weisberg" was a very special album to me, since I had met Tim when I was in college and working on a campus concert of his," said Krauss, who added that, at the time, he was also working part time for Warehouse Sound, a mail-order hi-fi component firm. "I thought it would be nice to do an album with him. Well, somebody up there must've liked me because I got my wish."

"The Klemmer 'Finesse' album was gratifying in a different way. It was a very

(continued on page 18)

JAZZ

TOP 40 ALBUMS

	Weeks On Chart	8/1 Chart		Weeks On Chart	8/1 Chart
1 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FD 36918)	1	15	19 MY ROAD OUR ROAD LEE OSKAR (Elektra 5E-526)	—	1
2 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	8	3	20 PIED PIPER DAVE VALENTIN (GRP/Arista 5505)	24	2
3 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	2	8	21 MOUNTAIN DANCE DAVE GRUSIN (GRP/Arista 5010)	21	23
4 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	5	17	22 LOVE LIGHT YUTAKA (Alfa AAA-10004)	20	14
5 "RIT" LEE RITENOUR (Elektra 6E-331)	3	14	23 EXPRESSIONS OF LIFE THE HEATH BROTHERS (Columbia FC 37126)	14	14
6 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	4	39	24 RACE FOR THE OASIS KITTYHAWK (EMI America ST-17053)	22	8
7 THE DUDE QUINCY JONES (A&M SP 3721)	6	18	25 MECCA FOR MODERNS MANHATTAN TRANSFER (Atlantic SD 16036)	—	1
8 HUSH JOHN KLEMMER (Elektra 5E-527)	9	10	26 RAIN FOREST JAY HOGGARD (Contemporary 14007)	26	10
9 FRIDAY NIGHT IN SAN FRANCISCO JOHN McLAUGHLIN, AL DIMEOLA, PACO DeLUCIA (Columbia FC 37152)	7	10	27 VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	25	27
10 APPLE JUICE TOM SCOTT (Columbia FC 37419)	10	5	28 STRAPHANGIN' BIRECKER BROTHERS (Arista AL 9550)	28	9
11 THREE PIECE SUITE RAMSEY LEWIS (Columbia FC 37153)	11	9	29 CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD1-6327)	—	1
12 GALAXIAN JEFF LORBER FUSION (Arista AL 9545)	12	16	30 DOUBLE RAINBOW TERUMASA HINO (Columbia FC 37420)	31	4
13 LIVE IN JAPAN DAVE GRUSIN and THE GRP ALL-STARS (GRP/Arista 5506)	19	2	31 'NARD BERNARD WRIGHT (GRP/Arista 5011)	23	24
14 SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3541)	15	11	32 ALL MY REASONS NOEL POINTER (Liberty LT-1094)	29	18
15 LIVE STEPHANE GRAPPELLI/DAVID GRISMAN (Warner Bros. BSK 3550)	13	10	33 TIN CAN ALLEY JACK DeJOHNETTE'S SPECIAL EDITION (ECM 1-1189)	27	7
16 THREE QUARTETS CHICK COREA (Warner Bros. BSK 3552)	18	3	34 BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	33	21
17 TARANTELLA CHUCK MANGIONE (A&M SP-6513)	17	12	35 M.V.P. HARVEY MASON (Arista AB 4283)	32	12
18 WORD OF MOUTH JACO PASTORIUS (Warner Bros. BSK 3535)	16	4	36 YELLOWJACKETS (Warner Bros. BSK 3573)	37	3
			37 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	36	13
			38 UNITED WOODY SHAW (Columbia FC 37390)	30	6
			39 ALL AROUND THE TOWN BOB JAMES (Tappan Zee/Columbia C2X 36786)	34	25
			40 PETRAO RON CARTER (Milestone M-9099)	39	15



SWEET CROSSOVER — Epic Records recently sponsored a special party at its west coast headquarters in Century City to honor release of three of its artists including Betty Wright, who released a self-titled LP; Webster Lewis, who released "Let Me Be The One;" and The Clarke/Duke Project featuring Stanley Clarke and George Duke. For Clarke and Duke, it was their first duet collaboration and represented a move toward pop and R&B music in addition to jazz-oriented material. Pictured during the party are (l-r): Michael Martinez, Cash Box; Myrna Williams, associate director for artist development, west coast, Epic/Portrait/CBS Associated Labels; Duke; Wright; and Maurice Warfield, director of

ON JAZZ

RE-ISSUES NO END — The recently bowed series of Verve imports that London Records has been bringing in from Japan will not only continue, but will also be enlarged to include items from the Emarcy, Linnlight and Mercury catalogs. David Town, who handles national promotion for London, told us that October releases for the \$9.98 list price line will include gems by Eric Dolphy, Clifford Brown, Dinah Washington and Charles Mingus. "I don't see any end in sight for the Verve and Phonogram releases," Town told us. Printed and packaged in Japan specifically for distribution in the United States, the Verve series allows eager jazz fans to fill in any albums they might be missing from the original series. But PolyGram has also zeroed in on the college market and is actively promoting the series through print buys in college papers and alternative magazines, as well as servicing many



SWEET CELEBRATION — Headfirst fusion/jazzist Rahmlee Michael Davis was recently honored at a Playback party at L.A.'s Conway Studios for his debut Headfirst digitally mastered LP, "Rise Of The Phenix." Pictured cutting a celebration cake are (l-r): Dean Gant, producer of Davis' LP; Bill Traut, chairman of Headfirst; and Davis.

key college radio stations. "I feel for the costs involved, those regional college buys are much more important for us," said Town. Unlike the Verve double-pocket reissues that are distributed by Polydor, the imports are being handled by London, a company familiar with handling steady catalog items rather than hit product. "It was definitely a positive move," asserted Town. "It's the type of catalog merchandise we're oriented towards. London isn't exclusively a classical label — we still do some very successful things with 12-year-old albums by the Rolling Stones." With that kind of get-it-out-in-the-stores-and-keep-it-there attitude, Town sees the series as a future mainstay of jazz bins. "There's enough jazz on Verve and the four Phonogram labels we're using to put out releases for a long time." Amen . . . Jazz

Man, the new jazz imprint of the Pacific Northwest's First American label, is also about to embark on a vigorous re-issue program. The label's first release, **The Toshiko Mariano Quartet's** self-titled LP, recently shipped, and plans are under way for a heavy autumn release schedule that will include many items from the Candid catalog, including albums by Mingus and Phil Woods.

NEW YORK FREEBIES — Outward Visions, a non-profit corporation for the advancement of jazz, is presenting a series of four free open air concerts at community centers and parks in Harlem, Bedford-Stuyvesant and the Bronx. The first, on July 21, featured the **Sonny Fortune Quartet** at the Edenwald-Gunhill Community Center in the Bronx, and the second, the **John Stubblefield Quartet** at the Bed-Stuy Restoration Corp. in Brooklyn. Upcoming dates will feature **Oliver Lake and Jump Up** on Aug. 7, also at the Bed-Stuy Restoration Corp., and the **Sun Ra Arkestra** at the Harlem State Office building on Aug. 22. . . . Other recent street activity has featured Jazz Mobile concerts by **Johnny Griffin** and **Slide Hampton** and the **World of Trombones** in Harlem, and the Celebrate Brooklyn Department of the Brooklyn Borough President's Office's presentation of **Betty Carter** and the **Brooklyn Philharmonia** in Prospect Park. Private industry has also been getting into the act: the Exxon Corp. recently picked up the tab for **Mel Lewis** and his **Orchestra** at Rockefeller Center.

LATE NITE RERUNS AND OTHER TID-BITS — Although there are presently no plans for a national tour, Miles Davis made a quick appearance for two shows at the Savoy in New York on the heels of his much ballyhooed and debated Kool Festival performance. The trumpeter played two sets the night we heard him and handled the bulk of the band's solo chores. . . . **Ornette Coleman** will also make a second New York appearance this summer. The harmolodic wizard will be part of the Latin Music Festival at the Beacon Theater on Aug. 28.

fred godman

JAZZ ALBUM PICKS

TWO RAINBOWS DAILY — Hugh Hopper and Alan Gowen — Europa JP 2003 — Producer: Jean-Pierre Weiller — List: 8.98
Licensed from Red Records in Europe, this 1980 date is an impressionistic, electronic collaboration between former Soft Machine bassist Hugh Hopper and National Health keyboardist Alan Gowen. Gowen's recent death points tragically to the scant credit he received during his life despite his catalytic role among more adventurous European pop musicians. His work is still here, and it should be heard.



TOSHIKO MARIANO QUARTET — Toshiko Akiyoshi & Charlie Mariano — Jazz Man JAZ 8000 — Producer: Nat Hentoff — List: 7.98

What a gem. This excellent quartet date has gone in and out of print several times, and if you don't have it, you should grab it. Akiyoshi has never sounded better in a small group than she does here, and former husband Mariano demonstrates a more straight-ahead allegiance than on his later recordings. Fans of the Akiyoshi/Tabackin big band will get a kick out of the small group arrangement of "Long Yellow Road."



LIVE AT THE CONNECTICUT JAZZ PARTY — Bobby Timmons — Chiaroscuro CR 2030 — Producer: Mickey Bass — List: 7.98

The familiar gospel bounce that characterized pianist Timmons' work with Art Blakey and Cannonball Adderly is in abundant evidence on this live set. Despite awkward contributions from alto man Sonny Red, Timmons' staccato chording and w/d fills keep everything moving with a steady drive. A cover of "How's The Time" is a fine example of the pianist's even, medium bounce style.



Piracy Problem, Fan Fair, Int'l Office Highlight Talks At CMA Board Meeting

by Jennifer Bohler

NASHVILLE — The fight against record piracy, a recap of recent Fan Fair events and the proposed establishment of a Country Music Assn. (CMA) office in Europe were a few of the primary topics of the CMA board meeting in Denver July 14-15.

The fight against piracy and home taping has long been a concern of the CMA, which has often, in its board meetings, discussed ways members could counteract what has become one of the major problems the industry faces today. The anti-piracy and home taping committee, which was chaired by Don Reid, recommended that the CMA work with the Recording Industry Assn. of America (RIAA) in manning a booth at the International Exhibition of Fairs and Expositions in Las Vegas in November to help educate fair operators in the matter of tape piracy. In light of the anti-piracy laws being discussed in the House of Representatives, CMA members will also be urged to contact their Congressmen in support of these bills.

Bud Wendell, chairman of the Fan Fair committee, reported to the board that the recent event reached capacity and closed registration at 15,000. He also reported that at a critique meeting following Fan Fair, the possibility of relocating the annual Nashville event from the Municipal Auditorium to the Tennessee State Fairgrounds because of space was discussed. Positive aspects of the fairgrounds were said to include more parking space, a larger exhibition area and air conditioned buildings. The one disadvantage of the proposed site, however, was its vulnerability to adverse weather conditions.

The Fan Fair committee will meet again in Nashville to discuss the possible relocation of Fan Fair.

European Office?

In order to completely tap the potential of country music on the international market, the International committee, chaired by Ralph Peer, recommended that the CMA establish an international office in a major European city. It was also recommended that the trade organization present a seminar at this year's Musexpo in November, and a country event at MIDEM 1982 was also considered. The committee then reviewed the International show (Fan Fair), and reported that Britain's Tammy Cline was signed to an American recording contract by CBS Records and for representation in the U.S. by Bette Kaye.

In other news, the Radio committee, chaired by Don Nelson, reported that an update of the 1976 CMA-commissioned Arbitron study was scheduled for late August or September of this year. Additionally, it was decided that the CMA Broadcast Handbook be updated.

Regarding the Post Awards Radio Show for 1981, Ralph Emery and Bill Anderson will again be hosts. Last year's DJ of the Year award winners will act as roving reporters for the show, which will air over the NBC Radio Network. In other CMA Awards news, the post awards party, set to follow the presentations Oct. 12, will be in the Tennessee Ballroom and lobby of the Opryland Hotel, with tickets priced at \$40 each. As in the past, the post awards show will be broadcast from the party area. Awards show ticket forms were mailed to CMA organizational members July 17 and individual members July 24.

The Television committee, chaired by Irving Waugh, discussed the possibility of a Fan Fair television special in 1982 and also mentioned that Dick Clark had expressed an interest in doing such a show. Waugh also announced that the new media sub-committee had met and that Bob Precht

would again be producer of the CMA Awards show for 1981. A TV special saluting the CMA's upcoming 25th anniversary was also suggested.

Official Proclamations

Charlie Scully, Country Music Month committee, reported that promo kits for Country Music Month (October), including radio spots recorded by country artists, will be mailed from CMA Aug. 17. Additionally, Dolly Parton will send letters to the governors of all 50 states requesting Country Music Month proclamations. J. Walter Thompson has requested the same proclamation from President Reagan and expects such a document to be forthcoming. Space has been reserved at Nashville's Metro airport for a Country Music Month display, and the airport will play country music on its muzak system during October. Finally, it was revealed that CMA executive director Jo Walker Meador had been asked to narrate a special country music programming channel for Continental Airline's inflight music program.

Len Ellis, chairman of the DJ committee, reported that the top five nominees for the 1981 CMA DJ of the Year Awards have been announced. Ellis also reported that Jerry Clower had sent letters to DJs who attended the 1981 Country Radio Seminar (non-CMA members) inviting them to join. Finally, it was also announced that Tom T. Hall will host a barbecue at his home Oct. 17 for CMA member DJs who will be in Nashville for the October convention activities.

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Chet Atkins To Leave RCA Executive Post

NASHVILLE — Chet Atkins has notified company officials that he will not renew his executive contract with RCA Nashville when it expires. Atkins said he will remain with the company in his current position until next May, his 25th anniversary with RCA.

The famed guitarist became general manager of RCA Nashville in 1957 and vice president in 1968. He said he plans to concentrate on his own career as a performer and recording artist. He will continue to record for the label, as well as produce other artists for the company, including Roger Whittaker, Perry Como and Terry McMillan.

Atkins referred to his decision to step down as an RCA executive as "phase two" of a plan he made 10 years ago to ease out of management responsibilities in order to devote more time to the creative aspect of the music business.



IF YOU'LL GIVE ME YOURS — Following a recent broadcast of the monthly Radio Luxembourg radio show, some of the performers got together backstage to clown around and swap autographs. In lieu of paper, anything that would hold an autograph was used. John Prine (l) aims for songwriter Dick Feller (c), who aims for the face of Superpicker Terry McMillan.



WELCOME TO THE CLUB — Warner Bros. publicist Bonnie Rasmussen recently hosted a "welcome to Nashville" party for Rosanne Cash and Rodney Crowell, who have moved to Nashville from Los Angeles. The reception also doubled as a listening party for Crowell's upcoming, self-titled album, which is scheduled for release in late August. Pictured are (l-r): Frank Jones, Warner Bros. Nashville head of operations and A&R; Jo Walker Meador, Country Music Assn. executive director; Cash; Crowell; and Rasmussen.

Wrangler Will Sponsor Ray Price's Country Music Talent 'Starsearch'

NASHVILLE — Ray Price's Country Music Starsearch, billed as "the largest country music talent contest ever conceived," has, with the acquisition of Wrangler Sports Apparel as sponsor, been renamed the Wrangler Country Starsearch.

The Starsearch, kicking off with local contests in September, will be run on the local level by radio stations granted exclusive rights in their market area. Those winners will go on to state finals beginning in January, with the national finals slated for April in Nashville.

Joe Abernathy, vice president for the Starsearch, indicated that the Wrangler firm will supply administrative funds, along with over \$200,000 in cash prizes to both state and national finalists. Wrangler also eliminated a licensing fee and an entry fee for both the radio stations and contestants. The clothing manufacturer has agreed to underwrite the cost of the state and national finals with radio stations paying for the local

contests through advertising.

Although Wrangler and its parent company, Blue Bell, Inc., have been added as sponsors, Price will remain an integral component in the contest. He will perform at all 50 state finals and emcee the televised 90-minute national finals.

The national winner will take home \$50,000 in cash and receive a recording contract with Dimension Records, plus a booking agreement with Shorty Lavender. The second place winner will receive \$15,000, while the third place contestant will win \$10,000. An additional \$1,000 will be paid to each state winner, and round-trip airfare, food and lodging for the national contest in Nashville will be covered by Wrangler.

The Starsearch concept was originated by promoter Bill Starnes. Starnes, who has 20 years of experience in promotion and formerly managed George Jones, Price and David Allan Coe, will serve as executive producer.

Country Stations Draw Top Numbers, Pop #2 In Latest Nashville Arbitrons

by Tom Roland

NASHVILLE — A look at the advance numbers for the 12+ audience released by Arbitron for the Spring survey of the Nashville market indicates that, although the total share of country-formatted stations is down, country remains the most listened to genre in Music City.

WSIX-FM once again leads the country pack with a 9.4 mark, even though it lost a half-share since the April/May survey in 1980. WSM-AM maintained second place

with a 6.3 score, although it, too, dropped considerably from a 7.8 share. The other country stations that garnered shares in the market, WJRB and WKDA, fell in at 1.9 and 1.5, respectively, down from the 2.1 and 3.4 shares they pulled a year ago.

Combined, the country stations garnered a 19.1 share in Nashville, compared to last spring's 23.2 showing.

Pop music, still holding onto second place, also took an overall drop, posting a 16.6 share after last year's 19.2. The front-runner in Music City's pop scene, WWKX, strengthened its lead over the closest competitor, WBYQ (92Q), moving from a 6.0 share to a hefty 8.2. Meanwhile, 92Q suffered a slight setback, falling from 5.6 to

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Sun Pacts With Elektra/Asylum

NASHVILLE — Jimmy Bowen, vice president of Elektra/Asylum Records here, announced that Joe Sun has signed an exclusive recording contract with the Elektra label.

"We are most pleased to be able to sign an artist of Joe Sun's stature and ability, and we look forward to a very rewarding working relationship," says Bowen of the agreement.

Sun, who is currently in the studio under the guidance of producer Brien Fisher, will have his debut Elektra album released in October, with a single expected in advance of the album's shipping date.

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The Mission

The mission of the player is to defend Colony 7 from the evil "Jarvians". The enemy's fighter ships make intelligent strafing runs over the Colony to penetrate the protective shields. The Colony's cannons send converging pulse rays to explode the enemy's fighters before either the cannons or the entire Colony is destroyed.

The Colony flashes a "Caution" on the screen to warn of impending danger when the enemy's "Advisor" or "Scout" appears. The player will earn a high point value if he destroys the "Advisor" and the less time the "Scout" has to fly, the fewer replacement fighter ships will be called up to attack the Colony.

If a player does not destroy the "Bomber" or its bombs, its sure-fire aim will wipe out his cannons.

At the end of the first squadron, the player receives points for each structure left standing on the Colony . . . points that increase in value at the end of the next squadron!

When the situation seems desperate, the player can hit his "Mega-Blaster" button which destroys everything in the range of its radiating explosion or can activate the "Eradicator" which wipes out everything on the entire screen. The "Mega-Blaster" is powered by the fuel cells on the Colony . . . 3 cells for 3 "Mega-Blaster" hits per Colony . . . while the "Eradicator" can be activated only once per Colony.

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FOR SALE: One penny falls like new \$4,000.00, Used OK Bingo machines, used tipplers, and video games. Write for special prices. Also have five AMI Music M-1, and M-11. With dollar bill acceptors. D. & P. MUSIC, 658 W. Market St., York, Pa. Box 243 ZIP 17405. PHONE 717-848-1846.

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PROFESSIONAL

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MISCELLANEOUS

CAT STEVENS Private Collector Wants: Records, Tapes (promotional or other), Magazine Articles, In-store Displays, Posters, Movies, Music Sheets, Books. Plus any memorabilia world wide. Genuine replies to: P. Alphors, 1107 Heaphy Terrace, Hamilton, New Zealand.

OPEN REEL TAPE: Mostly Ampex, used once, unspliced (Unboxed) 7" 1800' or 2400' — 60 Reels for \$60.00 (Postpaid) 3600' 10 1/2" reels \$2.00 each. Sample reel \$1.50. **AUDIO TAPES** Box 9584-R Alexandria, Va 22304.

MOVIE MATERIAL (Posters, Stills, Lobby Cards, etc.) For sale and trade. **HOLLYWOOD BOOK AND POSTER CO., 1706 N. Las Palmas Ave., Hollywood, CA 90028, (213) 465-8764.**

"JUKEBOX THE GOLDEN AGE." A pictorial guide to collectable jukeboxes. 65 pictures in color. 104 pages hardbound. It's pure cream! \$13.95/UPS. Jukebox Collector, 2545CB SE 60th Ct., Des Moines, Iowa 50317.

DYNAMO POOL TABLES 4x8 - \$1,000 each. 1/3 deposit & balance C.O.D. I want to buy 22 Col. Crownline Cig. Machines in good condition. **Henry Adams Amusement Co., 114 South 1st, P.O. Box 3644, Temple, TX 76701.**

HUMOR

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Third Coast Bows National Promo, Marketing Staffs

LOS ANGELES — A national promotion and marketing staff for Third Coast records was recently named by the label's managing partner, Frank Seater.

With plans to release its first product, an LP titled "Empty Hand," by Chicago-based group Jet, in late July, the Chicago-based label named David Webb to head the marketing department. Webb, who comes to Third Coast from Ovation Records, where he was marketing and A&R director, will work with Dennis Price, the new company's national sales director and former national director of one-stop operations for Leberman Enterprises.

Vice president of promotion for Third Coast will be Lee Arnold, who joins the company after 15 years as a radio programmer and record promoter with RCA Records and with his own independent firm based in Atlanta.

Joining Arnold on the promotion staff is Rich Piombino, former music and promotions director at WKLS/Atlanta and promotions director at WKTU/New York and WJLW/Detroit. New national Top 40 promotions director Frank Giuliano joins Third Coast after a stint as national promotion director with Ovation Records and as a promotion staffer with CBS and Capricorn.



GIRL'S NIGHT OUT — RCA Records recently selected 40 young women to appear in a video production of Karen Lawrence's single, "Girl's Night Out." The film, shot in RCA's studios under the direction of Steve Kahn, manager, audio-visual productions, RCA Records, turned into a full production extravaganza, with label executives dropping by to see a scene straight out of a '50s campus film. Pictured with the "cast," on center stage, are (l-r): Tony King, director, creative services, RCA Records; Kahn; Lawrence; and Don Wardell, manager, product management, RCA.

Tropique Records Bows

NEW YORK — Philip Goldstein has formed Tropique Records, a new label that will concentrate on "dance and R&B oriented music."

Goldstein was previously a producer for Midsong Records and Ocean/Ariola Records. The firm's address is 36 West 73rd Street, New York, NY 10023.

Valhalla Records Bows

NEW YORK — Valhalla Recording Corp., a new record label, has been formed in New York, headed by president Greg Thornwood. The first artist signed is New York group Syntax. The firm's address is 299 Madison Avenue, Suite 400, New York, N.Y. 10017. The phone number is (212) 687-3210.

Returns Cost Up

(continued from page 6)

ing buying and returns the responsibilities of the individual stores and store managers. One such chain that closed down its central warehouse in recent months was the 25-store DJ's Sound City web in Seattle, Wash. According to DJ's president Don Jenne, the recent move is indicative of the increasing impact of shipping and other costs involved in the process of stocking and returning product.

"We had to close the warehouse down because we just don't get enough of a price break from the manufacturers anymore," said Jenne. "It just wasn't economically feasible to keep it open. Each of our stores has begun buying now and, subsequently, they'll be making their own returns."

Dynasty Relocates

LOS ANGELES — Dynasty Records, a new label formed by Bambi Byrens and Lance Ong, has relocated to larger offices at 8983 Sunset Blvd., Los Angeles 90069. The telephone number is (213) 550-1216.

Ellis Agency Signs Two

NEW YORK — The Steve Ellis Agency has signed Elektra recording group Twennynine Featuring Lenny White and Ensign/RCA recording group the Bendeth Band for exclusive world wide representation.

TOP 40 ALBUMS

	Weeks On Chart	8/15		Weeks On Chart	8/15
1 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	1	5	20 TARANTELLA CHUCK MANGIONE (A&M SP-6513)	21	14
2 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	2	17	21 CLEAN SWEEP BOBBY BROOM (GRP/Arista 5504)	25	2
3 AS FALLS WICHITA, SO FALLS WICHITA FALLS PAT METHENY & LYLE MAYS (ECM-1-1190)	3	10	22 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	---	1
4 "RIT" LEE RITENOUR (Elektra 6E-331)	4	16	23 LIVE STEPHANE GRAPPELLI/ DAVID GRISMAN (Warner Bros. BSK 3550)	19	12
5 VOYEUR DAVID SANBORN (Warner Bros. BSK 3546)	5	19	24 MAGIC MAN HERB ALPERT (A&M SP-3728)	---	1
6 THE DUDE QUINCY JONES (A&M SP 3721)	6	20	25 GALAXIAN JEFF LORBER FUSION (Arista AL 9545)	20	18
7 HUSH JOHN KLEMMER (Elektra 5E-527)	8	11	26 STRAPHANGIN' BRECKER BROTHERS (Arista AL 9550)	26	11
8 APPLE JUICE TOM SCOTT (Columbia FC 37419)	9	7	27 MOUNTAIN DANCE DAVE GRUSIN (GRP/Arista 5010)	22	25
9 WINELIGHT GROVER WASHINGTON, JR. (Elektra 6E-305)	7	41	28 EXPRESSIONS OF LIFE THE HEATH BROTHERS (Columbia FC 37126)	23	16
10 FRIDAY NIGHT IN SAN FRANCISCO JOHN McLAUGHLIN, AL DIMEOLA, PACO DeLUCIA (Columbia FC 37152)	10	12	29 RAIN FOREST JAY HOGGARD (Contemporary 140007)	29	12
11 LIVE IN JAPAN DAVE GRUSIN and THE GRP ALL-STARS (GRP/Arista 5506)	11	4	30 INVOCATIONS/THE MOTH AND THE FLAME KEITH JARRETT (ECM D-1201)	32	2
12 MECCA FOR MODERNS MANHATTAN TRANSFER (Atlantic SD 16036)	17	3	31 VOICES IN THE RAIN JOE SAMPLE (MCA 5172)	30	29
13 MY ROAD OUR ROAD LEE OSKAR (Elektra 5E-526)	15	3	32 FUSE 1 VARIOUS ARTISTS (CTI 9003)	35	2
14 PIED PIPER DAVE VALENTIN (GRP/Arista 5505)	14	4	33 SHOGUN JOHN KAIZAN NEPTUNE (Inner City IC 6078)	---	1
15 THREE PIECE SUITE RAMSEY LEWIS (Columbia FC 37153)	12	11	34 'NARD BERNARD WRIGHT (GRP/Arista 5011)	31	26
16 THREE QUARTETS CHICK COREA (Warner Bros. BSK 3552)	16	5	35 YELLOW JACKETS (Warner Bros. BSK 3573)	36	5
17 SECRET COMBINATION RANDY CRAWFORD (Warner Bros. BSK 3451)	13	13	36 DOUBLE RAINBOW TERUMASA HINO (Columbia FC 37420)	28	6
18 WORD OF MOUTH JACO PASTORIUS (Warner Bros. BSK 3535)	18	6	37 LOVE LIGHT YUTAKA (Alfa AAA-10004)	27	16
19 CENTER OF THE WORLD ROY AYERS (Polydor/PolyGram PD1-6327)	24	3	38 ALL MY REASONS NOEL POINTER (Liberty LT-1094)	37	20
			39 BY ALL MEANS ALPHONSE MOUZON (Pausa 7087)	34	23
			40 AUTUMN GEORGE WINSTON (Windham Hill C-1012)	38	15

ON JAZZ

HUDDLIN' WITH MAX — Is there a more accomplished musician than Max Roach? The great drummer has worked with everybody from **Charlie Parker** and **Bud Powell** to **Billy Carter** and **Coleman Hawkins** to **Archie Shepp** and **Cecil Taylor**. His own bands feature **Clifford Brown**, **Sonny Rollins**, **Art Davis**, **Abbey Lincoln**, **Eric Dolphy** and **Harold Land**, as well as introducing the likes of **Booker Little**, **George Coleman** and **Hassaan Ross**. His recorded history is an uninterrupted string of gems with widely varied units. His present groups include his quartet featuring saxophonist **Odean Pope**, trumpeter **Clifford Briggwater** and bassist **Calvin Hill**, as well as the **M'Boom** percussion ensemble when we recently caught up with Roach, he told us about a few other pet projects he has in the works. "Along with another M'Boom album, we've been talking about doing a



RISING SUN AT THE OTHER END — Bassist **Teruo Nakamura** and his band, *The Rising Sun*, recently performed at New York's *Other End*. The band features saxophonists **Steve Grossman** and **Bob Mintzer**.

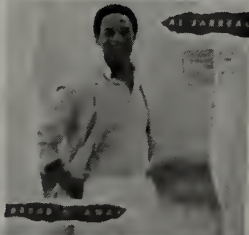
drum album and one with a string quartet, Roach said. Other recordings in the album also feature the quartet with vocalist **Matilda Minx** and Roach's collaboration with pianist **Cecil Taylor**. Roach, soloist and bandleader, Roach clearly has no interest in sticking with the tried and true. His adventurous spirit has kept him in search of talented young musicians. "I look for individualism," Roach said. "Aside from technical ability, a musician's own personality has to be there. I wouldn't want them to sound verbatim like **Clifford Brown**, **Charlie Parker** or **Sonny Rollins**, but I do want that kind of insight and attitude." A professor of music at the University of Massachusetts, Roach acknowledges that those young musicians are getting somewhat of a different education than he did. But he still sees the street as finishing school. "I think musicians coming out of schools like North Texas State, Berklee, or the University of Massachusetts are getting a good education, but they still have to deal with the street. They have to play and compare themselves with other musicians and see how the public responds. It's important for them to rub shoulders with other musicians and learn from them." As a teacher, Roach stresses the importance of approaching the music historically. "Young drummers have to listen to masters like **Sid Catlett**, **Jo Jones**, **Baby Dodds**," he declared. But he added that he places "a heavy accent on proficiency for all musicians," as well as stressing individuality. Aside from his roles as musician, leader, and teacher, Roach also enjoys a reputation as one of the sharpest business minds in jazz. A tough negotiator who knows what he wants, Roach has recorded for major and independent record labels alike, and during the '50s, he and **Charles Mingus** had their own label, **Debut Records**. While happy with Columbia, Roach sees possibilities for himself and projects with a variety of labels. "When you record for a small label like **Hat Hut**, **Black Sea** or **Soul Note**, you can do something that's more rewarding to the artist rather than what the palate of the public has been conditioned to accept," he said. "With a company like Columbia, you have to consider other factors like the way the company is going to market the record." The drummer also feels it's important for a musician to have a working knowledge of the record business. "It's important to familiarize yourself with some of the things that make this business run. For me, it's been a matter of understanding the marketing process. I rely a great deal on experts — lawyers, accountants and public relations people — to guide me in my negotiations and tell me how I can better serve my own interests." But Roach makes it clear he has no intentions of piloting his own label again. "Dealing with the creative aspects of music takes 24 hours a day," he said. "And manning a record company also takes 24 hours; it's difficult to be successful at both."

fred goodman

JAZZ ALBUM PICKS

BREAKIN' AWAY — Al Jarreau — Warner Bros. BSK 3576 — Producer: Jay Graydon — List: 8.98 — Bar Coded

Jazz's favorite young crooner places his inimitable stamp on a few tailor-made tunes, and the results are fresh, light and consistent. Helping Jarreau knit things together are drummer Steve Gadd, guitarist/producer Jay Graydon, saxophonist Tom Scott and keyboardist George Duke. The first single, "We're In This Love Together," is already charting, but equally strong are "Closer To Your Love" and "Our Love."



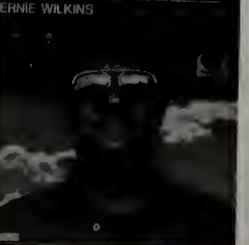
W.S.Q. — The World Saxophone Quartet — Black Saint 0046 — Producer: Giovanni Bonandrini — List: 11.98

The maturation of a band. Saxophonists Hamiet Bluiett, Julius Hemphill, Oliver Lake and David Murray have always had a distinctive group sound, but the broad slapstick of the band's early collaboration has given way to a subtle but subversive probing of saxophone voicings and a sensitive and relevant exploration of counterpoint. The World Saxophone Quartet is far from a household name, but every dedicated listener owes it to himself to check it out.



ERNIE WILKINS AND THE ALMOST BIG BAND — Ernie Wilkins — Storyville SLP-4051 — Producer: Kenny Drew — List: 7.98

It's been far too long since we've heard anything from this great arranger. Listeners will be pleased to hear that Wilkins has a fine 13-piece unit out of Copenhagen featuring Danish locals and American expatriates Kenny Drew, Sahib Shihab and Ed Thigpen. Aside from four Wilkins originals, the LP features excellent reworks of Randy Weston's "Hi-Fly," and Stanley Turrentine's "Sugar." It's nice to have Wilkins back.



MISTRAL — Freddie Hubbard — East World/Liberty LT-111 — Producers: John Koenig and Yoichiro Kikuchi — List: 9.98

Hubbard is in a mellow mood on this LP, ranging from warm lyrical passages to soothing rhythmic joy rides. The class player assembled to accompany him on this vinyl excursion have stepped away from sounds that have established their careers to join this smooth ride. Hubbard's articulation is joined here by Stanley Clarke, George Cables, Art Pepper, Peter Erskine and others for a mellow tune or two.

IMPRESSIONS OF COPENHAGEN — Joseph Bonner — Theresa TR 114 — Producer: J. Thomas Tilton — List: 8.98

Widely known for his work with the likes of Max Roach, Roy Haynes and, more recently, labelmate Pharoah Sanders, Bonner takes that musical acumen and infuses his own personal perspective into this sterling five-song collection. The keyboardist's music and style lingers where Europe meets Africa — becoming lyrical, yet rhythmic. The music here exudes personality.

RISE OF THE PHENIX — Rahmlee Michael Davis — Headfirst/MCA HF-9703 — Producers: Dean Grant and Rahmlee Michael Davis — List: 8.98 — Digital Master

Rahmlee is a young but mature horn crooner who shows a studied insight on both trumpet and flugelhorn. As you might expect, having come from the brass section of Earth, Wind and Fire, Rahmlee is familiar with pop sensibilities, but stylistically he is a jazzist, especially on "Basin Street Brass" and "Down In Storyville." Dean Gant's production is tasteful, but not obtrusive.



INTERNATIONAL

End Of Postal, Air Controller Strikes Mark Business In Canadian Industry

by Kirk LaPointe

TORONTO — Inside postal workers accepted a new two-year contract Aug. 10, ending a 42-day Canadian mail strike that crippled the country's small businesses. Jean-Claude Parrot, president of the Canadian Union of Postal Workers, said the agreement reached with the federal government was ratified by 83.1% of the 100,000-member union. The workers returned Aug. 11, and by the end of the week, the country's domestic mail service was fully operational. International airmail was not being accepted until the week.

WEA Int'l Enters The Asia Market

LOS ANGELES — WEA International has entered the Chinese-speaking market in Southeast Asia via a licensing pact with the Chung Yi label of Taiwan. Under the terms of the agreement, WEA will have the rights to manufacture and distribute Chung Yi product throughout Southeast Asia with the exception of Taiwan.

Heading the operation for WEA are Anthony Sng, the new general manager, and Michael Siew, the new marketing manager. Both Sng and Siew held similar positions at PolyGram Singapore's Chinese division before joining WEA.

Chung Yi recordings in both Mandarin and dialect originating from the Peking region and recognized as the national language in the People's Republic and Cantonese (the dialect spoken in southern China around Hong Kong) will be distributed by WEA. Chung Yi, owned and headed by Robert Lu of Taiwan, has a number of the top Chinese-speaking acts on the island under contract.

Barely six months old, Chung Yi has other divisions in addition to records, TV and film production, artist management and live shows.

England Leads Entries In Castlebar Contest

NEW YORK — Twenty-seven entries from 11 countries have qualified for the 1981 Castlebar International Song Contest, to be held in Castlebar, Ireland, Sept. 23-Oct. 3. The winner will receive 5,000 pounds (\$8,000); the runner-up, 2,500 (\$4,350); and 1,000 pounds (\$2,610) will go to the third place contestant.

Leading the list of entrants is England with 11 songs, followed by Ireland with seven, America with two and Austria, Belgium, East Germany, Israel, Spain and West Germany with one each. The contest, in its 16th year, is organized by the Castlebar Chamber of Commerce.

increased use of couriers, long distance telephones and Telex services — all at an inestimable cost. Not surprisingly, representatives of the industry were expressing gratitude at the end of the dispute.

The contract provides an annual 12.5% wage hike and paid maternity leave, among other items.

Meanwhile, a two-day boycott by Canadian air traffic controllers severely disrupted flights to and from the United States Aug. 10-11.

The controllers, fearing that air safety had been jeopardized by the firing of striking U.S. air traffic employees, refused to handle aircraft that had or would pass through American airspace.

A random sampling of music industry executives found that all had postponed out-of-town air travel due to extensive delays and cancellations.

Artists performing in Canada, for the most part, circumvented the traffic problem by bussing to their destinations. A Smokey Robinson concert in Toronto Aug. 10 was the only reported cancellation.

The controllers returned to work Aug. 12. Air traffic problems were over by the week's end in Canada.

Oldfield Sues Virgin Over Past Agreements

LONDON — Mike Oldfield, whose recordings have sold in excess of seven million copies worldwide, has instituted court proceedings in the High Court in London against Richard Branson and various companies in Branson's Virgin Group, including Virgin Records Ltd. and Virgin Music Publishers Ltd.

Oldfield asked for all the profits made by the Virgin Group from his recordings and compositions and for the return of the recordings and compositions. Oldfield alleged that the songwriting and recording agreements he entered into in 1972 and 1973 were in restraint of trade and gave unreasonable benefits to the Virgin Companies. He also claimed that there was undue influence and breach of fiduciary duty by Branson, in that he did not ensure that Oldfield was effectively and independently advised before signing the agreements.

Should he be successful in the action, Oldfield may stand to gain a sum in excess of one million pounds (\$1.7 million), as well as the return of his material.

In addition, Oldfield claimed that the new recording and publishing agreements that his company (Oldfield Music Ltd.) entered into in 1977 were only as a result of misrepresentation on the part of Branson and Virgin that he was still bound by the earlier agreements.

INTERNATIONAL DATELINE

Japan

TOKYO — Nippon Columbia recently finalized an exclusive agreement with Accent, a label from Belgium. Under the terms of the deal, the company has exclusive rights to release the label's product in Japan. Accent was formed in Belgium in 1979 under the leadership of Andre Gratt.

The Yamaha Music Foundation announced on July 29 an unprecedented number of 1,963 entries from 56 countries for the 12th World Popular Song Festival, to be held Oct. 30-Nov. 1 in Tokyo. Applications from the United States reached an all-time high in the Festival's 12 year history with 209 entries. Also, large volumes of applications have come in from the United Kingdom, Italy, France, The Netherlands and many other European and Asian countries.

Yamaha Music Foundation, sponsors of the annual pop music extravaganza, reported that this year's entries rank high in both musical composition and artist performance. This will make for fierce competition among competitors, as the five stage screening process gets underway. The foreign finalists will be announced on Sept. 1.

The second Harajuku Music Festival will be held on Nov. 1 at Nihon Seyinendan Hall in Tokyo, according to the steering committee of this festival. Application deadline for this festival is Aug. 31. No qualifications are required as to nationality, age and sex, if applicants are individuals or groups of professional status. However, the genres are limited to folk music or rock and their relatives.

Polydor of Japan has disclosed a major sales plan for the year-end sales season, titled "Polydor Music Collection '82." With the goal of stable growth under the severe economic conditions prevailing in this country, the company has pared the line-up of other commodities to expand sales of mainstream acts. Consequently, the company is expected to push each six plans for both record and tape from every genre including classic. By this special sale, the company hopes to achieve the sales of 1.5 billion yen (\$6,250,000) by Jan. 15, 1982.

With the purpose of meeting the expanding and complex demands of fans of classical music in Japan, the Nippon Record Trading Co., Ltd. is expected to introduce "Excellent European Classics," a splendid classical label in Europe that has not yet been released in Japan. The sales of classical records in Japan have been on a steady downward trend in recent years due to the severe economic conditions and a drop in new recordings of classical records in the United States and European countries.

kozo otsuka

United Kingdom

LONDON — The face of record retailing in the U.K., as with most other aspects of the industry, has changed markedly in recent years. With the abandonment of recommended retail prices and declining markets, there has been little joy for the retailer. HMV Record Shops found itself beginning to suffer when market research showed that potential customers thought of it as a full-price establishment, despite a pricing policy every bit as aggressive and competitive as its competition. Coinciding with the 18th birthday of its trademark 'Nipper,' (as used in the U.S. by the Victor Company), HMV has revealed its solution to the problems of the U.K. retailer. It aims to sell more product to more people and to find more to sell. Thorn-EMI, which owns the chain, aims to expand the number of outlets and to create a new style for new and old alike. The scheme started with the redesign and relaunching of its Oxford Street store in London, which is the prime retail site in the U.K. This one shop alone accounts for a full two percent of U.K. record sales. The store has been refitted and re-arranged to move into line with the retail trade that exists now, in comparison to that which existed just a few years ago. One of the largest sales/browsing areas in the U.K. is now given over to rock and pop music. Minority tastes (jazz, classical and shows) are now in the basement, where the classical department is soundproofed against the general PA system and has its own sound system. The most radical changes in the 500,000 pound (\$850,000) scheme are the added emphasis given to audio tapes and the first floor of the store being given over to video sales. HMV's pricing policy is based firmly on the price paid to the manufacturer to guard against any shrinking of dealer margin and it welcomes the increasing trend of manufacturers to offer catalog product at a reduced price. In some ways, HMV officials see the recent practice of heavy discounts on high volume new product fighting against the full-price older material as being a virtual opposite of what the ideal situation should be. To celebrate the launch of its growth plan and the reopening of Oxford Street, where a window display is one of the most valuable promotion sites in the country, HMV organized a competition to find a new "Nipper." The new "Nipper" will be performing the christening honors at HMV's six new shops that will be opened this year.

Genesis has announced the signing of a long-term deal with Phonogram International that covers the world except for North America, the U.K. and Eire. At the same time, the group has extended its longstanding agreement for the U.K. and Eire with Charisma Records.

paul bridge

INTERNATIONAL BESTSELLERS

Argentina

- TOP TEN 45s
- 1 Tu Me Prometiste Volver — Pimpinella — CBS
 - 2 Toda Fuera Del Amor — Air Supply — Microfon
 - 3 Hoy He Empezado A Quererte — Dyango — EMI
 - 4 Super Snooper — The Oceans — CBS/AMI
 - 5 Conga, Conga, Conga — Gretchen — AR
 - 6 Tu Para Mi — Franco Simone (Microfon)
 - 7 Hombre Del Espacio — Sheila B. Devotion — Microfon
 - 8 Los Frenos — Kurtis Blow — PolyGram
 - 9 Tu Voz — Pomada — RCA
 - 10 Quieres Pasar La Noche — Village People — RCA

- TOP TEN LPs
- 1 Tango — Placido Domingo — Polygram
 - 2 Parchis, Vol. 3 — Los Parchis — Fonodisc/ATC
 - 3 Esencia Romantica — M.M. Serra Lima y Los Panchos — CBS
 - 4 Star Show Special — various artists — Interdisc/ATC
 - 5 Los Exitos Del Invierno — various artists — Microfon
 - 6 Pensar En Nada — Leon Gieco — Music Hall
 - 7 In Concert — Creedence Clearwater Revival — RCA
 - 8 De Nina A Mujer — Julio Iglesias — CBS
 - 9 La Esperanza — Richard Clayderman — Tonodisc/ATC
 - 10 14 Grandes Exitos, Vol. 2 — Julio Sosa — Interdisc/ATC

—Prensario

Australia

- TOP TEN 45s
- 1 Stars On 45 — Mercury
 - 2 Who Can It Be Now? — Men At Work — CBS
 - 3 Bette Davis Eyes — Kim Carnes — EMI-America
 - 4 Dev-o Live (EP) — Devo — Warner Bros.
 - 5 If You Leave Me Can I Come Too? — Mental As Anything — Regular
 - 6 Kids In America — Kim Wilde — Rak
 - 7 Gotta Pull Myself Together — The Nolans — Epic
 - 8 Slow Hand — Pointer Sisters — Planet
 - 9 Bad Habits — Billy Field — WEA
 - 10 Turn Me Loose — Loverboy — CBS

- TOP TEN LPs
- 1 Sirocco — Australian Crawl — EMI
 - 2 Stars On Long Play — Mercury
 - 3 Mistaken Identity — Kim Carnes — EMI-America
 - 4 Chemistry — Mondo Rock — Avenue
 - 5 Bad Habits — Billy Field — WEA
 - 6 The Fox — Elton John — Rocket
 - 7 Long Distance Voyager — The Moody Blues — Decca
 - 8 Freedom Of Choice — Devo — Warner Bros.
 - 9 Vienna — Ultravox — Chrysalis
 - 10 Bad For Good — Jim Steinman — Epic

—Kent Music Report

Japan

- TOP TEN 45s
- 1 City Connection — Emanuel — Sound Music System
 - 2 Shiroki Parasol — Seiko Matsuda — CBS/Sony
 - 3 Nagayori Yoru — Chiharu Matsuyama — News
 - 4 Memory Glass — Jun Horie — CBS/Sony
 - 5 Mamotte Ageta! — Yumi Matsutoya-Toshiba/EMI
 - 6 Sumireiro No Namida — Hiromi Iwazaki — Victor
 - 7 Blue Jeans Memory — Masahiko Kondo — RVC
 - 8 Kimini Kettel — Toshihiko Tawara — Canyon
 - 9 Machibuse — Hitomi Ishikawa — Canyon
 - 10 Kattobi Rock 'N' Roll — Yokohama Ginbae — King

- TOP TEN LPs
- 1 Live At Whisky A Go Go — Chaneis — Epic/Sony
 - 2 A Long Vacation — Elichi Otaki — CBS/Sony
 - 3 Stereo Yalozoku — Southern All Stars — Victor
 - 4 Arabesque Greatest Hits — Victor
 - 5 Bucchi/Ir/Thrd — Yokohama Ginbae — King
 - 6 Utsuroi — Masashi Sada — Free Flight
 - 7 Jidaiwo Kowete — Chiharu Matsuyama — News
 - 8 Sunglow — Yasuko Agawa — Victor
 - 9 Reflections — Akira Terao — Toshiba/EMI
 - 10 Muhon — Alice IX — Polystar

—Cash Box of Japan

MERCHANDISING

First NARM Video Convention Draws 400+ To New York

(continued from page 5)

Kahn, president, Columbia Video Systems; Bob Skidmore, president, Video Corner; and Paul Elsele, vice president, Fotomat.

Each panelist's company pursues a different policy, ranging from Video To Go, which has no rental program at all, to Fotomat, which offers a national telephone reservation system with rental pick-ups at 4,200 outlets. Between those two ends were a variety of exchange and club plans, each tailored to a particular market. But while plans differed from retailer to retailer, and each aggressively argued the merits of his own system, they all agreed that retailers should be free to select the plan that best suits their market.

"Any 'only' plan is dangerous," warned Atkinson, expressing a sentiment with which Elsele agreed. "I think a studio-run, rental-only plan will be the death knell for indie distributors," the Fotomat representative said. Criticism of Disney's rental-only policy for select titles came from the floor during a question and answer session and drew applause from the majority of retailers. But during a subsequent presidents' panel, company executives made it clear that they would like to work with, and not against, retailers.

"We provide maximum flexibility for retailers to cater to their customers," said Mel Harris, president, Paramount Video.

Also participating in the president's panel were Al Bergamo, MCA Distribution Corp.; Jim Jimirro, Walt Disney Telecommunications; Cy Leslie, CBS Video Enterprises; and Mick Draklich, Nostalgia Merchant. The moderator was Richard Ekstract, publisher, *Video Review* and *Video Business*. Aside from addressing retailers' concerns on rentals and sales, the panel touched on cooperative advertising, standardized packaging, returns policies and piracy.

Piracy Problem

In response to questions on piracy, Bergamo reported that MCA has already prosecuted bootleggers in Canada and Chicago, and is considering offering a fee for any information leading to the successful conviction of tape pirates. "We've got to protect our product," he said.

The issue of pirating and illegal duplication was also addressed in a presentation by James Bouras, vice president and deputy attorney general of the Motion Picture Assn. of America (MPAA). A trade association for 11 motion picture companies including Columbia, United Artists, Warner Bros., and Paramount, the MPAA has obtained convictions in 171 antipiracy cases since 1975. Bouras's presentation focused on the differences between the unauthorized use of audio and video

products.

A final retailers rap panel addressed the problems of supply, operation and present and future markets. Participating in the panel were Bill Lueders, Uncle Toots; Frank Barnako, The Video Place; Jerry Frebowitz, Movies Unlimited; and Barry Glovsky, Prime Video. Weson Nishimura of Video One Video was the moderator. The panel's loose discussion format allowed for in-depth discussion of some of the real nuts-and-bolts problems faced by retailers.

The convention's featured speaker, Dr. Theodore Levitt of the Harvard Graduate School of Business, urged retailers to share their rental profits with the motion picture studios. Likening the retail outlet to a movie theater boxoffice, Levitt told the retailers that "suppliers need a share to spur their interest," and that cooperation will help retailers gain "promotional support and improved product availability." In his closing remarks, he urged them to "abandon principles and do what's right."

A retail sales workshop by Jack Berman, the Berman Institute of Agreeable Selling, offered participants an assertiveness training session, as well as tips on how to build a repeating clientele.

Video Awards

A special awards presentation honored products and programs in 12 categories. It was the first time that NARM has made any Video Awards, and convention chairman Noel Gimbel expressed the hope that future presentations will be expanded and more prestigious.

The awards, presented for the most popular title in each category, were announced by Robin Leach, syndicated columnist and television critic. The winners were: Video Game Cartridge: "Space Invaders," Atari; Instructional Program: "Exercise Now," Karl Video Corp.; Sports Program: "The Football Follies," NFL Films; Music Performance: Blondie, "Eat To The Beat," Warner Home Video; Classic Movie, Children: *The Wizard of Oz*, CBS Video Enterprises; Classic Movie, Comedy: *M.A.S.H.*, Magnetic Video; Classic Movie, Musical: *The Sound of Music*, Magnetic Video; Classic Movie, Drama: *The African Queen*, Magnetic Video; Current Movie, Children: *The Muppet Movie*, Magnetic Video; Current Movie, Comedy: *Airplane*, Paramount Home Video; Current Movie, Musical: *Fame*, MGM/CBS Home Video; and Current Movie, Drama: *Ordinary People*, Paramount Home Video.

Big 3 Will Release Benatar, AC/DC Folios

NEW YORK — The Big 3 Music Corp., the print division of United Artists Music, will rush-release a new Pat Benatar music book, featuring songs from her latest LP, "Precious Time." Big 3 already has a double folio containing songs from Benatar's previous albums, "Crimes of Passion" and "In the Heat of the Night," on the market.

The recently revamped Big 3 print operation also plans a folio version of AC/DC's forthcoming album this fall and, in conjunction with its release, will launch a special catalog drive featuring the previously-published AC/DC book collections, "Dirty Deeds Done Dirt Cheap," "Back In Black" and "High Energy."

The company's personality books marketing thrust will also include additional promotion of the recently released Judy Collins songbook anthology, "This Is The Day," and the fall distribution of band, orchestra and marching band publications culled from themes featured in the James Bond thriller *For Your Eyes Only*.



KOCH PROCLAIMS NARM VIDEO WEEK
— New York's Mayor Edward Koch recently declared the week of Aug. 10-15 NARM Video Retailers Convention Week in the city. Pictured with the proclamation are (l-r): Joe Cohen, executive vice president of NARM; Mayor Koch; and Robin Leach, emcee for the NARM Video Awards Luncheon.

SINGLE BREAKOUT OF THE WEEK

BACKFIRED • DEBBIE HARRY • CHRYSALIS CHS 2526

Breaking out of: King Karol — New York, New York, Tape City — New Orleans, Ca — Buffalo, Sounds Unlimited — Chicago, Turtles — Atlanta, Record Thea Cleveland, Waxie Maxie — Washington, Charts — Phoenix

SINGLES BREAKOUTS

DRAW OF THE CARDS • KIM CARNES • EMI AMERICA 8087

Breaking out of: Alta — Phoenix, Radio Doctors — Milwaukee, Oz — Atlanta, Turt Atlanta, Tower — San Francisco, Sounds Unlimited — Chicago, Warehouse — Angeles, Tower — Sacramento

I COULD NEVER MISS YOU (MORE THAN I DO) • LULU • ALFA ALF-7006

Breaking out of: Poplar Tunes — Memphis, Camelot — National, Pickwick — Mid Charts — Phoenix, Peaches — Columbus, Sam Goody — New York, Handlem Atlanta

THE VOICE • THE MOODY BLUES • THRESHOLD/POLYGRAM TR 602

Breaking Out Of: Alta — Phoenix, Oz — Atlanta, Tower — W. Covina, Waxie Max Washington, Pickwick — Midwest, Musicland — St. Louis, Popular Tunes — Mem

FOR YOUR EYES ONLY • SHEENA EASTON • LIBERTY P 1418

Breaking out of: National Record Mart — Pittsburgh, Waxie Maxie — Washington — Phoenix, Camelot — National, Spec's — S. Florida, Harmony House — Detroit

THAT OLD SONG • RAY PARKER, JR. AND RAYDIO • ARISTA AS0616

Breaking out of: Peaches — Columbus, Record Theatre — Cleveland, Radio Docto Milwaukee, Turtles — Atlanta, Tower — W. Covina, Pickwick — Midwest

HOLD ON TIGHT • ELO • JET/CBS ZS5 02408

Breaking out of: Peaches — Columbus, National Record Mart — Pittsburgh, W Maxie — Washington, Oz — Atlanta, Port 'O Call — Nashville

FASTEST MOVING MIDLINES

AC/DC • Let There Be Rock • Atco SD 36151

Adam And The Ants • Kings Of The Wild Frontier • Epic NJE 37038

Beatles • Rock 'n' Roll Vol. I • Capitol SN/16020

Beatles • Rock 'n' Roll Vol. II • Capitol SN/16021

(S) B-52's • Party Mix • Warner Bros. MINI 3596

Doors • The Doors • Elektra EKS 74007

(S) Exposed/A Cheap Peek At Today's Provocative New Rock • Various Artists • Columbia X2 37124

Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137

Blilly Joel • Piano Man • Columbia PC 32544

Carole King • Tapestry • Columbia PE 34946

(S) Lene Lovich • New Toy • Stiff/Epic 5E37452

Don McClean • American Pie • United Artists LN 10037

Ted Nugent • Ted Nugent • Epic PE 33692

Pretenders • Extended Play • Sire MINI 3563

(S) Psychedelic Furs • Talk Talk • Columbia NFC 37339

Secret Policeman's Ball • The Music • Various Artists • Island IL 96

Visage • Visage • Polydor/PolyGram PX-1-501

Who • Who • Live At Leeds • MCA 3023

COMPILED FROM: Musicland Group — National, Peaches — Columbus, Sounds Unlimited — Chicago, Cutl New Haven, Tower — Seattle, Peaches — Dallas, Musicland — St. Louis, Sound Warehouse — San Antonio, C — Phoenix, Lieberman — Denver

TOP SELLING ACCESSORIES*

(S) Discwasher DW Record Care Kit

Discwasher D-4 Fluid Re-Fill 1 1/4 Oz.

Discwasher VRP Anti-Static LP Inner Sleeve

Eveready Alkaline D-Cell Battery 2/Card

Le-Bo Cassette Carrying Case TA 133

Le-Bo Outer LP Cover

(S) Maxell UDXL II C-90

Maxell UDXL I C-60

Maxell 8-Track 90

Memorex MRX I, C-90 3 Pack

Memorex Cassette Head Cleaner 0300

Pickwick Cassette Head Cleaner 211

Recoton Record Guard Anti-Static LP Inner Sleeve

Recoton Cassette Head Cleaner 71TC

(S) TDK SA C-90

TDK SA C-90 2 Pack

TDK MA C-90

TDK AD C-90

COMPILED FROM: Musicland Group — National, Peaches — Columbus, Sounds Unlimited — Chicago, Cutl New Haven, Tower — Seattle, Peaches — Dallas, Musicland — St. Louis, Sound Warehouse — San Antonio, C — Phoenix, Lieberman — Denver

* Excludes T-Shirts & Paraphernalia

(S) Heavy Sales

MERCHANDISING

— ALBUM BREAKOUT OF THE WEEK —

PRETENDERS II • PRETENDERS • SIRE SRK 3572
Breaking out of: Record Bar — National, Sound Unlimited — National, Everybodys — Northwest, Licorice Pizza — Los Angeles, Warehouse — Los Angeles, Charts — Phoenix, Tower — San Diego/Los Angeles/Campbell/San Francisco/Seattle, Flipside — Chicago, Rose Records — Chicago, Radio Doctors — Milwaukee, Record Theatre — Cleveland, Cutler's — New Haven, Disc-O-Mat — New York, Record & Tape Collector — Baltimore, Waxie Maxie — Washington, Poplar Tunes — Memphis.
MERCHANDISING AIDS: 1 x 1 flats, 3 x 3 flats, die cut streamers, personality posters.

— ALBUM BREAKOUTS —

BY STEP • EDDIE RABBITT • ELEKTRA SE-532
Breaking out of: Camelot — National, Record Bar — National, Western Merchandisers — Southwest, Sound Unlimited — National, Lieberman — Dallas/Kansas City, Texas, Turtles — Atlanta, Oz — Atlanta, Port O' Call Nashville, Tape City — New Orleans, Harmony House — Peaches — Cleveland, Mile Hi — Denver, Warehouse — Los Angeles, Licorice Pizza — Los Angeles, Tower — Los Angeles, Disc-O-Mat — New York.
MERCHANDISING AIDS: 1 x 1 flats, 2 x 3 posters, die



HOYI — HOYI • LITTLE FEAT • WARNER BROS. 2BSK 3538
Breaking out of: Sound Unlimited — National, Flipside — Chicago, Streetside — St. Louis, Radio Doctors — Milwaukee, Big Apple — Denver, Mile Hi — Denver, Charts — Phoenix, Lieberman — Portland, Tower — Seattle/San Francisco/Sacramento/Los Angeles, Spec's — South Florida, Sound Warehouse — San Antonio, Wilcox — Oklahoma City.
MERCHANDISING AIDS: 1 x 1 flats, map posters, In-nergate posters, die cut delks, booklets.

ORTH COAST • MICHAEL STANLEY BAND • EMERALD SW-17056
Breaking out of: Record Bar — National, Camelot — National, Sound Unlimited — National, Record Theatre — Cleveland, Peaches — Cleveland, National Record Mart — Pittsburgh, Flipside — Chicago, Radio Doctors — Milwaukee, Lieberman — Kansas City, Waxie Maxie — Washington, Gary's — Virginia, Everybody's — Northwest, Record Theatre — Cincinnati.
MERCHANDISING AIDS: 1 x 1 flats, 24 x 36 poster.



THE ELECTRIC SPANKING OF WAR BABIES • FUNKADELIC • WARNER BROS. BSK 3482
Breaking out of: Record Bar — National, Western Merchandisers — Southwest, Turtles — Atlanta, Sound Warehouse — San Antonio, Tower — Seattle/Sacramento/Los Angeles, All Record Service — Oakland, Mile Hi — Denver, Independent — Denver, Streetside — St. Louis, Musicland — St. Louis, Radio Doctors — Milwaukee, Disc-O-Mat — New York, Record & Tape Collector — Baltimore.
MERCHANDISING AIDS: 1 x 1 posters.

MAGIC MAN • HERB ALPERT • A&M SP-3728
Breaking out of: Disc-O-Mat — New York, Sam Goody — New York, Cutler's — New Haven, Record & Tape Collector — Baltimore, Soul Shack — Washington, Waxie Maxie — Washington, Gary's — Virginia, Turtles — Atlanta, Western Merchandisers — Southwest, Wilcox — Oklahoma City, Licorice Pizza — Los Angeles, Tower — Los Angeles.
MERCHANDISING AIDS: 1 x 1 flats, 2 x 3 poster.

BROTHERS OF THE ROAD • THE ALLMAN BROTHERS BAND • ARISTA AL 9564
Breaking out of: Record Bar — National, Turtles — Atlanta, Port O' Call — Nashville, Tape City — New Orleans, Sound Unlimited — National, Record Theatre — Cleveland, Streetside — St. Louis, Mile Hi — Denver, Charts — Phoenix, Tower — Los Angeles, Disc-O-Mat — New York.
MERCHANDISING AIDS: 2 x 2 flats, 1 x 1 flats.

OO • THE S.O.S. BAND • TABU/CBS FZ 37449
Breaking out of: Turtles — Atlanta, Boatners — New Orleans, Poplar Tunes — Memphis, Port O' Call — Nashville, Radio Doctors — Milwaukee, All Record Service — Oakland, Mile Hi — Denver, Independent — Denver, Tower — Sacramento/Seattle.
MERCHANDISING AIDS: none available.



SQUEEZING STRAWBERRIES — A&M recording group Squeeze recently visited Strawberries record store on Boylston Street in Boston. Pictured are (l-r): Michael Leon, vice president of east coast operations for A&M; Irv Brusso, northeast regional sales director for A&M; John Lavis and Glenn Tilbrook of the group; Neal Levy, district manager of Strawberries; Dave Malin, college rep for A&M; Pamela Berton, FBI booking agency; Peter Wassing, A&M promotion; Paul Carrack; Nancy Flynn, A&M retail; and Barbara Cannon, RCA merchandiser. Pictured seated is Chris Difford of the group.

WHAT'S IN-STORE

WATCHIN' THE TUBE — Everyone assumes that watching too much television is bad for your soul, but Record Bar's Gene Kraudel says its good for your sales. The chain's Greensboro, N.C. supervisor is a confirmed video addict and tells us he's been seeing a direct correlation between the HBO Network's film schedule and sales of soundtracks. Most notable were increased sales in already successful albums like *Urban Cowboy*, *The Rose*, and *The Muppet Movie*. But Kraudel has also seen an effect on less popular titles as well and hopes to convince the labels of the medium's potential for boosting soundtrack sales. "The companies don't realize what an effect television can have on our sales," he said. Kraudel also lamented the Warner Bros. cancellation of the soundtrack to *Excalibur*. "If that gets picked up by HBO, I think its the kind of thing we'll get a lot of requests for." While the supervisor has been making sure that soundtracks of currently televised films are prominently displayed, he would like to do more, including obtaining advance cable schedules to facilitate ordering of upcoming titles.

MISS PRIME TIME'S VIDEO SPECIAL — The Florida-based Video Corner chain and RCA have gotten together for a unique video-disc drive. Members of the chain's "Prime Time" video cassette exchange club recently got a letter from "Miss Prime Time" inviting them down to any of the chain's five locations to have a look at RCA's new video-disc players. Any club member can take the machine and two discs home for three days without obligation. Video Corner receives \$10 from RCA each time a customer checks out a machine, and salesmen get \$25 for each sale resulting from the trial offer. Customers buying the player also get two discs free from RCA. Video Corner president Bob Skldmore said it's still too soon to judge the results.

THE CAVAGE PATCH — Buffalo Enterprises, Inc., the parent company of the Cavages chain, has upped buyer John Grandoni to vice president in charge of record and tape purchasing. Grandoni will also be director of advertising for the chain's 13 western New York stores, Alice's One-Stop and all leased departments. . . Cavages also recently co-sponsored an "Amazon Beach Party" with radio station WPHD, Uncle Sam's nightclub in Buffalo, Elektra Records and Elektra recording group The Kings. As one might suspect, the group's forthcoming album is titled "Amazon Beach." WPHD listeners were invited to drop by Cavages for free tickets to what was billed as the world premiere of the album at Uncle Sam's. Customers attending the party were instead treated to a live performance by the group. The tickets also featured coupons good for one dollar off the price of the "Amazon Beach" album or tape. The promotion drew over 1,200 people.

NEW RELEASE — Congratulations to Graham Edmunds of RCA's Atlanta branch. He and wife Karen became the proud parents of daughter Kirston on Aug. 4. The champ weighed-in at 7 pounds, 6 ounces.

REAL STARKERS — During its recent Silver Anniversary Convention, the Stark Records and Tapes chain presented 10 of its employees with Five Year Service Awards. The recipients were district supervisors Jim Highes, Jack Miller and Lee Evans; Big Wheel Service representative John David; Grapevine manager Steve Endres; and Camelot managers Bob Caylor, Linda Wahl, Dennis Newland, Mike Mason and Tony Field. Grapevine managers Larry Unruh, Jim Gallagher and Endres also received special awards for high volume sales during 1980.

PROMOTING BEAUTIFUL PEOPLE — Gateway Records' "Beautiful People" series, which includes "Aerobic Dancing" and "Roller Dancing for Fun and Fitness," is being featured in a special display promotion by Pickwick and the Spec's chain in Florida. Plans include ads in the *Miami Herald* and a month-long, in-store display contest to run in the eight Spec's outlets. Gemcon Inc., the label's publicity firm, is offering the same promotion with cash prizes for any major retail account. The firm's telephone number is (305) 581-9050. . . The Syracuse, N.Y. Shopping Town Mall will also be sponsoring a "Roller Dancing" promotion on Aug. 26. Cassette players, Jordache jeans, and albums will be given away as prizes.

IKE GOES ON THE RACK — Look out Willie Nelson and Carol Hensel! Isaac Hayes will soon bow a line of Isaac Hayes clothes including jeans, shirts, blouses and accessories.
 fred goodman

CASH BOX TOP 100 ALBUMS

August 22, 1981

	8/15	Weeks On Chart	8/15	Weeks On Chart	8/15	Weeks On Chart
1 PRECIOUS TIME PAT BENATAR (Chrysalis CHR 1346)	8.98	1	5			
2 4 FOREIGNER (Atlantic SD 16999)	8.98	2	5			
3 ESCAPE JOURNEY (Columbia TC 37409)	—	7	3			
4 HI INFIDELITY REO SPEEDWAGON (Epic FE 36844)	—	4	37			
5 LONG DISTANCE VOYAGER THE MOODY BLUES (Threshold/PolyGram TRL-1-2901)	8.98	5	12			
6 SHARE YOUR LOVE KENNY ROGERS (Liberty LOO-1108)	8.98	3	7			
7 STREET SONGS RICK JAMES (Gordy/Motown G8-1002M1)	8.98	6	18			
8 DON' SAY NO BILLY SQUIER (Capitol ST 12146)	8.98	10	16			
9 ENDLESS LOVE ORIGINAL SOUNDTRACK (Mercury/PolyGram SRM-1-2001)	8.98	22	5			
10 BELLA DONNA STEVIE NICKS (Modern/Atlantic MH 38-139)	8.98	25	2			
11 HARD PROMISES TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-5160)	8.98	8	14			
12 PIRATES RICKIE LEE JONES (Warner Bros. BSK 3432)	8.98	15	3			
13 IN THE POCKET COMMODORES (Motown M8-955M1)	8.98	14	7			
14 MISTAKEN IDENTITY KIM CARNES (EMI America SO-17052)	8.98	9	17			
15 PARADISE THEATER STYX (A&M SP-3719)	8.98	11	30			
16 BLACK & WHITE POINTER SISTERS (Planet/Elektra P-18)	8.98	18	8			
17 WORKING CLASS DOG RICK SPRINGFIELD (RCA AFL 1-3697)	8.98	17	22			
18 THE ONE THAT YOU LOVE AIR SUPPLY (Arista AL 9551)	8.98	12	11			
19 FANCY FREE CAK RIDGE BOYS (MCA-5209)	8.98	13	12			
20 IT MUST BE MAGIC TEENA MARIE (Gordy/Motown G8-1004M1)	8.98	20	11			
21 FACE VALUE PHIL COLLINS (Atlantic SD 16029)	8.98	19	24			
22 MOVING PICTURES RUSH (Mercury/PolyGram SRM-1-4013)	8.98	16	26			
23 DIRTY DEEDS DONE DIRTY CHEAP AC/DC (Atlantic SD 16033)	8.98	21	19			
24 FEELS SO RIGHT ALABAMA (RCA AHL-1-3930)	8.98	28	24			
25 EL LOCO ZZ TOP (Warner Bros. BSK 3593)	8.98	32	3			
26 MECCA FOR MODERNS THE MANHATTAN TRANSFER (Atlantic SD 16036)	8.98	27	11			
27 ZEBOP! SANTANA (Columbia FC 37158)	—	24	19			
28 TIME ELO (Jet/CBS FZ 37371)	—	—	1			
29 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY (Capitol SKBP-12156)	9.98	30	9			
30 FIRE OF UNKNOWN ORIGIN BLUE OYSTER CULT (Columbia FC 37389)	—	31	7			
31 JUICE JUICE NEWTON (Capitol ST-12136)	8.98	36	25			
32 BLIZZARD OF OZZ OZZY OSBOURNE (Jet/CBS JZ 36812)	—	29	19			
33 GREATEST HITS KENNY ROGERS (Liberty LOO-1072)	8.98	26	45			
34 DIMPLES RICHARD "DIMPLES" FIELDS (Boardwalk NB1 33232)	8.98	42	7			
35 I'M IN LOVE EVELYN KING (RCA AFL 1-3692)	8.98	41	6			
36 STARS ON LONG PLAY (Radio Records/Atlantic RR 16044)	8.98	23	15			
37 ROCKHNROLL GREG KIHN BAND (Beserkley/Elektra BZ-10069)	8.98	38	21			
38 MODERN TIMES JEFFERSON STARSHIP (GrunT/RCA BZL 1-3448)	8.98	40	19			
39 HEAVY METAL ORIGINAL SOUNDTRACK (Full Moon/Asylum DP-90004)	15.98	58	3			
40 THE MAN WITH THE HORN MILES DAVIS (Columbia FC 36790)	—	45	5			
41 CHRISTOPHER CROSS (Warner Bros. BSK 3383)	8.98	33	82			
42 VOICES DARYL HALL & JOHN OATES (RCA AQL 1-3646)	8.98	34	54			
43 MARAUDER BLACKFOOT (Atco SD 32107)	8.98	43	6			
44 CRIMES OF PASSION PAT BENATAR (Chrysalis CHE 1275)	8.98	46	53			
45 WITH YOU STACY LATTISAW (Cotillion/Atlantic SD 16049)	8.98	51	6			
46 THE TURN OF A FRIENDLY CARD THE ALAN PARSONS PROJECT (Arista AL-9518)	8.98	48	41			
47 WINNERS THE BROTHERS JOHNSON (A&M SP-3724)	8.98	37	6			
48 BACK IN BLACK AC/DC (Atlantic SD 16108)	8.98	47	52			
49 FAIR WARNING VAN HALEN (Warner Bros. HS 3540)	8.98	35	13			
50 JUST BE MY LADY LARRY GRAHAM (Warner Bros. BSK 3554)	8.98	66	3			
51 WILD-EYED SOUTHERN BOYS .38 SPECIAL (A&M SP-4835)	8.98	39	28			
52 LOVERBOY (Columbia JC 36762)	—	50	31			
53 THE CLARKE/DUKE PROJECT STANLEY CLARKE/GEORGE DUKE (Epic FE 36918)	—	44	17			
54 EAST SIDE STORY SQUEEZE (A&M SP-4854)	8.98	55	13			
55 JUMPIN' JIVE JOE JACKSON (A&M SP-4871)	8.98	63	4			
56 THE DUDE QUINCY JONES (A&M SP-3721)	8.98	56	21			
57 SOME DAYS ARE DIAMONDS JOHN DENVER (RCA AFL 1-4055)	8.98	57	8			
58 MY MELODY DENIEGE WILLIAMS (ARC/Columbia FC 37048)	—	60	21			
59 BREAKIN' AWAY AL JARREAU (Warner Bros. BSK 3576)	8.98	—	1			
60 THE COMPLETION BACKWARD PRINCIPLE TUBES (Capitol SOO-12151)	8.98	49	13			
61 REFLECTOR PABLO CRUISE (A&M SP-3726)	8.98	70	5			
62 KNIGHTS OF THE SOUND TABLE CAMEO (Chocolate City/PolyGram CCLP 2019)	8.98	52	12			
63 CHILDREN OF TOMORROW FRANKIE SMITH (WMOT/CBS FW 37391)	—	69	5			
64 BALIN MARTY BALIN (EMI America SOO-17054)	8.98	54	13			
65 URBAN CHIPMUNK THE CHIPMUNKS (RCA AFL 1-4027)	8.98	53	13			
66 MADE IN AMERICA CARPENTERS (A&M SP-3723)	8.98	68	7			
67 PRETENDERS II PRETENDERS (Sire SRK 3572)	8.98	—	—			
68 PARTY MIX THE B-52's (Warner Bros. MINI 3596)	5.99	76	—			
69 KILLERS IRON MAIDEN (Harvest/Capitol ST 12141)	8.98	71	—			
70 THERE GOES THE NEIGHBORHOOD JOE WALSH (Asylum SE-523)	8.98	59	—			
71 CAN'T WE FALL IN LOVE AGAIN PHYLLIS HYMAN (Arista AL 9544)	8.98	78	6			
72 COMPUTER WORLD KRAFTWERK (Warner Bros. HS 3549)	8.98	75	2			
73 THE GREAT MUPPET CAPER ORIGINAL SOUNDTRACK (Atlantic SD 16047)	8.98	74	—			
74 NIGHTCLUBBING GRACE JONES (Island ILPS 9624)	8.98	65	—			
75 BEAUTY AND THE BEAT THE GO-GO'S (I.R.S./A&M SP 70021)	8.98	85	—			
76 STEP BY STEP EDDIE RABBITT (Elektra SE-532)	8.98	—	—			
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