EDITORIAL: Future Program

In this time of economic recession throughout the nation, it is heartening to see that attendance is up at this year’s National Assn. of Broadcasters (NAB) Radio Programming Conference. Not only is this good for NAB, but more important, it shows that radio people are indeed concerned about the future.

The recession has hit the recorded music industry with a vengeance, and radio, too, has felt the bite of shrinking ad dollars and stiffer competition from other media. Both industries—recorded music and radio—have tried many approaches to cope with the situation, but in doing so, have grown dangerously apart.

In pursuit of ratings and ad dollars, radio programmers have instituted policies directly contrary to the best interests of the recorded music industry. Tight playlists, restricting the growth and prosperity of the labels, and the labels, in turn, have begun to cater to the narrow tastes adopted by radio. The result has been bland music taking over on bland radio.

Music programming is the key to a radio station’s survival—a point driven home by the increased management participation at this year’s NAB. In much the same way, the continued health of the recorded music industry is dependent upon the constant influx of new music and fresh ideas. With a large supply of fresh, new music to pick from, radio’s programming shines in its best light.

Cash Box would like to remind those concerned of this highly interdependent relationship. Management and radio need each other to realize their full potentials; if one partner lags, the other will soon follow. Cash Box recognizes these facts and this week presents a spotlight on “New Faces To Watch” in the music industry in our NAB programming issue. Programmers take note—it’s your future, too.
CASH BOX NEWS

PASSIONATE CRIME — Chrysalis artist Pat Benatar recently performed at the Universal Amphitheatre in Los Angeles during her national tour to support her latest LP, “Crime Of Passion.” She was later visited by friends, radio and label personnel. Picture are (l-r) — Billy Bass, vice president, promotion, creative manager; KLOS, Guy Zapoleon, music director; KRTH, Billy Taylor; Chrysalis field rep. Bobo Bass; Jack Snyder, music director; KMET, Benatar; Bob Hamilton, program director; KRTH, Michael Abramson, former director of promotion, Chrysalis; Sherman Cohen, research director; KRLA, and Denise Westwood, music director, KNAC.

Management Involvement Up At NAB Programming Confab
by Mark Albert

LOS ANGELES — Increased participation from radio management, a general session on the directions of radio in the 80s headed by Rick Sklar, ABC Radio vice president of programming; a working luncheon featuring some of the veteran air personalities from across the country; numerous workshops and stellar entertainment are the main points of interest at the National Assn. of Broadcasters (NAB) Programming Conference this week, Aug. 24-27 at the New Orleans Hilton Hotel.

Attendance overall should break last year’s record total of 1,200 people, with a projection of 1,500 expected this year, according to Wayne Cornils, NAB radio vice president. He also adds that space for over 500 hospitality suites, compared with 22 last year, had been reserved and that 56 exhibits, compared with 13 last year, have filled the 25,000 square feet set aside for more attractions.

Noting that pre-registration is up about 15% from last year’s conference in St. Louis, Cornils is particularly enthusiastic about the increased participation by radio station general managers and operations directors. While approximately one of every three registrants were from management last year, it is just about even this year.

“The most important thing here,” Cornils says, “is that management is finally coming to the conclusion that programming has to be an essential part of the management team. Most general managers come up through the sales ranks, and their presence and involvement is essential if they are going to learn more about programming and their program directors.”

FBI Raids Net Thousands Of Counterfeit Presley Records
by Jennifer Bohler

NASHVILLE — Following an eight month investigation, FBI agents in Memphis and Staten Island, N.Y. confiscated thousands of Elvis Presley bootleg recordings from major distributors.

The Aug. 14 and 15 busts were the result of a coordinated investigation, under the supervision of the late RCA artist’s singles and albums, according to a statement released by the Recording Industry Assn. of America (RIAA).

On Aug. 14, in the midst of a week long Elvis convention in Memphis commemorating the singer’s death on Aug. 16, 1977, approximately 20 FBI agents from Memphis and Baltimore swept through the regions of fans packed into the Cook Convention Center, where producers of the Memphis Music Festival were collecting $150 each from the fans who wanted to swap Elvis memorabilia.

The agents executed federal search warrants on three major international distributors allegedly selling bootleg Elvis Presley recordings and seized more than 7,000 albums. A four-venuer agreed to a consentual search of his selling area where another 250 albums were confiscated.

Appeal Subpoena; Goody Asks Contempt Action
by Richard Gold

NEW YORK — The Recording Industry Assn. of America, Inc. (RIAA) is fighting a Federal District Court order to surrender its anti-piracy field reports to Sam Goody, Inc. filed on Aug. 22 as a motion for a stay of the order pending an appeal to the United States Court of Appeals for the Second Circuit. On the same day, the RIAA also filed a reply to a contempt of court motion served by Goody’s attorneys on Aug. 19. These actions capped a two-week flurry of legal activity related to the RIAA’s motion for summary judgment on presumptive proceedability, and its executives for allegedly dealing in counterfeit tapes.

On Aug. 8, Roy R. Kuskar, an attorney retained by the RIAA, filed a motion in the U.S. District Court for the Eastern District of New York asking Federal Judge Thomas C. Platt to “reconsider” his July 25 ruling that the Goody defense could have access to the RIAA field reports and related documents, with a “confidentially” stipulation that the names of RIAA anti-piracy undercover operatives and informants be omitted. (Cash Box, Aug. 2.) Kuskar’s motion contended that the field reports were protected by “lawyer-client privilege” guidelines established by the U.S. Supreme Court.

The crux of the RIAA’s argument was that Jules E. Yarnell, who has been the special counsel for anti-piracy matters since 1970, is, in his own words, “not an employee of the RIAA or any of its members. In an affidavit meant to buttress his claimed status as an independent attorney, Yarnell revealed that the papers Goody is seeking are considered so confidential that they are not even disclosed by us to officials of RIAA or the constituent record company members.” Kuskar, after explaining that Yarnell’s recent serious illness was one of the factors leading to his retention by the RIAA, stated that he had not examined the contested documents until after Judge Platt had issued his ruling on July 25.

On Aug. 12, Judge Platt, while on vacation, issued a written order denying the RIAA’s motion for reconsideration of his decision and commanding the RIAA “to comply with the defendants’ subpoenas served no later than Aug. 15.” The Goody defense has subpoenaed the RIAA documents as part of a strategy meant to...

R&A Will Appeal Subpoena; Goody Asks Contempt Action

Boardwalk Pacts With CBS For Pressing, Shipping
by Richard Imamura

LOS ANGELES — Neil Bogart’s Boardwalk Entertainment Co. has pacted with the CBS Records Group for pressing and distributing records and audio tapes and a variety of “special projects,” which will include collaboration with the Group’s Video Enterprises division. Culminating months of negotiations, the pact covers the U.S. and Canada.

First product from the deal will be the soundtrack to the upcoming Paramount-Disney feature film Popeye, starring Robin Williams and Shelley Duvall, with music and lyrics by Harry Nilsson. Release has been set for early October.

A prestigious soundtrack like Popeye is the most exciting challenge I could have imagined for Boardwalk,” said Bogart, the former head of Casablanca Record & FilmWorks. “After all that we learned with our Academy Award winning efforts at Casablanca for the Midnight Express, Thank God It’s Friday and All That Jazz soundtracks, we are ready to give Popeye the first class treatment it deserves.”

Under terms of the agreement, Boardwalk’s music division will have all of its product pressed and distributed by CBS throughout the U.S. and Canada. Boardwalk product will be subject to all existing CBS distribution policies, including the company’s 20% returns ceiling.

We went with what we thought was the right strategy, and...

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A HEARTY WELCOME — The Michael Stanley Band recently signed with EMI America Records and is preparing to release their debut LP, “Heartland,” in September. Picture are (l-r): Bob Pelander of the band. Mike Belkin, BMM Management; Kevin Raleigh of the band; and Carl Madurri, BMM Mgmt. Pictured in the middle row are (l-r): Gary Markasy of the band; Don Grieron, vice president of A&R, EMI-A-United Artists and Stanley. Pictured sitting are (l-r): Tommy Dobek and Michael Gismondi of the band.

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Cash Box/August 30, 1980

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ASCAP, BMI, SESAC Differ On Split Of Cable Royalties

by Marc Cetner

LOS ANGELES — In the latest development regarding the Copyright Royalty Tribunal's dissemination of cable TV royalty payments, the music organizations (ASCAP, BMI and SESAC) met before the CRT on Aug. 18 and presented wide-ranging proposals on how the 4.5% they were allotted should be divided up. The CRT will be making a final decision as to the fate of the royalties on Sept. 11, after it has analyzed the three music organizations' proposals thoroughly.

Unanimously disappointed from the start with the CRT's findings in Phase I (Cash Box, Aug 23) which resulted in the formula that left the organization with 4.5%, ASCAP, BMI and SESAC approached Phase II — which involves the current hearings and the final decision — from completely different viewpoints.

"Our basic presentation at the CRT was that we felt that we're entitled to parity with ASCAP," said Richard Imamura, attorney for SESAC. "Based on affiliates, we're the world's largest performance rights organization, and as such we are appearing on cable television at a 50% rate now that makes us equal to ASCAP." BMI's proposed distribution of the royalties is 47.5% for BMI, 47.5% for ASCAP and five percent for SESAC.

ASCAP took a much different tack in response to the commission's proposal on the year 1976, the music organization used what was paid out by local TV that year as a guide and came up with a 63.3% share for ASCAP and 36.7% for BMI formula before the Tribunal. It also allowed for a deduction of roughly two percent to compensate SESAC.

A spokesman for ASCAP said that he felt that BMI included extraneous statistics and inaccurate data in the report that accompanied its proposal. He explained that where television was concerned, BMI was counting a second-second theme of music as much as it were the same as a feature performance.

"We are satisfied that ASCAP established its case and that BMI failed to," said the spokesman.

SESAC was in line with BMI's proposal in that it favored "parity," although it called for a 45% (ASCAP) 45% (BMI) 10% (SESAC) split.

"We based our proposal on our percentages which has been between 10% and 15% of total license fees paid by users," said Al Ciancimino, attorney for SESAC. "There is no scientific way to come up with an accurate percentage. We can only leave it up to the CRT's educated estimate."

Label Cutbacks Cause Heavy Reliance On In-store Strategy

by Richard Imamura and Mark Albert

LOS ANGELES — In the face of current label cutbacks in tour and advertising support, a decline in sales estimated as high as 40% in some quarters and lightened radio play, in-store merchandising has become more important than ever for both retailers and manufacturers as a tool to boost exposure and sales. Always a relatively important step in the marketing process, the displays and other point-of-purchase devices have been forced to pick up some of the slack created by slumping sales.

"There is more need now to merchandise in the stores than ever before," says Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers (NARM). "Over 30%, and probably closer to 40% of sales are impulse purchases based on what is seen or heard in the stores.

"There is certainly a price sensitivity among consumers today, the record industry is not bothered so much by the first sale, the record the customer comes into the store to buy. We are losing the second and third sales," Cohen explains. "While we don't need so much to draw the customers into the stores, we have to convince them to make that second and third purchase."

Effective in-store merchandising can play a large role in merchandising between a profitable retail operation and a losing one, Cohen adds. "The spread could be up to 25% if you can create an on-going relationship as exciting and stimulating, as opposed to the traditional grocery store effect, that could be the difference between profit and losses."

For the labels, the increased emphasis upon in-store merchandising has greatly affected the distribution operating. All of the majors — Capitol/EMI America/Universal Artists, CBS, MCA, Polygram, RCA and WE — maintain full staffs of field service representatives through the branch distribution networks, and in some cases, are even expanding.

"We are phasing more merchandising people back in," says Santo Russo, vice president of product development at MCA. "We try to work with all our accounts directly, but we do mail outs also."

The heightened emphasis on in-store merchandising has also spawned new approaches to reaching retail. Warner Bros., for example, recently debuted its "Merch" brochure — a comprehensive, bi-weekly pamphlet distributed to retailers with comprehensive, up-to-date information on all merchandising aids currently available (Cash Box, May 3).

"The idea behind it was that we realized that our field force was limited in manpower, and we needed to make a final link with our retailers," said Warner Bros. merchandising director Alan Sommer. "It was the brochure was not meant to circumvent our distribution wing, because one will notice

Martin Resigns As PD For KHJ/Los Angeles

LOS ANGELES — Chuck Martin has resigned his position as program director for KHJ/Los Angeles.

In a prepared statement, Martin explained, "After much thought and consideration, it is with deep regret that I resign my position as program director of KHJ effective Sept. 11. I thank all the people at RKO Radio for the opportunity and privilege of programming this legendary radio station."

RSO Ups Edison, Fitzgerald

LOS ANGELES — Bob Edison and Rich Fitzgerald have been promoted to executive vice president and senior vice president of marketing and general manager, respectively, for RSO Records.

Edson, formerly senior vice president and general manager, will be responsible for supervising and coordinating sales, manufacturing and marketing activities of the label as well as continuing to work closely with Polygram, distributors of RSO product.

Prior to his promotion, Fitzgerald was senior vice president and general manager. He will be overseeing the operations of the company with A&R, sales, creative services and publicity department heads reporting to him.

Edson, who joined RSO as vice president of retail coast operations in 1976, began his career in the music business at Capitol Records as district promotion manager based in Washington, D.C. in the early '70s. He was promoted to regional and then national promotion director. Edson also held the position of director of east coast operations for Capitol, working with RSO president Al Coursy, who was then with Capitol.

Fitzgerald joined RSO in 1976 when Coursy started the label. His past experience included background in sales and radio.

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CASH BOX

BMI HONORS CHARLIE PARKER — BMI president Edward M. Cramer (i) presents the great jazz drummer Max Roach with a plaque commemorating the achievements of the late American composer and saxophonist Charlie Parker. Roach accepted the honor on behalf of his mentor, jazzman's son Leon Parker as part of BMI's tribute to the saxophonist which coincided with the Newport Jazz Festival.

John Sebastian Dies

NEW YORK — John Sebastian, a pioneer of the classical harmonica and father of John B. Sebastian, founder of the popular '60s rock group the Lovin' Spoonful, died at his home near Perigord, France last week. He was 65 years old.
"I'M COMING OUT"

THE SECOND SINGLE FROM MUSIC'S FIRST LADY!

MOTOWN RECORDS CORPORATION.

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Pharoh Sanders: Spirit, Music Fuse On Latest Journey LP

New Faces to Watch

Iron City Houserockers

The last year the Iron City Houserockers released their debut album for MCA called "Love's So Tough." The record was largely overlooked at the time, but with several months after its release, the group was back in their native Pittsburgh, playing the lounges and clubs around town. A second album, produced by the Slimmer Twins and Mick Ronson, was cut in New York during the spring and has just been released. This time around, radio is urged to take a closer listen, for "There's A Good Time (But Get Out Alive)", it is not only one of the strongest albums to have been made by an American group this year, but also proves that the Houserockers are perhaps the best R&B-based rock band on the music scene today.

Like the first album, "There's A Good Time" projects the group's strong driving rock sense, in a way that is reminiscent of the early 1960s. The band's name has been changed to "Back", and the group's recorded music is an impressive mixture of rock, R&B, and pop styles.

Russ Ballard

Although Epic recording artist Russ Ballard has achieved considerable success writing hit material for acts like Three Dog Night, the Originals, the Roulettes, and others, the 34-year-old guitarist-songwriter is still driven by the ambition to star with his own pull-out-the-stops rock 'n' roll band. With the release of his most recent LP, "Barnet Dogs", Ballard has delivered a tough, riveting non-stop musical statement which provides ample proof that he is first and foremost a pure rocker at heart.

Ballard has earned his self-assurance over the course of 17 full-time years in the music business. Born in the town of Harrisport, near London, he joined the Roulettes, a back-up group for British pop singer Adam Faith, when he was 16. In 1985, Ballard and the Roulettes' drummer, Robert Henri (who plays with the Barnet Dogs) became the "21" in the Unit 4.2 and recorded the intriguing pop hit "Concrete and Clay." Ballard spent a period in pop music history that would provide much of the roots for the current "new wave." Ballard's similarities and differences in the two eras.

"I think the essence of what's happening in pop music is that there's an increase in the energy-level of the music. But cycles have always been there. As long as we have music, there will always be new or old."

In the early seventies, however, there was a turning away from the turbulence of the psychedelic style to more produced, formula-oriented type of rock music sound. When ex-Zombie leader Rod Argent asked Ballard to join his new band in 1972, he eagerly jumped at the opportunity. "I'd always respected Rod tremendously," Ballard explained. "I was confident that there would be great chemistry in the group. I saw it as an ideal vehicle for writing and performing." Ballard's efforts were rewarded.

Ballard left Argent in 1973 and turned to songwriting and producing. "I'd been on the road since I was a kid. For the first time in a long time I was feeling healthy." Well, known by this time on the London scene, Ballard was contacted by Roger Daltrey to produce the Who vocalist's first solo effort, "Ride A Rock Horse." He also produced and played on Leo Sayer's "Another Year." Ballard believes that all artists should use producers, and had his manager John Stanley co-produce his latest LP. "It makes for a better record. We all need another pair of ears."

With time off from the rigors of the road, Ballard discovered that he had a knack for turning out "slow songs" with potential. In 1979, four of his songs were simultaneously in the Top 100. "Since You've Been Gone," "Come And Get Your Love," "So You Win Again" and "New York Groove." Ballard has also written three songs for the new Who produced feature film, McVicar, starring Roger Daltrey.

Nevertheless, Ballard is not content with being a successful songwriter. He also tours with the Barnet Dogs (the group, which is named after a London borough, has Bill Roberts on rhythm guitar, David Coleman, keyboardist, and a rhythm section that will soon be recording a new LP and hope to tour the U.S. with their high-intensity brand of rock 'n' roll.

ARTIST PROFILE

Pharoh Sanders: Spirit, Music Fuse On Latest Journey LP

By Michael Martinez

LOS ANGELES — The tenor saxophone is Pharoh Sanders' optimum avenue of communication, a trait which the artist claims can eventually enshrine his presence in American music.

Sanders' personal presence and stage performance cover a range of contrasts. The dichotomy between his quiet, casual, yet spiritual personality and his music-activity of a diverse, energetic, inspired, introspective, and reflective nature is his prime characteristic.

The soft, easy, offhand manner in which he speaks and the aura he projects, self-controlled conduct, pose a stark dissimilarity to his multi-tonal spiraling, poly-chord horn excursions that disoriented him during the 60's as an avant garde artist.

Though Sanders strives to separate the personal from the stage identity, on his latest LP, "Journey To The One," on Bay Area-based Theresa Records, a fuller, unframed sound and spiritual spectrum unfolds to show the two are at least dependent upon each other.

The album #38 on the Cash Box Jazz chart, also shows he is prolific, a fact reflected in the roster of artists with whom he's performed. including John Hicks, Joe Bonner, Eddie Henderson, Idris Muhammad, Ed-Kel Dore, John Coltrane, Gary Bartz, Morelsson Alfonso Coltrane and perhaps the artists with whom he is most closely associated, John Coltrane.

Further illuminating his productive activity is his list of solo vinyl recordings and those done with 60's jazz trendsetters like McVicar and Coltrane. Work done with Trane (continued on page 14)

Polydor Mounts 'McVicar' Campaign

NEW YORK — "Daltrey is McVicar" is the unifying theme of an extensive marketing campaign launched by Polydor Records to support the release of the soundtrack for the Who Films Ltd. presentation of McVicar, starring Roger Daltrey. According to Harry senior, vice president of product development for the label, the campaign is designed to promote the "McVicar" album on the basis of the music itself. The film is not scheduled for domestic release until Fall.

"The 'Daltrey is McVicar' bit will appear on all merchandising and advertising copy in tandem with the visual motif of Daltrey and/or silver bar. Merchandising and advertising materials include a three-dimensional mobile, a 20 inch by 28 inch poster, an album sticker and tee-shirt post-cards.

According to Bill Levy, head of creative services for Polydor Records East, "The cover is printed in an unusual fashion, with the photograph of Daltrey deossed so that the silver foil bare appears raised. The same look has been carried in the 'McVicar' print advertising campaign. The marketing campaign strategy include trade consumer and major market print advertising, television, radio, merchandising, and outdoor advertising. A single, 'Free Me,' was initially released to spark the campaign.

Fred Haasen, president of Polydor, commenting on the project, said, "We certainly hope that this soundtrack is just the beginning of a long, mutually beneficial relationship between Polygram Records and Who Films Ltd.

A FRIENDLY DEAL — Musica Es Amistad (Music Is Friendslhip), a concert promotion firm based in Mexico City, recently signed Warner Bros. recording artist Alice Cooper to concert appearances for the 1979 Los Angeles Acapulco Convention Center.

The shows are scheduled for Sept. 14-15. Priced at (I-T), Roger Johnson, Musica Es Amistad, Cooper, Armando de la Cadena, Musica Es Amistad, and Steven Goldberg, Musica Es Amistad.

This LP is the soundtrack to Simon’s upcoming film about the rigors of a pop star’s life, and fans of the silky voiced bard will be pleased to know that the album continues on in the “Still Crazy After All These Years” vein. Ever since Simon and old cohort Art Garfunkel made it big on the college folk scene in the mid-60s, Simon has been considered one of pop music’s most esteemed songwriter-vocalists. A top flight session band helps Simon in his new soothing jazz style direction. A winner for a variety of formats.

SHINE ON — LTD — A&M SP 4819 — Producers: Bobby Martin — List: 8.98

The East Coast funk band The Coconuts, “Off The B/C” is an ambitious and effective attempt to create a distinct sound. The band has a real feel for the R&B/funk sound they’re after, and while the songs don’t quite hit the right notes, they are all well-worked and more than a few winners. The LP is an interesting effort by Bobby Martin and strong session performances make this another B/C must.


This was an album that expressed the sound and feel of modern man through synthesized rock. “Polyrock” is it. Avant-classical composer Phillip (“Einstein On The Beach”) and avant-classical cellist Kurt (“Lumen”) wed their intense, austere sound with the medium, and it’s a lovely marriage. The six-piece puts out an ultra-new rock sound that doesn’t go too far overboard for FM programmers. This dramatic, multi-layered, sequencer sound should please those starving for some new, progressive music.

BARRY MANN — Casablanca NBLP 7228 — Producers: Brooks Arthur and Barry Mann — List: 8.98

Mann, with or without wife/co-writer Cynthia Weil, is one of the most successful songwriter-producers in popular music, having penned hits for Dolly Parton, Dionne Warwick, Donny and Marie and George Benson. On his debut for Casablanca, one can obtain a clearer view of what it is that sounds so intriguing in its raw state. Sounding something like an A/C version of Bob Seger, Mann puts his gravelly vocals to such future hits (probably for someone else) as “Up From The Streets.” And we’re.”

AM I STUPID OR AM I GREAT — Trefethen — Pacific Arts Prod — List: 8.98

Pacific Arts get better each time out, and Trefethen is the young label’s finest release yet. Trefethen’s music is so diverse and quirky that oftentimes it is hard to follow or take serious. But, the keyboard player and his band play such precision and taste that repeated listeners are needed to take in the scope and power of this progressive rock excursion. Infusing his composition with elements of folk, jazz, funk, R&B/funk, techno-pop, rock, etc., Trefethen is a truly original artist, who has created a film for the mind. For AOR.


The Steve Gibbons Band comes from the same turf that Graham Parker has, and this British band has come out with another fine exercise in Anglo R&B rock. The band is supported by upfront horns and an up-tempo blues sound this time around, making the fourth LP its best yet. This is as good timey as pub rock gets, and AOR should find it to its liking.

DON’T STOP NOW — Jack Jones — MGM MG-1.5024 — Producers: John Barnes — List: 7.98

Jones hit it big last time out with the “Theme From Love Boat,” and his many fans should be thrilled by his duet with Maureen McGovern, “Love Come To Me.” Jones is the classic night club singer, and the Vegas-Tahoe set will enjoy his joy covers of “Deja Vu” and “Here To Love You.” The latest collection from this classy crooner is perfect for A/C lists.

THUNDER — ATO SD 38-129 — Producer: Kyle Lehnig — List: 7.98

The thing that separates Thunder from the average Southern rock band is its ability to handle a lot of styles with class. There are no overblown solos, no saccharine choruses, no heavy metal. This is Thunder, and it’s a winner for a lot of fans. Many of the songs seem to be the stuff of Thunder’s debut LP, and they bode well for a successful recording career. An AOR must.

TWICE NIGHTLY — The Tremblers — Johnston/CBS NJZ-36532 — Producer: Peter Noone — List: 7.98 — Bar Coded

“Twice Nightly” is Peter Noone’s first album since his Blane” over a decade ago, and it’s such a good total quality production that it could easily withstand as much recurrent play as the title suggests. Noone is in tremendously fine voice here, as he deftly handles his own faultless compositions and even manages to wrestle Elvis Costello’s mood epic “Green Shirt” to the ground. A must for AOR and pop.

TWO DRAMA — Yes — Atlantic SD 16019 — Producer: Eddie Offord — List: 8.98

Those who thought that a merging of The Buggles and Yes was akin to stretching out a supply of Dom Perignon with orangeade can rest easy. Yes, sans Wakeman and Anderson and plus Horn and Downes, sounds better than it has in years on “Drama.” Much of the material tacks hard on the post-Pink Floyd “Topographic Oceans.” But it has a decided contemporary edge. While aficionados will close their eyes as they reach restlessly into record bins, the vocals are precise, the music is grandiose and exciting and Roger Dean’s art is back as well.


The Cars have always been able to combine an aloof rock stance with clever pop hooks and the Cars’ latest, “Up And Down,” is an excellent example. The East Coast funk band, which is a part of its extended horn and funk jams that are perfectly suited to the dance floor. While the band usually stays close to the chant and funk routine, the nine-piece has crafted a gorgeous ballad called “I’m Not Gonna Stop” this time out.

OFF THE COAST OF ME — Kid Creole & The Coconuts — Antillies AN7078 — Producer: August Darnell — List: 7.98

The Island/Antilles people have a knack for finding amazingly quirky dance bands, and in the tradition of the Disco Man’s Band comes Kid Creole & The Coconuts. “Off The Coast Of Me” features an engaging blend of West Indian Reggae, Latin soul, disco and R&B. Inventive vocal arrangements, modern recording techniques, an irresistible sense of humor and Dr. Buzzard mentor August Darnell make this LP the party record of the season. Top tracks are “Master Santee,” “Pan American” and the riotous title track. For pop and B/C lists.


Hill is best known for singing the Barry Mann-penned “Sometimes When We Touch,” but his repertoire, if somewhat melancholy, is full of some excellent Dan Fogelberg-like songs. Hill’s breathtaking, emotional voice is in peak form on the gospel-oriented “Hold On.” “Phonecall” and his acoustic piano-heavy songs are suited to soft rock and A/C format, and fans of Fogelberg, Firefall and Dread should revel in this collection of dramatic pop songs.

FRIENDS — Albi — Polydor PD-1.6292 — Producer: Chris Rea — List: 7.98

This soft rock quartet from England puts a tough R&B edge on its A/C-oriented songs to give it a totally unique flavor. Lead vocalist Nick Graham has a great voice, but the band lacks a solid style that is both guff and commercial. Its unique blue-eyed soul gum sound is made even more engaging by the light Chris Rea’s subtle production. The British foursome’s Americanized sound works best on “Move It.” “Custom Made,” “If You Want Some More” and the title track.


Jack is a preacher of a different color as the old boogie woogie piano is his pulpit and Elvis, Hank Williams and Jerry Lee are his Holy Trinity. Fans of the traditional run up and down the keyboard just as he plays a “Roll ‘n’ Roll” style in the first offering from this famous Boston area personality. The good timers on “Rock ‘n’ Roll Preacher” are “Goin’ To the River,” and “Preacher’s Boogie Woogie.”


This septet from the Northwest has a country rock sound that is alternately reminiscent of Firefall and Jimmy Buffett. Up-tempo numbers like “Captain Lonely” and the acoustic guitar flavored “Easy Love” seem to be the band’s forte. Led by guitarist Dudley Hill and pianist Scott Smith, the harmony-oriented soft rock band should find an audience outside of the Portland and Tacoma areas with this effort.


“Twice Nightly” is Peter Noone’s first album since his Blane” over a decade ago, and it’s such a good total quality production that it could easily withstand as much recurrent play as the title suggests. Noone is in tremendously fine voice here, as he deftly handles his own faultless compositions and even manages to wrestle Elvis Costello’s mood epic “Green Shirt” to the ground. A must for AOR and pop.
**EXECUTIVES ON THE MOVE**

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**Lambert Named At 20th** — 20th Century Fox Music Publishing has announced the appointment of Jeffrey J. Lambert to the newly created position of senior vice-president of corporate development. Lambert, a 20-year industry veteran, will be responsible for overseeing the company’s strategic initiatives and business development efforts.

**Holzman Named At WEA** — The Warner/ Elektra/Atlantic Corp. has announced the appointment of Jon Morris to the newly created position of senior vice-president of sales. Morris will be responsible for overseeing the company’s sales and distribution activities.

**Moody Named At Capitol** — Russell Moody has been named director, national r&b field promotion at Capitol Records, Inc. Since joining the label three years ago, he has been Capitol’s top national r&b promotion manager. A native of New York, Moody has spent more than five years at the retail level and as an independent promotion person before coming to Capitol.

**Changes At WEA** — The Warner/ Elektra/Atlantic Corp. has announced the following appointments: Roy Smith as Los Angeles promotion manager for Elektra/Asylum. Prior to joining the company last February, Smith worked as a publicist for Capitol Records. She was transferred to Los Angeles in 1973 as CBS Records director, contemporary a&r, the job she held until her most recent appointment to director, a&r, CBS Records. Nashville.

**EMI Names Hart** — Bob Hart, presently EMI Music’s London-based publicity director, was named director, video development for EMI Music. Hart, who will be in the capacity of executive director, reports to Britcook. She has been involved with EMI’s music video catalog and the exploitation of promotional opportunities for recording artists offered within the extended general video arena.

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**Boardwalk Pacts With CBS For Pressing, Shipping**

(continued from page 51)

best company, the Rolls Royce of the business,” said Bogart. “They have a successful operation, and naturally, we will follow their procedures.”

**Special Projects**

In addition to the records and tapes distribution arrangement, Boardwalk and CBS will join in special projects involving select artists. In addition to possible television production opportunities, there will be cooperation for Boardwalk and the CBS Video Enterprises division to produce product for the home media in videocassette and videodisc formats. While Bogart was unwilling to specify any particular artists or projects, he did say the deals would work out on a project-by-project basis.

“We will have different types of deals for the different artists involved,” said Bogart “They have just moved into its new headquarters and the motion picture connection, and we are willing to look at anything we feel people will enjoy.”

(Continued on page 52)

**Paul Cooper**

Atlantic's Cooper Named Creative Services Director

LOS ANGELES — Paul Cooper has been appointed to the newly-created post of director of creative services for Atlantic Records. In his new position, Cooper, who has been national director of publicity for Atlantic since February 1, 1978, will work closely with artists, their managers and attorneys and the Atlantic staff to facilitate the development and growth of both new and established acts.

Cooper will also be supervising Atlantic’s increasing viability in the television medium. He will continue to be based at Atlantic’s west coast offices in Los Angeles and will be working closely with newly appointed west coast general manager Les Garland.

Commenting on the new appointment, Atlantic president Doug Morris noted “I am very pleased to welcome Paul to the role. His extensive experience and knowledge about recording artists and their music will be of invaluable aid to us in developing our artists to their fullest potential.”

Prior to joining Atlantic, Cooper held the post of director of creative services at Little David Records for five years. He was also publicity director for A&M Records, where he created the publicity for the band, The Zombies. Cooper has been responsible for Motown’s, northwest regional promotion.

The promotion and distribution deal with Boardwalk was the fourth for CBS since it opted to open its system to independent labels. Recent moves have seen CBS pact with last month’s announcing Woodstock (22), WMOT Records and Ron Alexenburg’s Handshake label (Cash Box, Aug. 16).

**Schwartz Bros. Moves To New Headquarters**

NEW YORK — Schwartz Brothers, a leading East Coast music merchandiser, has just moved into its new headquarters and distribution facility in Lanham, Maryland. The $3.5 million building contains 67,000 square feet of space which will serve as a warehouse and distribution center for Schwartz Brothers’ wholesale operations. Schwartz Brothers is a distributor of recording artists’ records and other music products.

The remaining 26,000 square feet will function as corporate headquarters. The move will facilitate the company’s modernization and expansion program which will include the opening of four additional Harmony Hut stores by the end of 1981, as well as furthering their wholesale and distribution operations.

**Mobile Fidelity Relocates**

LOS ANGELES — Mobile Fidelity Sound Lab has moved its offices and headquarters to a new building at 1500 North Vine Street, Los Angeles, Calif. 90028. All mail should continue to be directed to P.O. Box 481, Chatsworth, Calif. 91311. The new telephone number is (213) 709-8440.

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**ASCAP Wins Lawsuit**

NEW YORK — In a decision handed down on July 10, 13 ASCAP members were awarded $160,000 in damages totaling $10,000 and a profit of $150,000 in a copyright infringement action against General Broadcasting Co. and Gerald McLeis, ow-
REVIEWSFULLY COMPOSEDFEATURE PICS

NEW AND DEVELOPING ARTISTS

ROCK JUSTICE (EMI America 8052)
Rock 'N Roll Dreams (3:27) (Rock Justice Music Co. - BMI) (Balm, Newman, Kessler)

From the stage musical Rock Justice, which enjoyed a very successful run at San Francisco's Old Waidorf Theatre, the brainchild of Marty Balm (of Jefferson Starship fame) has given birth to a dreamy ballad of rock stardom. Jeff Pilson's lead vocal is earnest and convincing, backed by swelling blues organ and guitar. A pop seeser.

ROCKIE ROBBINS (A&M 2264)
Hang Tough (3:35) (Chappell Music Co. - ASCAP) (S. Dees)

A breezy yet inspirational R&B dancenore, Robbins supplies the vocal muscle to bring this tune and its message across. Light female backing vocals join in the arresting vocal chant, while a polished string and brass arrangement creates a glossy sheen that will sit right with pop programmers. From the "You & Me" LP, this sneak up on several formats.

ROBIN LANE & THE CHARTBUSTERS (Warner Bros. WBS 49546)
Don't Cry (3:27) (Leeds Music Corp. (MCA) - ASCAP) (R. Lane)
Lane and Co.'s last single effort, "When Things Go Wrong," received some very promising radio response in its northeast base, charting briefly. Here the band mixes folk and rock styles, a la The Byrds, in a soothing mix of jangling guitars and Lane's emotive vocalizing, with harmonies on the chorus.

JAY BLACK (Midsong WS7 72012)

Jay Black, of Jay and The Americans fame, steps out alone with this breezy MOR/pop Chinichap production, and the recording veteran's deep-throated and heavily emotive vocals is due to attract the attention of a whole new generation of fans. Already added to Top 40 KFI in Los Angeles.

CARDIO LUCAS (Solar YB-12085)

The bite is in the bass rhythm and handclaps on this track from the "Portrait Of Carrie" LP, as Lucas works her Motown-like vocals into a sleek dance groove (with top-notch harmony support). Principally for B/C and dance play.

JOAN ARMSTRADING (A&M 2262)
The Way From America (3:07) (Rondor Music (London) Ltd., adm. in the U.S. and Canada by Irving Music, Inc. - BMI) (J. Armstradding)

Armstrading blends folk and rock styles effortlessly into a fresh blend of the acoustic and electric, with powerful orchestral backing, on this selection from the "Myself" LP. The songstress' soulfully distinctive vocals add an emotional depth rarely found in rock or pop. Give this a shot.

SHOTGUN (MCA-MCA-41312)
Bad Babe (3:35) (Home Fire Music/Funk Rock Music/Duchess Music Corp. - BMI) (R. Sebastian)

Loopy percussives and synthesizer work fun it up on this outing from Shotgun's "Kingdom Come" LP, combining with an insistent rhythm and guitar behind the band's easily gliding ensemble vocal work. A sure shot for B/C lists, with good dance crossover potential.

JERRY "THE ICEMAN" BUTLER (Philadelphia Intl. 259 3113)
Don't Be An Island (3:34) (Echo-Rama Music World/AAPA Publishing Co. - ASCAP) (K. Echols)

The iceman cometh once again, joined in a heart rendingly soulful dued by Debra Henry of Silk on this cut from Butler's "The Best Love I Ever Had" LP. Understated string arrangements and soft 'n' easy electric guitar allow the focus to remain on the plaintive vocals and beautiful harmonies. For B/C and A/C consideration.

SQUEEZE (A&M 2263)
Another Nail In My Heart (2:55) (Deportd Songs. Adm. in the U.S. and Canada by Almo Music Corp. - ASCAP) (G. Tilbrook, C. Difford)

More upbeat, fresh pop/rock from Squeeze's "Argybargy" LP that could rival just about anything being played on Top 40 radio. This group boasts witty lyrics, excellent pop ensemble playing (with a nod to the Beatles) and great vocals. So why aren't their records being played? Too English? Come on, pop programmers!

THE B-52's (Warner Bros. WBS 49537)
Private Idaho (3:33) (Boo-Fant Tunes, Inc. adm. in the U.S. and Canada by Island Music - BMI) (R. Schneider, K. Strickland, R. Wilson, C. Wilson, K. Pierson)

The unidentified flying group The B-52's has landed upon us once again with a track from the forthcoming "Wild Planet" LP, a contagious rock dancer very much in the league of "Rock Lobster". Rumbling big beat and surf guitar, with alien vocals. Lotsa fun.

PHILLY CREAM (WMOT WST 8350)

Philadelphia vocal quintet Philly Cream first gained prominence on C/V and dance lists across the U.S. with a truly hot dancenore, "No More Motown Review." Since that time, the band's label, WMOT, has transferred its prestige and distribution from Fantasy to CBS and the polkaed foursome has come up with a summery vocal romp that shows the famed Philly harmony sheen. A B/C delight.

KISS (Casablanca NB 2299)
Together Again (2:12) (Mad Vincent Music - BMI) (P. Stanley, V. Ponsia)

GENESIS (Atlantic 3751)
Turn It On Again (3:27) (Hit & Run Music Ltd., adm. in the U.S. and Canada by Pun Music - ASCAP) (Banks, Collins, Rutherford)

ANNE MURRAY (Capitol 4920)
Could I Have This Dance (3:14) (Vogue Music & Magpie Hill Music c/o Wek Music Group/Onslow Music - BMI) (W. Holyfield, B. House)

TERI DE SABRE (Casablanca NB 2997)
Sugarfree Silver (69th Street Music - BMI) (T. DeSario, J. Carbone)

RONNIE LAWS (United Artists UA-1376-Y)
Young Child (4:14) (Fitz Music/Atlantic Home Music - ASCAP) (R. Laws)

MUSICAL PORTFOLIO

NEW AND DEVELOPING ARTISTS

CLIF NEWTON (Scotti Bros. SB 602)
The Rest Of The Night (3:49) (Flowing Stone Music - ASCAP) (C. Newton)

A bright, upbeat love tune, with a bouncing uptempo chorus. This track from newcomer Newton shows the singer/songwriter to have considerable vocal energy, singing with the sort of sunny optimism that pop and A/C programmers want to hear.

THE MANHATTAN TRANSFER (Atlantic 3756)

With the exhilarating musical background of various electronic keyboards and synthesizer riding over a single piano line, the Transfer add their expert jazz vocal inflections to this crystalline pop cut from the "Extensions" LP.

DUSTY SPRINGFIELD (20th Century-Fox TC -2457)
I Wish That Love Would Last (3:21) (Almo Music Corp. ASCAP/Irving Music, Inc. - BMI) (A. Willis, D. Lasley)

Springfield's breathlessly beautiful vocals shimmer on this Alee Willis/David Lasley composition. Jazzy arrangements, including honeydipped high vocal harmonies and a sultry sax solo, are featured against building strings for a classic A/C, pop choice.

ANACOSTIA (Roulette R-7300)

Anacostia, a former Columbia artist, applies his deep Southern vocal to this slow and utterly soulful gospel-like ballad. An inspirational chorus of background singers and plaid backing make a heavenly tune.

RITCHIE FAMILY (Casablanca NB 2292)
All My Love (3:06) (Can't Stop Music - BMI) (B/P. Scorpio Music) (Black Scorpio - SACEM) (J. Morali, H. Belolo, P. Hurr)

The Ritchie ladies take a break from the disco for an achingly plaintive love ballad with a near-operatic and very dramatic lead vocal. Luscious harmonies move easily with the building crescendo. Right for B/C, pop.

SPINNERS (Atlantic 3757)
Now That You're Mine Again (3:58) (Sumac Music, Inc. - BMI) (M. Zager)

HITS • OUT OF THE BOX

REVIEWS

CASABLANCA • AUGUST 30, 1980
Cash Box
Record Bar Convention Sees Growth Despite Profit Slide

(continued from page 5) fiscally 1981, he projected, noting that the convention's overall gross profit was $30,000, and that the volume of approximately $700,000 per store by 1982. The chain averaged sales of about $550,000 per store in the fiscal year, he said.

Looking ahead to fiscally 1981, Bergman said he expected sales and earnings to improve over the past year's results, but declined to project specific figures.

“Our first fiscal quarter, which ended Dec. 31, was a very good one for the profitability of the chain for the first time in our 26 years,” Bergman stated. “We are also pleased with the progress we have made in the last year, and that is reflected in our results.”

Record Bar, he said, is in an excellent position to handle the increased traffic and demand from the increased number of record stores. “We are in a good position to assist the music industry by providing services to the record industry,” Bergman said.

BMA Executive, Administrative Staffs Realigned

NEW YORK — The Black Music Assn. (BMA) has restructured its executive and administrative staffs, according to the Museum of Modern Art (MMA), which owns the American Music Hall (AMH) in New York.

Under the new structure, Jules Malamud has been appointed special consultant to the president of the BMA, in the newly created post, Malamud will serve as liaison between the BMA and music industry trade associations, trade publications, and senior executives of recording companies.

He will also act as chief annual conference planner, conduct fund raising for special events, and handle special projects under Taylor's direction.

Commenting on Malamud's appointment, Taylor and Kenneth Gamble, co-founder and chairman of the BMA and chairman of the AMH, said, “In his new capacity as special consultant to the president, we are confident that Jules will continue to play a key role in the success and development of BMA.

Malamud also plans to act as consultant to other industry organizations and companies in areas which do not conflict with his responsibilities to the BMA and the AMH.

SPARS Sets Oct. Meet

NEW YORK — The Society of Professional Audio Recording Service (SPARS) will hold its annual meeting on October 30 at the Sheraton Inn in New York.

The meeting, which is open to all members and guests, will include a panel discussion on the future of the recording industry, as well as a special presentation by SPARS President Joe Goss on the state of the industry.

SPARS has also announced that it will be holding a special event to honor its 10th anniversary.

The event, which will be held at the Sheraton Inn, will feature a dinner and awards ceremony, as well as a panel discussion on the future of the recording industry.

The event is open to all members and guests, and tickets are available for purchase.

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JAZZ ALBUM PICKS


_LAST DANCE_ — Eumir Deodato

The music here bores from a rich R&B foundation with clicking guitars, saucy horn shots, a big beat, a groove

_Coded_ — Bob James and Earl Klugh

Producer: Bob James — Architects of the _Basie sound_ — Concord (with Jennifer Warnes)

JAMAL IN STUDIO — Pianist Ahmad Jamal: a_ new release from bluesman_ "Cleanhead" Vinson)

_Callicot_ — Bob James and Earl Klugh

Harvey Mason...This is not the _new_ or _latest_ release from bluesman..."Cleanhead" Vinson)
Pharaoh Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

(continued from page 8)

absence, Sanders told Cash Box that the LP was comprised of tunes he thought "would do well commercially."

No Regrets

While expressing no regrets about the outcome, he did, in fact, feel reasonably well about the sales and radio level, Sanders said, "The music I’m doing now, I still don’t think I’ve done a long time ago."

His reasoning why the music should’ve found release sooner is more interesting. "You may not be able to get a sound quality so people can tell what I’m saying," Sanders said. "It’s like I want the whole audience to understand."

He continued, explaining that when Coltrane died in 1967, the burden of continuing definition of the music developed during their association rested with him. "I just play what I wanna play," he said.

Carter Named To Head Salsoul Label

LOS ANGELES — Dick Carter has been named president of Salsoul Records. Formerly general manager of the label, Carter previously held executive positions with both RCA Records and Polygram. Carter’s move comes as the company expands with the acquisition of Joe Cayre, chairman of Cayre Industries, which owns Salsoul Record Corp.

"It’s like I want the whole audience to understand."

In his announcement, Cayre said, "The past 18 months have been painful for the industry and no less so for small, independent labels, such as ours. Fortunately, Salsoul has been able to consolidate its efforts and resources and has emerged in a much stronger position than previously. Dick is a deal credit music executive and, in Dick Carter, we have, in his capacity as general manager, helped position Salsoul Records for continued success and growth in today’s market space.

"Dick will continue to place a great deal of emphasis on developing many of the new artists on the label, such as Sky, Cameron and Joe Bataan, as well as the rest of the label’s roster, which includes Aurra, Instant Funk, Oasis, Hall and Oates, B.B. King, Stevie Arrington, The Salsoul Orchestra, Double Exposure and First Choice. Carter said that he will continue to be releasing 12 to 15 records a year. "We learn that we function best as a small, 4-5 million dollar label," summarized Carter. "We understand this, as our business, and intend to grow within that environment."

Benedetto Acquires Interest In Camerica

NEW YORK — Chairman, Inc. announced last week that it has acquired the stock holdings of its namesake U.S. holding company and the worldwide rights of Camerica Music and Camerica Music.

Chairman Music is controlled by Victor Benedetto, who has been president of C.A.N.-U.S.A. since the mid-’60s. Benedetto was also a shareholder and president of Camerica-Cameras. Under the new operation, Chairman Music is the sole shareholder of Camerica-Cameras, and Benedetto is chairman and chief executive of the company.

The properties of Camerica and Cameras include 7,000 songs, an extensive catalog of domestic and foreign contemporary acts and copyrights. Operating divisions of Camerica include Camerica Publishers, Camerica International; Camerica Print Operation; Camerica Productions; Camerica Book Publishing; Camerica Synchronization Library; and Camerica Film and Video Productions.

“I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

“Maybe that’s the reason I don’t work more.”

Sanders said that the project was an initial experience which "stimulate more airplay, the kind of airplay that would earn record sales.

Return Of ‘Pharaoh Sanders’ One’ is the album that applies employs the avant garde Pharaoh Sanders that made electronic music into an acoustic form and music boundaries to hell, and also the Pharaoh Sanders that can display his skills in arenas less adventurous.

“I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

“Perhaps the biggest plus to this vinyl effort is Sanders’ production. There’s no hint of overdubbing, and it’s an extremely professional use in studio sound doctoring.

Another enhancing feature of this album is the variety of artists he used. Some of the famous music names include Idris Muhammad (drums) and John Hicks (piano), Eddie Henderson (fugelhorn), Carl Lack (guitar), Joe Bones (piano), Ray Drummond (bass) and Mark Isham (synthesizers).

Vic Mitchell, Npg Spencer, Donna Dickerson and Bobby McFerrin provide the vocal support, with racy금, offering an ensemble of pieces while maintaining a churchy quality where appropriate.

“I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

“I haven’t been able to find any music that I can play my music. Sometimes it’s a matter of too many ego,” Sanders explained. "Some of them just lack discipline."

“I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

"I’m interested in playing with sincere music, and I’m going to do that with the要点ing," he added. "Versatility is a key to putting that kind of music out."

“(the) New York is a city where I’ve lived for 17 years...it’s a nice place to work."

“I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

"If something’s going to work, it’s got to work in its own environment."

“I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

"I Raoa Rough Sanders: Spirit Music Fuse On Latest ‘Journey’ LP

“On this album, we’ve tried to get a world famous club, the music the spirit provokes. Then, there’s his saxophone.

I.R.S. Sets Releases

LOS ANGELES — The International Record Syndicate (I.R.S.) is planning to release a number of singles and albums for the fall.

One of the singles will be "Black Rose" by The Buzzkacks’ "Are Everything," the Cramps’ "Jop D’Tran," Berlin’s "Mattie of Texas," and Henry Badovski’s "My Face." The album releases will include a special package from The Strangers. The album will include five songs from the "Who’s a Fairy?" and five songs that appeared as B-sides to the import singles. The package will also include a poster, a flyer and a bumper sticker.

Other releases will include Chelsea’s album "No Damage?" an EP by Oingo Boingo.

For the Record

Two Casablanca Records albums that were reviewed in Cash Box last week — "Black Rose" and "Teri DeSario’s Caution" — were incorrectly listed at $7.98. The correct list price for both albums is $6.98.

ON THE BEAT — Expect Charley Laurie, currently product manager for the Warner Bros. progressive music division, to be named general manager of the division, a post recently vacated by Bob Gruel. A former executive of Atlantic Records, Laurie, who was most recently with Columbia, will handle the division including the recently acquired Columbia/Legacy label, which has been headed by Steve Davis. Laurie’s responsibilities will be divided between the two companies.

UNCONTROLLABLE URGH — While the line-up reads like a festival of the damned to the band’s label, “Dead Boys,” they were booked by Donny, the Dead Boys, The Cramps, X, Wall Of VooDoo, Pere Ubu and Magazine, provided the city in the smog with its most exciting days of music since the Who rolled through town.

Unfortunately, the problems associated with the shuttering of concert venues continued to plague the city, as the future of the Henley, and the producer’s decision to focus on acts that are moving forward and have already earned their stripes. The biggest rumor of the ‘80s should be applied. The “siam” was in full swing at Friday night’s opening show featuring the aforementioned, as well as a litany of bands.

Stiv Bators ended up dropping down in plans for Mag 7 and the Stiv Bators delivered their streamlined suburban punk, but the rest of the evening was devoted to the dance of the esoterics. Wall Of VooDoo, one of LA’s most sophisticated new bands, powered through an avant rock set that was geared towards the avant-garde and the more cerebral. Sure, the Dead Boys bore the Brats quasi but they have not given up.

The band has a style and ability to become the classic ‘80s cult phenomena, but its approach is too aloof and literate looking lead singer, Howard Devoto, refuses to indulge a little theatrics into his role.

CHAPMAN STICKS — L.A. has always been a hotbed of singer/songwriter activity as the careers of such acts as Joel Mitchell, Jimmie Dale Gilmore, Charley Laurie, Ara Daf, Kenny Rogers and Glenn Frey have been ignited here. The yearning for success on the level of L.A.’s best musical scribes drove more than a thousand people to the fourth annual Songwriters Expo at Beverly Hills High School Aug. 15-16. While the weekend featured a number of stimulating workshops on “The Psychology of Creativity,” “What a Good Publisher Should Do For You,” “Legal Gymnastics” and “The Writer/Arranger/Producer relationship,” as well as inspiring lectures by songwriters Bud Daschiel, Al Kasha and Jack Segal, the highlight of the Expo was Dreamland president/producer Mike Chapman’s comments on the current state of the music industry during a panel discus-

Chapman was the one who turned the San Francisco Sound into rock classics, and they are having difficulty staying creative,” said Westbook. “The reality of the business is that you have to work and stay active to make a living, and that’s what’s happening on radio.”

This is the music business not reality. The industry is going to have to start taking chances or it’s going to sink. The industry can go down the tubes, but the creative people are going to survive. I know I am still going to be around,” Chapman said. “But the long-term future of the recording industry is not what it used to be.”

“Heck, the young kids in A&R telling people they’re not going to make it in this business,” explained the man who has produced Blondie, The Knack and Pat Benatar. “That’s the problem. The kids who are in the industry are no longer in touch with their companies and are leaving the decisions to the inexperienced, while they’re out playing tennis and lying in the sun.”

marc celtier
Management Involvement UP At NAB Programming Confab

(continued from page 5)

Cornils adds that during the next decade it will be especially important for station directors to fully understand the balance between marketing and music. She suggests that programming and format programmers will have to be more aware of ratings and the bottom line. They have to develop a more professional stance, because management increasingly expects a return on investment. She says it is just a step in running a radio station.

"Radio in the '80s — An Eve of Ex-" collapse of the then WMC; and Wednesday morning closing general session, which will be moderated by ABC's Sklar. The session promotes probing discussion on radio's growing competition from video,电缆, and other media, a shifting in radio's targeted audiences and the resulting fractionalization, as well as the realization of future technological advancements and the greater utilization of network and syndicated programming and the advent of AM stereo.

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Panelists who appear with Sklar include Al Brady of WHDH/Boston, Carey Davis, WQSR/Sterling, Ill.; Len Hensel, WPTF/Raleigh, N.C.; and Bruce Marr, KVI/Seattle.

Also on the agenda are two working luncheons, the first entitled "Making Money With Your FM Stereo." The second luncheon, "Amuse the Audience and delight the Ear," is headed up by Don Ingram from WABC/New York; Norm Pattiz, Edgewater, N.J.; Bob Fritts, the NAB; and William R. Morgan from KMPG/Los Angeles.

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THE CARS • PANORAMA • ELEKTRA

ADDS: WHFS, KXYZ, KTVX, WRRQ, WGRQ, WBAX, WKBZ, WIPQ, WBBQ, KRESH, WKCQ, WSLW, WCOQ, MEDIUMS: KWKV, WKBZ, WGRQ, WBAX, WKBZ, WIPQ, WBBQ, KRESH, WKCQ, WSLW, WCOQ, FAVORITE TRACKS: Stuck In The Middle With You. SONGS: Good in all regions; weakest in West.

CHEVY CHASE • ARISTA

ADDS: KJSO, WBAB, WKZQ, WILR, WBLM, WGRQ, WBCQ, KBRZ, MEDIUMS: None. FAVORITE TRACKS: Open. SONGS: Breakouts in all regions.

CHICAGO • XIV • COLUMBIA

ADDS: None. MEDIUMS: KNX, KTVX, KINK. KINK, WYQR, WRFQ, WMMM. KASH, WKRZ, WHVR, WHBP, WSDR, WCNX, KTRA, KSWZ, WDLR, WBCQ, KBSM, WCOQ. FAVORITE TRACKS: Thunder. SONGS: Fair in all regions; weakest in Midwest.

ERIC CLAPTON • JUST ONE NIGHT • RSO

ADDS: None. MEDIUMS: WGRQ, KMED, KMET, KROM, KINI, KTVX, KSMC, WMMM. WKBQ, WYQK, WGRQ, WMCW, WKLW, KOLE, WCMQ, WGRQ, WCOQ, FAVORITE TRACKS: Layla. SONGS: Moderate in all regions; weakest in East.

THE CHARLES DANIELS BAND • FULLMOON • EPC

ADDS: None. MEDIUMS: KZOK, KTVX, KSMQ, KNOM, KSNQ, KXYT, KNOB, WMMM, WKBQ, KMET, WGRQ, WCOQ, FAVORITE TRACKS: Nothing's Going To Stop Me Now. SONGS: Moderate in all regions.

DAVE DAVIES • AFL-3603 • RCA/CHERRY

ADDS: None. MEDIUMS: WHFS, KZOK, WGRQ, WCOQ, KMED, WGRQ, WCOQ, KMET, WGRQ, WCOQ, FAVORITE TRACKS: Swapm. SONGS: Moderate in America.

DEVO • FREEDOM OF CHOICE • WARNER BROS.

ADDS: None. MEDIUMS: WHFS, KZOK, WGRQ, WCOQ, KMED, WGRQ, WCOQ, WGRQ, WCOQ, FAVORITE TRACKS: Whipping It. SONGS: Fair in East and West; poorest in others.

THE DIRT BAND • MAKE A LITTLE MAGIC • UNITED ARTISTS

ADDS: None. MEDIUMS: WGRQ, WCOQ, KMED, WGRQ, WCOQ, FAVORITE TRACKS: Badlands. SONGS: Fair in West and Midwest; poorest in others.
THE O'JAYS NEW SMASH

"GIRL DON'T LET IT GET YOU DOWN"

(2594790)

How can it get you down with chart numbers like this:

THE O'JAYS FROM THE ALBUM

THE YEAR 2000

(FZ 36416)
RKO Names Jencks Chairman Of Proposed Spinoff, NewCo

LOS ANGELES — Richard W. Jencks, a former president of the CBS Broadcast Group and Washington vice president for CBS, Inc., prior to its reorganization, has been named chairman of the board of NewCo, the company RKO General may use in its spinoff to shareholders along with the licenses of 13 broadcast stations.

In the announcement of Jenck's appointment, RKO General said his duties would include coordination and selection of the remaining directors and officers, including a chief executive.

Jencks was involved in the initial stages before the Federal Communications Commission (FCC) which engineered the sale of the Los Angeles outstation of RKO General, a subsidiary of General Tire & Rubber.

Many Radio Topics Are On Tap In D.C.

D.C. has two AM stereo stations, and would seek further data on the issue before making a decision.

Although it was believed that the FCC's decision to go along with RKO's opposition to its approval of the Magnavox stereo system earlier this year, the commision has delayed a ruling in the case in ten to propose rules changes on AM stereo because "the commission wanted to avoid lengthy and administrative proceedings on any case.

Presently, the commission is starting anew and reconsidering all five AM stereo systems. Magnavox, Kahl/Hazeltine, Motorola, Harris and Belar. Interested parties have 60 days to make written comments to the FCC. Any of the parties will follow before the FCC begins considering the issue in a new light.

In the case of AM stereo, the FCC has called the time to set the way AM stereo and deregula tion have nine kHz remains the subject of great speculation. A major topic at the AM Spectrum Planning Conference in Buenos Aires in March, the FCC supported proposal Region II (Western Hemisphere) shows that nine kHz spacing was withdrawn due to last minute opposition.

The decision on the nine kHz proposal has been postponed until the next AM Spectrum Planning Conference in November. The conference has, in the past year, the FCC has disseminated its nine kHz Task Force, which advises the commission on the subject. The FCC has sent a notice of inquiry inviting all comments on nine kHz, asking for feedback on where stations are needed in Region II. The findings will be published in a report that will be out in November.

Mother Music Formed

LOS ANGELES — Mother Music, Inc. was formed recently by veteran Broadway producer Jon Cutler and concert promoter Robert Colden. The new company is formed "to provide record companies with fresh musical entities" and veteran production and marketing expertise.

Initial signings for the firm include Christine Witschke, who will be produced by Isaac Hayes; Billy Childs, of Atlantic Records, to be produced by Bob Ludwig.

Far Out Signs Flash

LOS ANGELES — The group Flash Cadillac was recently signed to a management agreement with Far Out Productions, Inc., announced Steve Gold and Jerry Goldstein, heads of the firm. The group is now completing an album and plans a cross-country tour of colleges to coincide with release of the LP.

RIAA To Appeal Subpoena; Goody Asks Contempt Action

On Aug. 21, the RIAA filed a Notice of Appeal in the Federal District Court, as a necessary preliminary to its motion the Londoner for its preliminary hearing before Judge Raymond C. Brock's 12 order pending appeal to the U.S. Court of Appeals for the Second Circuit. Although the RIAA's motion is an appeal of the court's pre-trial restraining order, it remains permissable when the issue of lawyer-client privilege is being contested.

Since Aug. 22, RIAA has filed a stay of Judge Brock's order; the RIAA contended that Yar nel's claimed status as an independent counsel placed all of the documents that Goody is seeking under the purview of lawyer-client privilege. Repeating to Goody's contempt of court motion, the RIAA claimed that Kulscar would be the only available, qualified individual to supervise the copying and editing of the 10,000 subpoenaed documents, which it said, would require a minimum of two-and-one-half minutes of examination apiece.

A court hearing on the RIAA's motion for a stay pending appeal, and Goody's contempt of court motion is scheduled for Aug. 29. The judge who schedules the RIAA's motion for a stay, the organization can still appeal his denial to the higher court. Should this occur, the start of the trial, which has been tentatively set for Sept. 2 or Sept. 10, could be delayed.

Blues Brothers Film, LP To Be Released Simultaneously In U.K.

LOS ANGELES — The Blues Brothers film and original motion picture soundtrack LP of the same name, on Atlantic Records, will be released simultaneously in the U.K. Oct. 30, with a staggered release throughout the rest of Europe set for the middle to late Fall. Bernie Brillstein, executive producer of the Universal motion picture which as a studio manager for John Belushi and Dan Aykroyd, the stars of the film, will be setting up the advertising, publicity marketing and promotion campaigns for the European release of the movie in consortium with Gerry Lewis, director of advertising and publicity for Columbia International Corp. and Anne Bennett, publicity manager. Brillstein will also be working closely with Atlantic Records executives in Europe on pre-release strategies as well as the general campaign.

Brillstein manages, among other clients, Jim Henson, creator of The Muppets, and is currently planning the filming of the next Muppet Movie.

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Brillstein manages, among other clients, Jim Henson, creator of The Muppets, and is currently planning the filming of the next Muppet Movie.
For the past three years, the Cash Box “New Faces To Watch” feature has helped to nurture emerging talent in the music industry. The acts profiled each week may be new to the charts, or they may not yet have a charted hit. But, by giving them widespread trade exposure, Cash Box is proud to be playing an important role in the artist development process.

The following pages present a cross-section of the Cash Box “New Faces To Watch,” including acts that have gone on to achieve major success since they were interviewed. Keeping in mind that new talent is the lifeblood of the music industry, watch these new faces closely: the future of our business depends on them.

- The Editors
B-52'S
Warner Bros. Records

The B-52's first appeared on record in 1978, on two sides of their independently produced single of "Rock Lobster." Formed two years before in Athens, Georgia, the band caused an immediate stir with their single and subsequent New York club dates. Signed to Warners, they released their first LP, B-52's, produced by Chris Blackwell, in '79 and the rest is history: to date, their debut LP has sold over 750,000 copies worldwide, spawned a hit single ("Rock Lobster") and created plenty of anticipation for Wild Planet, their second LP released by Warners in September.

PRINCE
Warner Bros. Records

Though he had his first band at 12 years of age, Prince didn't really begin his musical career in earnest until about five years later. The precocious Minneapolis resident promptly produced a demo tape that was picked up by Warners. Soon afterwards there was For You, his debut LP on which he startled the music community by playing everything on it, producing and arranging it and getting a hit single, "Soft And Wet." Prince followed that act with Prince, another one-man show, and skyrocketed to fame, fortune and a gold album with the help of "I Wanna Be Your Lover" and "Why You Wanna Treat Me So Bad."

CHANGE
Warner/RFC Records

There are really two sides to the success story of Warner/RFC act Change, their gold debut album, The Glow Of Love, and its two huge singles "A Lover's Holiday" and "Searching." Masterminds behind the project are a couple of Italian producers, Jacques Fred Petrus and Mauro Malavasi, who cracked the European market with productions for the Peter Jacobs Band, Revanche and Rudy before forming Change. With a notion of going after the American R&B/pop audience, Petrus and Malavasi gathered together a group of young conservatory-trained musicians led by guitarist Paolo Gianolio and bassist David Romani. The Glow Of Love is stunning evidence of how international the music market has become.

CHRISTOPHER CROSS
Warner Bros. Records

Christopher Cross, both man and band, arrived on the scene in 1980 completely unheralded. But the Texan musician knew he had his hands on one startling musical property, his Michael Omartian-produced debut album for Warners. The first song to bust from the platinum LP Christopher Cross and become a Number One smash was "Ride Like The Wind," a tune whose ability to appeal to almost all segments of listeners was topped only by the second offering from Mr. Cross, "Sailing." Cross has established instant rapport with a fresh-faced sound stocked with delicious harmonies and impeccable musicianship.

ROBBIE DUPREE
Elektra Records

While Robbie Dupree's demo tapes were making the rounds, Robbie made money by laying carpets in Queens. Then the fateful call came from E/A, and Robbie hasn't touched a stapler since. Instead, he found moderate success with his first single, "Steal Away," followed by hefty chart action for the second single, "Hot Red Hearts," and the "Robbie Dupree" album. A round of impressive radio, TV and magazine appearances followed, after which Robbie popped into the studio again, this time because of international demand; to re-record "Steal Away (Navaguenos)" in Spanish. Any moment now will see the release of Robbie's first Spanish-language album, which will accompany him on his upcoming tour of South America.
GARY NUMAN
Aceo Records
Someday, every home will have its own computer. Until that day, we have Gary Numan to light the way. When his Tubeway Army topped the British charts with the quirky, catchy "Are Friends Electric?" in 1979, trend-spotters on both sides of the Atlantic were taken by surprise by the sweeping synthesizers and robotic vocals that are Numan's trademark. The first album, "Replicas," fulfilled the single's promise, but hardly prepared the world for the stunning success of the followup LP, "The Pleasure Principle," and its across-the-board smash hit, "Cars." An astounding live performance on "Saturday Night Live" coupled with a trailblazing concert tour of the US to make Gary Numan's alien sounds as American as microchips. The imitations have already begun, but there's no mistaking the completely original, state-of-the-art sound of Gary Numan.

HENRY PAUL BAND
Atlantic Records
Planted in the rural Florida soil, that nurtured some of the greatest southern sounds, and honed to a razor's edge by relentless touring, Henry Paul has taken the "road band" sound to exhilarating new heights. When he formed the Henry Paul Band in 1977, he kept the lessons of the road in mind with extensive touring as preparation for the cutting of their debut LP, "Grey Ghost." The roadwork paid off and placed "Grey Ghost" on the charts for a fat three months. Then, with another few hundred SRO shows under their collective belts, they were ready to cut "Feel The Heat." The road came through again—"Feel The Heat" gives us rock at its most real.

MASS PRODUCTION
Cotillion Records
Ten years ago, they were the core of an obscure high school band called the Soulnifics. A few personnel changes, a college education and one record contract later, they were Record World's #1 Top New Black Vocal Combination of 1979—Mass Production. The nine members of Mass Production are a self-contained soul battalion, as evidenced by their string of refreshing, booty-bumping R&B/Disco/Pop hits. And their finest moment yet...their "Massterpiece." The more they do, the better they get, and that's why Mass Production's "Massterpiece" is exactly that.

NEW FACES, NEW SOUNDS FROM WARNER, ELEKTRA AND ATLANTIC RECORDS.
Christopher Cross
April 19, 1980
Christopher Cross, who was born in San Antonio, Texas in 1951, still makes his home in the Lone Star State. He launched his high-flying single, "Ride Like The Wind," which is featured on his self-titled debut LP for Warner Bros. Records, with a band that he formed and nurtured in his adopted hometown of Austin.

When he was in the seventh grade Cross took up the drums, inspired by "Dave Brubeck-type music." Soon after he began learning the rock and roll of "I was a singing drummer, but I found that the drums were not a good melodic instrument," he realized he had to take up the guitar. When he entered high school in San Antonio, Cross formed his first band, Flash. By the early Seventies the band was opening shows in San Antonio for top name touring acts.

Cross disbanded Flash in 1973 in order to enter San Antonio College. At that time he planned to become a physician, like his father. "I had decided to pursue pre-med heavily," Cross recalls, "but I kept playing and writing music while I was living at home. Eventually, the pull of a musical career became too strong to resist." He talked it over with his father, and finally decided to quit school and get the band together with Andy Salomon (bass) and Ron Meurer (keyboards)." When the time finally arrived to record his original material, Cross and the band waded through the seas of auditions, eager for the opportunity to work with Warner Bros. staff producer Michael Omartian. "Steely Dan is my favorite band," says Cross, "and Michael has been all over their records. As a musician and a producer he’s one of the most talented, not the most talented guy that I’ve ever met."

August 30, 1980
"Ride Like The Wind" felt just short of reaching the number one position on the Cash Box pop singles chart. But now Christopher Cross is taking aim with a new single called "Sailing." Both songs have been instrumental in pushing the debut LP over the platinum sales plateau.

Cross, who moved into a new home in Austin last month, has toured with the Eagles and Fleetwood Mac since the release of the LP. He appears with Texass Jam with Cheap Trick and Foreigner in July, and will perform at the Hollywood Bowl in Los Angeles with Fleetwood Mac on Aug. 31 and Sept. 1.

Cross, who will begin work on a new LP in Jan., recently submitted a new song called "Deal Em Again" for entry into the Yamaha World Popular Song Festival in Tokyo. The song will be released as a single in Japan, and Cross and the band will tour the country for 19 days in Nov.

Stephenie Mills
July 21, 1979
Very few people have made a successful transition from the relatively conservative milieu of the Broadway stage to the faster, more contemporary demands of the pop recording world. But the success of Stephanie Mills’ new album and single, both titled "Whatcha Gonna Do," on the RCA-distributed 20th Century-Fox label gives every indication that this 22-year-old lady will achieve the same kind of success on the concert stage that she did on the Broadway stage during her four year stint as Dorothy in "The Wiz."

"It was hard," admits Stephanie. "People in the music business think that people from Broadway can’t sell records. Also, they think of me only as Dorothy. It’s been something I’ve been totally determined to overcome. And performing in concert situations is in my blood."

The turning point in Stephanie’s career came at age 15, when she got the starring role of Dorothy in the hit Broadway musical, "The Wiz." Stephanie won national acclaim for both her singing and her acting ability.

After the show’s four year run ended in January, she focused her attention on making records and got a recording contract with 20th Century-Fox.

August 30, 1980
It did not take Stephanie Mills long to make the transition from new face to watch to Cash Box cover artist (May 10). Stephanie’s road has been paved with solid gold all year. Both of her albums for the RCA-distributed 20th Century Fox label, "Whatcha Gonna Do With My Lovin’" and "Sweet Sensation" have been certified gold by the RIAA, and the title track from the later LP has been riding high on the Cash Box Black Contemporary singles chart for 22 weeks.

Stephanie’s ever-growing legion of fans have seen her tour with P.I.R. recording artist Teddy Pendergrass earlier this year, and she is currently in the midst of a highly successful tour with the Commodores. Stephanie is also featured in a new video production shot in New York’s Central Park by Steve Kahn.

Stephanie was recently married to Jefrey Daniel of the Solar recording group Shalamar.

McFadden and Whitehead
May 5, 1979
No sooner had the anemic "I Will Survive" dropped from the charts than the equally inspirational " Ain’t No Stoppin’ Us Now" became its replacement. The tune, by Philadelphia International recording duo McFadden and Whitehead, is pervaded with an almost gospel message that has made radio stations refer to it as a "national anthem."

Gene McFadden and John Whitehead had known each other since childhood, and in high school formed a group called the Epsilons. The Epsilons got a break while performing on a bill with Otis Redding at Philadelphia’s Uptown Theatre. Redding liked them and took them on the road with him as his opening act. The group had some success on the Volt label with "The Echo" and also sang background on Arthur Conley’s "Silent Soul Music."

"But we wanted to be our own headliners," recalls John McFadden, "and about six months before Redding’s death we returned to Philadelphia to try and make it on our own."

In 1969 the group signed with Gamble Records, the precursor of Philadelphia International. They were then called The Talk of The Town.

For the next several years, McFadden and Whitehead, along with writing partner Victor Garstarphen, would contribute considerably to the success of the Philadelphia International axis, writing such classics as "Backstabbers" and "Lovin’ for a Dollar." In 1975 they were approached by Warner Records, the label for Teddy Pendergrass’-led Harold Melvin and the Blue Notes.

Finally, last October, the two approached Philadelphia International president Kenny Gamble and told him that they wanted to record. "He said ok," recalls McFadden, "go in and cut four songs and let me hear how they sound. One of those songs was ‘ Ain’t No Stoppin’ Us Now,’ and the rest is history."

August 30, 1980
There has certainly been no stopping the meteoric rise of P.I.R. recording artists Gene McFadden and John Whitehead. The smash title track from their album "Ain’t No Stoppin’ Us Now" was certified platinum, and the album achieved gold status.

Not withstanding their own recording success, McFadden and Whitehead have continued to write material for other performers. They penned two songs that appear on Teddy Pendergrass’ P.I.R. album "Live Coasting." They also wrote "Lett Me Love You" for Pendergrass’ current LP, "TP." The prolific duo also wrote three songs for "The Blue Album," the latest release from Source/MCA recording artists Harold Melvin And The Blue Notes.

McFadden and Whitehead’s achievements have been recognized in many quarters. The pair was nominated for two Grammy Awards — "Best R&B Song" for "Ain’t No Stoppin Us Now" and "Best Performing Duo." They received the annual NAACP "Image Award" for musical artists and the BMI "Citation Award" for their hit album.

The duo headlined a national tour with the Bar-Kays, Con Funk Shun and The Gap Band as opening acts.

Their new album, "I Heard It In A Love Song" is scheduled for release at the end of this month, while the title track has been building up the Cash Box Black Contemporary singles chart for five weeks.

Achievements To Date
Christopher Cross

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McFadden & Whitehead

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"I NEED YOUR LOVIN'"
The Debut Single From
"IRONS IN THE FIRE"
New From
TEENA MARIE

On Motown Records & Tapes
Teena Marie  
June 23, 1979  

Every now and again, a new singer will emerge with a voice that is simple and unadorned, yet so versatile, emotive and unpretentiously charming that it has an almost universal appeal. That description easily fits Gordy/Motown recording artist Teena Marie, whose debut album, "Wild And Peaceful," and single, "I'm Just A Sucker For Your Love," are steadily growing in popularity with R&B and pop audiences alike.

The petite, 19 year old native Californian, who has been on the Gordy label for nearly 3½ years now, began singing profession-
ally at age 10. When I performed for the first time at the Castaways in Los Angeles, T.V. commercials, weddings, local musicales and the like followed. Encouraged, but never pushed by her parents, she developed her unique vocal style naturally.

Teena went through several producers for her LP, but none really pleased her. "It was basically a trial and error process," says Marie. "I became very discouraged because each one of them wanted to change the music and arrangements to the point where no one was very happy. They didn't know how to direct me so I didn't respect what they were doing.

The turning point came when she bum-
ped into a new Motown artist, Rick James, in the company's offices over a year ago. He showed interest in producing her, but she was still skeptical, finally relenting at her manager's request. The results, with James writing much of the LP's material, were more than satisfying.

"Creatively, he has gotten into just what I am," said Marie brightly. "In essence, I feel we're an extension of each other. It was almost like marrying a guy, I think I have you to have. I think that's why I like the album so much, because it really is me.

August 30, 1980

Motown's blue-eyed soul songstress has earned steady success with her product since the hit "Wild And Peaceful" debut LP, which contained the single "I'm Just A Sucker For Your Love." The LP made a substantial showing on the Rock Contemporary and Pop albums charts.

But the success of her second LP, "Lady T," and the single "Behind The Groove," from that waxing, showed that Teena can be a consistent winner across the board. Release of the second album was backed with an appearance on "The Midnight Special" and "Soul Train and a series of promotional tours.

The release of her third Motown album, "Iron in The Fire," which sports the single "I Need You Lovin'," was accompanied with a promotion tour through England from Aug. 5-16. To further support the album, which she produced herself, Teena is scheduled to begin an approximately five-week tour of the U.S. sometime in Oc-
tober.

The Romantics  
February 2, 1980

Any student of rock 'n roll will tell you that Detroit is the home of tough, no-nonsense music. From Mitch Ryder, the MC5 and Ted Nugent's Amboy Dukes through Bob Seger and Iggy Pop, the Motor City has gained a reputation as a rock proving ground where only the strong survive. The newest act to reach national orbit from this famed midwestern launching pad is The Romantics, who play a lean, light driving type of music that owes much to the rhythm and blues surrounding the first British invasion of the mid-'60s.

All in their mid-20's, the band's members include drummer Jimmy Marino, Mike Skill, lead guitar and vocals; Wally Palmer, rhythm guitar and lead vocals; and Rich Cole, bass and vocals. Although Marinos and Skill only joined forces with Palmer and Cole in 1977, the four have been pursuing the elusive adventure of a career in rock since the days when they were teenagers.

Although they were off to a fast start, the Romantics had a long road to haul before they began to capture hearts nationwide. "We beat the hell out of Detroit," says Marinos, "because there was no club scene out there; disco was happening big. There were the bars where there were a lot of bar bands, but as far as the club scene where you can do your original kind of thing goes, that was practically nonexistent. You could do a showcase one night at a bar, but the kids there weren't really ready for that.

So they hit the new-wave club ground, where the fans proved ready to embrace them, creating a buzz at places like Boston's Rat, Toronto's El Mocambo, and CBGB's and Max's Kansas City.

Finally, in May of 1979, they were signed to Motown Records and recorded their self-titled debut LP. "I think the record is an excellent representation of how the band sounds in the studio," remarked Marinos.

August 30, 1980

Judging by their schedule from now until the end of the year, the members of the Romantics won't have very much leisure time. The band is currently recording a new LP, tentatively titled "National Breakout," in New York with producer Pete Solley, and will immediately go on tour following its release in October.

The Romantics spent most of the first half of this year on the road, playing a total of 58 shows in the U.S., Canada and the Netherlands. In the U.S., the group performed in both clubs and arenas with such artists as Ted Nugent, Cheap Trick and The Cars. A 10-day jaunt to Holland in mid-May included an appearance at the Lockham Festival before 40,000 people, while their domestic tour culminated in June with a sellout performance at the Pine Knob Theatre in Detroit.

In October, the Romantics will travel to Australia and New Zealand, where they will give 25 shows in 32 days to promote their Australian hit single, "What I Like About You." Upon their return, the quartet will begin a national tour which will continue through 1981. A European tour is planned for the spring.

Robbie Dupree  
June 21, 1980

Add the name of Robbie Dupree to the list of "overnight sensations" who have been, in fact, honing their craft for many years. Born Robbie Dupree (of French ex-
tractions) in Brooklyn, New York, the young teenager spent much of his spare time in the 50's hanging around street corners with friends emulating the popular a capella doo-wop groups of the day.

"The first music I was exposed to was through people like Fats Domino and the Saluta-
tions and Dion and the Belmonts," the 33 year old Elektra recording artist recalls. Of his Brooklyn heritage he proudly states, "It's a very neighborhood-oriented place, which breeds a very special closeness among all types of people."

At the age of 17, Dupree enlisted in the Navy, and while stationed at a land base in Chicago, spent his weekends listening to blues giants like Muddy Waters and James Cotton which inspired him to take up the blues harmonica. Upon his discharge two years later (1966), Dupree pleasantly dis-
covered that blues was a very prevailing musical genre. "Blues had become like pop music," he explains. "All the musicians I used to go see at the Fillmore East, like Paul Butterfield, Taj Mahal, Cream and B.B. King were all considered pop stars."

While working as a traffic cop in Queens early this year, Dupree's musical fortunes changed. "I got a phone call late one night from Al Bunnets (his manager) who told me that Elektra/Asylum had flipped over my tape and wanted to record me.

From this tape, the self-penned "Stole Away" became a national top ten hit. "I always felt that 'Stole Away' was the song that would open the door if any one would," he enthuses. "After that," he adds hopefully, "it's just up to me to keep the fans happy by continuing to make records that they will like.

August 30, 1980

Dupree and his family moved to Los Angeles for the summer, where he reerected his self-titled LP in Spanish Dupree will use the same personnel to record his second album in November. To promote the Spanish language version of the album, which will be released domestically by Elektra, Dupree will embark on a South American tour next month. The trip will take him to Chile, Argentina, Brazil and Mexico.

Dupree will begin writing for his new LP at his home in Woodstock when he returns from South America. The singer, who performed on American Bandstand and Midnight Special in the spring in support of his hit, "Stole Away," will record the album in Los Angeles. A January release is anticipated. Meanwhile, Dupree is represented on the Cash Box singles chart with his second hit, "Hot Rod Hearts."
Bernadette Peters
June 21, 1980

Many recording artists labor a lifetime in the studio striving to achieve a perfect balance of elements between production, arrangements, musicians and material. For Bernadette Peters, a show business veteran with over 20 years of experience on stage, screen and TV, that elusive chemistry was present on her very first solo recording experience and the result is an appealing assortment of musical styles, from MOR to R&B to rock and a Top 40 single, "Gee Whiz."

The resulting success of Peters' self-titled MCA album and single, then, was no mere fluke, according to the effervescent comedienne cum singer. Carefully planned, but not calculated, the project had been in the back of Peters' mind for several years, but it wasn't until she met producer Brooks Arthur that she finally decided the timing was right.

"I've always had an interest in doing my own album," Peters said, "but the right elements never quite jelled together," said Peters. "Then, my agent contacted Brooks Arthur, and after taking for some time, we knew that we wanted to work together."

As an actress who has starred in such musical stage productions as Gypsy, George M (for which she won a Theatre Award citation, Damees At Sea, La Strada, On The Town and Mack And Mabel (the latter two of which garnered her Tony nominations), Peters is well known for her theatrical flair. Not surprisingly, she employed her role-playing talents and techniques in the making of the LP.

"Most of the songs were recorded live in the studio, and I would come in a different costume for each particular song we recorded," noted Peters gleefully. "That really helped me capture the exact mood of the song, but it was fun, too."

August 30, 1980

The ubiquitous Ms. Peters' show business career continues to move at breakneck pace. With the success of her debut LP and its single "Gee Whiz" (which rose to #33 on the Cash Box Top 100 Singles chart) now behind her, the petite Peters is presently selecting material for her new album, while MCA Records is planning the imminent release of yet another single from the first collection.

However, the lady who began her career in television as a pre-teen on the Horn and Hardart Hour has gone back to the medium in between albums (not to mention films). National audiences will be able to see her in the upcoming fall season appearing on such shows as Mary Griffin's The Tonight Show, The Toni Tennille Show and Mike Douglas, among others.

As for her evolving film career, Peters was in production on a new motion picture, entitled Heartbeats, with another contemporary master of comedy by the name of Andy Kaufman when the current Screen Actors Guild (and AFTRA) strike brought everything to a standstill. Undaunted, Peters has concentrated on other career activities. Already a top nightclub draw, Peters recently headlined in Reno and visited radio stations in support of her records as a self-described "bouquetz.

The B-52's
September 15, 1979

A B-52 is southern slang for the high, bouncy "beehive" hairdo worn by middle-aged women who seem to be irrevocably stuck somewhere deep in the previous decade.

As such, it's the perfect pop-kitsh symbol for the B-52s, one of the most critically acclaimed pop culture-conscious bands to emerge on the recording scene in recent memory.

The group, originally from Athens, Georgia, attracted a groundswell of critical and grassroots fan support after numerous appearances in New York City rock clubs. Early this year, the B-52s were the object of much building war, and they finally signed with Warner Brothers Records who recently released their fast-rising, self-titled debut album.

Three members of the group, Keith Strickland and Cindy and Ricky Wilson, are natives of Athens and the other B-52s, Fred Schneider and Kate Pierson, moved to the small Georgia town after living in New Jersey.

Their early songs included such instant classics as "Rock Lobster," "Z-2 Girls," and "Killer Bees," which manage to blend lyrical and instrumental references to camp mid-sixties movies and TV shows and science fiction with a distinctive, danceable rock backbeat.

But their popularity grew, and they signed with Talking Heads manager Gary Kurfirst, who negotiated a deal with Warners early in 1979. By late spring, they were down in the Bahamas, recording their first album with producer Chris Blackwell at Compass Point Studios.

August 30, 1980

Eleven months after its release last year, the B-52s' debut album is still on the Cash Box album chart. The success of the LP, which has sold in excess of 400,000 units, is due largely to the strength of the single "Rock Lobster." The song, released on both seven-inch and 12-inch configurations, received some radio airplay, but is generally recognized for having broken in dance-oriented rock clubs across the country.

Last fall, the group embarked on a U.S. tour with Talking Heads. In November they went to Europe, where they performed in London, Paris, Berlin, Hamburg, and Amsterdam. After three shows in Tokyo, the group made a guest appearance on Saturday Night Live, and then took time off to write material for a new LP. "Wild Planet," which will ship on Aug. 27. The album, which will include the single, "Private Idaho," was recorded in the spring at Compass Point Studios in Nassau, and was produced by the group with Rhett Davies. Chris Blackwell is the executive producer.

Joe Perry Project
April 26, 1980

As Joe Perry tells it, the former lead guitarist and founding member of Aerosmith was reluctant to leave the band but had been part of it for the past ten years, but his own musical evolution finally forced his hand. "I had to decide which way I was going to go," says Perry. "I wanted to do more writing and singing and playing, but Aerosmith had a way of doing things, and it was hard to change the format around."

Perry notes that his break-up with the enormously successful Boston-based band was amicable. "It was me that changed, it wasn't them. I didn't want to leave the band, but I couldn't do the solo thing and remain in Aerosmith."

From the overdriven, blasting riff that opens the title tune on the Joe Perry Project's debut Columbia Records LP, "Let The Music Do The Talking," the slowing guitarist's commitment to "lots of energy" is unmistakable.

One of the chief motivations for starting the Project, Perry says, was his desire to stop playing huge arenas, "where it didn't matter how good or how bad I played — all I had to do was show up and turn my amp on."

Even before he recorded the Project's debut album Perry and the band began tightening up before enthusiastic audiences in Northeastern clubs. "I believe that a band that can play live and get a good reaction without anyone hearing their record first, is a band that's going to make it and last."

The most important thing about the Project, from Perry's point of view, is the opportunity it gives him to grow as a musician and vocalist. "Everything I'm doing is brand new," he says. "To go out and play lead while you're singing underneath it is not something too many people can do. It's a whole new skill that you've got to learn."

August 30, 1980

Perry, who was recently profiled by Boston Magazine as one of its 80 faces to watch in the '80s, toured steadily throughout the spring and early summer, both as a headliner and as a support act for Journey and Heart. The Project's performances were so good, in fact, that the album's first single, "Let The Music Do The Talking," went Top 40 on the Cash Box singles chart.

Perry will dedicate the next few months to working on material for his second LP, which will be called "Soldier of Fortune." The album will feature the Project's new lead singer, J. Maia, who joined the group in July following the departure of Ralph Mann.

Achievements To Date

Bernadette Peters
The B-52s
Joe Perry Project

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Cash Box/August 30, 1980

www.americansradiohistory.com
THE S. O. S. BAND.

They certainly didn't take their time, but they certainly did it right. The first S. O. S. Band single was an immediate $1 smash. It's way past gold, and so is their album. A big score on the Tabu label.

GLADYS KNIGHT & THE PIPS.

Gladys and her family are recording together again. And we're as delighted as their millions of fans. The "About Love" album, produced by Ashford and Simpson, is already among their best-sellers. "Landlord" and "Taste Of Bitter Love" are two reasons why.

THE CLASH.

"London Calling" packed a lot of music onto two records. "Train In Vain (Stand By Me)", which was slipped in without mention on jacket or label, emerged as a single and a hit. (A first for The Clash in the U.S.) The two-record album is on its way to gold, and has sparked mass interest in the earlier Clash albums.

MANHATTANS.

The "After Midnight" album is a natural. Nine out of eleven songs are sweet ballads...real Manhattans music. The first single, "Shining Star" was a national Top-10 smash, and it easily went gold. Now the album is also gold, and red hot with a new single, "Girl Of My Dream!"

THE JOE PERRY PROJECT.

Former Aerosmith guitarist, Joe Perry, is off to a roaring start with his solo Project. His album was on the charts for months, and continues to sell at a steady clip.
THE ROMANTICS.
Some young bands have energy in place of songs. The Romantics have energy, songs, red jackets...everything. Their album on Nemperor has captured the hearts of rock lovers everywhere, and it's one of the best-selling debuts of the year.

JUDAS PRIEST.
Five albums ago, Judas Priest released an album that was contrary to everything that was supposed to be happening in music. The album hit, and now Judas Priest is established as a leader of the heavy metal revival. "British Steel" is their newest and biggest hit album.

TOMMY TUTONE.
A hit before it was even released (#1 on the interoffice charts), Tommy Tutone is rapidly becoming a hit in the real world. "Angel Say No" was an FM hit, and made the national Top-40 charts. "Girl In The Back Seat" is another radio favorite, and the new single.

RODNEY FRANKLIN.
Rodney Franklin is a young pianist who Columbia felt had "the groove." For his second album, Rodney wrote a song called "The Groove," and it's become a staple of black radio. The album, "You'll Never Know," continues to outsell the single, indicating a big future for the man with the groove.

CBS RECORDS CONTINUES TO MAKE THE RIGHT MOVES.
Check these winners...all brought to significant new heights in the past six months. And all in addition to our outstanding chart-topping success with Billy Joel, Michael Jackson, Paul McCartney and Pink Floyd.

ARTIST DEVELOPMENT IN PROGRESS, ON COLUMBIA, EPIC, NEMPEROR AND TABU RECORDS AND TAPES.
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**New Faces to Watch**

**Rocky Burnette**

August 2, 1980

EMI America recording artist Rocky Burnette feels it was no exaggeration to title his hot new LP, "The Son of Rock And Roll." The 27-year-old son of singer Johnny "You're Sixteen" Burnette and nephew of Dorsey ("Tall Oak Tree") Burnette was raised in Memphis as the heir to a rich rock 'n roll tradition. "I don't mean to sound conceited calling myself the son of rock 'n roll, but of all the early rockers, Elvis never had a boy and the others all died before they could have any kids.

Burnette's mentor was coined by Gene Vincent who, with Elvis Presley, Bill Black and Scotty Moore was a regular visitor at Rocky's childhood home. "My dad and uncle always had a gang of us kids around, and Gene Vincent would say, 'Ok, let's get these little sons of rock 'n roll into the car.'"

In 1963, when Rocky was 11, his stepfather killed in a freak boating accident in California, and he went to live with his uncle Dorsey. At the age of 14, Burnette was signed to a publishing deal, writing songs for Acuff-Rose. He entered Bible school at the age of 16, but left before the end of his final term. After working with Mike Curb and ATV, where he recorded a few singles, Burnette went to London.

Burnette's luck began to change in England. "Bert Berman, who was with Essex Publishing, had invited me to audition some of my songs. I put them to me, put them together with this rockabilly group, The Pirates and Johnny Spence, whose lead singer was a little hoarse. They wanted me to gig with them that night, and I said that I'd love to but there's no time to rehearse, I don't know the tunes. Bert said, 'Don't worry, your dad wrote all of them.'

As Burnette tells it, the show at London's Marquee Club went down so well with the punk crowd, that Berman signed him at once to Essex Publishing. "The first track we cut was 'Clown In Outer Space.' We cut Tired Of Town The Line,' shot up to #6 on the Cash Box Top 100 Singles chart, after topping the charts in various territories overseas. And his debut LP, aptly titled "The Son of Rock And Roll," climbed to #55 on the Cash Box Top 100 Albums chart. No debut show for the first time out of the box.

EMI America, Burnette's label, has released a second record, "Baby Tonight," the 27-year-old singer/songwriter is already looking for new areas to conquer...literally. Presently on a North American tour with Fleetwood Mac (a most prestigious supporting spot to be sure), Burnette is getting the sort of live exposure rarely given to a new act. A Fall tour with the Doobie Brothers should allow him to expand his following even more.

**Henry Paul Band**

July 7, 1979

It was with a certain degree of risk that Henry Paul left The Outlaws in the summer of 1977 to pursue his own musical vision. He had helped to found the group in 1971 and within a short time the band has developed a firm musical identity of its own. Its leader, Henry Paul, the country singer and guitarist decided to strike out on his own in search of a band that could play rock, blues, country and pop with the authoritative edge that sparked his former group. That quest is now fully realized on the Paul Band's Atlantic debut album. "Grey Ghost," which is currently in its eighth week on the Cash Box album charts.

After rejecting several offers to join existing bands, Paul began to audition new members for his group. He began by soliciting the services of Jim Fish, a guitarist from Albany, New York, and bassist Wally Dents and drummer Bill Hoffman, natives of central Florida who had turned down opportunities to join The Outlaws years before. Guitarist Bill Grant and keyboardist Robert completed the lineup. The personalities of the players were a prime consideration for their selection. Paul says, "Everybody was young, hungry, enthusiastic, outgoing and eager to get along with. The band was everything I had hoped for.

Last fall, the group entered Miami's Criteria Studios to begin work on the "Grey Ghost" LP with producers Ron and Howie Albert, who helped the band cut such ballads as "So Long" and "Crossing" in addition to rockers like "Foolin'" and "Don't Need You No More." But the LP's first cut is clearly the title song, a moving tribute to the late Ronnie Van Zant that features multiple guitars, inspired vocals, and a tight rhythm section that brings the tune to a blistering climax.

Paul agrees that "Grey Ghost" is the most lyrically accessible tune on the album. "It's an easy song for people to relate to," he admits. "It's a personal statement, and I put a lot of internal pressure on myself to pay tribute to Ronnie in a way that was fitting and dignified. Above all, it came from the heart." He added that the song was written as much for Ronnie as it was for the late singer's father, who is still alive.

August 30, 1980

The past year has proven to be a busy and successful period for the Henry Paul Band. Their debut album for Atlantic Records, "Grey Ghost," rode a single album chart for over three months, and helped build an eager audience for their follow-up LP, "Feel The Heat," which was released in late June. "Feel The Heat," was tabbed the #1 Most Added LP by the Cash Box Rock Album Programmer (RAP) Report on July 5 and tracks from the album are widely popular at AOR stations around the country.

The band has undergone two personnel changes. In January a second drummer, Monte Yoho, formerly of the Outlaws, joined original stickman Bill Hoffman to beef up the Paul Band's rhythmic section. Soon after, guitarist/vocalist David Fiester replaced Jim Fish.

**Photoglo**

April 19, 1980

Five steady years of gigging in clubs in Los Angeles' South Bay area — playing everything from Steely Dan-influenced jazz to Poco-tinted country rock — has given Jim Photoglo an eclectic adult pop sound. The dues playing experience looks as though it is already reaping benefits as Photoglo's commercial, uptempo ballad, "We Were Meant To Be Lovers," has already reached the #82 bullet position on the Cash Box pop singles chart.

While the successful single and the young 20th Century-Fox recording artist's album are listed as solo projects, Photoglo's music is very much a joint effort. Ron Neary is Photoglo's composing partner and producer. The pair met in 1974 while Photoglo was playing a club called Orville and Wilbur's in Manhattan Beach. The two young singer/songwriter's mainstream sound has also been influenced by a diverse musical background as well as the trendy club circuit Photoglo, which means 'son of light' in Greek, has always been surrounded by music as his immigrant mother and his sister and brothers all played instruments. Too small to play the guitar, at age five he began playing the ukulele. Another major part of his musical education was listening to Muddybone, a Richard Pryor-like figure, who played low down Mississippi blues for the kids in Photoglo's Inglewood, Calif. neighborhood. Other sounds that contributed to Photoglo's musical roots include those of Elvis Presley, Sam Cooke and the Beatles.

August 30, 1980

Let's set the record straight. Photoglo is a solo artist, not a group, as many radio listeners had somehow been led to believe after Jim Photoglo's first single, "We Were Meant To Be Lovers," began making its ascent to the Top 50. Capturing both the Adult Contemporary and pop audiences with his versatile musical range, Photoglo and his self-titled LP, which has achieved significant recognition throughout the radio and record communities since the beginning of the year.

The soft-voiced Los Angeles native has also made quite a splash on the tube of late, appearing on such a diverse assortment of music and variety shows as The Midnight Special, The Merv Griffin Show, American Bandstand, Dinah! and most recently, The John Davidson Show. If that isn't enough, he has also been featured in guest interview and DJ spots on a number of radio stations around the country.

### Achievements To Date

**Rocky Burnette**

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<tr>
<td>&quot;Tired Of Town The Line&quot; (45)</td>
<td>6 Pop</td>
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<td>&quot;The Son Of Rock And Roll&quot; (LP)</td>
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<td>&quot;Baby Tonight&quot; (45)</td>
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**Henry Paul Band**

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<td>&quot;Photoglo&quot; (LP)</td>
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**Photoglo**

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Cash Box/August 30, 1980

www.americanceradiohistory.com
NEW FACES
Spotlights the 20th Century-Fox Stars That Make Us Shine!

Congratulations

Stephanie

Leon

Photoslo

20th Century Fox Records

Manufactured and Distributed by RCA Records

www.americanradiohistory.com
Teri DeSario
December 8, 1979
Newcomer Teri DeSario has found success on the pop chart with the aid of some pretty reputable Florida-based neighbors. H.W. Casey, K.C. of Sunshine Band fame, produced her new "Moonlight Madness" LP and sings duet with DeSario on the chart climbing "Yes I'm Ready" single (currently #15 bullet on the Cash Box pop singles chart), and Bee Gee Barry Gibb penned her first chart entry in 1978, "Ain't Nothing Gonna Keep Me From You".

While the Sunshine State kinship has opened some doors for DeSario, she has been sharpening her skills on the Miami music scene for some time. After leaving high school, the songstress played recorder and harp in a Renaissance group, and then began her professional career as a folk singer.

However she felt that the guitar detracted from her singing voice, and in 1976 she opted for a more commercial sound by joining a local jazz/pop group called Abacus. During a stint at a club, Bee Gee co-producer Alby Galuten, a friend of DeSario's horn playing husband Bill Purse, saw the charming vocalist and ended up recording a demo tape with her.

Galuten ended up taking the tape to a Bee Gees recording session in France. Barry Gibb was intrigued by DeSario's voiced delivery, and later he wrote "Ain't Nothing Gonna Keep Me From You" which became the first single from DeSario's debut album on Casablanca, "Pleasure Train". Enter K.C. who became infatuated with the record's sound "I had no knowledge K.C. in Jr. and sr. high school in Hialeah," said DeSario, "and he tried to find me through a known record label later I called him.

The result of the mini-high school reunion is an album called "Moonlight Madness," which features DeSario's musical virtuosity and K.C.'s production expertise. The cleanly produced LP contains intense disco workouts like the title tune, the funk-filled "Be Soul" and "Yes I'm Ready," and a joyous remake of the Stevenson, Gaye and Hunter chestnut, "Dancing In The Streets".

August 30, 1980
The pixiex Flordian came into the pop limelight in early 1980 via the help of long-time friend K.C. as the teen-oriented Barbara Mason chestnut, "Yes I'm Ready," proved golden status and rose to #2 on the Cash Box Pop Singles Chart. The ballad also fared well on the B/C Singles chart, ending up in the Top 25.

While DeSario gained her first success with a soothing Top 40 debut, her brand new "Callah's" crew found ground, featuring a collection of rock 'n' roll numbers in the Pat Benatar mold.

Her decision to relocate from Miami, Fla. to Enchoc, Calif. has not only spawned a new style, but a new musical direction in which she comes out breathing fire on such sizzling runners as "Standing On The Edge" and "Hittin' Below The Belt." A driving band, led by keyboard player/husband Bill Purse and flaming guitarist Richie Zito, add a new dimension to DeSario's multifaceted musical personality on "Callah's".

Hiroshima
January 5, 1980
"We're atomic age kids," says Dan Kuramoto, leader of the nine-piece band known as Hiroshima. "That's our generation. Hiroshima was a situation where they dropped the ultimate kind of destructive weapon -- but there's a city there today, there are people there today, and that's the whole point: the spirit of the people. Mankind is really an indestructible force. We got our name out of this concept."

Currently at #159 bullet on the Cash Box Top 200 album chart and #34 on the jazz chart, "Ain't Nothing Gonna Keep Me From You" is the band's only charting pop single, and with its soft ballad style, LP, the band offers a distinctive sound spawned in the multi-ethnic communities of Los Angeles -- a conglomeration of Latin, black, rock and oriental influences.

While seven members of the band are of Japanese ancestry, only one, Kuramoto's wife June, was actually born in Japan. Nevertheless, the Japanese influence is strong, with the incorporation of such traditional instruments as the 13-string koto, the shakuhachi (bamboo flute), the shamisen (Japanese lute), taiko (ceremonial drums) and various gongs, bells and other percussion.

Still, the band doesn't see itself as playing Japanese music to American audiences. "Our band was formed on the concept that we wanted to address our music entirely to the experience of growing up multi-ethnically," Kuramoto explains.

Founded in 1974 by Kuramoto, who plays woodwinds, and his wife June, who is recognized in her own right as one of the top classical players in the country, the band had a varied background before landing a label deal with the assistance of Wayne Henderson, who also produced their album.

Also, in addition to playing and writing for the band, Kuramoto's guitar, "car," has gained a reputation as a significant breakthrough in jazz/r&b/fusion. For his guitar, "car," was purchased after being taken to the jazz festival in Los Angeles and there's an impressive collection of jazz/r&b/fusion people.

August 30, 1980
In less than one year, Hiroshima has gone from an unknown band from the multi-ethnic neighborhoods of Crenshaw and East Los Angeles to one of the top debut acts in the jazz/rsb/fusion field. Featuring a unique sound constructed around such classical Japanese instruments as the koto, shakuhachi and taiko, plus contemporary jazz and rock instrumentation, the group's self-titled debut LP proved a significant breakthrough after years on the local bar/midnight club circuit.

Hiroshima's momentum began to build early in the year with a sold-out showcase at the Roxy in L.A., then continued with a 10-date swing through New York, Washington, D.C., Chicago and Boston in March. The group's final appearance before re-entering the studio was the Playboy Jazz Festival in June.

Currently, the group is in the final stages of recording its second album, "Odori," which is slated for a late-October release. While a tour of Japan (with the possible addition of Hawaii and the Philippines) is set for January 1981, the band's enthusiasm is focused on its current LP project.

Gary Numan
March 1, 1980
Atco recording artist Gary Numan, whose electronic music spins stark tales of human alienation in a machine-made future, had his first electronic revelation at the age of four. It occurred while he was commingling with the most important mechanical servant of the electronic age: the television. "That's where I first saw an electric guitar," he recalls. "What fascinated me even then was that it had those wheels." Seventeen years later, Numan arrived in New York, the electric nerve-center of America, fresh from last year's phenomenal success in his native England. He had no less than two number one albums in the U.K. -- "Replicas" and "The Pleasure Principle" and two number one singles, "Are 'Friends' Electric?" and "Cars."

Numan's synthesizer melodramas, replete with references to android love, the pre-eminence of machines, and the presence of extra-terrestrial beings on Earth, ran counter to the back-to-basics realism of London's punk-wave scene. Ironically, Numan's original band, Tubeway Army played straightforward punk rock "just as a way of getting signed up". Although Numan was still playing guitar in 1978, his initial exposure to the recording studio led to an experience which would change his career.

"I was just fooling with the Moog synthesizer in the studio, and I happened to hit on this certain sound which was very deep -- it had the power of the human voice" press the button. From then on, I decided to play a synthesizer instead of guitar, or mix the two of them together.

What emerged from Numan's fascination with the mini-Moog was a dense, rhythmically hypnotic sound reminiscent of Robert Wyatt's Soft Machine and Syd Barrett's Pink Floyd -- although Numan claims to have never heard their music. The ethereal, all-enveloping sound was the perfect vehicle for delivering Numan's fragmented, highly personal world-view.

August 30, 1980
Numans' popularity rose meteorically in the first part of 1980, buoyed by an extremely successful tour of the U.S. and Canada in support of the "Pleasure Principle" LP, which yielded the hit single, "Cars." The tour, which closed in Los Angeles in March, included a performance on Saturday Night Live, giving his U.S. audience its first glimpse of the 21-year-old Atco recording artist.

Following the tour, the label released Numan's first album, "Replicas," which was released domestically in 1979. During the spring, Numan and his group toured Japan, after which they returned to the studio to record a new LP. The album, which is called "Telekon," was produced by Numan and will ship in Sept.

Achievements To Date

<table>
<thead>
<tr>
<th>Teri DeSario</th>
<th>Hiroshima</th>
<th>Gary Numan</th>
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<tr>
<td><strong>LP/Single</strong></td>
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<td><strong>RIAA</strong></td>
<td><strong>RIAA</strong></td>
<td><strong>RIAA</strong></td>
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<td>&quot;Hiroshima&quot;(LP)</td>
<td>&quot;Replicas&quot;(LP)</td>
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<td>3 Pop, 26 B/C</td>
<td>4 Jazz</td>
<td>33 Pop</td>
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<td>&quot;Moonlight Madness&quot;(LP)</td>
<td>&quot;Room Full Of Mirrors&quot;</td>
<td>&quot;The Pleasure Principle&quot;(LP)</td>
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<td>128 Pop</td>
<td>2/23/80</td>
<td>4 Pop</td>
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<td>3/8/80</td>
<td>52 Pop</td>
<td>6/14/80</td>
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<td>&quot;Ain't Nothing Gonna Keep Me From You&quot;</td>
<td>&quot;Cars&quot;(45)</td>
<td>&quot;Are 'Friends' Electric?&quot;(LP)</td>
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<td>33 Pop</td>
<td>96 Pop</td>
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<td>6/28/80</td>
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Cash Box/August 30, 1980

www.americanradiohistory.com
The golden flight of the free bird continues

Rossington Collins Band

Leon Wilkeson  Barry Harwood  Derek Hess  Dale Krantz  Allen Collins  Gary Rossington  Billy Powell

Their debut album “ANYTIME, ANYPLACE, ANYWHERE” features the hit single “DON’T MISUNDERSTAND ME”. (MCA-41284)
Produced by Gary Rossington, Allen Collins and Barry Harwood.

ON TOUR:

DATE  CITY
9/11  Shreveport, LA
9/12  Ft. Worth, TX
9/13  Houston, TX
9/15  Austin, TX
9/16  Lubbock, TX
9/17  El Paso, TX
9/19  Norman, OK
9/20  Tulsa, OK
9/21  Kansas City, MO
9/23  Wichita, KS
9/24  Lincoln, NB
9/26  Cedar Rapids, IA
9/27  Minneapolis, MN
9/28  Milwaukee, WI
9/30  Detroit, MI

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solitude came after he broke his leg in a serious car accident. While convalescing, he wrote about 20 songs. The culmination of this activity came in March, 1979, when Greenberg recorded a tune called "Rock It," in which he played all the instruments. He pressed the record himself and watched it hit the top of the charts locally. Armed with retail and radio statistics, Greenberg again shopped around the majors and this time, after several close encounters with other labels, he struck a deal with Casablanca.

"They immediately jumped on the record and asked me if I had any more tunes," recalls Greenberg. "Even though I didn't, I said 'sure,' after which I went home and wrote four more." One of those was "Funky Town," which featured Greenberg on drums, percussion, all keyboards and synthesizers, and guitar. Capturing the session was the singing of Cynthia Johnson, whose exciting vocals offer ample evidence of her experience with both pop and gospel groups.

What happened from there is evident from a glance at the uppermost regions of the charts were "Funky Town" is number one. Lipps Inc., however, will not tour immediately on the strength of the hit. Greenberg, by mutual agreement with Casablanca, will devote the next couple of months to putting a second album in the can and will ready a touring band for September.

According to Greenberg, "The material will be in the same vein, with somewhat more of a leaning towards rock and jazz. But I brought a tape home of some of the tracks we've just finished working on, and I got the same feeling of excitement that I got when I first played 'Funky Town' back. And, like 'Funky Town,' these tracks are turning out to be exactly as I heard them in my head."

August 30, 1980

Casablanca's recent Lipps (Potato) Chips promotion proved a tasty and fitting metaphor for the Minneapolis duo's success with the "Funky Town" single, as Lipps, Inc. is indeed, in the chips. Steven Greenberg and Cynthia Johnson have seen their infectious dance mix remain at the #1 spot on the Cash Box Pop Singles chart for more than a month, and, while "Funky Town" also topped the B/C singles chart for two weeks during June, the B/C top 40 crossover track catapulted the "Mouth To Mouth" LP to the #5 slot on the B/C Album chart and #7 position on the Pop Album chart as well.

Johnson's powerful vocals, which were responsible for making Funky Town one of the premier disco cuts of the year, as well as a platinum record, can be heard once again on Lipps, Inc.'s upcoming album, "Pucker Up." The LP is set for release Sept. 9 and should prove to be a worthy successor to the gold selling "Mouth To Mouth."

Achievements To Date

Lipps, Inc.

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<td>1 Pop, 1 B/C</td>
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<td>5 B/C, 7 Pop</td>
<td>6/21/80, 6/21/80</td>
<td>Gold</td>
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Label Artist Relations, Artist Development Departments

A&M RECORDS
1415 N. La Brea Ave.
Hollywood, CA 90026
(213) 469-2411
Martin Kirkup
VP of Artist Development
Bob Garcia
Artist Relations Director

A Riola RECORDS
6 W. 57 St.
New York, NY 10019
(212) 489-7400
Warren R. Schatz
Sr. VP & Chief Operating Officer

ARISTA RECORDS
6 W. 57 St.
New York, NY 10019
(212) 489-7400
Rick Dobbins
VP of Artist Development & Artist Relations

ATLANTIC RECORDS
75 Rockefeller Plaza
New York, NY 10019
(212) 484-6000
Perry Cooper
Director of Artist Relations/Product Management

CAPITOL RECORDS
1750 N. Vine St.
Hollywood, CA 90028
(213) 462-6252
Patti Maturkanic
Artist Relations Manager

CASABLANCA RECORDS
8255 Sunset Blvd.
Los Angeles, CA 90046
(213) 650-8300
Don Wasley
VP of Artist Development

CHRYSLER RECORDS
9255 Sunset Blvd.
Los Angeles, CA 90069
(213) 550-0171
Linda Carrhart
Director of Artist Development
Lydia Sarno
Artist Development Coordinator

COLUMBIA RECORDS
51 W. 52 St.
New York, NY 10019
(212) 975-4321
Arma Andon
VP of Artist Development
Mickey Eichner
VP of Columbia East Coast Artist Relations

ELEKTRA/ASYLUM RECORDS
962 N. La Cienega
Los Angeles, CA 90069
(213) 655-8290
Mark Hammerman
Nat'l. Director of Artist Development

EPIC RECORDS
51 W. 52 St.
New York, NY 10019
(212) 975-4321
Al De Marino
VP of Artist Development
Lennie Petze
VP of A&R

JET RECORDS
9569 Beverly Grove Dr.
Beverly Hills, CA 90210
(213) 553-6801
Pat Schianno
VP of Creative Services

MCA RECORDS
100 Universal City Plaza
Universal City, CA 91608
(213) 985-4321
Denny Rosenbrentz
VP of A&R

MOTOWN RECORDS
6255 Sunset Blvd.
Hollywood, CA 90028
(213) 489-3500
Iris Gordy
VP - Creative
Shelly Berger
VP of Artist Relations

PHONOGRAM/MERCURY
810 Seventh Ave.
New York, NY 10019
(212) 399-7485
Joe Grogan
Nat'l. Promotions Director
George Kneymeyer
Artist Relations Coordinator

POLYGRAM RECORDS
810 W. 53 St. @ Seventh Ave.
New York, NY 10019
(212) 399-7100
Jeff Laufe
VP of Rock Department
Stu Fine
Director of A&R

PORTRAIT RECORDS
1801 Century Park W
Los Angeles, CA 90067
(213) 556-4700
Jess Siru
VP of Artist Development
Frank Rand
VP of A&R

RCA RECORDS
11717 W. Los Angeles Ave.
New York, NY 10020
(212) 930-4000
Bob Blitz
Manager of Artist Development

RSO RECORDS
8335 Sunset Blvd.
Los Angeles, CA 90069
(213) 650-1714
Janis Lundy
Director of Artist Relations
Carole Meyers
Asst. Artist Relations

20TH CENTURY-FOX RECORDS
8544 Sunset Blvd.
Los Angeles, CA 90069
(213) 657-8210
Neil Portnow
President
Paula Jeffries
A&R Manager
Michael Stewart
A&R Producer
Brenda Gelfiner
Artist Relations

WARNER BROS. RECORDS
3300 Warner Blvd.
Burbank, CA 91510
(213) 846-9090
Bob Regehr
VP of Artist Development
Cari Scott
VP of Artist Relations

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The New Faces of Today are the Hitmakers of Tomorrow and Cash Box is with them from the beginning. Look to the Future in "New Faces To Watch", a weekly feature in Cash Box.
We've Got The Hots!

Rocky Burnette
THE SON OF ROCK 'N ROLL

The Vapors
NEW CLEAR DAYS

Chuck Francour
UNDER THE BOULEVARD LIGHTS

Fischer-Z
GOING DEAF FOR A LIVING

ON EMI-AMERICA • UNITED ARTISTS RECORDS
SINGLES BREAKOUTS

**Cameo** - National
**Alabama**
**Ambrosia**
**Toni Braxton**
**Robbie Rogers**
**Collins Band**

**Wherehouse - Los Angeles**
**Devo**
**Johnny Lee**
**Kenny Loggins**
**Paul Simon**

**Harmony House - Detroit**
**Englishears**
**Kings**

**Handelman - Atlanta**
**Dee Bradley**
**Dionne Warwick**

**Cavages - Buffalo**
**Pat Benatar**
**Dionne Warwick**
**Whitesnake**

**Tower - Seattle**
**Charlie Daniels Band**
**Elektra Light Orchestra**
**Boz Scaggs**

**Killer Karl - New York**
**Irene Cara**
**Natalie Cole**

**Pickwick - Midwest**
**George Benson**
**Michael Johnson**
**Boz Scaggs**

**Tower - San Francisco**
**Michael Henderson**
**Kathy Jones**
**Dionne Warwick**
**Zapp**

**Sound Warehouse - San Antonio**
**Pat Benatar**
**Lauryn Hill**
**Dionne Warwick**

**Richman Bros. - Philadelphia**
**Pat Benatar**
**Peter Gabriel**
**Grandmaster Flash**

**Pent One - Nashville**
**Irene Cara**
**Daniel Band**

**AMERICA**
**Father's O'Jays**
**Dells**
**Boatners**
**King Karol**

**YELLOW MAGIC ORCHESTRA**
**AC/DC**
**Independent**
**Dionne Warwick**

** Eddie Money**
**HALL **
**O'JAYS**
**KINGS**
**Michael Henderson**
**America**
**Father's O'Jays**
**Dells**
**Boatners**
**King Karol**
**YELLOW MAGIC ORCHESTRA**
**O'JAYS**
**KINGS**
**CHICAGO**
**Tower**
**Beverly**
**Rick James**
**HALL **
**ATLANTA **
**ALLMAN BROTHERS**

**WHITESNAKE**
**Electric Light Orchestra**
**Charlie Daniels Band**

**Ray, CARLY SIMON**
**Harmony**
**Paul Simon**
**Johnny Lee**

**Roosington Collins Band**
**Michael Henderson**
**Tom Browne**
**Ambrosia**

**TOP SINGLES BREAKOUT OF THE WEEK**

**REACH FOR THE SKY** - THE ALLMAN BROS. BAND - **ARISTA**

**WHAT'S IN-STORE**

**DYNAMITE IN L.A.** - Cotillion/Atlantic recording artist Stacy Lattisaw recently made an in-store appearance at Delicious Records in Los Angeles where the autographed pictures and albums for her. The 13-year-old singer has been making a series of in-store appearances in support of her second LP, “Let Me Be Your Angel.”

**NIPPER KNOWS BEST** - RCA Records’ first release in its “Best Buy” series, 36 album-bearing, postage-paid retail list of $9.95, has met with spectacular success, with initial sales from the June issue totalling more than 700,000 units, according to Frank O’Donnell, national field merchandising manager. O’Donnell stated that all 36 titles had been culled from RCA’s catalog, where they had been selling at a $7.98 list, and that initial orders at the lower price for many of the titles had sold as much as six times what had been sold in all of 1979 at $7.98 albums. Albums included in the “Best Buy” series include product by Waylon Jennings, Dolly Parton, Elvis Presley, Jefferson Starship, Henry Mancini and others. O’Donnell stated, “Our success with our first release has been so great, we are planning to release another 48 titles in September.”

**LOVE IS FAIR** - In support of Barbara Mandrell’s new album, MCA is offering the following merchandising aids: 1x1 front boards: 2x2 album cover blow-ups, card counter displays. In multi-product displays, there will be a 3x4 country poster, 1x1 country front board and multi-use header card/counter display, including a brochure holder and current catalog bulletins.

**RECORD BAR ACTIVITIES** - Polydor recording artist Benny Mardones appeared in-store at the Southlake Mall Record Bar in Morrow, Ga., on Aug. 8 to greet fans and sign autographs. At the Cincinnati, Ohio store, a drawing was held in a Tommy Tutone promotion for 57 winners. Each one received a Tutone LP, a t-shirt and a key. The holder of the key that opened a two-tone ‘75 Chevy won the car. A Maxxell “Save the music with you” promotion in the Greenville, N.C. store, had the customers guessing how many Maxxell tapes and Savoy tape cases were in a Honda parked in front of the store. The winner received 100 gallons of gas. “Devo Day” at Tracks in Norfolk, Va. brought some 700 fans out to greet the group. Devo signed LPs and sunglasses for the fans. And lastly, in the Rocky Mount, N.C. Record Bar, the giveaway in a “Get High Mileage with Maxxell Savoy” promotion was a ten-speed bicycle. All Maxxell and Savoy product was on sale for 20% off for the promotion.

**MCA’S MAC ATTACK** - With the McDonald’s Hamburgers “Easy Pickin’s Quik” in full swing, so too, is MCA’s Special Offer that is attached to the bottom of the quik. MCA is offering a coupon good for $2 off the original soundtracks from Xanadu and Smokey and the Bandit II. The coupons are good at all participating California Wherehouse stores. According to Ann Seiifert, advertising clerk for Wherehouse, the response to date has been very good.

**AND THE WINNER IS** - DJ’s Records, based in Seattle, Wash., is offering “Elvis Aron Presley, 25th Anniversary” set to one of its 22 store managers as the grand prize for a contest seeking the best Elvis store display. Good luck managers!

**ROCK ‘N ROLL EXPO** - On Sept. 27-29, KWSI/Los Angeles will be presenting the first annual “Rock ’n Roll Retail Fair” at the Hollywood Palladium. Admission will be $1.06 and the concept is a three-day exhibition that will provide all retailers with a “hands-on” look at their own business. The show will feature all the major suppliers, manufacturers and distributors to expose new releases and Christmas promotions. The event will be on a “Trade Show” atmosphere and will be suggesting to the public that music is a good gift to give. K-WE will be doing some heavy promotions on the air, as well as ads through the L.A. Times, Herald Examiner, all the college newspapers and other outlets. There will also be live entertainment on hand, including the Naughty Sweeties, Russia, The Pop and The Troops. Stay tuned for more on the “Rock ’n Roll Fair.”

**THE CAVAGE PATCH** - Radio station WBKL/Buffalo, in conjunction with Warner Bros. Records and Cavage’s Records, has printed up 5,000 Larry Graham dollars with the singer’s face instead of Thomas Jefferson’s. This promotion is titled “In A Million Contest,” and WBKL air personalities will be calling out some of the numbered sequences over the air. All the listener holding one of these bucks has to do is call the station within two minutes to receive $20 from Graham. There will be 20 $20 winners and Cavage’s has store displays set up in the stores to help this contest. Together with Cavage’s Records and local radio station WZWR/Buffalo, is having an AC/DC “Back In Black” contest. To be eligible, just go into a Cavage’s store and fill out an entry blank and the grand prize is transportation to and from school on the first day in a brand new ‘black’ Limousine.

**REGIONAL BREAKOUTS** - Honeysuckle Rose soundtrack in the Midwest and South

**minne riperton** in the West and Midwest

**Nervous Eaters** in the East and Midwest

**Third World** showing some action in the West... and Paul Simon is breaking out everywhere.

**FOR QUICK COVERAGE** - Send items and photos for What’s In-Store to Cash Box, 3636 Sunset Blvd., suite 930, Los Angeles, Calif. 90028.

**linda arbrit**

**ROCKIE AT PEACHES** - A&M recording artist Rockie Robbins recently visited Miami as part of a national tour in support of his “You And Me” LP. While in Miami, Robbins dropped in at local radio stations and did a special display featuring his album graphics. Pictured are (l-r): Al Compton, store manager; Mark Siegel, staff member; Richard Pachter, A&M; Jerry Silhan, RCA branch manager; Veta Victorian, A&M; Robbins, and three unidentified Peaches staffers.

Cash Box/August 30, 1980
**Series Of FBI Raids Net Thousands Of Counterfeit Elvis Presley Records**

(continued from page 5)

warrant on Aug. 15 at the home of John Greco, whose residence was listed as 41 Annadale Road.

According to reports, approximately 50,000 albums, EPs and singles as well as business records showing the extent of his world-wide operation were seized from the basement of Greco’s home. Working under the name of R.T.O. Records, Greco was the director of the investigation as an alleged major distributor of bootleg recordings of Presley and other artists. The street value of the seized product has not been determined.

According to the FBI, many of the Elvis bootleggers operate through mail order “fan clubs” to distribute their illicit merchandise. The investigation also revealed the bootlegging product not only is of inferior sound quality, but also that bootleggers steal each others material, repackage it, and claim to have “new and unheard” versions of Presley songs.

The bootleggers also claim to have remixed the sounds or to have used studio musicians to alter existing recordings and create a bogus “unheard before” lost treasure of Elvis.

Making Headway

These ongoing FBI/RIAA investigations and subsequent busts have been making headway into the problem of record piracy, counterfeiting and bootlegging, according to Yarrell.

“The FBI has been taking very effective action over the years since the passage of the copyright law for sound recording,” he said. “There have also been a growing number of local enforcement agencies that have not only become increasingly interested in the situation, but increasingly effective as well. We’re not lacking the problem, but we are making progress.”

The FBI in Memphis is currently reviewing all the materials seized and information gathered in the Memphis bust to determine what charges— if any — are to be brought against distributors. Prosecution of these possible charges will be handled by assistant attorney Wilson.

**SoundShop Launches New Production Arm**

NASHVILLE — The SoundShop Inc., an audio and music production company here, has branched into the field of producing and marketing radio station IDs, according to company president Craig Deitschmann. Ted Johnson, recently named director of the broadcast operations for the company, will be responsible for launching and directing the SoundShop's entry into this new facet of the business.

“There is a big market in this country for the production of high quality station IDs in a variety of musical styles,” Deitschmann said. “We are confident that our long experience in the production of commercial music at the SoundShop, coupled with Ted’s experience in the radio field will fill the industry’s current need for the production of successful station IDs.”

Prior to his affiliation with The SoundShop, Johnson was president of North American Communications and worked with JAM Creative Productions, Inc. in Dallas. He was also with WSM Radio here for 10 years as program assistant director and music director.

**Annual FICAP Banquet Scheduled For Mid-October At Nashville Hyatt**

NASHVILLE — The Federation of International Country Air Personalities (FICAP) will host its annual banquet Oct. 17 at the Hyatt Regency here, with cocktailsbeginning at 6:00 p.m. and the dinner and awards presentation at 7:00 p.m. (CDT).

In addition to the induction of two country music personalities into the Country Music Disc Jockey Hall of Fame, participants will also be able to view a showcase presented by CBS Records. Artists included in the show will be Larry J Dalton, Bobby Bare, Moe Bandy and Joe Stampley and Curly Gayle. Tickets for the banquet and show will be $25 and may be ordered from the FICAP office, 1201 16th Ave. S., Nashville, Tenn. 37212.

**Hyatt Headquarters**

This year FICAP will use the Hyatt as headquarters for the entire week of the convention. An information booth will be located in the lobby and a hospitality suite open to radio and industry representatives will be located in the hotel.

During the banquet new board members Les Acree, WMC; Ralph Emery, WSM; and Tom T. Hall, “Pop Goes The Country,” as well as the new lifetime members Freddie Hart and Larry G. Hudson will be introduced.

**Daniels And Band, Rogers And Gatlin Sweep Nominations In CMA Awards**

NASHVILLE — The Charlie Daniels Band led the nominations for the upcoming Country Music Assn. (CMA) Awards as a finalist in five categories. While Kenny Rogers and Larry Gatlin and the Gatlin Brothers Band came in a close second with nominations in four categories.

The Daniels band was nominated for Entertainer of the Year, Single of the Year (“In America”), Song of the Year (“In America”), Vocal Group of the Year and Instrumental Group of the Year by the 4,900 member association.

Rogers scored nominations for Entertainer of the Year, Single of the Year (“Coward Of The County”), Album of the Year (“Kenny”) and Male Vocalist of the Year.

Gatlin and band scored nominations for Entertainer of the Year, Album of the Year (“All The Gold In California”), Vocal Group of the Year and Instrumental Group of the Year.

The complete list of finalists and their
categories for the upcoming awards show, which will air Oct. 13, beginning at 8:30 p.m. (CDT) on the CBS television network was as follows:

**Entertainer of the Year — The Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, Columbia, “Coward Of The County,” Kenny Rogers, United Artists, "Good Ole Boys Like Me," Don Williams, MCA, “He Stopped Loving Her Today,” George Jones, Epic; and “In America.” The Charlie Daniels Band, Epic.**

**Single of the Year — “All The Gold In California,” Larry Gatlin and the Gatlin Brothers Band, Columbia, “Coward Of The County,” Kenny Rogers, United Artists, “Good Ole Boys Like Me,” Don Williams, MCA, “He Stopped Loving Her Today,” George Jones, Epic; and “In America.” The Charlie Daniels Band, Epic.**

**Album of the Year — “Coal Miner’s Daughter,” original motion picture soundtrack, MCA, “Just Good Of Boys,” Moe Bandy and Joe Stampley, Columbia, “Kenny,” Kenny Rogers, United Artists, "Roses In The Snow," Emmylou Harris, Warner Bros.; and "There’s A Little Bit Of Hank In Me,” Charley Pride, RCA.**


(continued on page 26)

**READY FOR THE ROAD — Orlando artist Leon Everette is gearing up for a little bit of road work in conjunction with the release of his new album, “I Don’t Want To Lose.” Pictured discussing tour plans are (l-r) Dave Barton, agent with Dick Blake International; Carroll Fulmer; Everette’s manager and owner of the Orlando label, Everette, and Dick Blake, president of Dick Blake International, Everette’s booking agency.**
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks On Chart</th>
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</thead>
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<tr>
<td>28</td>
<td>I'm Sorry</td>
<td>The Osmonds</td>
<td>Mercury</td>
<td>10</td>
</tr>
<tr>
<td>29</td>
<td>You Keep Me Hangin' In</td>
<td>The Osmonds</td>
<td>Mercury</td>
<td>9</td>
</tr>
<tr>
<td>30</td>
<td>Come On Little Sister</td>
<td>The Osmonds</td>
<td>Mercury</td>
<td>8</td>
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<tr>
<td>31</td>
<td>There's No You</td>
<td>The Osmonds</td>
<td>Mercury</td>
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<td>32</td>
<td>Love Has No Limit</td>
<td>The Osmonds</td>
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<td>33</td>
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<td>The Osmonds</td>
<td>Mercury</td>
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<td>The Osmonds</td>
<td>Mercury</td>
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<td>37</td>
<td>Don't You Know (I Love You)</td>
<td>The Osmonds</td>
<td>Mercury</td>
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</tr>
</tbody>
</table>

**Alphabetized Top 100 Country Singles (Including Publishers and Licensee)**

- **A**rtist's Name (Publisher/Label) - **B**MI
- **E**ASCAP
- **F**ingerprints
- **G**olden Age
- **H**eartbreak's Ballads
- **I**ndianapolis Repertoire
- **J**ohnny Mac Glaze
- **K**entucky State University
- **L**etterman's Collection
- **M**any Voices
- **N**ational Register
- **O**n Old Time Radio
- **P**orter Wagoner
- **Q**uiet Village
- **R**eserve
- **S**pirituals
- **T**elevision
- **U**nderwood
- **V**ocalion
- **W**arner Bros.
- **X**erox
- **Y**ears
- **Z**igzag

**Texas Bound and Flyin'**

- By Bob Wayne
- In **ASCAP**
- In **BMI**
- In **WMA**

**Texas Bound and Flyin'**

- By Bob Wayne
- In **ASCAP**
- In **BMI**
- In **WMA**
GET THE BLUES...AND THEN SOME.

From Lynn's new album, EVEN COWGIRLS GET THE BLUES Produced by Steve Gibson for The Entertainment Company. Executive Producers: Charles Koppelman and Gary Klein

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213/550-4183

www.americanradiohistory.com

Dream Tour Hits Nightmare Road — Johnny Duncan’s latest tour of the west coast may have started out as a dream come true, but it is rapidly becoming a nightmare. It has been quite an emotional ride for the fans (and for him, I may add). The tour began on August 27th and featured a number of dates in California and the Pacific Northwest, with a few more stops in the Midwest. Johnny has been sharing his music and his stories with fans all over the country, and the response has been incredible. The shows have been packed, and the energy in the venues has been electric. However, behind the scenes, things have not been as smooth. Johnny’s voice has been strained from the constant traveling and the emotional intensity of the performances, and his throat has been giving out. This has forced the cancellation of a few shows, and the rest of the tour has been rescheduled. Johnny is doing all he can to keep his voice strong, but it’s been a tough journey. The fans have been supportive, and they have been a source of strength and encouragement for him. Despite the challenges, Johnny is determined to continue the tour and perform for his fans. He is grateful for their support and looks forward to seeing them again in the future.

Three Artists Top CMA Nomination

THE COUNTRY MIKE

MISS COUNTRY MUSIC, USA — Sherry Sanders, president of Tracks Inc., has announced plans to hold the first “Miss Country Music, USA” beauty pageant. Negotiations are currently underway with major television networks for national telecast of the pageant in 1981. According to Sanders, statewide preliminary pageants will be held across the country, sponsored by selected radio stations in each state. The competition will culminate in Nashville in October to be in conjunction with Country Music Month. “Miss Country Music” will be awarded scholarships, gifts, and cash prizes. The criteria in final judging will be knowledge of country music, talent, poise and appearance. According to Sanders, the pageant will “merge the best of country music specials with the best of beauty pageants.”

The planned two-hour telecast will involve major country music artists, participating and performing.

PROGRAMMERS PROFILE — Don Langford grew up in broadcasting. His first memories of radio came at the age of six, sitting in the control room at KMPC/Los Angeles watching his father, J. Paul Langford, do his show. But unlike his father, a television pioneer, Don wants to stick with radio. In his own words, “Who needs pictures.” Langford’s career began in 1967 with KBBQ in Burbank where he handled a variety of responsibilities. In 1971 Langford left Los Angeles for the program director position at KSON/San Diego. Three years later he went back to L.A. to assume the program director duties at KLAC. In addition to being a six year veteran at KLAC, Langford is currently chairman of the board of the Academy of Country Music.

GOIN’ COUNTRY — Several reports have filtered in this week from stations across the nation who have jumped on the country bandwagon by reverting to a country format. Continuing this popular trend are: KAYD/Beaumont, Texas; WKST/Kent, Ohio; station manager, William Klaus; WWBD/Bamburg, S.C.; and WNOE/New Orleans, program director, Russ Mitchell.

WKHD/Oklahoma City’s celebration of its third anniversary, KYNN/Omaha sponsored by a Labor Day country music fest at Disney World on Aug. 30 and 31. “America the Musical Labor Day Weekend” will feature such artists as Lynn Anderson, Billy “Crash” Craddock, Lacy J. Dalton, the Earl Scruggs Revue and The Statler Brothers. Program director, Buck’s Braun, dinner with the stars will be one of the prizes given away.

In celebration of its third anniversary, KYNN/Omaha sponsored a country music show Aug. 24. The program consisted of a variety of activities including a fiddle contest, talent contest, Bluegrass and gospel music performances, square dance, and performances by eight local country bands. Highlighting the anniversary festivities were appearances by Bill Anderson, Orion and Stephanie Winslow.

As a token of appreciation to their country music fans KVDO/Tulsa recently held it’s 6th annual “Big Country Picnic.” Twenty-five thousand, 50,000 picnickers converged on Expo Square in Tulsa to be entertained by Gene Crain and the Big Country Express, Little Melissa Hembre, Wayne Kemp, Kenny Seratt, Stoney Edwards, The Turkey Mountain Troubadours, Reba McIntire and Jacky Ward.

As part of WCMS month long 26th birthday celebration, a capacity crowd boarded a cruise ship and floated leisurely down the Elizabeth River near Norfolk, Va. Randy Barlow was on board to provide a few tunes and entertain the crowd. According to promotions director Carolie Fargo, “the celebration was another way of thanking our listeners for their continued support.”

Over the Labor Day weekend Mutual Broadcasting System will broadcast the recent Jambores in the Hills on more than 325 stations from coast to coast. The three-hour radio special, produced by Glenn Morgan and hosted by Lee Arnold, will feature Mel Tillis, Alabama, Hoyt Axton, Tammy Wynette, T.G. Sheppard, Jerry Lee Lewis, Donna Fargo, Bill Anderson, Loretta Lynn, Mac Gayden, Joe Mandy and Joe Stampley, Ray Stevens, Billy “Crash” Craddock and Loretta Lynn.

SYNDICATED SHOW OFFERS INTERVIEWS, MUSIC GEARED TO COUNTRY AUDIENCES

Syndicated Show Offers Interviews, Music Geared To Country Audiences

NASHVILLE — More than 55 radio stations in 15 states are currently broadcasting “Inside Country,” a new country interview/music program. The show is syndicated by Louisvile Productions, a division of WHAS, Inc. of Louisville, Ky.

The show was originally developed for sponsorship by Louisville’s Convenient Industries, Inc., which operates the franchised 340 stores (Convenient Food Marts) and 250 self-service gas stations in 14 states.

The reviews for the program are researched and conducted by Alanna Nash, former contributing editor for Country Music Magazine and author of the Dolly Parton Biography, Dolly. The program is designed to spotlight a different country artist weekly in 52 five-chapter segments which will be interspersed with recorded music.

“The program is designed to satisfy the audience, the programmers, the salesmen, and the advertisers,” said Bob Gordon, president of Louisville Productions. “It’s something that’s needed in the market.”

The show airs six days a week and one-half hour, including two 30-second or one 60-second commercial break to allow easy rotation with album cuts or singles. Each chapter airs four times daily.

Louisville Productions grants exclusive rights to “Inside Country” to radio stations for use in the purchasing party’s broadcast area for a one-year period. The station has the right to multiple broadcasts of each program within the one-year period. Cost of the program is based on market size.


“Inside Country” includes interviews with current chart makers such as Eddie Rabbitt, the Oak Ridge Boys, Anne Murray, Kenny Rogers, Dolly Parton, Charlie Daniels, Bobby Bare and Emmylou Harris, as well as those artists who have made important contributions to the traditional country music, including Roy Acuff, Minnie Pearl, Grandpa Jones, Pee Wee King, and newer artists such as Lacy J. Dalton, John Wesley Ryles, Janie Fricke, Charly McClain and Alabama.

programmers picks

Terry Siane

WGTO/Cypress Gardens

Hard Times — Lacy J. Dalton — Columbia

Ralph Hughes

KFI/Wichita

I Believe In You — Don Williams — MCA

Bobby Martin

WCS/Columbia

I’m Not Ready Yet — George Jones — Epic

Morgan Hellbent

KRAM/Las Vegas

I Believe In You — Don Williams — MCA

Terry Black

KJJP/Phoenix

Why Not Me — Fred Knoblock — Scotti Brothers

Steve Gary

KOKX/Austin

Old Habits — Hank Williams, Jr. — Elektra

Dick Buchanan

KHEY/El Paso

Pecos Promenade — Tanya Tucker — MCA

Ron West

KSON/San Diego

Theme From Dukes Of Hazzard — MCA

Jay Phillips

WMP/Memphis

On The Road Again — Willie Nelson — Columbia

Jim Bell

WPXN/Columbus

Don’t Fool Around (When There’s A Fool Around) — Jim Stafford — Elektra

Terry Wunderlin

WIRK/West Palm Beach

Pecos Promenade — Tanya Tucker — MCA

Ron Christian

KBBQ/Ventura

It’s Gonna Take More Than Soap — Troy Shondell — Tel-E-Sonic

LITTLE JEANNIE AT WVOJ — Eight-year-old Jeannie Hodges from Jacksonville, Fl. has created a stir with her RCA release, “A Letter From Jeannie.” It was only appropriate that she stop by her home town radio station WVOJ and chat with some of her favorite disc jockeys. Pictured are (l-r) Eugene Hodges, Jeannie’s father, Jeannie, Jeff King, MD/WVOJ; Doug Carter, DJ/WVOJ; and Charlie Marcus, PD/WVOJ.
EXECUTIVE PROFILE

Merrill Womach: Diversity Of Business Yields Top Results

by Jennifer Bohler

NASHVILLE — Merrill Womach is certainly a familiar name to those within the Gospel music industry, as well as to Gospel music fans throughout the world. Womach is a leader in his field, striking new paths for the Gospel industry specifically, and the music business in general.

Through his many interests, Womach has created a Gospel music empire in his hometown of Spokane, Wash. There, housed in a sprawling, two-story building, are all of Womach's enterprises, including the first of his endeavors, the National Music Service (NMS), the Womach Recording Studio, New Life Records: Womach's booking agency and his latest project, ExpressSong, a new form of greeting card.

Womach's own story has been a bit of a revelation in itself. Doctors agree it is a miracle that Womach is alive today to tell of his many interests, for in November, 1961, the four-octave singer was involved in a plane crash in which he was seriously burned. It took many painful years of surgery to rebuild his face, which suffered the most damage. Luckily, the 24-track, fully automated system permits acts and their personnel to do anything from recording and mixing to tape duplicating and record pressing.

New Life Records was also the brainchild of mentor Womach, who presently has 11 of his own records on the label. Womach's truly incredible vocal range has been particularly highlighted on one of his releases, "My Song," on which he did all the vocals of a 40-voice male choir. In addition to Womach, New Life's roster includes Cam Florida and the Continentals. Johnny Hall, Trish Lenihan, Skip Ross, Gloria Jeanne and Mary Van Arsdale. Womach is also an engaging speaker and is as much in demand in that arena as in his concerts. Right now, Womach is booked solidly through 1981.

Even though these appearances take up much of his already limited time, Womach has branched out into another facet of the business with his ExpressSong greeting cards. His line of cards, some of which now number 2,000 tapes available to funeral parlor owners. They include songs in many languages, all recorded by Womach. Because of the novelty of the enterprise and the diversity of the songs and languages available, Womach's business caters to nearly 75% of the U.S. and Canadian funeral parlors.

In addition to this business, Womach also has his own recording studio in Spokane. The state-of-the-art equipment is now ready for use. In the studio, the Womach group, consisting of the Backyard Band, is currently recording a new release.

Womach's list of associations is extensive. He is a member of the Canadian Funeral Directors' Association, the American Institute of Funeral Directors, the National Association of Funeral Directors, the Gospel Music Society of America, the Gospel Music Association, and the Northwest Association of Gospel Music, to name a few. He is also a member of the Gospel Book Club and is the publisher of Gospel Today, a weekly newsletter that reaches out to the Gospel industry specifically, and the music business in general.

Prior to the accident, Womach had initiated his first project — the NMS, which is a library of Gospel tunes ready for use in church services. Womach Womach discovered the need for such a service of pre-recorded material in the late 50's while augmenting his income singing at funerals. After talking to numerous funeral directors, Womach formed NMS. Today, NMS is a leading supplier of pre-recorded musical tapes to the funeral industry.

Additionally, NMS has all the equipment on which to play the tapes, as well as the cabinetry housing the equipment. Womach's technicians design and build the electronic gear that is required for the complicated installations, and his carpenters design and build the cabinets. Large Catalog Available

Presently, there are some 2,000 tapes available to funeral parlor owners. They include songs in many languages, all recorded by Womach. Because of the novelty of the enterprise and the diversity of the songs and languages available, Womach's business caters to nearly 75% of the U.S. and Canadian funeral parlors.

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<th>Weeks On Chart</th>
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<td>Capitol</td>
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<td>Two Places at the Same Time</td>
<td>Revolution</td>
<td>Warner Bros.</td>
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**BLACK CONTEMPORARY TOP 75 ALBUMS**

**HANDSHAKE'S FIRST RELEASE** — To celebrate the release of their single "My Guy, My Girl," the first release under CBS Records pressing and distribution agreement with Handshake Records, Johnny Bristol and Ami Stewart dropped by the CBS offices. Pictured are (l-r): Dick Asher, deputy president and chief operating officer, CBS Records, Glen Brown, Johnny Bristol, Ami Stewart, Trump, Meisel, partner in Handshake, Waltet Yektomk, president CBS Records Group, Peter Meisel, partner in Handshake.

**THE RHYTHM SECTION**

CHANGES — Vernell Johnson has assumed the duties of director of talent acquisition for the Capitol/EMI-United Artists labels allowing Dr. Cecil Hales departure from the company "to pursue independent production and management interests." Johnson told Cash Box, however, that industry speculation regarding his appointment as vice president of Capitol's R&B division is at this point in time merely "idle gossip." He went on to stress that his current assignment does not signal a structural change within the company's R&B unit. In defending a consolidation of A&R and promotion functions earlier this year (Cash Box, March 1), Capitol/EMI-United Artists President Pamm, R&B division, made the same comment regarding the role of Don Mack, director of national A&R promotion. A&R functions for Capitol were handled by Hales under the R&B unit. Johnson, however, said that he was not aware of any other changes planned for the company's R&B unit.

THE KING'S PENDING ARRIVAL — Throughout its 30 odd years in the industry, blues legend B.B. King has an enviable career history. Though his music and his name have been featured in recorded material on at least one commercial record, the current unveiling of his new "Lucille" model named after his guitar and its location on a major ad campaign with Coca-Cola — a new era of achievement for King. Much of the planned promotion of the new Gibson guitar and the Coca Cola campaign will be tied into a release of a 30th anniversary recording of "The King's Greatest Hits," the B.B. King's work published in early October, written by Charles Sawyer, and includes a picture history of some highlights in King's life. A source at MCA Records, for whom King currently records, told Cash Box that there are some cross-promotion plans with cooperation between the label and Doubleday scheduled. The sources also said that a promotion between Gibson Guitar and the record company is planned. It will involve a contest wherein participants can win models of the Lucille guitar, which was unveiled at the National Assn. of Music Merchandisers 1980 convention held in Chicago last June. According to the source, additional cross-promotion plans will be jointly announced by Doubleday and MCA, at a later date.

OFF THE PRESSES — Well-traveled R&B stalwart Joe Simon's next LP will be released in late September by Posse Records. The Simon release will be the label's first LP. The company recently released a single by Simon titled "Baby, Where Love Is In Your Heart It's In Yours," The aggregation of future Top 20 charters including Andrew Sisters, featuring Return To Forever and Lenny White, recently completed their second Elektra/Asylum LP in the wake of the successful "Best Of Friends" album, which sported the hot single "Pepper Butter." Recorded at the Indigo Ranch in Malibu, Calif., White and Earth, Wind and Fire keyboardist Larry Dunn produced the album which features brass work and vocals by members of the EWF outfit. The LP is planned for an October release. James Guthrie, co-producer and engineer on Simon's previous "The Wall" album, recently began production on an album by GTO recording artists Heatwave.

HOT CROSSOVER VINYL — For the third straight week black product has made the highest debut on the Cash Box Top 200 Album chart. This week, the O'Jays TSOP/CBS LP "The Year 2000" cracked at #88 bullet, Warner Bros. artists Ashford & Simpson (#85 bullet last week) and Philadelphia International artist Teddy Pendergrass (#82 bullet two weeks ago) were the highest pop albums debut the last two weeks. Also making an impressive debut on the pop LP chart was Michael Almond's "Love Living Forever," which broke the chart at #131 bullet. ... Tabu/CBS group S.O.S. Band's hot single, "Take Your Time (Do It Right) Part I," was dethroned from its number one spot on the Cash Box Top 100 Singles chart by Warner Bros. Christopher Cross "Saving..." a sizeable R&B debuts on the pop singles chart include "Can't We Try," #82 bullet by Teddy Pendergrass and "My Guy/My Girl" by Ami Stewart & Johnny Bristol Elektra's "Sisters" album of the same group, which cracked the Cash Box Black Contemporary album chart. The group's single from the album, "Another One Bites The Dust," debuted on the Cash Box BC Singles chart #82 bullet last week, "Save Me," the single from the Cash Box BC Singles chart "Old Crest On A New Wave," by Dave Mason, debuted on the Cash Box BC Singles chart #87 bullet... "Give Me The Night," the O'Jays/Warner Bros. LP by George Benson has topped the Cash Box Jazz chart for the second consecutive weeks and shows signs of closing in the number one spot on the Cash Box pop album chart (#8 bullet) and the Cash Box Black Contemporary album chart (#2 bullet). The title track is #2 bullet on the Black Contemporary Singles chart and #10 bullet on the pop singles chart.

SHORT CUTS — Steve Turner has been named music director at WHT/Philadelphia. WLC-FM/Indianapolis will soon be airing the three-hour, live gospel program Jubilation, which will simulcast with station WFLY-TV, Channel 20. It marks the first time a broadcast formatted radio station in the market will simulcast a television program. Capitol recording artist Natalie Cole is scheduled to begin a national tour co-billed with Lou Rawls Sept. 9. The show features two weeks at the Hilton Hotel in Vegas, a week at Carnegie Hall in New York, a week at the Schubert Hall in Philadelphia and a string of one-night engagements across the country before dates in Lake Tahoe and Harrin's in Reno.

Michael Martinez
Cash Box/August 30, 1980

BLACK CONTEMPORARY

MOST ADDRESSED SINGLES

1. HERE WE GO — MINNIE RIVER — CAPITOL
2. WINDS — KJJM, WJLB, WAOX, WILD, WCFM, KFRR, WRAP, WMNO, WLOU
3. I'M NOT THE ONE — RAY, GOODMAN & BROWN — POLYDOR
4. WSOK, WRBD, WJDL, WDMJ, KOKC, WCN, WOK, KPSR, KDOW, WYGL, WGRF-FM
5. SUGAR RUSH — THE BLACK RABBITS — SOAPBOX
6. WRDL, WTCO, WAOX, WILD, WCFM, KFGR-FM, WYJO, WAMO
7. FUNKIN' FOR JAMAICA (N.Y.) — TOM BROWNE — GRP/ARISTA
8. WWWL, WJLB, WAOX, WILD, WCFM, KFRR, WRAP
9. FUNKTIME (PART 1) — PEACHES & HERB — POLYDOR
10. WRDL, WTCO, WAOX, WILD, WCFM, KFGR-FM, WYJO, WAMO

UP AND COMING

TIME NIGHT LOVER — LATOYA JACKSON — POLYDOR
OUT HERE ON MY OWN — ANGELA CLEMMONS — EPIC
MYSTERY DANCER — SHADOW — ELEKTRA
HURRY UP THIS WAY AGAIN — THE STYLITICS — TSOP/CBS
HEARTACHE NO. 9 — DELEGATION — MERCURY

BLACK RADIO HIGHLIGHTS

WOAK — ATLANTA — CARL CONNOR, PD
HOD, R. Howard, 10AM, Host Of A Show; Taste Of Honey, G. Benson; Ashford/Simpson; McR. M. Henderson; Alphonso Surratt, O. Jays; McDuff/Whitehead; Pointer Sisters, D. Davis; W. Watson; T. Tidwell, M. Johnson, 11AM, Co. Artist; Otis Gordy, T. Jones; J. Johnson, 12AM, 1PM, 2PM, Host Of A Show; Pointer Sisters, D. Davis; White, 2PM, 3PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 3PM, 4PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 4PM, 5PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 5PM, 6PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 6PM, 7PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 7PM, 8PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 8PM, 9PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson, 9PM, 10PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; J. Johnson

WOJW — BOSTON — DAVE BRADLEY, PD
HOD, R. Howard, 10AM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 11AM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 12AM, 1PM, 2PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 2PM, 3PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 3PM, 4PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 4PM, 5PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 5PM, 6PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 6PM, 7PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 7PM, 8PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 8PM, 9PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 9PM, 10PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold

WOWQ — CINCINNATI — MIKE ROBERTS, PD
HOD, R. Howard, 10AM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 11AM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 12AM, 1PM, 2PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 2PM, 3PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 3PM, 4PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 4PM, 5PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 5PM, 6PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 6PM, 7PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 7PM, 8PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 8PM, 9PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold, 9PM, 10PM, Host Of A Show; Pointer Sisters, D. Davis; Pointer Sisters, D. Davis; Gold

WDR的方向是“黑色当代”，主要内容包括最新增加的单曲，以及即将推出的专辑。其中提到的电台包括WOAK、WXNA、WOWQ、WOWQ-FM等，节目主持人包括Carl Connors、Dave Bradley、Mike Roberts等。这些节目通常包含流行音乐的播放，以及对艺术家的采访和介绍。
GERMAN GABRIEL — Phonogram/Mercury recording artist Peter Gabriel recently had a German language version of his third and latest top-seller LP released in Germany. The music is the same, and Gabriel still sings the lyrics, translated into German by Horst Konigstein. Pictured at the Phonogram offices in Hamburg, Karl Konigstein, Gabriel, and Dr. Gerhard Weber, Phonogram.

A&M Launches Worldwide Marketing Campaign For ‘Breaking Glass’ Album

LOS ANGELES — A&M Records has launched the simultaneous worldwide release of the original motion picture soundtrack from Breaking Glass, featuring songs written and performed by Hazel O’Connor. The label will concentrate its initial marketing and merchandising efforts for the soundtrack LP in the territories of Canada, the U.K., Australia, Japan, South and Central America, Europe and Portugal, as well as the U.S. "We’re trying to stress both O’Connor’s and the movie soundtrack’s international appeal through this extensive campaign," said Jack Lossman, vice president international for A&M. "Of course, we’re most anxious for the movie to open up here in the U.S. to boost awareness of Hazel on a domestic level, but there is a talented singer/songwriter with a new sound both domestically and internationally.

Lossman noted that O’Connor “came to (the domestic label’s) attention through A&M Ltd.,” A&M’s wholly-owned English affiliate, in 1979 and was signed March 26, 1980 via A&M Ltd. An extensive press mail- ing accompanied the worldwide release of the Breaking Glass LP to key press representatives and journalists in foreign markets and international press conferences, with O’Connor have been scheduled. “We’re basically trying to build awareness of Hazel O’Connor in every country and hoping that it will spread from there,” indicated Lossman.

A “canned interview” is also being supplied to key radio personnel overseas, according to Lossman, with spots provided to insert the air personality’s voice. An in-store video for international use will also be provided, in addition to a promotional film clip from the movie for local television. "Obviously, exposure from the movie will give added emphasis to Hazel as a new rock artist," Lossman pointed out, "but I don’t think the film will make or break her. We’re making a commitment — Hazel is a solo recording artist and we hope to break her as such.”

Lossman also noted that in-store displays are also being “encouraged” on the international retail level. “Retailers in various countries will be setting up window displays making use of a clear celluloid backdrop that will simulate the Breaking Glass theme,” said Lossman.

Lossman summarized the campaign by saying “all of our foreign affiliates are 100% behind Hazel. We’re planning to have her on the various country in support of the Breaking Glass LP and generally build awareness.

RCA, PRT Terminate Joint Video Negotiations

LONDON — RCA Records U.K. and Precision Records and Tapes (PRT) have terminated negotiations to form a joint venture in the U.K. Both companies cited the status of agreements with third parties as the primary obstacle to culmination of the proposal.

However, Lord Grade, chairman of Associated Communications Corp. Ltd., the parent company that confirmed its desire to make available his company’s feature film and video catalog to the RCA television distribution system.

RCA Records and PRT had announced in June that they were planning to form a joint venture to combine the assets of both companies into a new entity.
Cash Box/August 30, 1980

INTERNATIONAL DATELINE

will be actively represented. Recent signings include Mickey Jupp to Teldec’s List Records over from Chrysalis. The U.S. & Helen Schneider to WEA, whose handsome initial formation has already garnered her the opening slot on Udo Lindenberg’s massive 30-date tour, which commences Sept. 1.

Congratulations to Tony Bunte, who recently became head of promotion with Bellaphone. Bellaphone has also signed La Blonda to do the soundtrack to the film Super Snooper and will also be releasing the eleventh (11) LP from the Filippers.

Other recent releases getting a healthy share of media attention are Jackson Browne’s “Hold Out.” Jimmy Cliff’s “I Am The Living,” Sergio Mendes’ “Algeria” and All Thompson’s “Take A Little Rhumba.” Jamaican Eddie Grant also returns to the scene with a new single entitled “My Turn To Love You.”

At the movie box office, Roadie is showing massive initial returns, second only to American Gigolo (German title Ein Mann fur eine Stunde) “A Man For All Hours” Summertime tour activity is progressing at an impressive clip. A&M’s Police has sold out every venue on its tour, as did CBS’ Santana Fare shocked Nina Hagen has recently reformed her band and is expected to hit the road shortly. Molly Hatchet’s Ted Nugent has gotten a great debut response via the third Golden Summerfest festival. Also included in the line up were Judas Priest, Johnny Winter, Ian Gillan, Saxon and the Pat Travers Band. On a more sedate note, Kenny Rogers will be making his long awaited concert debut in September. EMI’s Cliff Richard will return also. His tour lasts from Sept. 7-20. Via an intensive media blitz, Joan Baez has managed to sell out Munich’s Olympia Hall, but it was Harry Belafonte who garnered the most attention recently. A successful 12-date sell out tour was concluded at Munich’s Zirkus Krones, where Dieter Dunksko’s “Urban Cowboy” record got the debut. A filmic documented of the concert is currently in the post production stages as well. What appears to be the mismatched double bill of the season is Italian popster Angelo Branduardi’s three-city swing through Munich, Dortmund and Wurzburg with all of people, Stephen Stills in the opening slot.

Music-oriented TV programming is at a fever pitch as well. Highest ratings are going to the Gageschau, Sportscasch, ZDF’s Hitparade, Musik ist Trumpf and Mike Lennucksberger perennial favorite Musikorp.

The most often asked question among all factions of the industry is why there has been no official release set for the Goobayman Dance Band’s “Sun Of Jamaica,” which topped sales of over four million units in Europe alone. gerhard augustin & harald taubenreuther

WEA Int’l Plots Marketing Of Film Soundtrack Albums

LOS ANGELES — WEA International, due to its recent active profile overseas in the distribution of film soundtracks, has developed a series of recent marketing schemes used in cross-promotion plans for viny and film product. Only one of the product WEA has been a part of the world overseas includes Apocalypse Now, The Rose, Bruno Billy, Ten, Urban Cowboy, The Blues Brothers, The Shining, The Long Run and Rebel Roadie. Other current soundtrack soundtracks forthcoming include Paul Simon’s soundtrack from One Trick Pony, Betty Midler’s soundtrack from Divine Madness and soundtracks from Ragtime and Any Which Way You Can, starring Clint Eastwood.

Nesushi Ertugen, WEA International president, said that because of the volume of soundtrack releases and the dissimilar markets in which they will be released, a special marketing system was developed for such projects.

Essentially, our New York office develops a general scheme of all possible promotional tie-ins, often involving varied activities.

CBS Australia Names Three To A&R Staff

LOS ANGELES — CBS Records Australia has announced three new appointments to its A&R department. Lynda Dickson has been named assistant to Nigel Sandford, manager, international A&R, CBS Records Australia. Her responsibilities in the new position will include the receipt and distribution of product information and the maintenance of regular contact with overseas affiliates relating to A&R activities.

In other appointments, Patricia Calleja has been named to the position of release co-ordinator and Sandra Aldrin will assume the post of copyright controller for CBS Australia.

Smith Named Internal Controls Mgr. For CRI

LOS ANGELES — David Wilson has been appointed to the newly created position of manager, internal controls for the Capital Records International (CRI). In the new post, Wilson will be responsible for reviewing procedures and conducting staffing of the division headquarters and the subsidiaries’ audit report responses.

Wilson was most recently audit manager in the internal audit department, Eastern Operations, for CRI. Prior to that, Wilson was with the internal audit department, European Operations, for CRI for 2 years. Wilson was previously senior auditor with Smith & Williamson, Chartered Accountants, in London.

International Bestsellers

Italy

TOP TEN 45s
1. Non So Che Dari — Alan Sorrenti — CBS
2. Luna — Gianni Togni — CIG
3. Stella Star — Umberto Tossi — CBS
4. Olympic Games — Miguel Bose — CBS
5. Nostra — Rettore — Arista
6. Cenarro por Poo — Poop — CIG
7. Ti Tempo Se Va Nu — Adriano Celentano — Clan
8. Ambito — Renato Zero — RCA/Zeolandia
9. Comin’ Up — Paul McCartney — Parlophone
10. Ti Chiuso — Lipps, Inc. — Cassetland

TOP TEN L.Ps
1. Treguardo — Renato Zero — RCA/Zeolandia
2. Soni Solo Canzonezza — Eduardo Bemotz — Riodori
3. Miguel — Miguel Bose — CBS
4. Topazz — Umberto Tozzi — CBS
5. Dolce Vita — Giorgio Moroder — CBS
6. Galaxy — Rockets — Rockland
7. Emotional Reunion — Rolling Stones — Rolling Stones
8. Duke — Genio — Charisma
9. Rob Marley — Island
10. Magnifico Delirio — Rettore — Arista

The Netherlands

TOP TEN 45s
1. Zanudon — Olivia Newton-John/ELO — CBS
2. The Winner Takes All — ABBA — Polydor
3. Could You Be Loved — Bob Marley — Arista
4. Peter Gunn — EL&P — Arp
5. Dondi La Bamba — Pussycat — EMI
6. Middle Dynamos — Matchbox — CBS
7. Last At Night — Maywood — EMI
8. Upside Down — Danny Ross — EMI
9. I want niet hoe — Danny Neyman — CNR
10. Next Train Can I Stay — PolyGram

TOP TEN LPs
1. Emotional Rescue — Rolling Stones — EMI
2. Zanudon — Olivia Newton-John/ELO — CBS
3. Uprising — Bob Marley — Arista
4. The Game — Queen — EMI
5. Twenty Four Hours — Eric Lopez — K-R
6. Maywood — Bovena
7. Nel je goeden — Rob de Nij — EMI
8. The Best of Roger Whittaker — K-R
9. Sweet Memories — Various artists — Grammophan
10. 20 Melodies From Paradise — Various artists — K-R

National Hitman Productions

New Zealand

TOP TEN 45s
1. Do The Locomotion — Rob — CBS
2. Shining Star — Manhattan — CBS
3. I can’t say — Lipos, Inc. — PolyGram
4. Tired Of Tino’s The Line — Rocky Burnette — EMI
5. Monkey Hop — Dan — Festival
6. Rockabilly Rebel — Major Matchbox — Festival
7. I’m In The Mood For Dancing — Nolan Sisters — CBS
8. Little Jeanie — EMI
9. Stomp — The Brothers Johnson — Festival
10. Goats (Lucy & Romans & Sun Sam) — Michael Nesmith / WEA

TOP TEN L.Ps
1. Emotional Rescue — Rolling Stones — EMI
2. Emotional Rescue — Rolling Stones — EMI
3. I can’t say — Lipos, Inc. — PolyGram
4. Life Rust — Neil Young — WEA
5. Save The Day — Various artists — PolyGram
6. True Colors — Split Enz — PolyGram
7. The B-52’ — WEA
8. Good Time — Various artists — PolyGram
9. Just One Night — Eric clapton — PolyGram

UNFORESEEN MEETING — While on separate tours of Australia, Casablanca recording group The Village People and Donny and Marie Osmond were able to get together in Sydney for a little break. Pictured together are the members of both singing groups along with their respective tour toughs.

Juno Awards Site Set

TORONTO — The 1981 Juno Awards, the annual celebration of the Canadian Academy of Recording Arts and Sciences (CARAS), has been set for Feb. 5 at the O’Keefe Centre here. The show will be broadcast live by the CBC.

Host for the show has not been chosen yet, but an announcement is expected shortly.

www.americanradiohistory.com
Siegel, Kaufman Appointed Division Presidents at Stern

CHICAGO — Stern Electronics, Inc. announced the appointment of Larry Siegel, formerly Stern's vice president of sales and administration, as the newly formed Seeburg jukebox division. Stephen Kaufman, who formerly served as the firm's vice president of marketing, has been named president of Stern's amusement machines division.

Prior to joining Stern Electronics in 1978, Siegel owned and operated Pacific International Amusements, a San Francisco-based distributor of amusement machines. He was formerly employed by the Segasa Co., a pinball manufacturing and distribution company in Madrid, Spain; and Williams Electronics of Chicago, from 1971 to 1975. In his new position as president of the Seeburg jukebox division, Siegel will supervise and direct product development, manufacturing, sales and worldwide distribution of Seeburg phonographs. Stern recently acquired various assets of the Seeburg Corp. (Cash Box, Aug. 16), and will subsequently commence production of the phonographs in its Chicago facilities.

A native of southern California and graduate of UCLA, Siegel, 31, resides with his wife, Louise, in the Lincoln Park area of Chicago.

Stephen Kaufman joined Stern Electronics shortly following its formation in 1976. He formerly served as a sales executive with Williams Electronics from 1974 to 1977. As president of Stern's amusement machines division, Kaufman will supervise sales activities, product development and foreign licensing operations. He is 33 and resides in Chicago's Gold Coast area with his wife, Sheila, and daughter, Stephanie.

Gottlieb Introduces ‘Counterforce,’ New Pinball Game ‘With A Twist’

CHICAGO — “Counterforce,” the new Gottlieb Star Series B2 pinball game that “lights back” is now being shipped to U.S. distributors, according to George Simkowski, marketing vice president of D. Gottlieb & Co.

“We think this is an exceptional new game,” said Simkowski of Counterforce, the pinball play action. “Even before play begins the playfield tells the player that something unusual may be afoot. A rocket is dropped and play starts, it is immediately apparent that although the basic elements of pinball remain intact, the game concept provides a startling new twist. It really does light back,” he continued.

“The player can either win or lose extra points depending on the speed of his attack and destroying the bank of seven drop targets as quickly as possible is paramount.”

Unique Play Features

In the play process alien attack rockets descend at ever increasing speed, their mission being to knock out the player’s multiplier guns. The player’s mission is to arm his multiplier guns and destroy the attack rockets. The rockets can be destroyed by direct hits on drop targets, lit yellow spot targets and/or lit yellow rollovers. Destroying the rockets saves the multiplier and activates other game features.

As this very unique pinball play continues, when the player destroys all the rockets in the first row of attack, the “special” is lit. Destroying the remaining rockets in the second row will inform the extra ball target and in the third row, it activates the score bonus hole. Any rocket reaching a lit multiplier gun will cancel the bonus multiplier and reset the bank of targets.

Larry Siegel

Since its formation Stern Electronics, Inc. has emerged as one of the major manufacturers of solid-state pinball, video games and other coin-operated amusement games, worldwide. The Chicago-based company is scheduled to manufacture Seeburg jukeboxes in October.

Atari Sets Convenience Store Promo To Launch ‘Cabaret’ Ad Campaign

SUNNYVALE — As part of a marketing support program for Atari's new compact “Cabaret” cabinet style video game, the company has launched an advertising campaign which is geared to various market areas outside of the coin-operated games industry.

The ad is currently appearing in Convenience Store News, one of that industry’s major trade publications.

In describing the program, Frank Ballouz, Atari's marketing director said, “The combination of a popular high-earning video game with a cabinet design that requires only four square feet of floor space is an ideal profit combination for operators and for locations where floor space is limited.”

The ad program is aimed at various potential market areas to increase awareness and stimulate demand for the Cabaret style video game as a high potential contributor to profits and to help open the door for aggressive operators to new profit opportunities.

“The Cabaret game offers the operator a wider variety of new opportunities to extend location potential into areas that may not have had the space for standard upright games before,” he added.

Convenience stores are just one of many intended market areas where American firms have shown to be excellent potential video game markets. Among primary targets singled out by Atari are restaurants (especially chains), transportation centers, bars/taverns, amusement parks, bowling alleys, theatres, skating rinks, hotel/motel and college student unions.

ATE Revises Dates

CHICAGO — The 1981 Amusement Trades Expo (ATE), which was relocated to Olympia Hall in London when Alexandra Palace, the perennial site of the prominent outdoor event, was destroyed by fire (Cash Box, Aug. 2), will be held at an earlier time. The new dates of the show are Jan. 12 to 15, 1981.

A Special Trade Preview, with restricted admission, will take place on the 12th at which time exhibits will remain open from noon until 7 p.m., and one-day only admission fee will be charged.

For the remaining days of the show exhibit hours will be 10 a.m. to 6 p.m. (13-14) and 10 a.m. to 4 p.m. (15).

Because of the additional space allotment of Olympia Hall, the 1981 Exhibition is expected to be larger than previously announced.

The ATE management firm is currently preparing a new prospectus for distribution to all exhibitors. It is expected to be available for issue by late August. All companies who received the original version will be supplied with a revised prospectus.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

1. UPTOWN DOWN DIANA ROSS (Motown 1494F)
2. FAME RENECA (RCAP 10104)
3. HE'S SO SHY POINTERS SISTERS (Planet 47916)
4. LATE IN THE EVENING PAUL SIMON (Warner Bros. 48551)
5. ALL OVER THE WORLD ELECTRIC LIGHT ORCHESTRA (MCA-41289)
6. XANADU OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA (MCA-41285)
7. JESSE CARLY SIMON (Warner Bros. 48515)
8. ANOTHER ONE BITES THE DUST QUEEN (Elektra E-47031)
9. NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS (20th Century RCA-TC-2460)

10. LOOK WHAT YOU'VE DONE TO ME BOZ SCAGGS (Columbia 1-11369)

TOP NEW COUNTRY SINGLES

1. COWBOYS AND CLOWNS RONNIE MILSAP (RCB-PB-11306)
2. MAKING PLANS PORTER WAGNER & DOLLY PARTON (RCB PB-11963)
3. IT'S TOO LATE JEANNE BRADFORD (RCAP 10104)
4. LET'S KEEP IT THAT WAY MAC DAVIS (Cash Box NB 3226)
5. DO YOU WANNA GO TO HEAVEN T.G. SHEPPARD (Warner Bros. WBS-48553)
6. OLD FLAMES CAN'T HOLD A CANDLE TO YOU DOLLY PARTON (RCB PB-10940)
7. HEART OF MINE THE OAK RIDGE BOYS (MCA-11782)
8. BOMBED BOOZE AND BUSTED JOE SUN (Warner Bros. WBS 49512)
9. SWEET SEXY EYES CRISTY LANE (United Artists UA-1569-Y)
10. THEME FROM THE DUDES OF HAZZARD WAYLON (RCB PB-11267)

TOP NEW R&B SINGLES

1. GIVE ME THE NIGHT GEORGE BENSON (Warner Bros. WBS-49605)
2. RESCUE ME A TASTE OF HONEY (Capitol 46088)
3. REBELS ARE WE CHIC (Atlantic 3665)
4. BEYOND HERB ALPERT (A&M 32240)
5. SHAKER YOUR PANTS CAMEO (Cassette City/Cassadine CC3210)
6. GIRL, DON'T LET IT GET YOU DOWN THE O'JAYS (TDSP/CBS 259 4790)
7. SEARCHING CHANGE (RFC/Warner Bros. RCS-49512)
8. WHERE DID WE GO WRONG LTD (RCA PB-11200)
9. FUNKTIME PEACHES & HERB (Polydor PD 2115)
10. SOUL SHADOWS CRUSADERS (MCA-41266)

TOP NEW DANCE SINGLES

1. I LOVE IT TRUSSEL (Elektra E-48564)
2. SEARCHING CHANGE (RFC/Warner Bros. RCS-49512)
3. HOT HOT SUMMER DAY SUGARHILL GANG (Sugarhill SB-547)
4. I JUST WANNA DANCE WITH YOU STARPATCH (Cassette City/Cassadine CC2028)
5. CAN'T FAKE THE FEELING GERALDINE HUNT (Prior PSS-315)

Cash Box/August 30, 1980
With the reopening of the Williams factory Aug. 18, following the annual summer vacation shutdown, production will focus on a couple of hot new pinball games, namely, "Scorpion." Each contains distinctively unique features and both reflect the Williams tradition of "excitement" and "innovation." Watch for them.

WORDEN, the 39-year-old, longtime member of the Empire Dist. team, is departing his post to join a major manufacturing firm in Chicago.

CHICAGO FEST, this area's popular summer attraction gets bigger and better every year. It is annually held at Navy Pier and the bill of fare includes entertainment by some of the biggest names in music and drama, award ceremonies and dinner dancing, and, again this year, a games arcade sponsored by Aladdin's Castle, this time around in co-operation with radio station WLUP. The Aladdin's Castle arcade was quite an attraction at the 79 Fest but this year it is more space and featured a bigger assortment of coin-op games and was naturally even more appealing to the thousands of visitors at the Pier.

"SPOKE WITH John Neville at Empire Dist. Inc. "Business is terrific," he said, stressing that the distribs have received a steady flow of newly-confirmed and new products. Included in the lineup are Bally's "Hot Diggity," and "Viking" pins; Space Encounters' from Midway; Gremlin's "Carnival" and Atari's "Missile Command," to name a few. The district's awaiting Stern's new "Star Gazer" pin and the "Astro Invader" video game (which has tested out like a 'real winner'). Eddy's "Tag" and Cinematronics' "Rip Off" have been consistent sellers. John mentioned that the last couple of weeks have seen a surge in pinball sales at Empire. "Actually, our 'soft' period in pinball sales was rather short lived," John told us. Ops who might have neglected their pin purchases are now replenishing their stocks. Commenting

on Empire's auction sale, which replaced its usual flea market event, John said it was a huge success. Empire's auction services of Bob Sugarman, a professional auctioneer from No. Miami, Fla., and some 400 machines were sold in about a six-hour period. Ops were informed in advance about the auction and, needless to say, it really went over big.

DATEL's Oct. 8-10; SANTA CLARA, CA., new home of Universal Video, has taken over the "Scorpion" pinball game from Bob Catlin, when it was first announced, such as Space Are. Columbia distributed Portrait in the 3250 number. It was recommended highly by the Norge Division.

"George Simkowski is a product oriented executive," Bloom said. "His reputation as a successful marketer stems from the fact that he works with the needs of the marketplace and then implements constructive programs with great vigor and enthusiasm. He was introduced to Gottlieb distributors at our sales conference in January and has personally visited several distributorships since then," he concluded.

Commenting on his appointment, Simkowski stated that he welcomes the opportunity to work in an industry where newness, change and excitement prevail. "I look forward to the challenge of helping D. Gottlieb & Company excel in every facet of the game business as it has for 53 years, he said.

Simkowski served as a Marine officer during the Korean War. He is a graduate of the University of Wisconsin, where he played center on the 1953 Rose Bowl team. He resides with his family in suburban Norridge, Ill.

August is shaping into a big sales month at Rowe International-Albany. And why not, said branch manager Bob Westerhaus Jr., when you have "one hit after another to sell." He singled out such winners as Atari's "Asteroids" and "Missile Command," Gremlin's "Astro Fighter" and, based on reaction to the floor model along with some really great test reports, Gottlieb's new debuts "Counterforce." As one operator put it, this is one of the best Gottlieb pins on test in some time and it should be a top seller. Bob told us that some area ops are promoting 50 cent video play and discovering that, if given a chance, it really does work; "you just have to play them hard enough," he said.

UPON HIS RETURN from a relaxing two weeks vacation, Joe Wasterhaus Jr. got right back in the swing of things at Royal Dist.-Cincinnati. He really timed it perfectly this year; departing during a lull in business and returning just as activity was picking up and fall buying was starting. "I can't get caught short of new products," he told Cash Box, adding that Royal is also experiencing a noticeable turnaround in pinball sales — as expected — and renewed interest from customers. "I think operators should try to allocate a certain amount of their investment dollars for pinball,笑道," "pinball is the only steady money earner, the real backbone of the route." Ops are realizing this as they go into fall buying, he added. Referring to the apparent preference for videos over the past few months, Joe said the public is not considering more space and featured a larger assortment of coin-op games and was naturally even more appealing to the thousands of visitors at the Pier.

D. GOTTlieb & CO., leading manufacturer of amusement machines, is in need of both an Eastern and Western Sales Manager. These individuals will report to the Vice President, Marketing. They must be seasoned professionals with a history of successful sales achievement and the ability to organize, travel, and effectively contact their regions. Responsibilities include conducting of sales meetings and developing business relationships with distributors and operators. They will also implement sales promotions, advertising and merchandising programs and make recommendations of marketing support and sales strategies pertinent to their Regions. Prefer applicants from the amusement or vending industry. Excellent salary and benefits package, expenses paid. For appointment call or send your resume along with salary history in confidence to:

KATHY J. PETER
Director of Personnel
312-562-3413

165 W. Lake St., Northlake, Ill. 60164

A recent article in the Wall Street Journal, entitled "Look Out, Earth Invaders From Space Are Coming," explores America's current addiction with coin operated electronic games, and declared that "video madness is sweeping the country." The story mentioned such habit forming and high earning video games as "Space Invaders," "Asteroids," "Alien," and "Lunar Lander." In addition, the story mentioned that video game revenues are practically 50/50 (dead even), which represents a 25% increase in video revenue from a year ago and virtually no increase in pinball. The front page article gave a brief history of the video boom highlighting 1978's Space Invaders and the backdrop on its licensing. The reason the coin-op game market is doing well was sales results and quotes by coin-op managers as to the reason for their hysteria are included in this Aug. 13, 1980 article as well.

INDUSTRY CALENDAR

CAINIFRflA Clippings

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EASTERN FLASHES

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165 W. Lake St., Northlake, Ill. 60164
CLASSIFIED ADS 35 CENTS PER WORD

COLLECTORS, DEALERS VISITING America's premier

Womach Diversifies For Musical Success (continued from page 26)
bbers 35 plus accompanying record, covers every occasion, from birthdays to anniversaries to those that merely express general sentiments. The cover of each ExpressSong features the picture of the sitter on the inside, the sentiments are expressed on one side of the card, while a pocket on the other side is a seven-inch disc of a Womach recording. It's obvious that Womach is a man of many talents, who can out-talent too many to copy the whole, maybe too many trades spoil the master. In this case, Womach's variety of interests may possibly have helped him to reach this most intriguing aspects of Woman's career — his remarkably rich voice. Many believe that if he concentrated solely on singing, he could become one of America's premier singers. Noted arranger and composer of the music, Who has worked with pop artists such as Peggy Lee and Vic Damone, has been quoted as saying: "I have never had the pleasure of hearing the singing voice of that of Merrill Womach. He is an artist who combines a magnificent voice with sensitive approach to a lyric."

Label Cutback Accents Need For In-Store Strategies (continued from page 36)

play, in-store merchandising "can help create a buzz," says Petrone. "Then, with growing sales and reports, it can help create a snowball effect that could ultimately lead to airplay."

While radio airplay remains the final objective in marketing campaigns, in-store merchandising has actually been the decisive factor in many cases. "In-store merchandising has been a most important factor," says Peter Petrone, "as we have seen that the airplay of the song, the song on the air, is only the tip of the iceberg." According to Peter Petrone, "We have found that the in-store merchandising devices, which included a variety of posters and flats, as well as use of the LP cover itself in the case of Clarks records. We have taken advantage of these lessons of the 1979 sales slump. "Everybody had to re-assess what they were doing," Petrone says. "We believe we're more creative now. We've cut out the waste, but the real difference is the thought we put behind the campaigns now."

It's getting more like the creative times in the 60's. Montiero went on to explain that competition for display space has become so fierce that "if you put it up, that's what it is; you get a premium. You're more apt to get wall or display space for superstars or acts, great creativity in the presentation of the artwork, we will provide merchandising ads in whatever form works." With its distinctive logo, stand-ups may be used; while for a Molly Hatchet, with its unique and striking design, the stand-up is more appropriate. Basically, the more unique it is, the longer it will stay up. Pink Floyd displays are still all around the 'ground.'

Limited Funds

In step with tighter budgets for merchandising ads and the fierce competition for display space, sales managers must be armed with creative messages to get the best mileage from limited funds.

Womach (continued from page 26)

continues on next page}

Woma...
Future Expansion Plans Discussed At Annual Record Bar Convention

(continued from page 10)

make available in our stores," Berson explained, "and our profit margin on the merchandise runs as high as 40%. You can't stock cutouts effectively on a part-time basis, and that's one of the reasons we brought in an outside supplier. Also, with labels pressing and retailers buying more selectively, the availability of good products is likely to diminish, so we want to be sure of our sources in the long run.

With the chain expects to maintain its current shelf pricing structure of $6.99, $6.49 and $5.99 for $7.98 list goods and $7.49, $6.99 and $5.99 for $8.98 red product. Ralph King, vice president of marketing, said that the company had already received heretofore single-sourced tapes from $1.19 and the shell price of its $7.98 tape product to $7.29 from $6.99. He indicated that Record Bar had been "very reluctant" to raise its shelf prices in other areas.

King voiced concern about the lowballing tactics that the chain has encountered lately in such "college towns" as Athens, Ga., Columbia, S.C., Knoxville, Tenn., and on the West Coast, where product is marked down "about 10% above cost." But, he said, he is hopeful that "the sheer cost of doing business" will ameliorate the situation. "This has only been true in mall locations," he noted.

The past year was also marked by the introduction of the Monitor Multiple Catalog Pool (MCP), against which multiples of the chain's 1000 best-selling titles are available. According to Buck, systems programmer in the chain's data processing department, explained that the new system has allowed them to generate orders for more products that they needed. Under the new set-up, he said, "we have a way of providing information to the customer, because we don't want them to have more product than they need." Since the best-selling titles have been increased, he continued, Record Bar bowed the Limited Edition Multi-ply (LEM) pool to accommodate those stores which find that MMC makes not need their requirements.

Labels Adopt By Default

In his address to the chain's 105 store managers and 11 district managers, Bergman said that the convention was a demonstration of the company's faith in the results they are getting from their merchandising business. He also heralded the convention turn-out by representatives of the industry's leading vendors as the largest in the company's history. But later on, Bergman qualified his support of the manufacturers' programs.

"In their haste to cut expenses, many labels have simply cut in the wrong areas," he explained, "and one of them is convic- tion support. I was pleased by the turnout of the many label executives, but I can't help but think that we got our support largely by default. There are other major accounts which might have had conventions if they had seen a willingness on the part of the labels to participate in them."

CBS Offers Deal On Its 'Limited Edition' Series

NEW YORK — CBS Records has instituted a promotion for its "Limited Edition" series. Under the new arrangement, accounts may place minimum orders of lots of 30 per- cent of their convention buying of the entire series. The dealers who order quantities in quantities of 510 or more will have a broad "Limited Edition" line to choose from, and will be entitled to a 10.71% discount. Previous, "Limited Edition" items include records by Bing Crosby, the country, MOR, and Christmas music titles, was available only in minimum quantities of $10 per configuration. As in the past, returns are not accepted on the product line.

Label Cutbacks Cause Heavy Reliance On In-store Strategy

(continued from page 36)

Singer went on to say that 1x1s have proven the most effective displays for the money, being small enough to be used at nearly every level account in the country, but also providing "instant album recogni- tion." With such benefits available in such a small format, larger display materials are being phased out at PDI, Singer adds.

Here at Polygram, we've seen less in- terest in the 1x1s, said another Polygram representative. "They complain that the mobiles of- ten block what is on the wall, so we have taken some action." We have cut a cluttered feeling with so many things hanging from the ceiling, she said there has been a definite downturn in mobiles here.

"Also, 4x4s got out of hand," Singer adds. "They are expensive to mail, you need special press to print them and they only sell in quantities of 10 or 20, so big. They became expensive and cumbersome that we basically stopped us- ing them about eight months ago. Now we don't get any larger than 3x3s."

Echoing Singer's sentiments, Dan Davis, the Capitol vice president who respon- sibility for in-store merchandising, added that his label has also chosen to pursue creative and distinctive approaches to in-store ads. "Our most popular aid has been the Wedge, which is basically an isosceles triangle that can be used to construct a variety of creative display materials like mobiles, three-dimensional post- ers, banners and stand-ups.

Different Approaches

Also, instead of 3x3s and 4x4s, we've begun doing a lot of die-cut labels that have been well-received. Most recently, we had a poster for The Shirts' LP that was cut in the shape of a shirt. With such an emphasis upon effective use of available funds, one notable casualty has been the use of in-store videos. Once praised as a new breakthrough in in-store merchandising, in-store video has generally been abandoned, or at least scaled down a notch or two.

"In-store video became fashionable here, but it was discarded because of a lack of cooperation with the record companies," Petrone notes. "Not only are you just reaching a limited audience, the video often became a bar on the sales floor."

Agreeing with Petrone's assessment, PDI's Singer adds "I have my doubts about in-store video. It has to be set up in the right place to be effective — right next to the register so the customer can see it on his way out is missing the boat."

"In-store video gradually became a gim- mick for the store," Singer concludes. "It became video for the sake of video, and a lot of times you feel, I'm home with a lot of the store employees."

Not quite as pessimistic on the viability of in-store video, Arnie Orleans, RCA vice president of marketing, points out. "The success rate of video has been minimal. It's not as widely used as it was even one year ago, but I wonder if just we haven't figured out the proper way to use it."

Detailed Plans

The necessity to get the most mileage possible out of existing merchandising aids has also intensified the need to plan cam- paigns as a whole. From the design of the merchandising aids to coordination with possible tours to follow-up by field merchandising teams, every element of the plan is carefully considered. "We've got to be efficient in merchandising, the greatest challenge," Monteiro emphasizes. "No LP is shipped without a plan."

Planning a support campaign can start from the smallest level, as explained by PDI's Singer. "Once we know the release date, we finalize our plans. Well-known acts usually have national support campaigns, but for an unknown AOR act, we might go to his home area and approach it through the AOR-oriented retail accounts, the ones that report to the local AORs. We'll sit down with them and say, 'here's what we'd like to do.'"

"We'll try to arrange for display space and in-store play, ideally with the in-store play at the peak store hours, and try to coordinate it with advertisements via flyers or possibly the local radio stations. We can do that, ideally, sales will pick up, the word will get reported and airplay will begin. Basically, that's how we try to do it."

Singer concludes.

All labels surveyed also reported that coordinating these tours was a viable area where in-store aids could be used to max- imum advantage. While most labels make use of existing merchandising aids without specific reference to the tour, Capitol's Davis uses posters with special features that can be used to convey tour information. "For touring bands, we'll use our ex- isting posters with a special section that can be used to fill in tour information. The se- ction will be detachable and go on the main poster with perforations so those who don't want to use the space can just tear it off. That way, we get a regional flavor to our material."

Such a comprehensive approach to merchandising — from point-of-purchase displays to coordination of label, radio and retail efforts to tour support — serves as an indicator of the increasing importance of the n-store. It has led to a vital creative trend in merchandising, reflects the greater expec- tations made necessary by current economic conditions.

"In-store merchandising offers you a last chance to reach the consumer," says Stan Layton, vice president of marketing for Chrysalis. "If you can get the impulse buyer. You don't want to waste it."
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<thead>
<tr>
<th>#</th>
<th>Title</th>
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<tr>
<td>1</td>
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<td>THE NOLAN SISTERS</td>
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<td>HOLD OUT</td>
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<td>Atlantic</td>
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<td>3</td>
<td>THE GAME</td>
<td>QUEEN</td>
<td>Elektra</td>
<td>2/3</td>
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<td>URBAN COWBOY</td>
<td>ORIGINAL SOUNDTRACK</td>
<td>Asylum</td>
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<td>GLASS HOUSES</td>
<td>BILLY JOEL</td>
<td>Columbia</td>
<td>1/24</td>
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<td>6</td>
<td>CHRISTOPHER CROSS</td>
<td>(Warner Bros BSK 3538)</td>
<td>8/31</td>
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<td>7</td>
<td>DIANA</td>
<td>DIANA ROSS (Motown M-3936)</td>
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<td>8</td>
<td>GIVE ME THE NIGHT</td>
<td>GEORGE BENSON (Dexter/Warner Bros. HS 3433)</td>
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<td>9</td>
<td>AGAINST THE WIND</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Capitol</td>
<td>6/25</td>
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<td>FAME</td>
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<td>XANADU</td>
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<td>MCA-4000</td>
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<td>ANYTIME, ANYPLACE, ANYWHERE</td>
<td>RED BRICK COLLINS RING (MCA-1130)</td>
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<td>13</td>
<td>FULL MOON</td>
<td>THE CHARLIE DANIELS BAND (Epic FE 36071)</td>
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<td>EMPTY GLASS</td>
<td>PETE TOWSEND (Asco SD 3120)</td>
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<td>THE BLUES BROTHERS</td>
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<td>Atlantic SD 18017</td>
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<td>HEROES</td>
<td>COMMODITIES (Motel M-929MM)</td>
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<td>BACK IN BLACK</td>
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<td>S.O.S.</td>
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<td>OFF THE WALL</td>
<td>MICHAEL JACKSON (Epdc FE 35745)</td>
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<td>ONE FOR THE ROAD</td>
<td>THE KING (Arista 42071)</td>
<td>17/10</td>
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<td>22</td>
<td>DUKE</td>
<td>GENESIS (Atlantic 18014)</td>
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<td>REAL PEOPLE</td>
<td>CHIC (Atlantic 18016)</td>
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<td>THE EMPIRE STRIKES BACK</td>
<td>ORIGINAL SOUNDTRACK</td>
<td>RSO RS 2-24071</td>
<td>19/15</td>
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<td>PAT BENATAR (Chrysalis CHE 12775)</td>
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<td>MIDDLE MAN</td>
<td>BOO CASSIDY (Columbia FC 36196)</td>
<td>22/20</td>
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<td>THERE AND BACK</td>
<td>JEFF BECK (Epdc FE 36048)</td>
<td>25/3</td>
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<td>28</td>
<td>RHAPSODY AND BLUES</td>
<td>THE CRUSADERS (MCA-0124)</td>
<td>29/8</td>
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<tr>
<td>29</td>
<td>JUST ONE NIGHT</td>
<td>ERIC CLAPTON (RSO RS-1-3536)</td>
<td>26/18</td>
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<td>30</td>
<td>ONE IN A MILLION YOU</td>
<td>LARRY GRAHAM (Warner Bros BSK 3447)</td>
<td>31/11</td>
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<td>UNDER THE GUN</td>
<td>POCO (MCA-0132)</td>
<td>36/6</td>
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<td>32</td>
<td>LET'S GET SERIOUS</td>
<td>JERRYMINE JACOBS (Atlantic MT-929MM)</td>
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<tr>
<td>33</td>
<td>JOY AND PAIN</td>
<td>MAZE featuring FRENKY BEVIL             (Capitol ST-12087)</td>
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August 30, 1980
ONE-TRICK PONY

FEATURING THE HIT SINGLE "LATE IN THE EVENING."
WBS 49511
PRODUCED BY PHIL RAMONE AND PAUL SIMON

THE MUSIC ON THIS ALBUM WAS CREATED FOR THE PAUL SIMON MOVIE "ONE-TRICK PONY"