EDITORIAL

Make No Mistake About It

If you haven't yet noticed (and it's hard to see how that's possible), there's been a lot of good music coming from artists and labels that don't really ring a bell. More and more nowadays, a "new" sound has emerged from such labels as Myrhh, Songbird, Benson, Word, Light and a host of others.

New stars have also been surfacing - led by such notables as Walter Hawkins, James Cleveland, Mighty Clouds Of Joy, Don Francisco, Evie Tornquist and The Imperials. Who are these people? And what were those labels mentioned?

The artists are "gospel" singers, and the labels are those that once relied almost totally upon the Christian bookstore circuit to make a living. The only differences nowadays are that the singers are just as likely to be on network television or major market radio as in church, and the labels now merchandise their wares through more conventional record retailing channels as well as church bookstores.

The steadily increasing viability of gospel music as commercial product has already begun to make an impression on the industry. As the music gains in popularity, more mainstream marketing and promotional opportunities open up.

Cash Box recognizes gospel's growing potential and its viability as truly commercial product. Therefore, with this issue, the Cash Box Gospel Programming chart debuts in the Radio section. Each week, seven albums with mainstream crossover potential will be spotlighted. Gospel is on the way, so don't miss the boat.

NEWS HIGHLIGHTS

- Attraction of radio advertising linked to audience participation, low cost (page 5).
- Irwin Steinberg exits chairman post at PolyGram Records (page 5).
- Special Merchandising Supplement: Classical Music (opposite page 16).
- New Faces To Watch Spotlight (opposite page 24).
- "Say Goodbye To Hollywood" by Billy Joel and Santana's "Searchin'" are the top Cash Box Singles Picks (page 13).
- "Nine Tonight" by Bob Seger and Nils Lofgren's "Night Fades Away" are the top Cash Box Album Picks (page 15).

TOP POP DEBUTS

SINGLES

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POP SINGLE

ENDLESS LOVE
Diana Ross and Lionel Richie
Motown

B/C SINGLE

ENDLESS LOVE
Diana Ross and Lionel Richie
Motown

COUNTRY SINGLE

MIRACLES
Don Williams - MCA

JAZZ

THE MAN WITH THE HORN
Miles Davis - Columbia

Don Williams
Steinberg Exits Chairman Post At PolyGram Records

LOS ANGELES — Irwin H. Steinberg, chairman of PolyGram Records Inc., has left the company to pursue, in his words, “recently offered opportunities in academia and other record-related areas.” A long-time record industry veteran as a top executive of PolyGram Records and PolyGram Corp. and their predecessor companies, PolyGram Records Group and Mercury Records, Steinberg will still continue on as an advisor at PolyGram.

Of Steinberg’s departure, PolyGram Records president David A. Braun commented, “Irwin has rendered 36 years of valuable services to PolyGram. We thank him for all his efforts during both the good and the difficult times. The company stands as a monument to hard work. We wish him well.”

Steinberg’s career began in 1946 when he helped found Mercury Records in Chicago. Made president of that company in 1969, he went on to sign and develop such pop, rock, and R&B music stars as Rod Stewart, The Ohio Players, Rush, Bachman Turner Overdrive, Kool and The Gang, The Bar-Kays and John Cougar.

By 1974, PolyGram made Steinberg chairman of the newly founded PolyGram Records Group, which consisted of the Phonogram/Mercury and Polydor labels and PolyGram Distribution. Overseeing Polydor he signed Rainbow, Isaac Hayes and Freddie Perren’s MVP Production company and resigned The Osmonds and Atlanta Rhythm Section.

During this same period, Steinberg helped PolyGram assume the distribution of RSO Records. Aided by RSO’s top selling albums, “Saturday Night Fever” and “Grease” in 1978, PolyGram’s current label, PolyGram and Mercury and Polydor Distribution. Overseeing Polydor he signed Rainbow, Isaac Hayes and Freddie Perren’s MVP Production company and resigned The Osmonds and Atlanta Rhythm Section.

HOLD ON TO YOUR PLAEUES — While touring to promote its new album, “Hold On To Your Dreams,” 20th Century-Fox recording group The Staple Singers was recently honored in Chicago by Mayor Jane Byrne. Pictured at the ceremony are (l-r): Cleotha Staple of the group; Neil Portnow, president, 20th Century-Fox.

Warner Home Video Outlines Rental-Only Licensing Plan

by Dave Schulps

NEW YORK — Warner Home Video (WHV) officially unveiled its new rental-only policy for prerecorded video software at a press conference here Sept. 2. Company representatives, led by WHV president Morton J. Fink, outlined a program that will begin this month in seven Texas markets, with national implementation targeted by March of 1982.

The policy, according to Fink, was partially the result of a year-long market study undertaken by WHV that found that usage trends of video products by consumers point to what he described as a “rental revolution.” The study revealed, among other things, that for every videocassette sold during 1980, an average of approximately 12, and as many as 20 to 25, were rented. Fink called the trend toward rentals “irreversible.”

The program will be launched with 48 rental-only titles, including Superman II, The Shining, Private Benjamin, Grease and Excaltur and Wizard. These titles will be added to WHV’s current catalog of 100 titles, thus bringing Warner’s inventory of feature film, musical productions and other titles to more than 150 for rental.

All programs will be licensed to participating outlets under the terms of the program, wherein WHV will retain title to all product. The rental outlet will pay a licensing fee to WHV on each unit, renewable on a weekly basis. The one week renewable license feature of our plan insures an absolute minimum of (continued on page 16)

Accent Is On The Positive At RCA National Meeting

by Michael Martinez

CHICAGO — RCA Records president Robert Summer last week vehemently denied rumors that the label was up for sale and cited the recent chart successes of RCA and Associated Labels artists Rick Springfield, Hall & Oates, Dolly Parton, Ronnie Milsap, Evelyn King, Stephanie Mills, Jefferson Starship and Alabama, along with the recent signing of multi-media superstar Diana Ross, as proof that the label was still a potent force in the record business.

As more than 400 label staffers — representing sales, merchandising and promotion departments — assembled here for RCA’s first national marketing meeting in five years, Summer said, “RCA Records is not for sale in whole or in part.”

Sharply underscoring Summer’s comments that the label was solvent and was stepping into the future with confidence, was the presentation of a healthy roster of new music the label will release during the remainder of the year.

Each speaker during the three-day meeting, held at the Marriott Lincolnshire resort north of Chicago, stressed that RCA’s recent chart successes — with country, black, classical and pop product — was an indication that RCA was “the label of the ‘80s.” Summer commented that 15-20% of all number one chart positions during the first six months of 1981 were held by RCA or associated labels, including A&M, Salsoul, 20th Century-Fox, Pablo and the recently departed Solar.

Summer pointed to reinforced sales and A&R staffs as indications that RCA intended to support new and developing artists with an intensive company-wide effort. “Although the economy is now rising growth, we have decided not to draw back,” Summer said.

Combined Strength

Drawing on the motif of the industrial revolution, Summer said that it was time for independent creative energy and the (continued on page 17)

Light To Handle Own Distribution, Severs Word Ties

LOS ANGELES — Light Records will terminate its distribution agreement with Word, Inc. and handle its own distribution as of Dec. 14, 1981. The Luminar label will also be part of Light’s new self-distribution program.

“Although the Word cutoff for ordering through them is Dec. 11, they have graciously extended the return date to Jan. 31, 1982,” said Light Records president Ralph Carmichael.

Light is currently reviewing additional distribution potentials, according to executive vice president Larry Jordan. However, its own sales staff and telephone marketing will continue to be responsible for sales of Lexicon Music product, as well as that of Light, Light Records, to the gospel bookstore market.

Lexicon Music, parent company of Light Records, was the first distributor of its own printed music product Jan. 1, and sales have more than doubled in the first six months.

In late 1980, Lexicon Inc. redeemed all outstanding stock held by ABC-Word. Carmichael now owns 100% of Light/Lexicon/Carmichael, a small president, Jerrel McCracken originally started Lexicon Music in 1964 with Word Records and Carmichael each owning 50% of the stock.

(continued on page 14)
Biegel, Kranzberg Promoted At Boardwalk Entertainment

NEW YORK — In a major re-structuring move, the Boardwalk Entertainment Company has named Irv Biegel president and chief operating officer and Scott Kranzberg senior vice president. They will both report to Wally Bogart, Boardwalk’s chairman of the board and chief executive officer.

In announcing the appointments, Bogart noted that “Boardwalk has experienced major growth during this last quarter of our first year, both in the size and scope of its operation. Our smooth transition from branch operation to independent status, which is a clear reflection of Irv Biegel’s leadership and our strong executive staff, has been of tremendous benefit to our company.

More Opportunities

Knowing that Boardwalk’s daily operation is in capable hands has freed me to pursue the development of other projects for the company,” he added. “I’m delighted to be able to devote concentrated attention to developing long range plans in marketing and A&R.”

Prior to his current position, Biegel was executive vice president for Boardwalk. His affiliation with Bogart dates back to 1977, when he served as vice president for Casablanca Record and FilmWorks. Biegel has also been vice president of sales for Motown and vice president and general manager of Tel Records.

Kranzberg, in his new role as senior vice president, will continue to direct the label’s A&R activities for Chrysalis Records and Private Stock Records. He began his career with Pickwick.

In assessing these changes in the structure of the company, Bogart pointed out that Boardwalk has reached the threshold of a new level of activity. I intend to take Boardwalk to its goal of becoming a multimedia company, developing projects not only for the stage, but also for film and television as well. With the support of Irv, Scott and the incredibly dedicated staff at Boardwalk, the systems are in place to make that plan a reality.”

Alfa Records: Bridging Gap Between Japan And The U.S.

LOS ANGELES — The establishment of the first Japanese record label in the United States is a pretty major feat in its own right, but Alfa Records can look back on its first year of existence with a bit more pride than just knowing it can survive in the tough American market. The Los Angeles-based affiliate of Alfa Japan has so far released six well-received albums by artists of diverse styles, garnered two Top 30 singles — Lulu’s “I Couldn’t Miss You (More Than I Do)” and Billy & The Beaters’ “I Can Take Care Of Myself” — and formed a smooth, functioning independent distribution network.

The Japanese/American label, funded by noted importers Yarosie & Co. through Alfa Japan, has attempted to merge the quality associated with its native country’s record industry with U.S. music business expertise, and, for the most part, it has succeeded. The enlistment of a 15-member staff headed by former RCA label chief Bob Fed and such respected industry veterans as marketing vice president Pete Jones; sales vice president, Bernie Sparago; and A&R vice president Lorne Saifer, has opened the door for Alfa to create an ongoing cultural exchange between America and Japan and to stay in step with the ever fluctuating U.S. music market.

Alfa felt from a universal point of view that the time was ripe to move Japanese music and culture outside of the country,” explained Fed. “Shogun, for instance, was a unique combination of Japanese and American music and history, thus proving that the American public has demonstrated a desire to know more about Japan and its people.”

The first concrete example of Alfa bringing quality Japanese product to the U.S. in the first part of the culture exchange is in the fledging label’s packaging, which reflects the craftsmanship long associated with Japan’s record industry. The label’s first six releases have all been high premium pressings accompanied by a special plastic inner sleeve, encased in a 22-point board high-lam jacket.

And while the label has acted as somewhat of a funnel for Japanese artists in America by releasing an album by homeland jazz fusionists Casasopia, Alfa’s American wing has also used its power of autonomy to sign a diverse roster of artists including Scottish A/C-pop songstress Lulu, country rockers The Corbin/Hanner band, blues-based pop group Billy & The Beaters, straight ahead AOR rockers DVC and noted jazzist Yutaka Yokokura.

“Obviously, the goal of any record company is to be successful without losing your identity,” Fed said. “As a partner of Alfa, Billy has also been able to pursue a different vision for the label. ‘I can take a look at these things American-style and still maintain the flavor of the Japanese music,'” Fed said.

Pi-Gem Acquisition Bolsters Welk Country Catalog

by Jennifer Bohler

NASHVILLE — If all points of Welk Music’s tentative multi-million dollar sale agreement with Pi-Gem/Chest Music are met and the 1,500-song Pi-Gem/Chest catalog (Cash Box, Sept. 5), the move will make Welk one of the largest publishing houses in Nashville, rivalling Trees International’s more than 20,000 titles and 100 staff writers. Roger Sovine, Welk’s vice president of professional services, said his company’s worldwide total of titles is already about 20,000 titles without the Pi-Gem/Chest catalog.

When contacted last week, Sovine said that nothing more could be added to the details of the sale at this time. The fate of the 16 Pi-Gem/Chest staff writers — whether they would join Welk’s 20-member Nashville staff or seek other deals — was undetermined at press time.

Tom Collins, co-owner of Pi-Gem with RCA artist Charley Pride and three other independent companies, disclosed to Cash Box that his future plans, other than continuing to produce, are also undetermined at this point. He did say, however, that there are some definite projects in the works, and an announcement will be forthcoming. Collins currently produces such artists as Barbara Mandrell, Ronnie Milsap, Steve Wariner and Sylvia, among others.

No Money Mentioned

Though neither Sovine nor Collins would disclose the exact figure Welk agreed to pay for Pi-Gem/Chest, industry sources estimate the sale at $650,000.

Meanwhile, the Pi-Gem professional staff,

WEA And Marley — WEA International has obtained the rights to previously unreleased recordings by the late Bob Marley for an LP, “Chances Are,” to be released in September. Pictured at the signing are (l-r) Wally Roker, U.S. re录, Cayman Music; Fred Haagen, senior vice president, WEA Int’l., Danny Sims, president, Cayman Music, and Henry Allen, president, Coronion.

James Filses Suit Against Promoters, Denies UPI Story

by Fred Goodman

NEW YORK — Motown recording artist Rick James held a press conference here Sept. 7 and announced the signing of a $450 million counter suit against a group of concert promoters. James also used the conference to refuse a recent news service report that he had eluded law enforcement agents in Dallas attempting to serve him a summons.

Outline counter suit, filed in the Supreme Court of Erie County, New York, named as defendants K.C. Productions, a Colorado corporation; Michael Casey, a Denver businessman; Urgent Productions, Inc., a Texas corporation; Steven Corey, a Dallas businessman, and Special Attractions, Inc. (AKA "Box Office Productions") of New York.

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Meanwhile, the Pi-Gem professional staff,
FEATURING THE HIT SINGLE "HERE I AM" S-47932
PRODUCED BY LEON SYLVERS III
Icehouse

It’s no mere coincidence that Chrysalis recording group Icehouse does such covers as Brian Eno’s “And Then There Were Three” and Lou Reed’s “Cold Turkey” in its live act. The foursome cut its teeth on a new wave rabid Sydney club scene back in 1977.

“When we first started three years ago, the ‘wave’ was going full bore, but it seemed that bands were just whittling down all the material for originality’s sake. A lot of it was just trash,” reflects Icehouse co-founder/bassist Keith Welch. “We opted to play a certain amount of ‘The U.S.?’ up till we’d developed our own unique identity.

The Bowie/Eno influence played an important role in the evolution of the Aussie quartet’s guitar/synthesizer laden contemporary post punk sound. And by the time the band’s ultra modern style had blossomed, it had earned hard core following in the Sydney and Melbourne areas.

When Icehouse released their debut, the band’s 1980 debut album, entitled “Icehouse,” became a Top 10 fixture on the Australian charts as fans took to the quartet’s sound. The album’s lead single “The Angels Arms” became a Top 10 hit. And Icehouse’s sound fit in perfectly with the direction radio was taking. The band’s songs were upbeat, catchy, and danceable. And the band’s sound was unique, making it easy for fans to connect with.

The band’s success continued with the release of their second album “New Life” in 1981. The album featured the hit single “Weepin’,” which became a Top 10 hit in Australia and helped the band gain international recognition.

Icehouse’s third album “Mimic” was released in 1982 and featured the single “Sky’s the Limit,” which became a Top 5 hit in Australia. The band continued to release albums throughout the 1980s, maintaining a strong presence in the Australian music scene.

Icehouse’s sound evolved over time, incorporating elements of new wave, synthpop, and dance music. The band’s albums were critically acclaimed, and they were praised for their originality and innovation.

Karla De Vito

Epic recording artist Karla De Vito has always aspired to be an actress and has a track record to prove it. In 1975 and 1976, at the age of 17, she decided to try her hand at rock, but she says “I just didn’t know how to do it.”

She had to go to the Berklee School of Music and be completely well-taught,” says De Vito. “Then a friend dragged me down to CBGB and we saw the Ramones, and I thought they were so funny. All they knew were three chords, and they never counted off 1-2-3-4 in time. Those guys didn’t care.

Since then, she has been the lead singer of a rock-jazz band. Orchestra Luna, which she joined at first to get a foot in the door to acting. The band’s sound is not always the norm for a jazz band, but it’s her own sound. She’s a singer, a writer, and a producer. Her music is a mix of jazz, rock, and soul.

De Vito’s acting career began back in 1972 when she left Loyola University in Chicago to join the cast of “National Lampoon’s The Road to Andorra.” She went on to appear in several other films and television shows. In 1974, she moved to Los Angeles and started working in vaudeville, doing a show called “The Three Stooges.”

Through Orchestra Luna, De Vito met Jimmy Steinman who asked her to join the band. She met Meat Loaf when she joined their tour two months later. After completing their tour, De Vito returned to Chicago and started working on her own projects. She joined a band called “De Vito & the Town” and later formed “De Vito & the Townettes.”

De Vito’s solo album, “Is She’s True?” was released in 1981 and featured the hit single “I Am What I Am.” The album was a commercial success, reaching the Top 10 in several countries.

De Vito continued to release albums throughout the 1980s and 1990s, maintaining her career both as a singer and an actress. She has appeared in several films and television shows, including “Golden Girls,” “Beverly Hills, 90210,” and “The L Word.”

Alfa Records: Bridging Gap Between Japan and The U.S.

TOASTED — Alfa Records president Bob Fead, standing, recently toasted Jiro Yanase (seated on Fead’s immediate left), chairman of Yanase & Co., Ltd., parent company of Alfa. The salute came during a visit by Yanase & Co. executives to Los Angeles to celebrate the signing of Burton Cummings to the label and Alfa artist Luis Lui’s chart success with the single, “I Could Never Miss You (More Than I Do).”

“Flight now,” he continued, “we are seeing a tremendous shift in the average age of the consumer and changes in buying habits. As an industry, we have to find ways outside of normal channels, radio in particular, to introduce new artists to the public.”

One way that Alfa took on that task last year was by sending out a special retail manager/bottle pack to stores. The in-store display sales package, the band’s new record and familiarize vendors with the label. The package included release sheets and press kits, as well as a special record store promotion and catalog tip sales. The reaction to the product and what they’d like to see from a new label. The marketing procedure worked as the company received 400 responses out of the 2000 questionnaires sent out, and most were in praise of Alfa’s quality pressing.

New Image

“We’re creating an image of a label that pays attention to details,” said marketing head Jones. “And we can react quickly to a retailer, manager of a label because we’re small. We don’t need committees to make decisions. There’s no necessity for long deliberation, for example, on whether to back a tour date with ads.”

The awards show will be telecast live from the Grand Ole Opy House Oct. 12 at 8:30 p.m. on CBS-TV.

Alabama received nominations as the Entertainer of the Year, Single of the Year for “Old Flame,” Album of the Year for “Feels So Right,” Vocal Group of the Year, and Instrumental Group of the Year. The Oak Ridge Boys were nominated for Entertainer of the Year, Vocalist of the Year, and the Oak Ridge Band is a finalist for Instrumental Group of the Year. Additionally, “Elvira” has been nominated as Single of the Year, and “Country Wasn’t Cool,” Song of the Year.

Jones is a finalist for Entertainer of the Year, Male Vocalist of the Year, and Album of the Year. He also was nominated also along with Tammy Wynette for Vocal Duo of the Year, and “He Stopped Loving Her Today” was nominated for Song of the Year, a category it won last year. Williams has been selected as a finalist for Male Vocalist of the Year, and Single of the Year and Album of the Year for “Elvira.” That song was also nominated as Song of the Year, and his backup band is a finalist for Instrumental Group of the Year.

Nominated as finalists for the Entertainer of the Year award are Alabama, Jones, Mandrell, the Oak Ridge Boys, and Kenny Rogers. The finalists for Single of the Year include four singles on MCA: “Elvira” by the Oak Ridge Boys, “I Believe In You” by Don Williams, “It Was Country (When Country Wasn’t Cool)” by Mandrell, and “Somebody’s Knockin’” by Gibb. The fifth nominee is Alabama’s “Old Flame” on RCA.

Up for Album of the Year honors are three RCA releases, “Feels So Right” by Alabama, “Southern Comfort” by Wavey, and “Blame It On the Boogie” by Ronnie Milsap, and 9 To 5 And Odd Jobs” by Dolly Parton, plus “I Am What I Am” by Jones on Epic and “I Believe In You” by Williams on MCA.


(continued from page 6)
Nighttime is the Right Time for DAVID JOHANSEN!

“David Johansen...is one of the four or five most charismatic male rock singers in America.”

Audiences everywhere are discovering what The New York Times knows, as David Johansen delivers in the flesh as special guest of Pat Benatar on a coast-to-coast sell-out tour.

And the album AOR demanded—“Here Comes The Night”—is one of radio’s most requested records, with jocks spinning everything from “She Loves Strangers” to “Here Comes The Night.”

Way to go, David Jo!
On Blue Sky Records and Tapes.

David delivers:

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Produced by Barry Mraz and David Johansen.

“Blue Sky” is a trademark of Blue Sky Records Inc. Distributed by CBS Records © 1981 CBS Inc.
WEA Int'l Bolsters Latin Efforts With New Spanish Firm

LOS ANGELES — In an effort to reach the vast Spanish-speaking market worldwide, WEA International has opened its newest European affiliate in Spain. The new company, to be called WEA Records S.A. will officially open for business between April and July of 1982.

Ben Bunder, a WEA International vice president and founder and managing director of RCA International, is the affiliate’s president and general manager.

The new company, headquartered in Madrid, is being set up to coordinate the artistic and business affairs of the Spanish-speaking countries and is expected to spend the last five years working toward acquiring local Spanish labels.

Don Ellis

RCA Relocates Its European Office; Taps Ellis, Lavish

NEW YORK — RCA Records has moved its European regional headquarters from London to Rome.

The decision to relocate our management is the result of a determination to expand our commitment to audio and video activities throughout Europe," said Robert Summer, president, RCA Records Europe. "Rome is the perfect travel and communications center for this purpose."

Simultaneous with the move, Don Ellis, managing director, Record Division, RCA Limited (England), will assume the additional duties of vice president, market development, RCA Records Europe. Ed Lavish, deputy managing director, Record Division, RCA Limited, will assume the additional duties of vice president, finance and operations, RCA Records Europe.

The position of vice president, RCA Records Europe, held until now by Giuseppe Ornato, will be assumed by Sum- mer in an acting capacity. Ornato will remain in Rome and continue as president, RCA S.P.A. Summer praised Ornato’s performance as vice president, RCA Records Europe and predicted that RCA’s Italian company will benefit from Ornato’s increased attention.

In their new positions, Ellis and Lavish will report to Summer. In addition, Lavish will continue to report to Ellis in his role as deputy managing director.

Prior to joining RCA in November 1980, Ellis had been executive vice president, creative, Motown Records. He began his career with CBS Records, where he rose to the position of national vice president of A&R for both Columbia and Epic.

Lavish came to RCA Records Europe in April of 1980 as deputy managing director. He joined RCA in 1962, handling numerous overseas assignments. Prior to joining the European operation, he spent three years as the vice president of finance for RCA’s Brazilian subsidiary.

Federal Judge Enjoins Merchandise Bootlegger

NEW YORK — The Allman Brothers Band has secured a nationwide permanent injunction — the first of its kind — enjoining the bootlegging of merchandise bearing the band’s name and logo. The order, issued by Federal District Judge Edward N. Cahn of Pennsylvania, restrains the unauthorized sale of counterfeit merchandise in and around all of the band’s performances.

The order also calls for seizure of the merchandise. "This represents a victory for bands and merchandisers, as well as for venues and local governments," said Paul A. Cooperstein, attorney for Allman Brothers merchandise.

EXECUTIVES ON THE MOVE

Harris

Changes At Capitol — Ken Northrup, corporate controller, and Bill Robertson, corporate treasurer, have been appointed divisional vice presidents of Capitol Industries-EMI, Inc. Mark Berger has been appointed director, business affairs, at Capitol Records Europe, Inc. He spent the past seven months at 20th Century-Fox as an associate counsel for telecommunications. Prior to that he worked as an attorney in Capitol’s legal department. He joined the Capitol staff in July of 1978.

Hannah Maturkanic...Jenkins

Jenkins

and Melendez

Destiny Names Three — Destiny Records has announced the appointments of Fran Gargano as executive assistant to the president, Roland Young to director of creative services, and Carol King Jenkins as assistant administrative. Gargano comes to Destiny after serving as national sales coordinator for Solar Records and has held similar positions at 20th-Century Fox Records and RCA, A&M & Associated Labels. Young was the former art director at A&M Records. Jenkins was a former music director at radio stations KGFH and KJLH and has been with Warner Bros. Records and United Artists Records.

Melendez Named At Gold Coast — Sara Melendez has been promoted to director of midwest promotions for Capitol-Distributed Gold Coast Records. She was with Custom/RSO before joining Gold Coast.

Calie Promoted At MCA — Sam Calle will be national singles secondary promotion manager for RCA Records and RCA Records Europe. Calle has been regional promotion manager for RCA Records in Europe based in Minneapolis. Previously, he had been with ABC Records as a local promotion manager.

I.R.S. Names Zilis — International Record Syndicate (I.R.S.) has announced the appointment of David Zilis as I.R.S.’s director of business affairs. He was most recently the president and founding owner of Trendg produkts, a merchandising firm based in Los Angeles.

Shaw Named At RCA — RCA Records, Nashville, has announced the appointment of Kay Shaw as manager, press & publicity, RCA Records, Nashville. She moves to Nashville from New York City, where she was an associate editor for Penthouse magazine.

Blake

Lewis Appointed At Columbia — Greg Lewis has been appointed local promotion manager for the Chicago market by Columbia Records. Prior to joining CBS, he held positions in local and regional promotion at Atlantic and Casablanca Records.

Sparrow Names Blake — Sparrow Records has announced the appointment of Jeff Blake as the company’s director of marketing services. He came to Sparrow from the product support division of the Lockheed Corporation.

Seabold Joins First Generation — Jerry D. Seabold has joined First Generation Records as national promotional and marketing director.

Tatsuumi Named — Epic/Sony has announced the appointment of Terry Tatsuumi to general manager, international A&R, Epic/Sony. He replaces Hiro Ishikawa, who has been appointed general manager of the Video Software department which has been newly formed by CBS/Sony.

Wardlaw Bows PR Firm — Sandra Wardlaw, former vice president at Norman Winter PR, has announced the formation of Wardlaw Public Relations. During her career in the entertainment business, Wardlaw has handled film, personality, corporate and music public relations.

Warldaw Names Palmer — Laura O. Palmer has been appointed national publicist for the Wardlaw Public Relations Firm. Prior to her appointment, she worked at Solar Records in the management and concert divisions.

Plushner Appointed For Sony — Rick Plushner has been named national sales manager for Sony’s Digital Audio Division. A three-year Sony veteran, his most recent position was western regional manager for digital audio sales.

3M Names Haglund — Aldon Haglund has been appointed product development manager of 3M’s Home Entertainment Products Department. A 3M employee since 1966, his most recent assignment was product development manager for the professional and commercial products department of the Commercial Tape Division.

Gunther Appointed — Rock Circuit International has announced that Ed Gunther has joined the concert promotion firm as vice president of operations. He has been an independent promoter and also done concert promotion.

Saller Appointed — Musik, Inc. has announced the appointment of Janet C. Saller as assistant to the president. She is the former head of S&S Productions and has worked as an advertising copywriter and layout artist for the Preston Agency and was a freelance photographer for Peterson Publishing.
WELCOMES

WELCOMES

RITZ A GO GO — Following two recent performances at the Ritz in New York, I.R.S. recording group The Go Go's received visitors backstage. Pictured in the bottom row are (l-r): Michael Plan, national promotion director, I.R.S.; Michael Leon, vice president, east coast operations, A&M Records; and Belinda Carlisle, Jane Wiedlin and Charlotte Caffey of the group. Pictured in the top row are (l-r): Ken Platt, national sales director, I.R.S.; Gina Schock of the group, and Ginger Canzoneri, manager.

Upbeat Mood Highlights RCA Confab In Chicago

(continued from page 5) significant major label strength of RCA to combine in efforts to spawn and sustain innovation.

Jack Craig, vice president of operations in the U.S. and Canada, hopped Red Summer's statements by stressing the company's commitment to A&R functions, noting that Ray Harris, vice president of the black music division, had assumed A&R duties and that industry veteran Bob Wright had joined the company as director of black music A&R.

Craig was also very enthusiastic over RCA's recent pact with the U.K.'s Ensign Records, which is slated to release albums by the Bendeth Band and Roy Sundholm.

“RCA is no longer a territorial A&R label, we have gone worldwide,” said Craig, adding that there are no new boundaries.

He said, "We plan to release new artists slowly, but when we do, they will have all available merchandising tool at their disposal.

"If it takes three or four LPs to deliver an area and it's there, then that's what it takes," continued Craig, who then exhorted label staffers to be aggressive in their efforts to fortify sales of RCA product.

Points raised by Craig included having staffers more aggressively merchandise cassettes, greater cooperation between pop and black music promotion staffs and establishing firmer relations with all levels of retail, including the racks and one-stops.

Product Presentations

Each division chief headed a presentation of product due from the label. Among them were Jerry Bradley, divisional operations vice president in Nashville, and Joe Galante, country music marketing vice president.

Accompanied by an audio visual presentation, Bradley and Galante noted that product was due from Leon Everette, R.C.

Steinberg Out

(continued from page 5) the completion of the reorganization.

In wishing PolyGram's present management well, Steinberg highly praised the company he helped build. "PolyGram," he said, "is a good place for an artist to be throughout the world."

Steinberg may be reached at (212) 489-6117 or through his attorney, Allen Arrow at (212) 586-1451.

NORTH COASTINGS — He called it "North Coast," Michael Stanley said of his band's new album, which while other coasts get all of the attention, his hometown of Cleveland has a coastline, too: Lake Erie. The phrase, he said, is one that had started creeping up on his area newspapers and struck him as his latest album's title, "Heartland," as being descriptive of the sort of inland areas that don't receive much national exposure but are the lifeblood of rock 'n' roll. In New York because "we realized that living in Cleveland we are a link in the chain. We are the middle man, it is not made to get passed over the coasts due to their lack of access to national publicity. The Stanley Band, after all, has been working since the early '70s, recording for three labels, only now seeming to have finally turned the corner to national acceptance after years of being unable to break out past its substantial Ohio-area audience. Stanley has got his record credits his current label, EMI America, with finally giving the group the kind of support it was never called for the group at all times. "Heartland," was far and away the band's biggest success to date — it went gold and the recently released "North Coast" seems poised to do even better.

Yet it was Stanley's own persistence in the face of years of little success prior to "Heartland" that has really made his current popularity possible. Asked why it took the group so long to get going, Stanley shrugged and replied, "Maybe it was stubbornness or maybe just stubborn. We were dropped by one label and we kept going with it all, Stanley shrugged and replied, "Maybe it was stubbornness or maybe just stubborn. We were dropped by one label and we kept going with it all, "Fred Weisberg, the label's president, can confirm Stanley's story. They were dropped by a label and they kept going with it all, "Fred Weisberg, the label's president, can confirm Stanley's story.

"There are no real rock 'n' roll bands left for kids to hear. We know the kids, talk to them, and we know they're not getting it. We want to keep playing it for them," "Eat'n Alive," and especially the band's live performance, where you can actually see Nardini work, offers a good glimpse of the kind of excitement that means rock 'n' roll.

STYX'S AIRBORNE ORDEAL — Breathe a sigh of relief for Styx. The engine of the charter airplane taking the group to Charleston, W. Va. for the next to last date of its eight-month tour caught fire and knocked out the entire navigation system, excluding the radio and air speed indicator. The pilot had to return to the closest airport in Indianapolis. There, 13,000 fans were waiting, "in festival" seating, for the group to go on at 9 p.m. By the time another plane was available, the session had been rescheduled. Fearing the worst, the group called ahead and asked the promoter to expect the group, that would be late and that in return for their patience, each member would receive a free Styx album in exchange for their ticket stubs at a later date. Styx finally arrived at the hall at 9:15 p.m. on stage by 10:10 without incident, and is currently working out the logistics of giving away the 13,000 albums to the ticket holders.

(continued on page 45)

KING CRIMSON MEETS SQUIER BILLY

— At the recent Christmas in August party thrown by Century-Fox at the Power Station, Robert Frits I. chatted with Squire.

Arista the day after we broke the attendance record at the Richard College outside Cleveland. We wanted to give it one last shot, so we recorded 'Heartland' on our own and offered it to labels. Surprisingly, there was a lot of interest, and we chose EMI because they had a record of success in the rock 'n' roll market. Their support has been tremendous. This is not the last we've heard of the band, it is not made to pass over the coasts due to their lack of access to national publicity. The Stanley Band, after all, has been working since the early '70s, recording for three labels, only now seeming to have finally turned the corner to national acceptance after years of being unable to break out past its substantial Ohio-area audience. Stanley has got his record credits his current label, EMI America, with finally giving the group the kind of support it was never called for the group at all times. "Heartland," was far and away the band's biggest success to date — it went gold and the recently released "North Coast" seems poised to do even better.

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(continued on page 45)

STATUS ON GOODY CASE TO BE HEARD SEPT. 11

NEW YORK — Principals in the Sam Goody case are expected to return to Federal District Court here on Sept. 11 to hear a status report on the case.

The date, originally set by Judge Thomas C. Platt for July 31 (Cash Box, Aug. 8), has not been effected by subsequent appeal requests filed by the prosecution, according to a spokesman for Platt.

U.S. Attorney Edward Korman and Strike Force head of the district's Monopoly Bureau have been seeking a approval for a Justice Department appeal against the dismissal issued by Judge Platt on July 27. The prosecution has also requested that a new judge be assigned to the case (Cash Box, Aug. 8) and is presently seeking a writ of habeas corpus on behalf of Platt's legal counsel (Cash Box, April 18).

However, lawyers for Sam Goody, Inc. and its vice president, Sam Stolion, see little chance of the Appeals Court setting aside Platt's decision. "I've never been able to predict what courts are going to do," said Goody attorney Martin Gold. "But our research indicates that this is not an appropriate case to ask for a writ of habeas corpus."

If the prosecutor's appeal is denied and Platt's decision stands, a new trial will begin.

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

Top Fifteen

1. True Love Affair — Jimmy Ross (RCQ Quality QRCC 002
2. Square Bzz — Teena Marie — Gordy 3500
3. Gonna Get Over You — France Joli — Prelude 610
4. Who's Kissing You — Hot Cuisine — Prelude 613
5. Dancing Tonight Away — Vogue — I.R.S. 231
6. She's a Bad Mama Jama — Carl Carlton — 20th Century-Fox 129
7. You're The One/Disco Kicks — Boystown Gang — Mody Dick 242
8. Remember-Crushed — Boystown Gang — I.R.S.
10. Let's Start II Dance Again — Bohannon — Phase II 4W9 02449
11. Ticket On the Line — Amphi Black Sun (import)
12. Here I Am — Dynasty — Solar 11504
13. Zulu — The Quick — Peach 429 0243
14. A little Bit Of Jazz — Nick Strecker Band — Prelude 616
15. Walking In The Sunshine — Central Line — Mercury U.K. (import)

Top Breakout

Disco Dream — Mean Machine — Sugar Hill 564

Breakouts

I Can't Stay Away From You — Viola Wills — Perfect TSS 12101A
P.S. — Dolly & The Dots — WEA U.K. (import)
Heart, Heart — Geraldine Hunt — Prism PD412
Sharks Are Cool — The Quick — Epic U.K. A-131 500 (import)

www.americanradiohistory.com
Cash Box/September 12, 1981

REVIEWS

NEW AND DEVELOPING ARTISTS

DIESEL (Regency FY-96001A)
Sausalito Summerlight (3:06) (Southern Music — ASCAP) (M. Boon, R. Vunderink) (Producer: not listed)
Judging from the lyrics, Diesel had some car trouble cruising around northern California, apparently this record is having no problems getting mileage on radio. Little wonder...it's California-styled rock, a la Steve Miller (particularly in the vocals), with a twist of pop bubblegum.

CHILLIWACK (Millennium JH-11813)
My Girl (Gone, Gone, Gone) (3:58) (ATV Music Publishing of Canada Ltd./Some Suag Songs/Gold Publishing-P.R.O.-Can.) (B. Henderson, B. MacLeod) (Producers: B. Henderson, B. MacLeod)
Vancouver's Chilliwack has toiled in Canada for many years without that big U.S. break. The trio, however, should finally strike paydirt with this shakin' mixture of pop vocal chant and riff rockin'.

TUBES (Capitol A-5016)
From the pop ballad "Don't Want To Wait Anymore," The Tubes segue back into a propulsive rocker from "The Completion Backward Principle." LP. Already an AOR favorite, this weary, guitar-powered exercise should rock Top 40 slots.

THE DIRT BAND (Liberty A-1429)
Sounding more than ever like the Nitty Gritty Dirt Band of old, the boys from Aspen, led here by bassist Jeff Hanna, get back to their country rock roots with some tasty harmonica accompaniment.

BOS MARLEY (Columbia 46223)
Reggae On Broadway (3:15) (Cayman Music, Inc. — ASCAP) (B. Marley) (Producers: B. Marley, L. Fallion)
Fuzz electric guitars, horns, a full complement of backing vocalists and a strong rhythm section make this previously unreleased Marley track one of the reggae giant's busiest cuts. It's also one of the most rock-orientated.

THELM HoUSTON (RCA JH-12285)
Following Garland Jeffreys' more straightforward cover of the 7? And The Mysterians hit, Houston tries a dance-oriented version with synthesizers and a Fender Rhodes instead of Farfisa and a quick-stepping rhythm section.

THE GRAINGER'S (BC-002A)
Shine Your Light (3:59) (Dahl Music — BMI) (G. Grainger) (Producers: The Graingers)
Brookyn's Grainger's get into a funky family affair with some sexy male and female vocalizing on this northeast regional R&B hit. Wirey synch work keeps everything hopping to the rock steady rhythm.

LENNY WILLIAMS (MCA MCA-51179)
Williams sk...ves into a slick groove on this track from the "Taking Chances" LP. Strings mesh easily with funky keyboards and rhythm guitar behind his ever-smooth vocal.

BURTON CUMMINGS (Affa ALF-7008)
You Saved My Soul (3:26) (Shileagh Music — BMI) (Burton Cummings) (Producers: B. Cummings, B. Robb)
Cummings recalls the classic Phil Specter sound "Be My Baby," etc.) and, with lines like "Every second record on the radio seemed like our song," captures the feeling of growing up and falling in love in that period, as well. A great hook makes this a surefire pop winner.

A biting rhythm keeps the edge on this swooping Chilotes track. Gene Record is in particularly fine voice.

JOSE FELICIANO (Motown M 1517F)
A much more somber and solemn tune that the title implies, this piano and string-swept ballad is rendered in the distinctive achign Feliciano style.

BILL WYMAN (A&M 2367)
(Si Si) Je Suis Un Rock Star (3:22) (Ripple Music Ltd., admin. in the U.S. and Canada by Almo Music Corp. — ASCAP/ITC Filmscores Ltd.) (B. Wyman) (Producer: B. Wyman)
The Stone Alone, bassist Bill Wyman, uses a synthesizer to duplicate the sounds of a steel drum for this calypso-flavored take off the rock star image. With his thick English accent on the spoken vocal, Wyman sounds a bit like Ian Dury.

HITS OUT OF THE BOX

BILLY JOEL (Columbia 18-02518)
Say Goodbye To Hollywood (3:45) (Blackwood Music, Inc. — BMI) (B. Joel) (Producer: P. Ramone)

SANTANA (Columbia 18-02519)

CARPENTERS (A&M 2370)

STACY LATTISAW (Cotillion 46024)
It Was So Easy (3:14) (ATV Music Corp. — BMI) (B. Thomas, B. Reeder, J. Reeder) (Producer:N.M. Walden)

www.americanradiohistory.com
Light Label Ties With Word, Sets Up To Handle Own Distribution

Light Records product for the west coast will now be shipped from its warehouse at Newbury Park, Calif., while shipments to the rest of the country will be from Warsaw, Ind.

Both Carmichael and McCracken had praise for their past association.

Words Of Praise

"For 15 years, Word has had the responsibility of marketing and distributing all Light/Lexicon product," said Carmichael.

"The association has been a fantastic experience. I produced records and music and watched Jerrell McCracken and his team take the product to the public. It's been a beautiful 15 years."

Carmichael went on to say that he looked forward to the next period of growth with great expectations and that the entire Light/Lexicon family was responding to the tremendous opportunity involved.

McCracken's remarks were equally warm. "For many years Word, Inc., Ralph Carmichael and Light Records/Lexicon Music have enjoyed a close, meaningful relationship," he said. "We have worked together with mutually beneficial results. Now that the time has come for Light/Lexicon to establish their own distribution program, their word to extend to us their well wishes."

Since January, Light/Lexicon has expanded its warehouse and office facilities and added a complete sales staff in the field under the direction of Neil Hesson, vice president of marketing and sales. The company now boast over 34,000 square feet in warehouse area and 12,000 square feet in office space.

January also marked the beginning of Light/Lexicon's distribution from its own 10,000 square foot warehouse in Warsaw, Ind. and west coast warehouse in Woodland Hills, Calif.

In May, Light/Lexicon moved its corporate headquarters from Woodland Hills to a new 19,000 square foot building and warehouse in Newbury Park, Calif. The company expanded again in August.

A new computer has also been installed at Light/Lexicon and is capable of handling input from 16 different people at the same time. Sales orders can be transmitted to Winona Lake for shipment the same day.

Light/Lexicon has been a pioneer in the Contemporary Christian Music field, beginning with gospel superstar Andrae Crouch. The label's current talent roster now includes Walter Hawkins and The Hawkins Family, Tramaine Hawkins, The Winans, Jessy Dixon, Reba Rambo, Donny McGee, Dennis Agajanian, Sweet Comfort Band and Resurrection Band.

Lumina Records artists include the New Bethel Church of God in Christ Choir, James Moore and Infinity.

James Files Suit Against Promoters, Denies UPI Story

(Continued from page 6)

A California corporation. The suit alleges five major causes of action against the defendants.

Irv Shuman, attorney for James, is seeking a preliminary injunctive relief enjoying the defendants from violating a previous agreement with James and his company, Funkata. The action also seeks damages for alleged malicious abuse of process, for causing James to breach a contract, for attempting to injure James through a writ of attachment and for defaming his professional reputation.

The current legal action is a result of an agreement that James and Funkata Roadshows, Inc. entered into with Special Attractions, Inc., a California promoter in March of 1981, which gave Special Attractions the right to promote James' 1981 concert tour and also gave a $50,000 advance from Special Attractions; James and Funkata later charged the promotion company with a breach of contract, and...
REVIEWS

HITS OUT OF THE BOX

NINE TONIGHT — Bob Seger & The Silver Bullet Band — Capitol STML-12182 — Producers: Bob Seger and Punch — List: 12.98 — Bar Coded

After years of being known only in the midwest as a great journeyman rocker, Bob Seger became a superstar with a double album in-concert package called "Live Bullet." And this album should be received with even more fervor, as it documents Seger's live repertoire during his recent gold and platinum years. Recorded last year at the Boston Garden and Cobo Hall in Seger's beloved Detroit, the album is simply a rendering of one of the most high voltage performances in rock.

GIVE THE PEOPLE WHAT THEY WANT — The Kinks — Arista AL 9587 — Producer: Ray Davies — List: 8.98 — Bar Coded

Raymond and the lads decide to "Give The People What They Want" on their latest, and unfortunately, that's the mindless hard rock riffing that's so popular on the radio today. Mind you, the Kinks dress up the metallurgy more charmingly than any other band around, but where are the days of "Celluloid Heroes" and "Mistfits"? There are some saving graces, however, namely "Better Things," a little bit of Kink heaven that's reminiscent of "Days."

DEAD RINGER — Meat Loaf — Epic/Cleveland International FE 36007 — Producers: Meat Loaf and Stephan Gallas — List: None — Bar Coded

The Mighty Meat all but disappeared following the tour behind the multi-million selling "Bat Out Of Hell" album. The mountainous rocker had almost ruined his powerful vocal chords during the hectic concert trek. He went into hibernation with a threat doctor for two years, but has at last emerged with a passel of new Jim Steinman compositions. The first thing you'll notice on the LP is that his voice has changed. He still bellows, though, and the music is every bit as wonderfully pompous and Wagnerian as "Bat Out Of Hell."


After a few years of being out of touch, Daryl & John came back like gangbustes in 1980 with "Voices" and three Top 10 singles. The album was a diverse mélange of old and modern pop with an occasional dash of Hall & Oates trademark blue eyed soul sound. The effortless New York-based duo has come forth with a hot follow-up to "Voices" in "Private Eyes," which continues on in the same vein. Great harmonies, the bouncy vocals of Daryl Hall and some dynamic production bring the modern Top 40 sound to full power.

PRICING


The diminutive guitarist/piano player's comeback LP sounds as if it sparks should fly off the fretboard with the coupling of Nils and Jeff "Skunk" Baxter, but the two have wisely chosen to keep the pop rock style straight ahead and free of mindless riffing. The duo has managed to come up with a passel of good, hook-ridden rockers like "Every Heart," "Your Love," and "Dirty Money." Strong chording, tough vocals and resilient production make the steel strings of McCartney's debut for the Backstreet label a winner.


The album cover might suggest something else, but this is a surprisingly strong LP for the band's final contractual obligation LP to RCA. The L.A.-based quartet remains one of the classiest and smoothest sounding vocal groups in B/G. Like Smokey Robinson, the quintet is truly professional with shimmering warm ballad-oriented vocals that never fail to send shivers up the spine of traditional soul fans.


The legendary singer/actress and Broadway superstar returned to the New York stage with this musical production in 1980 and it earned her a Tony. Production work by Quincy Jones liked the project so much he decided to pump it up and bring it to LP, and the result is this scintillating and emotional two-record set.


Pop's most noted flautist puts his lips to 11 new songs that run the gamut from rock to soul ballads, but always stay in the realm of light jazz fusion. This album is a little more rock 'n roll oriented than 1979's "Nighttrader" LP, but it still has the wonderfully airy feeling that seems to pervade all of Weisberg's work. Both A/G and jazz stations should get behind songs like "Sundance Shuffle," "Sleepwalk" and "Trinity." One of Weisberg's most engaging outings yet.

GREATEST HITS AND SOME THAT WILL BE — Willie Nelson — Columbia KC 23742 — Various Producers — List: None — Bar Coded

This release is truly the quintessential package for the avid record collector — a two-record set of some of Willie Nelson's biggest hits, coupled with a few never before released gems, including, "Stay A Little Longer," "Heartsaches Of A Fool" and "Good Hearted Woman." The set unearths such jewels as "Railroad Lady," "Faded Love" and "Angel Flying Too Close To The Ground," as well as old classics.

NEW AND DEVELOPING ARTISTS


The former leader of the Jaggerz (remember "The Rapper"?) returned as a solo act last year and scored one of the rock sleeping of 1980 with "Back On The Streets" and the Top 40 single, "An! Leah." This time around, Iris and best friend/producer-keyboardist Mark Aveco return with more of that wonderful multi-layered high harmony power pop, and they should fare even better than last year.

KING COOL — Donnie Iris — MCA/Mercury MCA-5237 — Producer: Mark Aveco — List: 8.98

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NO SLEEP 'TIL HAMMERSMITH — Motorhead — Mercury ARM-1-4023 — Producer: Vic Maile — List: 8.98

This classic and much maligned British neo-heavy metal act has finally gone all out and made the album its fans have been crying for all these years. Filled with crunching, churning head banging riffs, the album is surprisingly clean for an act that sports shrilling vocals, deafening decibels and a non-stop wall of noise. The threesome played with a reserved abandon on this album and Vic Maile managed to catch all of its power and fury.

ELEVEN STOREYS HIGH — Jan Storey — Red Lady Records RLR-134 — Producers: Bill Storey and Tony McShear — List: None

This Colorado native has an interesting talk/sung vocal style that is at once sensual and dramatic. Her back up group here plays a cross between breezy A/C and Aspen cocktail lounge fusion, and it's a perfect complement to her peculiar, almost monotone vocal sound. The music here is kind of a cross between Carpenteres and Firefall. Best tracks on this debut LP are "Afraid To Let Go," and "Would You Believe Me."
MERCHANDISING

NESMITH'S FIRST VIDEO IN-STORE — Ex-Monorocket and current video artist/executive producer Michael Nesmith made his very first video store appearance recently dialing the Worth Parkway, Dallas outlet of Video of Texas. The visit was in support of the Pacific Arts Video recording "Michael Nesmith in Elephant Parts." Pictured are (l-r): Nesmith; Cathy Reece, manager of Western Video in Dallas; and Craig Curtwright, Video of Texas president and owner.

WHV Unveils Rental-Only Program

(continued from page 5)
inventory investment, while making available to the consumer the entire catalog of Warner Bros. features," said Fink. What is different about Warner Home Video product, has already notified accounts that all existing dealer and chain agreements that will effectively be cancelled in less than two months. As of Oct. 17, stock balancing provisions between WEAs and accounts, in addition to other terms and conditions, will be terminated. WEAs Corp.'s six branch warehouses in Los Angeles, Dallas, Chicago, Cleveland, and Philadelphia will presumably act as main regional inventory centers for rentals upon implementation of the program.

It is believed that returned merchandise will be re-packaged for rental to remain consistent with newer titles released in the rental-only program. However, it was revealed that WHV will be issuing credit to dealers for returned goods to WHV, which will go towards future licensing fees for the rental goods.

Neither Fink nor WHV acting senior vice president of marketing Leon Knize disclosed what the licensing fee to dealers would be, and Fink admitted that "we don't have a rental fee structure." He indicated that the "dealer or retail price" will "rent at whatever price he wants."

While WHV representatives declined stating what specific policing and security measures were planned to enforce the program, they did say that "shopping services, surveillance organizations, etc." (continued from page 24)

Edwin Hawkins LP Set For Release

LOS ANGELES — Industry speculation over the future of Edwin Hawkins' recording career has ended with the news that the first of two new Edwin Hawkins albums will be released on Myrrh Records in late September.

The initial album, "Edwin Hawkins Win the Oakland Symphony Orchestra, Vol. I," was recorded live in-concert. Gil Askey, who has conducted for Diana Ross and Curtis Mayfield, conducted the orchestra for Hawkins.

The second album of the series will be released in the near future.

Knoll Records Firms Up Indie Distribution Web

NEW YORK — New York-based Knoll Records has formed its independent distribution network.


Knoll's debut album is "Eclipse of the Blue Moon" by Gene Cotton.

NCAS To Add 'Nice Price Plus' LP Series

NEW YORK — CBS Records will expand its "Nice Price" midline series of records and tapes to include a "Nice Price Plus" series of two-record sets beginning in early October. The wholesale price structure will be identical to that of CBS's single disc front-line product.

The first group of releases in the series will consist of 73 titles from those bearing the CG, EG and EZ prefixes. Additional catalog selections that were originally released as double record sets, as well as titles deleted from the catalog, will be added to the series at a later date. A number of newly re-packaged sets will also be included.

Commenting on the new configuration, Bob Stanford, director, sales, special projects, CBS, said that the double record series was "created as the next logical step" following the "Nice Price" line. Stanford added that the releases will carry "Nice Price Plus" stickers similar to the ones on the single midline albums.

Sinatra Single Due Sept

LOS ANGELES — "Say Hello," Frank Sinatra's new single on the Warner Bros. label, will ship Sept. 11. The single song, which features an arrangement by Charlie Haden and lyrics by Sammy Cahn, is a reworked version of the well-known Pan Am Airlines commercial theme.

The new single will be backed with "Good Thing Going," a song from the new Stephen Sondheim Broadway bound musical, Merrily We Roll Along.

MCA To Release LPs

LOS ANGELES — MCA Records recently announced plans to release seven new albums during the first of September. Among the releases are "King Cool" by Carolei/MCA artist Donnie Iris; "Night Playing" by Bernadette Peters; "Night" by The English Country and "Old Loves Never Die" by Gene Watson.

SINGLES BREAKOUTS

HARD TO SAY • DAN FOGELBERG • FULL MOON/EPIC 14-02448
Breaking out of: Harmony House — Detroit, Lieberman — Portland, Alta — Phoenix
 cassette — Washington Peaches — Columbus, Record Theatre — Cincinnati

PRIVATE EYES • DARYL HALL & JOHN OATES • RCA PB-12296
Breaking out of: B. One Stop — St. Louis, Lieberman — Portland, Turtles — Atlanta, Alta — Phoenix
 cassette — Washington Peaches — Columbus, Record Theatre — Cincinnati

SHARE YOUR LOVE • THE BAND • CAPITOL P-3003

START ME UP • ROLLING STONES • ROLLING STONES/ATLANTIC RS21003
Breaking out of: Lieberman — Dallas, Radio Doctors — Milwaukee, Alta — Phoenix

WHEN SHE WAS MY GIRL • THE FOUR TOPS • CASABLANCA/POLYGRAM NB 2338
Breaking out of: Lieberman — Portland, Peaches — Columbus, Musicland — St. Louis, Peaches — Memphis, Lieberman — Dallas
 cassette — WHV — Atlanta, DJ Rogers — Liberty P.A-1430

TOP SELLING ACCESSORIES

* Excludes T-Shirts & Postcards [shows] Heavy Spect

CASH BOX/SEPTEMBER 12, 1981 16
Tasteful Merchandising Is Key To Boosting Classical Sales

by Michael Martinez

In an attempt to boost sales of prerecorded classical music, retailers in recent years have waged an aggressive campaign to establish the product's presence in their stores. Specially tailored in-store merchandising, advertising, store-generated sales and promotions and cross-merchandising tie-ins are among the tools dealers employ to achieve the goal of attracting more established and potential classical music consumers to their outlets.

Retailers for the most part have applied these tools in much the same way they merchandise pop music—but with "more taste," according to those who do a large volume of classical sales.

Larger record companies, according to dealers contacted by Cash Box, are responsible for the bulk of in-store merchandising and advertising support.

Some retailers contacted said that label marketing and merchandising support is usually extended on the basis of a store's classical music sales volume and prominence in a particular recorded music retail market. The use of individually styled racks or bin markers, a separate room in the store and, in less frequent cases, a separate classical music facility are employed by dealers to develop greater presence in the classical music market.

In each instance, retailers employ such merchandising according to the demands and potential of the market, which vary from region to region. But one element all retailers contacted uniformly employ is taste in development of classical merchandising and advertising.

"I believe classical music product can be aggressively merchandised and that it should be merchandised like the pop stuff, but everything must be done with taste," said Art Schulman of the four store Laury's Discount chain of Chicago.

Schulman said that in-store display highlighting classical product could not be done in the "schlocky style that labels use for rock 'n' roll" because the classical music consumer is a "different creature."

"The classical music buyer doesn't want to be bothered with gaudy posters and in-store signage," said Schulman, adding that "buyers that come into our store are more concerned with the availability of certain product and its value."

In fact, most of those contacted agreed that inventory and selection depth were ultimately the most important factors, more so than the application of in-store displays.

"The cornerstone of any successful classical music merchandising is selection and inventory," explained Schulman, adding that while inventory investment could be "monstrous," consumers usually discovered quickly where their favorite rendering of a particular symphony could be found.

He added that service, or having someone in-store who is familiar with the music and is capable of directing the consumer to the title being sought, is equally important. Stan Silverman, buyer with the Boston-based Harvard Coop, said that because prerecorded classical music sales constitute 40% of all sales in the store's record department, "the key to successful merchandising of classical music here is having product in the bin." He said people who buy that music are not necessarily impressed by posters. "They have a different mentality than pop customers."

Agreeing, Jeff Meyer, manager at Baltimore's Record Master added, "We have a separate classical store (located across the corridor from the main store in a mall setting), and if we put up a funky looking poster, customers usually complain." Meyer also said that customers in the classical store are usually there to buy product and require more service attention than the rock consumer. He said they rarely react to posters.

Other retailers, while happy that in-store support is available from the labels, said that manager wall and ceiling space in store usually prohibits extensive use of such material and that, when applied, it must be used prudently.

Among the in-store display tools available are artist and conductor posters, flats, streamers and product posters. Each of the stores contacted held such items in varying esteem as merchandising aids for classical product.

"Classical buyers don't want to be bothered with gaudy posters. They are more concerned with product selection."

Some added that in-store airplay of classical product, while not a frequent practice, is useful in attracting attention to a particular title. Dealers said that such product exposure is most effective when coupled with in-store display.

The target of such merchandising is the crossover consumer, the customer who has huddling interest in classical music but doesn't know where to begin. Some dealers noted that the classical budget lines have helped generate sales from such consumers and also encouraged multiple sales among established classical consumers.

CBS Masterwork's Great Performances line, selected Nonesuch Records product, selected titles released by RCA Red Seal and the PolyGram Records classical label's discounted titles are employed by many retailers in sales programs, programs which they say are as important to the business as selection and inventory in attracting store traffic.

"We have a mailing list that we use to send sales information to our customers and it features the classical product we will discount in a given week," explained Marcy Penner, advertising manager for the Washington, D.C.-based 19-store Waxie Maxie chain.

At Record Masters, Meyer said that while label advertising for classical product has diminished, the bigger companies have been supporting the store's classical music club packets, coupons and other special features for the outlet's use in merchandising product on sale. He said the store sponsors a sale on classical product every week, whether the label featured supports the sale or not.

"We run in-store specials on selected titles on a weekly basis," explained Silverman of the Harvard Coop, adding that the specials are not usually advertised on radio or in print.

But other retailers, such as Nancie Taylor, classical music buyer at the 16-store, Atlanta-based Turtles web, said that cluster ads could be employed in advertising classical music sales.

Taylor said that sale of classical product is often included in ads featuring store-wide sales on pop, rock, R&B and jazz product.

There was disparate opinion on whether or not the scope and volume of print and radio advertising for classical product was bountiful. According to those contacted, the amount of advertising support for classical product depended largely upon factors similar to those governing labels' ad expenditures on...
popular music, including product flow at
the outlet and the cost of advertising in a
particular market.

Penner at Waxie Maxie said that when
the chain made a commitment to delve
substantially into classical stock at four
of its stores, an initial expenditure requir-
ing hefty financial resources, labels exten-
sed a great deal of support for merchan-
sising the new product.

But she added that support dwindled
as titles were purchased by the chain in
counterparts. She further said that the
that the cost of advertising in the Washington
Post and other media in the area was high
and consequently prohibitive.

Taylor at Tortoise said that labels of-
fered the most advertising support for
new releases, usually extending resources
for print ads.

Silverman said that his store receives
substantial ad support for classical
because of the high volume of
titles moved through the store
and because of its proximity to a large
customer market for classical product.

He said labels usually advertise with the
local classical station and with area
newspapers.

But retailers said that meager ad sup-
port for classical product at retail could
be overcome by developing in-store
promotions.

Schulman at Laury's said that the chain
has been running special in-store
promotions on classical product about
three times a year, which include label
supported advertising, in-store display
and cross-merchandising with other
companies and radio.

Describing one such promotion, Schulman
said that PolyGram's
Deutsche Grammophon, London and
Phillips classical lines were featured dur-
ing a PolyGram Classics sale where the
store had a wine and cheese tasting party
highlighting a local cheese and wine ven-
dor, audio consultants on hand to show
state-of-the-art equipment for playing
audiophile product and a string quartet and
brass quartet to perform for
customers at the store.

He said that the event was advertised
in the local press and at local station
WMT. Schulman said that similar
promotions were planned for sales of
CBS Masterworks, Angel and other labels
during the remainder of the year.

In another promotion described by
Penner, Waxie Maxie sponsored a
promotion with a tie-in to a local Mer-
cedes-Benz-Volvo dealer, where the chain
gave away 100 copies of Paravoni's latest
album to people who test drove a car
from the dealership.

Most retailers said that the bigger com-
panies tended to support their classical
product in either in-store merch ads or
advertising. Companies such as
PolyGram (which releases the largest
volume of classical product), CBS
Masterworks, RCA Red Seal, the Moss
Music Group labels and Angel generally
develop promotion and marketing
programs to extend to the retail arena.

RCA Red Seal recently announced
plans for an intensive Christmas sales
season marketing plan, including in-store
merchandising and advertising for the
Red Seal digital line, the Point-Five (half-
speed remastered) series, Broadway show
albums and other serious music releases
from the label.

"The key to getting that support, to
maintaining a steady stream of support
from the labels for their classical product
is to go for it," said Schulman.

SMILE — Jean-Pierre Rampal (f., who
records for CBS Masterworks, is quite ac-
tive on the in-store appearance circuit,
logging time with retailers year-round from
cost-to-cost. Rampal is pictured here
trying to develop a future fan at Sam
Good's Fifth Ave. store in New York City.

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MANNE - HALL - MITCHELL

PERLMAN
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VIOLIN CONCERTO
GIULINI
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PERLMAN
KREISLER
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**LONDON DIGITAL**

Audiophile Discs Spur Sales, Help Broaden Classical Market
by Dave Schulp

The recent advent of digital and high quality audiophile lines for classical recordings has resulted in increased sales to both longtime classical music aficionados and to a new constituency of audiophiles who have come to the music because of the availability of so many better sounding recordings. A Cash Box survey of classical music and audiophile label executives also pointed to a relationship between the availability of audiophile recordings and audiophile hardware sales.

"There's no question that the availability of digital and audiophile product has expanded the market for classical music," said Irwin Katz, director of Red Seal marketing, RCA Records. "A lot of people who own fine audio equipment are buying the digital product simply because the sound reproduction is so far superior to the average record. It's opened up a whole new area of sales to us." Katz said, however, that there has not yet been any accurate assessment made of how large that new sales area might be.

Patti Laursen, staff producer for Angel Records, said Angel has also found that the excitement created by audiophile lines has boosted sales of classical records in general. "We expected it to have that effect," she offered, "because we knew how excited we were about it here, but the response from the field would suggest a larger audiophile audience than we had initially thought."

However, Richard Rollefson, vice president, London Records/PolyGram Classics, felt that the impact of the audiophile on classical sales may be...
CBS MASTERWORKS SIGNS VIOLINIST CHO-LIANG LIN — CBS Masterworks has signed critically acclaimed violinist Cho-Liang Lin to an exclusive recording contract. CBS Masterworks plans to record Lin in 1982 with Michael Tilson Thomas conducting the Philharmonia Orchestra in London. Pictured at the signing are (l-r): Joe Dash, vice president/general manager, CBS Masterworks; Cho-Liang, Christine Reed, director of A&R, CBS Masterworks; and Sheldon Gold, president, ICM Artists.

temporary one "I don't know whether the audiophiles will really broaden the base of classical music," he said, "because even though we've sold a lot of product to people who would not have bought if it were not audiophile, once pop product becomes more readily available, we'll probably lose those sales.

"If you're asking if I think we can increase our market share from three-to-five percent to closer to 10%, I'd have to say no," said Rollefson. Nevertheless, Rollefson did say that the availability of an audiophile disc on a given title can spell as much as a 100% increase in sales over what a regular recording would do. Marvin Saines, executive vice president of the Moss Music Group, made the distinction between a disc merely recorded digitally and one pressed on special vinyl and elaborately packed for the connoisseur. Moss offers both a digital line at $10.98 and a high quality audiophile line at $17.98. Saines claimed that his audiophile titles can sell between five and 10 times more than the same ordinary digital recording.

While few music merchandisers actually possess any information data on the effect of the rapidly increasing availability of classical audiophile software on hardware sales, most said they felt there must be a correlation. Some labels have begun experiments with audiophile product through hi fi outlets. London's Rollefson and Red Seal's Katz both mentioned that their labels were currently studying further tie-ins with audio hardware outlets.

Jon Kelly, president of Audiotechnica U.S., Inc., distributor for the TelArc Records, explained that his company, which is primarily a hardware distributor, entered the software distribution business mainly because "we looked at the hardware market as business people and wondered how we could keep the market buying if records continue to be so terribly pressed. We decided that in order to continue to be able to sell expensive, quality hardware, it was in our interest to promote records that would give the consumer his money's worth."

Even so, Kelly said it is difficult to gauge the effect of increased software availability on hardware sales, "because you have to take in other factors such as the economy." Nevertheless, Kelly said his "gut reaction is that the correlation exists."

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New Classical Releases

DEUTSCHE GRAMMOPHON

LONDON: Bachelor Works. Schiff, piano.
BEETHOVEN: Symphony No 5; Leonore Overture No 3. Philadelphia PO, Solti.
BELLINI: La Sonnambula. Sutherland, Parrotti, Ghinov, National PO, Bonygne (3).
BELLI: La Damnation de Faust. Von Stade, Riegel, Van Dam, M, King. Chicago S&O, Solti (3).
BRASS: Cello Sonatas (3). Harrell, Ashkenazy.
BRUCKNER: Symphony No 4. Chicago SO, Solti.
DELILUS: SIBELIUS: String Quartets. Fitzwilliam Qt.
FRANCK: String Quartet. Fitzwilliam Qt. GAY: The Beggar’s Opera. Sutherland, Te Kanawa, Gheorgiu, Morris, Marks, Dean, Mitchell, Horden. National PO, Bonygne (3).
GRANADOS: Danzas espanolas (10). De los Angeles.
HINDEMITH: Konzertmusik for Brass. Philip Jones Brass Ens.
JANACEK: Cunning Little Vixen. Papp, Randova, Jedlika, Vienna PO, Mackerras.

CBS MASTERWORKS

BOLLING: “Yoo” Suite (Maurice Andre, trumpet; Claude Bolling, piano).
HOROWITZ and CHOPIN (3-record set).


STRAVINSKY: The Recorded Legacy (3-Record set).

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Great Performances

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ANGEL

BEECHER: Joseph, Omen, Sounding (8).
BEECHER: Violin Concerto. Perlman; Philharmonia O, Giulini.

CHERUBINI: Requiem in C minor. Philharmonia Ch&O, Muti.

DURÜFE: Requiem 1. Baker; King's College Ch, Ledger.


KORGOLD: Violin Concerto. Perlman; Pittsburgh SO, Previn.

MAHLER: Symphony No. 7. London PO, Tennstedt (2).


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This new series consists of the best of the basics, such as Boléro, 1812 Overture, The Planets, Beethoven's Symphony No. 5, Peer Gynt Suites and others. And these masterpieces are interpreted by the finest musicians, including Leonard Bernstein, Eugene Ormandy, Rudolf Serkin, Isaac Stern, George Szell and Bruno Walter. All critically-acclaimed performances! All newly-remastered for clean, modern stereo sound! All at the same, unbelievable low price! And CBS&O, thanks to you! There's never been a better traffic builder built around the great classics!


Cash Box/September 12, 1981

www.americanradiohistory.com
Cash Box/September 12, 1981

**WHAT'S IN STORE**

**SWEET PROMOTIONS** — William Neilson Ltd., the Canadian candy company, and Sam the Record Man, that nation’s largest record retail chain, are in the midst of a massive record giveaway. 50,000 albums and cassettes are being awarded to purchasers of Nelson’s Crispy Crunch. Sweet Marie and Malted Milk candy bars who find “w inning yellow circles” on the inside wrappers. Engineered by Neilson, the contest is the first time that the company has ever tied itself with the record business. “We used surveys to determine the best prizes we could offer our target group,” said Grant Irwin. Neilson’s assistant product manager. “Albums scored higher than anything else, including cash,” Irwin explained that Sam the Record Man was the logical choice because it’s all over Canada and was willing to handle mail-ins, a necessity in the north country. The wrapper also includes a consolation prize of one dollar off any record purchase or tape at the chain. The results? “The contest will run until the end of the year,” said Irwin, “so we don’t know yet what it’s doing for us at the consumer level. But wholesale shipments for the three bars have really taken off.”

**SWEET ON ELVIS, TOO** — Album Graphics, Inc. (ACI), the manufacturer of Chu-Bops, has put together a special Elvis Presley series. For the uninitiated, Chu-Bops are packages of chewing gum wrapped in high-quality album cover miniatures, which, after only 18 months on the market, are nearing the 100 million unit mark. Although the company has only released current titles so far, ACI’s Gary Mankoff told us that the eight-piece Presely series was the type of project the company has been eyeing for some time. “We believe that along with albums, it’s appropriate to somehow tie our miniatures to current events of eight current album titles with a special series,” he said. Aside from reproductions of the original cover art to such titles as “Elvis,” “Blue Hawaii,” and “...R. Pies,” each package includes a gold colored bubble gum record, an exclusive photo of The “.,” and the introduction of Chu-Buks, premium coupons redeemable for the Chu-Bops International Collectors Album, a showcase for the serious Chu-Bops collector. A gold countertop city case is available to retailers, and Mankoff feels that the prominent display of the series can help record sales as well as ACI. He reports that a recent ACI survey of 2,400 Chu-Bops buyers revealed that 66% of the respondents said that owning a particular Chu-Bop package made them want to buy the same LP, and that 34% were reminded of albums they otherwise would never buy. “We know Chu-Bops can lead to increased record sales for retailers,” said Mankoff.

**OUT OF THE GARAGE** — Bomp Records’ recent Garage Tour in support of Voxx Records “Battle of the Garage” LP garnered such attention through a heavy print, in-store, and radio ad campaign. Twenty-five hundred full-color postcards were distributed to retailers all over the country, along with covers, buttons and other point-of-purchase display material. Print ads tied sale prices at outlets like Crazy Eddie’s, Sound Odyssey in the Mid-Atlantic to local appearances by LP Garage stars the Slieke Boys, Dark Side, Hypsterz, and Wombats. The print tag for the ad noted that the disc was available at “all cool record stores”... Other recent Sound Odyssey promotions have included an in-store by The Go-Go’s at the Cherry Hill, N.J. store, and a Bruce Springsteen tour jacket given away in conjunction with radio station WMMR. Nine jackets were awarded to winners of an airwaves contest, with the winners picking up their plunder at Sound Odyssey outlets. While busy with the Garage promotion, nobody at Crazy Eddie’s noticed that their omnipresent slogan, “Crazy Eddie — His Prices Are Insane,” had been jumped on by New York’s politicos. A dark horse candidate in the city’s Democratic primary for mayor tossed his hat into the ring along with the inescapable that he was challenging the incumbent because “Crazy Eddie Koch’s policies are insane.” More proof that life imitates the record business.

**RECORD BAR NEWS** — Record Bar has named Lou Goeltz director of personnel and Ginny Garrett manager of training and development. Prior to joining the outfit, Goeltz was head basketball coach at the University of Richmond. Garrett has spent the last two years developing employee training programs for businesses in New Hampshire. The personnel department is being expanded to help cover the company’s quickly growing staff. Record Bar will employ 2,450 people by year’s end... The chain’s Durham, N.C. outlets and radio station WDUR recently gave listeners a chance to test their detective skills during a promotion in which “Stacy Lattisaw’s single, “Love On A Two Way Street.” Prizes were hidden throughout the city, and the best sleuth received dinner for two at a local restaurant, a dozen roses, a gold necklace inscribed “I found love on a two way street” and (no surprise here) Lattisaw’s latest album... Those same Durham outlets also recently had a Record Bar night at the Durham Bulls baseball game, with customers registering at the stores to win the shirt of a Durham Bull’s back. A John Denver catalog was also given away at the park... Recent action at the Jacksonville store has included an in-store by Stephen Stills’ album John Kastner was one of the best bonanzas in cooperative promotion when the radio station WXQR. Station listeners who correctly guessed which Arby sandwich WXQR DJs were ordering received coupons for five sandwiches and a Record Bar Frisbee. The coupons were delivered in a box of chicken wings which one lucky soul was selected for a grand prize of a $100 Record Bar gift certificate.

Fred Goodman
SPARKS FLY FOR JOEL FILM — Sparks, an exclusive Long Island alternative nightclub owned by Billy Joel's concert sound engineer, Brain Ruggles, was the location for a special taping of songs from Joel's "Songs In The Attic" LP for a promotional clip, as well as a television commercial. The black & white footage was directed by Rick London, in association with Electric Company Prods. Pictured performing for the taping are (l-r): Doug Steigmeier, bass; Liberty DeVito, drums; Russell Javors, guitars; David Brown, guitars. Richie Cannata, saxophone, and Joel.

Warner Home Vid Bows Rental Program (continued from page 16)

would be interested to monitor all markets "at the inception (of the program) and, occasionally . . . as required after our intentions and our ability to enforce are made clear to the retail licensor and the master licensor."

The company further plans to broaden its distribution for both artists and store chains and the mass merchandisers, including supermarkets and drug store chains, with the inception of the program. Accordingly, WEVA's distribution is expected to expand into mass distribution channels.

Implicit in the rental-only scheme is Warner's Home Video's hope that such a plan will attract major retailers, from a standpoint of increased profits that "the temptation for them to use bootleg or pirated goods is greatly diminished." Additionally, with a rental-only plan, WHV is expecting an "earlier window" between theatrical release and release to the home video market. "This is to the benefit of the movie as well as the movie company," Cormier continues. "With the inception of the program, Warner is embarking on a major consumer advertising campaign, created and implemented by the specialty promotion department, to launch a budget in the first year of more than $2 million.

Both Warner Home Video and the Warner/Elektro/Atlantic (WEVA) Corp. are subsidiaries of Warner Communications, Inc. Both thewhv.com and thewhv.com products are presently sold by 19 WEVA Video Sales & Management Personnel (VSP), in addition to nearly 100 WEVA record and tape salespeople.

Cormier Forms Audio/Video Firm

BY Tom Roland

NASHVILLE — Ken Cormier recently announced the formation of Cormier Productions, a Dothan, Ala.-based firm that will work in all aspects of the audio/video industry.

The firm already has its own record label, KCP Records, plus a publishing house and studio located within Dothan. Cormier intends for the label to work in conjunction with Warner Home Video with acts that "should have been released months ago and just didn't know how to get there."

Currently, the label has signed five artists — Mark Swindell, Jessica Lake, Steve Gary, Jerome Jackson and Lisa Lander.

Cormier indicated that, initially, the company will try to market a TV series mixing Nashville artists with KCP performers in concert at Billy Bob's nightclub in Dallas.

He hailed the concept as a "new breed" of Westwood One's "Live at Gilley's." saying, "I think the public wants to see a country show with the stars and somebody new that they can relate to and feel just as much talent that's never had a chance to get there."

In conjunction with Buddy Lee Attractions, the firm has scheduled a tour for its acts which will be featured with top attractions like Alabama. Current plans call for singles to be released at the end of September for each of the artists, with live LPs to be sold at the act's concert appearances. A "Shower of Stars" album, featuring cuts by each act, is also being considered.

Citing his company as a "straightforward, open-minded" organization, Cormier estimated that current measures will require "a budget of $1,000,000, or not more.

"We're not going to go into it in a small way," he added, "but we're aware cautious because of so many ripoffs in the industry."

MAG VIDEO GETS ITA PLAQUES — Jack Drucker (r), vice-president and general manager of the consumer products division, Magnetic Video, and director of public relations Philip Myers of WEVA announced the program of nine new ITA Golden Videocassette awards plaques from ITA executive vice president Herbert Merkow.

NEW YORK — Three members have been added to the RIAA/Videocassette Council, the association's new video policy-making body. They are Al Markin of the Video Corp. of America (VCA), John DeFillippo of North American Philips and Barry Reiss of MCA/Universal.

Markin, president of VCA, co-founded the company and held the title of executive vice president. From 1971-77, he was also president of S/I Videocassette Duplicating Corp. Previously he was president of Recording Studios Inc. and was also an independent film producer.

Messionsmich, vice president, videodisc program development, North American Philips, has been with the company since 1945. Starting as senior sales engineer in 1951 with Amperex Electronics, a Philips subsidiary, he rose to president in 1968. Subsequently, he was named group vice president of the Philips Electronic Components Group and vice president of the executive office.

Reiss, vice president of MCA Videodisc, inc. MCA Videocassette, is noted on both CBS Pay Television, joined the firm in 1978, leaving his post as administrative vice president in 1981. Subsequent to that, Reiss was vice president of talent contracts, CBS Records, and an attorney specializing in labor relations and entertainment law.

The RIAA/Videocassette council provides guidance for the 25 member companies of the video division, as well as all manufacturers and licensors of home video programming.

BLAY OUT AS MAG VIDEO HONCHO — In a surprise move late last week, it was announced that Andre Blay, founder and president of Michigan's Magnetic Video, a leading supplier of video cassette and disc software to the home market, resigned from the company. He will be establishing a new video production venture. No replacement has yet been named for Blay. Blay founded Magnetic Video in 1969 and 10 years later sold the company to 20th Century-Fox Corp. for a reported $7.2 million.

Blay had served as president of the company, which now has approximately 300 titles in its catalog.

THE LONELY ONE LAUNCHES WOLF & RISSMILLER VIDEO — The 7th Roy Orbison date at Wolf & Rissmiller's Country Club, Calif., was an ABC satellite broadcast to 12 cities, thus launching the concert promotion company's video division. Seeicetv fed the recent NARM award winning concert to the Los Angeles, Milwaukee, Oklahoma City, Ann Arbor, Tulsa, Boston, San Francisco, Seattle, Portland, Chicago, Baltimore, and Chicago. The three artists, who are Russell Javors, drums; Russel Javors, guitars; David Brown, guitar.
For four years now, Cash Box has spotlighted New Faces To Watch each week. Some of the acts have been totally new, others have featured members of established groups striking out on their own, while still others have been artists prominent in one genre crossing over into the mainstream. In each case, it was a case of an act reaching a new plateau.

(continued inside)
NEW FACES GOING PLACES!

JUICE NEWTON

BILLY SQUIER

RENE & ANGELA

IRON MAIDEN

ON CAPITOL RECORDS AND CASSETTES
THE ONE COMPANY

CREATING NEW FACES TO WATCH WORLDWIDE

NOVO COMBO
MARTIN BRILEY

STEVE WOODS & THE SLINGSHOT BAND

MICKEY NEWBURY

CLAY HUNT
MANTRA

MOTORHEAD
TEARDROP EXPLODES

TOM DICKEY AND THE DESIRES
(continued from front cover)

Often, the New Faces To Watch feature has reflected the new trends in the industry—when disco was hot, disco acts dominated the feature, then it was new wave, and now it is country. Of the 20 acts spotlighted here, fully half are country.

Ranging from relative veterans like Razzy Bailey, Juice Newton and Reba McEntire to newcomers like Lacy J. Dalton, Alabama and Terry Gibbs to a show business daughter like Rosanne Cash, country acts provided the most significant breakthroughs this year, reflecting the boom that has occurred in that genre.

Country hit it big on the charts this year—and the New Faces had their fair share of the hits. The New Faces spotlighted here scored nine #1 country singles, four Top 10 pop singles, seven Top 10 country albums and five RIAA gold certifications—three singles and two albums.

However, there was more to it this year than just the country acts. Heading the New Romantic invasion from Britain, Adam & The Ants created a stir with its debut album and single, and Scottish thrush Sheena Easton hit it big with her A/C,pop/rock stylings, exemplified by the #1 single, “Morning Train (9 To 5).”

Television star Rick Springfield, from ABC-TV’s General Hospital, scored with his first #1 single, “Jessie’s Girl,” and I.A.-based Phil Seymour and Franke & The Knockouts from New York furthered the cause of pop rock with their vinyl offerings.

New talent in the Black Contemporary field also surfaced this year with the debut product by Richard “Dimples” Fields and The Reddings, heirs to the late R&B master Otis Redding.

Such a wide variety of acts proves that while country did indeed dominate the charts to a good extent this year, other genres still maintained vital pipelines to new talent. As has been said so often in the past, new talent is the lifeblood of the industry, and if the acts spotlighted here are any indication of the quality of those on the way up, there will be plenty of new stars in the years to come.

### ACHIEVEMENTS TO DATE

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<thead>
<tr>
<th>NAME</th>
<th>LP/SINGLE</th>
<th>HIGHEST CHART POSITION</th>
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<tr>
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<td>47 Pop</td>
<td>6/20/81</td>
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<td></td>
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FACES TO KNOW.

Frank Marino
Harlequin
Deniece Williams
Rex Smith
Loverboy
The Joe Perry Project
The Psychedelic Furs
The Hitmen
Silver Condor
Atlanta Rhythm Section
Arthur Blythe
Rosanne Cash

GETTING MORE FAMILIAR EVERY MONTH. ON COLUMBIA AND ARC RECORDS AND TAPES.

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NEW FACES TO WATCH

Rick Springfield

Pop rocker Rick Springfield was riding high in 1972. His debut single, "Speak To The Sky," gave him instant success, hitting the Top 10 in both the U.S. and Europe. However, the light, sugar-coated pop blessing was quickly to become a curse. The handsome, Australian-born singer-songwriter, in a classic case of media mislabeling, was branded with the "teen fave" moniker.

"I was the victim of a little misguided publicity," explains Springfield. "The press seemed to judge me on one song, and the kids ended up thinking they were getting the next David Cassidy. I think I was doing in-depth interviews with magazines about my songs. But later, I'd end up reading stories about my dream girl or favorite color in these publications."

His follow-up album, although a well-crafted rock outing, also went the way of obscurity because of the teen dream labelling. His career was further sent into limbo when, on the eve of the release of his "Wait For The Night" LP, his label folded.

However, after three years, and a segue into an acting career, Springfield returned with a new RCA album, "Working Class Dog," brimming with effervescent pop-rock tunes in the Raspberries vein.

Springfield enlisted Pat Benatar's husband, guitarist Neil Geraldo, and Foreigner/Pat Benatar producer Keith Olsen to give his compositions and production added rock 'n' roll punch on the new LP. The stellar company and Springfield's mature writing style mixed beautifully, and power pop tunes like "Jessie's Girl" and "I've Done Everything For You" highlight the album, which is closing in on the Top 10 of the Cash Box Pop LP chart after 25 weeks.

In the last seven months, Springfield has carved out a respectable niche for himself in the pop music field. "Jessie's Girl" hit #10 on the Cash Box Top 100 Singles chart and recently went gold as did his "Working Class Dog."

Springfield has stayed away from major concert tours, preferring instead to further his acting career in the role of Dr. Noah Drake on ABC television's General Hospital. He has, nonetheless, played several scattered concert dates including a recent sold-out show at the Santa Monica civic in California.

The Reddings

The Reddings

"People have always expected a lot from us as musicians," says Otis Redding III, son of the late soul star. Otis Redding, and spokesman for the Reddings, who signed to BID (Believe In A Dream) Records. "But that's all right..." but my father was a great artist. Now we have to put our best foot forward to establish ourselves. It's a challenge."

The Reddings, who also include brother and co-writer Dexter Redding, age 20, and a cousin, Mark Lockett, 23, took that first step late last year with the release of their debut album, "The Awakening." Otis set a standard to live up to, and we respect that," says the young Otis, a 16-year-old high school senior at St. John's College in Washington, D.C. "But we deliberately chose the title of the album to reflect our feeling that a new legend is also in the making. It's more than just keeping the family name alive.

Since the release of their debut LP, The Reddings have been establishing themselves as a fixture on the black contemporary charts, with three singles - "Remote Control," "You're The Only One" and "Class" - charting and "Remote Control" reaching the Top 5. The group is also building a reputation as a hot live act, opening for people like Stephanie Mills and Teddy Pendergrass. They were also picked to play at a private party for basketball superstar Magic Johnson.

Otis, known affectionately as "Junior" around the house, has played guitar since he was 12. "I used to watch Dexter play it and when he switched to bass at 13, I picked up the guitar, and we've been playing together ever since. Mark has been playing keyboards and drums since he was a teenager, and while we have similar musical influences, each one of us learned to play on our own."

The Reddings recently released their second album "Class," produced once again by Russell Timmons, and it showed the trio blossoming as songwriters. As opposed to their first album, the group wrote nearly all the material on "Class" themselves. They also recently completed a video, which includes performances of all three of their singles.

Richard "Dimples" Fields

Richard "Dimples" Fields

With more than 500,000 units sold and holding steady at #3 on the Cash Box Top 75 Black Contemporary Albums chart, the self-titled debut by Richard "Dimples" Fields is certainly one of the biggest success stories for new and developing artists so far this year. However, the track which has been chiefly responsible for that success was never released as a single.

"She's Got Papers On Me," which includes a riotous retort from Betty Wright to Fields' falsetto musings, was originally tested on one of New York's radio giants, influential WKYU, prior to the LP's release, garnering immediate phone response, according to Boardwalk VP of promotion Ruben Rodriguez. That initial buzz spread like wildfire across the country and the rest is history.

Although Fields, who hails from the San Francisco Bay Area, hopes to be remembered in the same company as doo wop crooners like Frankie Lymon, Don Julian, Jessie Belvin and Ronnie Dyson, he may ultimately be remembered throughout the industry for his fierce determination and self-assuredness.

Fields remembers hearing all the excuses for companies not signing him, being told that his voice was too light, he didn't have the right sound and even being labeled a "grown-up Michael Jackson."

But Dimples persevered through several label rejections, and eventually his product fell into the hands of Rodriguez. When Boardwalk chief Neil Bogart heard Dimples' music, he claimed he had found "the voice of the '80s."

Dimples, wearing another of his many musical hats as producer, plans to spend more time behind the board, but not before he goes out stamping for his own current product. A brief promo swing of radio stations in New York, Washington, D.C., Philadelphia and Atlanta is planned for the upcoming weeks, in addition to television appearances.
New Faces of 1981

RICK SPRINGFIELD
CURRENT SINGLE
"I'VE DONE EVERYTHING FOR YOU"
(AF-13697)

FRANKE & THE KNOCKOUTS
CURRENT SINGLE
"YOU'RE MY GIRL"
(DXL-17755)

ALABAMA
CURRENT SINGLE
"FEELS SO RIGHT"
(AHL-13930)

Watch For New Faces of 1982
NEW FACES TO WATCH

Loverboy

The members of Vancouver, British Columbia-based rock quartet Loverboy, with the exception of classically trained keyboardist Doug Johnson, have each experienced the hard knocks that being a young musician in the competitive Canadian pop music market entails. Lead guitarist and co-founder Paul Dean has been alternately in and out of an assortment of faceless label and non-label acts, while drummer Matt Frenette came up through a fife and drum marching band. Lead singer Mike Reno started on the skins 13 years ago before finding his niche as a frontman.

However, according to Reno, "nobody has a hard luck story attitude at this point—we're just going out and making it happen." Indeed, in the short space of less than a year, the band, which is described by Reno as a "strong, consistent heavy, but not hard, rock" outfit, has earned a platinum LP up north for its self-titled debut. Originally signed through CBS International, the band was picked up by Columbia domestically not long after the album was completed.

Loverboy has managed to turn the experience of its members into a positive attribute. As Reno puts it, "The guys are really pros...which is why, when we all first started playing together, we attracted a mixture of older people and young kids." As for Loverboy's music itself, Reno admits that its sound "isn't so new and different": favorable comparisons to the likes of Cheap Trick, Foreigner and Bad Company are inevitable as well as quite complimentary to Reno, as it is clean, tight and skillfully played.

"The comparisons to groups like the Cars, Boston and Foreigner, I think, are more in terms of overall sound," states Reno. "It's a compliment to me when someone says that I sing like Lou Gramm...and I consider Paul Rodgers a great singer. Our guitarist, Paul Dean, has a very distinctive guitar sound, like Tom Scholz of Boston."

But Reno makes it clear that he considers Loverboy an individual group with strong points of its own.

"You see, we win a crowd over by playing music that comes from our hearts." Reno points out, "and our personnel sets us apart from most groups. Loverboy may be one unit, but everyone in the group has an individual and unique character.

Loverboy has gained recognition both as top flight recording artists and exciting concert performers. After 32 weeks, the band's namesake debut album is still on the Cash Box Top 100 Album chart, where it reached the #29 spot this summer. Loverboy's single, "Turn Me Loose," reached #40 on the Cash Box Top 100 Singles chart and stayed 40 weeks. Not surprisingly, Loverboy was named one of the Top New Groups of the Year by Cash Box.

Aside from its action on the charts, Loverboy has gained valuable performing experience through opening concerts for Journey, Kansas and ZZ Top. The band is currently working on its next album, which is slated for release later this fall or early next year.

Juice Newton

This year may well go down as the year of the cover song. Thus far one of the most successful covers has been Juice Newton's version of the Merle Haggard hit, "Angel of the Morning," a single which served to bring Newton out of the shadows and into the limelight. Since its release and consequent rise to the #2 position on the Cash Box Pop chart and Top 20 status on the Country Singles chart, Newton has become a hot item on the tour circuit.

After the release of "Juice," the album that contains the aforementioned single, as well as her newest "Queen of Hearts," Newton embarked on a worldwide tour, which included parts of Europe, South Africa, Canada and the United States. Both singles have been certified gold, as has the album. In August she kicked off an even more extensive tour of the United States, an excursion that will have her crossing across the country.

Newton was born in Virginia Beach and raised as a Navy brat. She taught herself guitar at age 13, inspired by folk singers like Tom Rush and Judy Henske and the early records of Bob Dylan. Soon she was performing on the coffee house circuit. When she started college in northern California, she got interested in rock 'n' roll, inspired by Creedence Clearwater Revival, and formed an electric band with guitarist Otha Young, who is still playing with her today.

In 1975 Newton and Young moved to Los Angeles, where they formed Silver Spur. The band signed with RCA and released two LPs, "Juice Newton & Silver Spur" and "After The Dust Settles." In 1978, the band signed with Capitol and released "Come To Me." The album featured "Good Luck Baby Jane," a song Bob Seger wrote for Newton.

Silver Spur split up in 1978 and Newton spent time doing back up singing on several albums, including Bob Weir's "French Kiss," and recording her debut solo LP, "Well Kept Secret," which contained her version of "It's A Heartache" and sold well in the international market.

Her 1979 release, "Take Heart!" featured the Top 40 country hit "Sunshine" and confirmed her move into the country/pop field, while "Juice" planted Newton firmly in the mainstream.

Currently, she is selecting material to begin work on a new album near the end of the year. A third single, culled from "Juice," is scheduled for release later this month.

Adam & The Ants

Adam & The Ants' debut American tour turned into one of the major media events of the year, with the band selling out every date but one and receiving extensive local TV and print coverage everywhere they went. In addition to national appearances on the Tomorrow Show and American Bandstand, the group was the subject of a 10-minute documentary culled from a video taken during the course of its debut U.S. tour, dubbed "Ant Invasion."

The group's debut album, "Kings Of The Wild Frontier," stayed in the Cash Box Top 100 Album chart for over six months and the successful tour helped break down initial radio resistance to the group. In the clubs, where the popularity of "Antmusic" with dancers had initially helped launch them, Adam & The Ants' post-album 12" single release "Stand And Deliver" continued to solidify their following. A bonus 7" 45 of the single was added to the "Kings..." LP package.

What is Antmusic? According to lead singer Adam Ant, who co-owns the group's tunes with guitarist Marco, it's "a little like three-and-a-half years ago in clubs, and it's developed from there. We'd been through various line-ups until about eight months ago, when I formed a writing partnership with Marco and an entirely new band. Until then, 'Antmusic' had been an ideal, after
BOARDWALK'S MAKING FACES
WE'RE SMILING!
AND PROUD OF OUR NEW FACES TO WATCH

Phil Seymour

Richard "Dimples" Fields

"Precious To Me," a delightful pop hit, was the very first single from Phil Seymour, and it earned him his stripes as a songwriter and performer. Now, while word of Phil Seymour spreads throughout Europe and Japan, Phil is at work on his second album, again with producer Richard Podolor.

"She's Got Papers On Me" started out as a song in the mind of Richard "Dimples" Fields, but it's become a national sensation, prompting songs of 'response' and stories in Newsweek and US. And Dimples has become a smash album, also featuring an irresistible new single, "I've Got To Learn To Say No!" NB7-11-124

PHIL SEYMOUR N81-35234
Produced by Richard Podolor for Richard Podolor Productions.

DIMPLES N81-35232
Produced by Richard "Dimples" Fields and Belinda Wilson for DRK Productions.

Full color posters and album flats available for display.
Donnie Iris

MCA recording artist Donnie Iris, whose label debut LP, "Back On The Streets," became one of the genuine sleeper gems of the year, has a simple theory about rock 'n' roll. "Rock 'n' roll is rock 'n' roll," he said. "You can say serious things with it, but it's not really meant to be serious. The main thing people like is a good song.

There are plenty of good songs on "Back In The Streets," and they have the mixture of shimmering emotion and electric energy that characterized the classic rock period of the Beatles-dominated late '60s. This is not too surprising because Iris, as front man for the '60s group The Jaggerz, was strongly influenced by the music of the Liverpool Four. "Back On The Streets," however, is as contemporary and original as anything that has come out of the "new wave."

The Jaggerz kept going until 1974, but disbanded after their last LP for the Terrence, Calif.-based Wooden Nickel label. "It left me wondering 'what?'" said Iris about his transitional period in the rock 'n' roll life. He headed back to Beaver Falls, Penn. and did some session vocal work and engineering at a local recording studio.

However, Iris was determined not to fade away. "I spent a lot of time listening to music, and I like a lot of the new wave," according to Iris, he was especially knocked-out by the Police and Talking Heads because, "they were different." Iris left Beaver Falls to do a national tour with an R&B group, Wild Cherry. The experience charged him up, and he returned once more to Pennsylvania, determined to cut some fresh wax of his own.

He assembled a tight group of local musicians: producer and friend Mark Ayvec on various keyboards; Marty Lee, a hot, understated guitarist; Albritton McLaren on bass; Kevin Valentine on drums; and Kenny Blake on saxophone.

The band recorded three tunes and sent a tape to Mike Belkin and Carl Maduri in Cleveland. Belkin and Maduri flipped over what they heard and gave the Iris band backing to do an LP. Originally issued on Sweet City Records label, the album began to generate a buzz in such disparate locales as Boston and Ohio. Soon, the record was picked up for national distribution by MCA's Carousel label.

"Back On The Streets" went to a respectable #58 on the Cash Box Pop LP chart, paced by the book-laden Top 25 Pop single, "Ah Leah!" A successful national concert tour in support of "Back On The Streets" ensued and then Iris went back into hiding with keyboardist-producer best friend Mark Ayvec in their underground studio in Beaver Falls.

The result of that summer hibernation is "King Cool," which like its predecessor is rife with that brilliantly layered vocal and instrumental style that sounds as if it were recorded at the top 24-track studio in the country.

Rosanne Cash

Rosanne Cash has a musical heritage a mile long. Her father is Johnny Cash, a name that is a musical heritage in itself. Rosanne's stepmother is June Carter of the famous Carter Family. Rosanne's sister is Carlene Carter, and Carlene's husband is singer-songwriter Nick Lowe. Rosanne's husband is Rodney Crowell. Enough said? Obviously Rosanne's musical credentials cannot be denied.

Cash was born in Memphis in 1955, about the same time her father's career in country music was launched. The day after she graduated from high school, Cash joined her father's road show, first working in the wardrobe department and then in the show itself, doing a few tunes and adding background vocals.

Following a brief stay in London and drama classes at Nashville's Vanderbilt University, Cash moved to Hollywood and enrolled at the Lee Strasberg Theatre Institute to pursue a serious study of acting. While she was at Strasberg's, Ariola Records in Germany expressed an interest in hearing a demo tape she had recorded in Nashville in early 1978. She subsequently signed
AND GETTING HOTTER WITH OUR NEW FACES

BAD MANNERS
MCA-5218

JOE DOLCE
"SHADDAP YOU FACE" MCA-5211

FAIR WARNING
MCA-5236

TERRI GIBBS
"I'M A LADY" MCA-5255

DONNIE IRIS
"KING COOL" MCA-5237

KLIQUE
"IT'S WINNING TIME" MCA-5198

TAFFY McELROY
"THE HEARTBREAK AID" MCA-5191

ALICIA MYERS
"ALICIA" MCA-5181
Watch for new LP this Fall

THE RINGS
MCA-5165
Watch for new LP this Fall

GEORGE STRAIT
"STRAIT COUNTRY" MCA-5248

BILL SUMMERS
"CALL IT WHAT YOU WANT" MCA-5176
Watch for new LP this Fall

THRASHER BROTHERS
"SMOOTH SOUTHERN HIGHWAY" MCA-5184

AMY WOOLEY
MCA-5240

ALESSANDRO DELGADO
"THE NINETEENTH" MCA-5166

KIPPT BRANNON
"SLOWLY" MCA-51166

DOLL BY DOLL
MCA-5269 COMING THIS FALL

MICKI FURHMAN
PRODUCED BY JERRY GILLESPIE

LEE GREENWOOD
"IT TURNS ME INSIDE OUT" MCA-51159

THE LOOK U.K.
MCA-5249 COMING THIS FALL

ROB PARSONS
PRODUCED BY ED PENNEY

YATES BROTHERS & SISTERS
MCA-5265 COMING THIS FALL

® 1981 MCA Records, Inc
NEW FACES TO WATCH

with the label and released the album in Europe.

The next year, 1979, Columbia Records heard the German album, liked what they heard, and signed Cash to the label.

Rosanne Cash is a prime example of an artist who is at home on the country charts as she is on the pop charts. Example: The highly successful “Seven Year Ache” single, written by Cash and produced by husband Rodney Crowell and the first from the album of the same name, soared to the #1 position on the Country Singles chart and did almost as well on the pop chart, reaching #22 position. The album also came close to a #1 position on the Country Album chart, peaking at #2, while on the pop side, it made it to #38.

This is Cash’s second album for the label, and like the first. “Right Or Wrong,” its release was followed by some exciting news for the Cash-Crowell clan — Rosanne is expecting her second child, which is due sometime after the first of the year. Because of the pregnancy, Cash had to cut her tour somewhat short, but in the time allowed, managed to pack in an impressive string of dates that won her accolades from sea to shining sea.

On some of those dates, Cash was teamed with Randy Meisner. Television was no stranger to Cash, as she appeared on the Today Show, Tomorrow Show, Good Morning America and the talk shows. In 1980, she was nominated by the Academy of Country Music in the Top New Female Vocalist category, and this year she is nominated for the Country Music Assn.’s Horizon Award, which will be presented in October.

Meanwhile, Cash has been working on a new album in Nashville, which is scheduled for release about the same time as the new baby.

John Anderson

John Anderson is a third party dark horse but a front running contender for the pure country laurel, an artist whose love of solid country sound is revealed on his debut Warner Bros. LP, “John Anderson,” produced by Norro Wilson and featuring 12 tunes, four numbers co-written by Anderson.

At 25, Anderson is one of the youngest exponents of what he calls “hard country.” “I think I’m privileged to know what good country sounds like,” the young singer/songwriter/guitarist asserts. “Good country is a thing that will always be around.”

Born in Apopka, Fla., one of six children, Anderson started playing guitar and singing at age seven. “It seems like I’ve always known I wanted to be a singer and play music,” he recalls. By the age of ten he was an accomplished guitarist and in high school formed his first band, a rock ‘n’ roll unit for which he wrote the music. It was around that time that his musical directions changed from hard rock to country and he’s never looked back since.

Anderson’s music is traditional country in the strictest sense of the word, and that is what has made him a highly popular performer, not only in the United States, but in the United Kingdom as well, where the traditional sounds of country are a very popular genre. To please his fans at home and abroad, Anderson spends a good deal of time on the road, usually working 20 days a month. But working the road so much has paid off in several ways for Anderson. For one, he put together his own band, selecting from some of the best musicians he could find playing the clubs he often frequented. Also, Anderson has managed to continue to build upon that solid core of fans who found him and his music such an appealing combination when he debuted on Warner Bros. just over two years ago.

Thus far, Anderson has been nominated for Top New Male Vocalist by both the Academy of Country Music and the Music City News. A song he released as a single, “I’m Just An Old Chunk Of Coal,” written by Billy Joe Shaver, has been nominated Song of the Year by the Country Music Assn.

Phil Seymour

Among the first artists signed to Neil Bogart’s Boardwalk label, transplanted Tulsan Phil Seymour was also the first to deliver the goods. His initial solo single (and one of the first tunes he ever wrote), “Precious To Me,” went Top 30. Although follow-up 45s from his self-titled LP, such as the energetic pop rock cover of “Let Her Dance,” failed less well on major market radio, Seymour’s songs sparked the imagination of heartland America. “Precious” went to #1 in such areas as Helena, Montana, while “Let Her Dance” hit #1 in Anchorage, Alaska.

The effin ex-member of the Dwight Twilley band has also proved to be somewhat of a success in such areas as Australia and parts of Europe, where radio is more receptive to his lively teen tunes. Although Seymour would certainly jump at the chance to tour those areas of the world, for the time he is sticking close to his present home of L.A. and doing both small club dates throughout California, in addition to opening for acts such as Alice Cooper.

After leaving Twilley, Seymour returned to L.A. (he and Twilley had moved there after starting out in Tulsa) and started putting together bands. After assembling three different units, "none of which looked into anything," he was advised to start "writing and looking for songs."

In the meantime, Seymour was getting ready to sign a solo deal with Casablanca, when, he says, "the company began to fall apart." Fortunately, when Neil Bogart reemerged from Casablanca with his Boardwalk label, Seymour was one of the first signings.

Still without a band, Seymour went into the studio with producer Richard Podolor, and with the help of fellow Twilley alum Bill Pitcock on guitar and session bassist Emory Gordy, recorded "Phil Seymour." Seymour himself played drums on eight of the tracks, as well as handling all the vocals.

Since the release of the album, Seymour has finalized the line-up of his band and gone out on the road. In addition to himself and Pitcock, the band features Bill Jost on keyboards and guitar, ex-TexTone David Provost on bass and drummer Dave Crockett, who played on a couple of the album tracks. Seymour is also preparing to cut his second Boardwalk album later this year.

Johnny Lee

Johnny Lee’s incredible climb to the top may have been years in the making, but that success story reads like a spinning meteor. His first single release for Full Moon/Asylum, the Bob Morrison-Patti Ryan-Wanda Mallette composition, “Looking For Love,” from the Urban Cowboy soundtrack LP, leaped to the #1 position on the charts, thrusting Lee out of the sidelines and into the forefront of modern country music. To prove that first #1 was no fluke, Lee continued adding #1 hits to his stride, with his like “One In A Million,” “Prisoner of Hope” and “Pickin’ Up Strangers,” which reached the #2 position on the Country singles chart.

Born in Texas City to a family where "nobody...
New faces. Going places!

Ozzy Osbourne
The Danny Joe Brown Band
Billy Ocean
The Reddings
Adam And The Ants
Fantasy
Balance
Luther Vandross
Survivor
Holly And The Italians
Shooting Star
Billy Thorpe

On Epic, Portrait, Believe In A Dream, Jet, Pasha, Pavillion, Scotti Brothers and Virgin™ - Epic® Records and Tapes.
NEW FACES TO WATCH

Lacy J. Dalton
Lacy J. Dalton is no overnight success, as her ten-year professional music career will verify.

Champaign
Champaign is an integrated group whose debut Columbia album and single (both titled “How Bout Us”) were introduced on black radio and left their marks on both the pop and B/C charts. “I’ve always wanted to make dance records, and I’ve worked with mixed groups for a long time,” explains group leader Michael Day. “and my experience with black audiences is that they’ll listen to what sounds good to them. It’s the radio and promotion people who tend to have prejudices.”

Although there is no road band because touring isn’t yet economically feasible, the core group consists of Day (guitar, keyboards, vocals), Howard “Leon” Reeder (guitar, vocals), Dana Walden (keyboards), Rocky Muffitt (percussion) — who are white — and lead singers Paulie Carman and Rema Jones. Day, Walden, Reeder and bassist Michael Reed (who plays on the album) have worked together since the mid-70s as producers and partners in Creative Audio Studios and their own small label, Staff Records, in Champaign, Ill.

Champaign started working together in the spring of 1979 and was signed by Columbia’s west coast head of artist acquisition, Warren Williams, early in 1980. When “How Bout Us” first appeared on the singles charts in November, the band signed with manager Steve Fargnoli of Cavallo Buffalo/Fargnoli.

Champaign got its foot in the door as a B/C pop crossover band this summer. Voted by Cash Box as the #1 Top New Group, Champaign has made respectable showings on the Cash Box Top 100 Singles Chart, Top 200 Album chart and Black Contemporary Top 10 chart.

During the summer, Champaign undertook a promotional tour of Europe, where “How Bout Us” was the #1 single in the Netherlands. The group has not yet toured, but is currently working on demos of its next album.

Sylvia
Sylvia Kirby Allen wanted to be a singer. The problem for young Sylvia was how to let people in the music industry know it. After all, she didn’t play an instrument or write songs — the usual calling card for aspiring young singers. What she did have was talent and a plan of action.

“I always wanted to be a singer,” she says. “I wasn’t always sure how I was going to do it, but I
For 60 years, RCA has been building legends in Country Music... and the work continues.

SUCCESS STORIES
THEY'RE USUALLY NOT WRITTEN OVERNIGHT...

...But in 1981, RCA Records previewed the history of Country Music with the success stories of Alabama... Sylvia... Razzy Bailey... and we see our future in the development of exceptional new artists like Leon Everette, Steve Wariner, and Louise Mandrell & R.C. Bannon.
was determined I would be a singer." That fierce determination led her to come to Music City immediately after her graduation from high school. Armed only with an a capella demonstration tape and an extraordinarily bubbly personality, Sylvia knocked on "what seemed like every door in Nashville" before Glenn Keener agreed to see her. Not particularly overwhelmed with a demo tape with no music, Keener picked up a guitar and asked Sylvia to sing something else. Her rendition of the Patsy Cline hit "Crazy" prompted a call to producer/publisher Tom Collins, and an appointment was set.

Collins hired Sylvia as a part-time secretary ("I think he felt sorry for me,") she muses), and she spent the next two years typing letters, answering phones, running errands and doing the occasional demo session.

As Sylvia's singing matured, work became more frequent, and Collins decided she was ready for her first solo recording sessions. Jerry Bradley, RCA's Nashville chief, remembered her from a Dave & Sugar audition and signed her immediately. "You Don't Miss A Thing" was Sylvia's first RCA single.

Sylvia's calculated climb to the top was capped with her first #1 record, "Drifter," the single that catapulted the singer from obscurity to the forefront of country music artists today. Her music has become so popular with audiences, she finds herself on the road an average of 28 days a month — not bad for an artist that never performed before an audience prior to the release of her first RCA single.

Sylvia recently released a new single from her "Drifter" album titled "Heart On The Mend," which is currently bulleted up the Country Singles chart.

Sheena Easton

EMI America recording artist Sheena Easton's rapid rise to the top of the charts both here and in the U.K. with such hits as her recent chart-topping single, "Morning Train (9 to 5)" is truly a tale of success in the classic sense. In fact, if Hollywood ever decided to make a film based on the life of the pert and personable 21-year-old, the plot would undoubtedly read like Horatio Alger,

with direction by Frank Capra.

The youngest of six children in a working class Scottish family, the strong-willed brunette set her sights on a career of singing and stage work despite the fact that she consistently received top grades in her school studies. By the time she graduated from school a straight "A" student at 17, Easton had decided to pursue her ambitions by enrolling in the Royal Scottish Academy of Music and Drama.

"I've known what I wanted to do ever since I was 12 years old, but I also knew I had to hide my time," reflected Easton. "After I graduated as a drama teacher, I began working four nights a week with a band doing the pubs and such. Within three years, I'd made up my mind to go professional and started doing session work."

Without question, the lovely Ms. Easton has been one of the single most successful new artists of the year so far, racking up a grand total of three Top 20 singles in a row and a Top 30 LP. Not too shabby for her first time at bat.

However, the young Glaswegian has not been resting on her laurels. Far from it. Sheena has been busy at Caribou Studios in Colorado recording her second album, entitled "You Could Have Been With Me," for EMI. The album, which again finds Easton under the considerable production talents of Chris Neil, is scheduled for release Oct. 12, after which she is set to begin a promotional tour throughout the U.S. in support of the album.

In between her two LPs, Easton has found time to tour the U.K., Europe and Japan, as well as record the currently popular title track for the James Bond film, For Your Eyes Only, in which she also made an appearance.

Franke & The Knockouts

Since the release of their self-titled debut album, Franke and the Knockouts have firmly established themselves as high-charting heavy-weight contenders. The LP has spent over six months on the Cash Box Top 100 Album chart. Their very first single, "Sweetheart," rose to #13 on the Cash Box Top 100 Singles chart and "You're My Girl" followed it to #29. Additionally, the Millennium Records quintet is only American group this year to have two Top 30 singles off their album.

Franke Previte's musical roots go back to a stint as the only white member of an a capella doo-wop quintet in his hometown of New Brunswick, N.J. The group used to practice in a "train station where they had this great echo." Since that time, his career has alternated between rock and R&B-based efforts. As a member of Bull Angus, a "heavy metal riff-rock band" that recorded two LPs for Mercury in the early '70s, Previte temporarily abandoned R&B entirely. "After I left," he recalls, "I realized that I could only sing at one volume — loud. If I tried to sing softly, only air would come out."

When he was able to recover his voice, he secured a deal as an R&B solo act, but got caught in the middle of financial problems at his record label.

After that experience, he slowly began to put together what would eventually become the Knockouts. "I was working on and off doing demos with Billy Elworthy, who'd been Bull Angus's guitarist at the end, and a band from Poughkeepsie, N.Y., and I asked them if they'd be my band if I got a deal."

"We took the tapes to (Millennium president) Jimmy Inner and he loved the tunes but then said, 'O.K., let's hear some more.' Billy and I looked at each other and went, 'uh-oh,' because we thought those were our last and we really didn't have anymore. Fortunately, Billy knew Blake Levisohn — they'd both been working in Rosetta Stone's band — and Blake had some great songs. I think those songs clinched it for us." Soon after, Blake joined the Knockouts on keyboards.

Reba McEntire

It's a long way from barrel racing in the rodeo to the Top 10 of the charts, but Reba McEntire has managed the move quite nicely, thank you.

Franke & The Knockouts

Sheena Easton

Reba McEntire

www.americanradiohistory.com
NEW FACES TO WATCH

Her satisfying, sonorous vocals have made her a favorite with radio, not to mention the rodeo circuits she grew up in and still enjoys tremendously.

McEntire had her first taste of music when her mother would lead Reba and her two sisters and one brother in singing while they were traveling from town to town to watch their father, a champion steer roper, at the rodeos. Her "debut" was singing "Away In A Manger" at her first grade Christmas program.

She made her debut appearance on the Grand Ole Opry in 1977, just after the release of her debut album, entitled simply, "Reba McEntire."

One of the most exciting career moves in recent months for the freckle-faced, Oklahoma native was joining the William Morris Agency for bookings. The agency, along with her record company, Mercury, are determined to make her name a household word. Teaming her with Larry Gatlin and the Gatlin Brothers Band on recent dates, and an upcoming tour with Mickey Gilley and Johnny Lee should prove to be an effective manner of accomplishing this goal. Her tour with Gilley and Lee, currently one of the most successful packages on the road, will be a cross-country, 20-date jaunt that will expose the young singer to an even larger audience.

Additionally, her latest single, "Today All Over Again," looks to be her biggest single to date. Through McEntire has already appeared on many of the syndicated country music television shows, the label is looking to place her on a number of the major talk shows as well in the coming months.

Razzy Bailey

To say Razzy Bailey has finally secured his niche in the music business is putting it mildly. His appealing country/ blue/rock style has been capturing fans and friends alike across the country this year, appropriately on a tour dubbed "Makin' Friends." the title of his third RCA album. The three-month, extensive cross-country jaunt placed the singer in every major market in the United States, where showcases, radio, television and newspaper interviews and in-store appearances were all utilized to reinforce the image of this talent.

Over the past two years, Bailey has scored with countless singles, including two #1 records, as well as three successful albums, the most recent making it to #7 on the Cash Box Country Album chart.

Alabama

Bailey was born in Chambers County, Ala., where he spent a good part of his early years listening to the radio, playing his daddy's guitar and developing a taste for a slice of the musical pie. At 15, he began a serious pursuit of his dream by taking guitar lessons from a school teacher.

In 1966 Bailey wrote a song called "9,999,999 Tears," and Lowery sent him into the studio to record it. Initially, the song did not cause much excitement, but it was eventually to become one of the key stepping stones of Bailey's career.

Around 1971, Bailey cut a custom album, including "Tears," which he distributed in clubs. He gave a copy of his work to Ed Mascolo (now RCA south International regional promotion manager), who in turn introduced it to RCA artist Dickey Lee. Lee ended up recording "Tears," as well as "Peanut Butter," another Bailey tune, and enjoyed a good bit of success with both.

Besides his connection with Mascolo, Bailey also developed another very important relationship with producer Bob Montgomery, who produced his debut album. Through this web of connections, Bailey landed his recording contract with RCA.

NF-18
Cash Box/September 12, 1981
Three things you need to know

"Don't Get Above Your Raising." His first single was one of the most successful debuts of the year.

"You May See Me Walkin.'"
The new single is getting instant airplay support and listener enthusiasm.

"Waitin' For The Sun To Shine."
The album with two singles, a killer title track and much more.

about Ricky Skaggs.

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**AIR PLAY**

**LABOR DAY RADIO** — Long weekend holidays usually afford stations the opportunity to break away from somewhat normal programming. Labor Day was no exception, as A- to Z specials, live and recorded concerts and marathon programs supplied by syndicators tended to dominate the airwaves. Of particular note was an All-Beatles marathon, which was by far the most popular of the weekend... 

**KISI THEM EYES** — Comedian Bruce (Baby Man) Baum recently stopped by KISI/ Los Angeles to promote his novelty single “Matty Feldman Eyes.” Picture above the at KISI-FM studios are (l-r): Don Graham, independent promotion manager; Baum, and Danny Lemos, KISI-FM music director. 

**NEW JOBS** — Warren Maurer was named vice president of the AM Radio Group for Group W Radio. Former VP/GM at KXW, Philadelphia, Maurer will oversee the operations at WBZ/Boston, WINS/New York, KWK/Dallas, WOWW/Ft. Wayne, WIND/Chicago and KFWB/Los Angeles. Debbie Feely has become director of technical operations for ABC Radio Enterprises. In addition, she will be responsible for directing, planning and designing all technical facilities for ABC Radio Enterprises. 

**The Unbirthday** — Jimi Hendrix, Jimmi of his new ABC Rock format was named vice president of the AM Radio Group for Group W Radio. Former VP/GM at KXW, Philadelphia, Maurer will oversee the operations at WBZ/Boston, WINS/New York, KWK/Dallas, WOWW/Ft. Wayne, WIND/Chicago and KFWB/Los Angeles. Debbie Feely has become director of technical operations for ABC Radio Enterprises. In addition, she will be responsible for directing, planning and designing all technical facilities for ABC Radio Enterprises. 

**Mixed Reaction** — In the past, the largest number of radio listeners were between the ages of 18 and 34. In the last few years, that figure has increased to the 25-49. Reactions to this change have been varied. Stations have tried to change our media selections until we begin to show a propensity to change their buying habits. Of course, vice president of Doyle, Dane, Bernbach. Most of the agencies feel this has no effect on radio advertising. 

**Wolfgang Jack Signed To New Radio Caroline** — LOS ANGELES — American disc jockey Wolfgang Jack has been signed to Radio Caroline, the “pirate” radio station off the coast of England. Wolfgang Jack’s program will be broadcast live between the 1st and 15th of each month, directly from Radio Caroline returns to the air on Oct. 3. Broadcasting from a ship, the Mi Amigo II, anchored in international waters off the coast of England, Radio Caroline was long considered the premier “pirate” radio station for the U.K. and Europe in terms of rock music. Many rock groups, including the Beatles, got their first significant airplay on Radio Caroline before the original ship sank a few years ago.

The reactivated Radio Caroline will once again broadcast to the U.K. and much of Europe. Wolfgang Jack’s first show on Radio Caroline will be broadcast live from the ship. Subsequent shows will be taped. International time sales for Radio Caroline are being handled by Major Market Radio of New York.

**Low Cost, Specialization Characterizes Radio Ads**

Continued from page 35

Not all formats, however, are easily definable demographically. While AOR is generally youth-oriented and talk shows and classical music to the listener over 50, formats like country and adult contemporary are not sufficient definitions to pigeonhole. Certain small markets, adult contemporary can be rock, in others it might be soft,” said Mary Lou Ahern, radio supervisor of Wells, Rich, Green. “It depends on tightly they format.”

The biggest problems lie with defining contemporary and adult contemporary. The former, along with Aden Len, vice president of local broadcasting and network radio of Young & Rubicam, defines it too general a definition for an individual market. You have to study the demographics — age, sex, race and what advertising has been done in the market. 

**Radio Programming**

**ALBUM**

- **PRIORITY** - **IMPERIALS** - **DAYSYRING** (DST 4017)
  - “Finish What You Started” - “I'd Rather Believe You” - “Any Good Time At All”
- **FORGIVEN** - **DON FRANCISCO** - **NEW PAX** (NP33042)
- **RELIGIOUS** - **HOLY REJOICE** - **2ND CHAPTER OF ACTS** - **SPARROW** (SPAR 1050)
- **Title Cut** - “Heaven Came To Earth”
- **AMAZING GRACE** - **J. THOMAS** - **MYRRH** (MSB 6675)
- **THE LORD WILL MAKE A WAY** - **AL GREEN** - **MYRRH** (MSB 6661)
- **THE LION** - **PAPA K»**
- **BE ENCOURAGED** - **FLORIDA MASS CHORI** - **SAVOY** (1076)
  - “It Will All Be Over After A While”
- **PRESENTING THE WINNAR** - **THE WINNAR** - **LIGHT** (7592)
  - The Question Is “Reformation”
- **INSPIRATIONAL** - **SPIRITUAL**

**PREFERRED CUTS**

- **PRIORITY** - **IMPERIALS** - **DAYSYRING** (DST 4017)
  - “Finish What You Started” - “I'd Rather Believe You” - “Any Good Time At All”
- **FORGIVEN** - **DON FRANCISCO** - **NEW PAX** (NP33042)
- **RELIGIOUS** - **HOLY REJOICE** - **2ND CHAPTER OF ACTS** - **SPARROW** (SPAR 1050)
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- **INSPIRATIONAL** - **SPIRITUAL**
<table>
<thead>
<tr>
<th>Position</th>
<th>LP</th>
<th>Chart</th>
<th>Track Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>62</td>
<td>THE ALLMAN BROTHERS</td>
<td>BROTHERS OF THE ROAD - ARISTA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: None</td>
<td>HOTS: WNEW, KZAM, WRNW, WBAB, KNCC, WPLR, KEZY, WGRQ. MEDIUMS: WROQ, KMET, WWWM, KBPI, KSHE, WMM , WOUR, WKL , WLR, WSH, Waxe, KZELL, KOME, KMGN. PREFERRED TRACKS: Straight, Judgement.</td>
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<td></td>
<td></td>
<td>SALES: Moderate to fair in all regions, strongest in South.</td>
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<tr>
<td>113</td>
<td>113</td>
<td>JON &amp; VANGELIS</td>
<td>THE FRIENDS OF MR. CAIRO - POLYDOR/POLYGRAM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: None</td>
<td>HOTS: WGRQ. MEDIUMS: KSHE, WKL, WLR, WSHE, WCCC, KBPI, WWWM. PREFERRED TRACKS: Title, School.</td>
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<td>SALES: Moderate to fair in all regions, weakest in South.</td>
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<td># MOST ADDED</td>
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<td>ATLANTA RHYTHM SECTION</td>
<td>QUINELLA - COLUMBIA</td>
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<td></td>
<td></td>
<td>ADDS: KNX, WWWM, KBPI, KZEL, WKL, KSHE, WBB, WRNW, WBB, KNCC, WPLR, KEZY, KMGN. PREFERRED TRACKS: Alain.</td>
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<td>SALES: Fair initial response in South and West, moderate in Midwest.</td>
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<td># MOST ACTIVE</td>
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<td>4 PAT BENATAR</td>
<td>PRECIOUS TIME - CHRYSALIS</td>
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<td></td>
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<td>ADDS: None</td>
<td>HOTS: WROQ, WNEW, KMET, KBPI, WGRQ, KSJQ, KMGN, KZEL, KOME, KZAM, WBLM, WRNW, WBAB, KESE, WMM, KNCC, WPLR, WOUR, WBR, WKL, WLR, WSHE, WBAX, WCOZ, WCCC, KCOL. KEZY, KZEL, MEDIUMS: None. PREFERRED TRACKS: Fire, Tender.</td>
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<td>SALES: Good in all regions.</td>
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<td># MOST ACTIVE</td>
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<td></td>
<td></td>
<td>85 BLACKFOOT</td>
<td>MARAUDER - ATCO</td>
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<td>SALES: Fair in Midwest and West, weak in others.</td>
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<td># MOST ACTIVE</td>
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<td>41 BLUE OYSTER CULT</td>
<td>FIRE OF UNKNOWN ORIGIN - COLUMBIA</td>
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<td></td>
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<td>ADDS: None</td>
<td>HOTS: WNEW, WWWM, KBPI, WGRQ, KZMN, WNRW, WBAB, WMBS, KNCC, WPLR, WOUR, WLR, WSHE, WCCC, KCOL, KZEL, KOME. MEDIUMS: KMET, KSJQ, KZAM, WBLM, WKL, WAX, WCQZ, KEZY, KZEL. PREFERRED TRACKS: Burnin', Soe, Joan.</td>
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<td></td>
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<td>SALES: Moderate in all regions; strongest in West.</td>
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<td></td>
<td></td>
<td># MOST ADDED</td>
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<td></td>
<td></td>
<td>191 CHILLIWACK</td>
<td>WANNA BE A STAR - MILLENNIUM/RC</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: WROQ, KNCC, WRNW, KZELW, WKL, WROQ. MEDIUMS: KZAN, WMMS, WWWM. MEDIUMS: WBLM, WKL, KEZY, KMGN, KNX. PREFERRED TRACKS: Open.</td>
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<td></td>
<td></td>
<td>SALES: Fair in Midwest and West; weak in others.</td>
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<td># MOST ADDED</td>
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<tr>
<td></td>
<td></td>
<td>95 TIM CURRY</td>
<td>SIMPLICITY - A&amp;M</td>
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<td></td>
<td></td>
<td>SALES: Fair in East and West; weak in others.</td>
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<td></td>
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<td># MOST ACTIVE</td>
<td></td>
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<td></td>
<td></td>
<td>57 DEF LEPPARD</td>
<td>HIGH 'N DRY - MERCURY/POLYGRAM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: None</td>
<td>HOTS: KOME, KMGN. MEDIUMS: WBLM, WBAB, WMMS, KNCC, WPLR, WKL, WLR, KEZY, WGRQ, KMET. PREFERRED TRACKS: Heartbreak, Let.</td>
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<td></td>
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<td>SALES: Moderate in East and West; fair in others.</td>
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<td># MOST ADDED</td>
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<tr>
<td></td>
<td></td>
<td>166 DIESEL</td>
<td>WATTS IN A TANK - REGENCY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: None</td>
<td>HOTS: WGRQ. MEDIUMS: WBLM, WBAB, WPLR, WCOC, KEZY, KOME, KMGN, KSJQ. PREFERRED TRACKS: Sausalito, China, Woman.</td>
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<tr>
<td></td>
<td></td>
<td>SALES: Fair in Midwest and West; weak in others.</td>
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<td># MOST ADDED</td>
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<td></td>
<td></td>
<td>115 THE DIRT BAND</td>
<td>JEALOYUS - LIBERTY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: WLR, WPLR, HOTS: KZAM, KNX. MEDIUMS: KNCC, WPLR, WOUR, WKL, WSHE, KEZY, KOME, KBPI, WWWM. PREFERRED TRACKS: Close, Fire, Title.</td>
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<td></td>
<td></td>
<td>SALES: Fair in Midwest; weak in others.</td>
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<td></td>
<td></td>
<td># MOST ACTIVE</td>
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<td></td>
<td></td>
<td>48 BOB DYLAN</td>
<td>SHOT OF LOVE - COLUMBIA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SALES: Moderate to fair in all regions.</td>
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<td></td>
<td># MOST ADDED</td>
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<tr>
<td></td>
<td></td>
<td>5 DEBbie Harry</td>
<td>KOOKOO - CHRYSALIS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: WLR, HOTS: WRNW, WMMS, KOME, WHFS. MEDIUMS: WLR, KBPI. PREFERRED TRACKS: Backfire.</td>
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<td></td>
<td></td>
<td>SALES: Good to moderate in all regions.</td>
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<td></td>
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<td># MOST ADDED</td>
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<td></td>
<td></td>
<td>36 HEAVY METAL</td>
<td>ORIGINAL SOUNDTRACK - FULL MOON/ALLOY</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: None</td>
<td>HOTS: WROQ, KMET, WWWM, KBPI, WGRQ, KSJO, KMGN, WMBS, KBE, WSHE. MEDIUMS: WBB, WROQ, WLR, KEZY, WGRQ, KSJO, WPLR, WHFS, WROQ. PREFERRED TRACKS: None. HOTS: WWWM, KMET. PREFERRED TRACKS: Ride, Coal Mine, Mob, Title.</td>
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<td></td>
<td></td>
<td>SALES: Good to moderate in all regions.</td>
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<td></td>
<td></td>
<td># MOST ADDED</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>17 IAN HUNTER</td>
<td>SHORT BACK N' SIDES - CHRYSALIS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: WGRQ. MEDIUMS: WMMS, WMHS, KBB, WHERS, WWWM. MEDIUMS: WMBS, WMHS, WWWM. MEDIUMS: WBAB, WPLR, WLR, KEZY, WGRQ, KBPI, WWWM. PREFERRED TRACKS: Central, Need.</td>
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<td></td>
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<td>SALES: Moderate to fair in all regions; strongest in West.</td>
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<td># MOST ADDED</td>
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<td></td>
<td></td>
<td>9 ICOUSE</td>
<td>CHRYSLIS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: None</td>
<td>HOTS: WRNW, WMMS, KBPI, WHERS, WWWM. MEDIUMS: WMBS, WWWM, WHFS. MEDIUMS: WBAB, WPLR, WLR, KEZY, WGRQ. PREFERRED TRACKS: Ride, Coal Mine, Mob, Title.</td>
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<td></td>
<td></td>
<td>SALES: Moderate to fair in all regions.</td>
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<td># MOST ADDED</td>
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<td></td>
<td></td>
<td>9 DONNIE IRIS</td>
<td>THE CRUISERS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ADDS: WROQ, WWWM, WHFS, KMGN, WCCC, WAB, WLR, WMMS, WBAB, KBPI. MEDIUMS: WAB, KEZY, WGRQ. PREFERRED TRACKS: Ride, Coal Mine, Mob, Title.</td>
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<td></td>
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<td>SALES: Just shipped.</td>
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<td></td>
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<td># MOST ADDED</td>
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<tr>
<td></td>
<td></td>
<td>13 JEFFERSON STARSHIP</td>
<td>MODERN TIMES - GRUNT/RC</td>
</tr>
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<td>SALES: Moderate to fair in all regions; strongest in West.</td>
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<td># MOST ADDED</td>
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<td></td>
<td>5 RICKIE LEE JONES</td>
<td>PIRATES - WARNER BROS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SALES: Good in all regions.</td>
<td></td>
</tr>
</tbody>
</table>
53 THE GREG KIHN BAND • ROCKIN'ROLL • BEESKLEY/ELEKTRA
ADDS: None. HOTS: KNX, WLIR, KOME, WWWM. MEDIUMS: WPRL, WOUR. SALES: Moderate in West; fair in others.

55 LITTLE FEAT • HO! HO! • WARNER BROS.
ADDS: None. HOTS: WLIR, WHFS, WWWM. MEDIUMS: WPRL, WPDR, WLSK. KEZY, KZAM, KOME, KMGN, KNX. PREFERRED TRACKS: Breakout, Upstairs, Girl. SALES: Moderate in all regions.

57 LITTLE RIVER BAND • TIME EXPOSURE • CAPITOL
SALES: Fair in all regions; weakest in South.

74 LIONS OF THE BRUSH • NOOKIE • EMI
ADDS: None. MEDIUMS: None. PREFERRED TRACKS: None.

75 LOW RIDER • BEST • MCA
ADDS: None. MEDIUMS: None. PREFERRED TRACKS: None.

79 THE TUBES • THE COMPLETION BACKWARD • REEL TO REEL/RCA
ADDS: None. MEDIUMS: WNEW, WPLR, KOME, WMMS, KNX, WCC, KZEL, KMGN, KSN, WNNM, WBLM. PREFERRED TRACKS: Talk, Sushi. Wait. SALES: Weak in West; fair in others.

83 VAN HALEN • FAIR WARNING • WARNER BROS.
ADDS: None. PREFERRED TRACKS: None.

84 BRAD WHITFORD/DEREK ST. HOLLIS • COLUMBIA
ADDS: WMMS HOTS: None. MEDIUMS: WBAB, KSHE, WLSK, WHNE. PREFERRED TRACKS: Open.
SALES: Strongest in Midwest; fair in others.

112 BILLY THORPE • STIMULATION • PASHA/CBS
ADDS: WNEW, KNX, WCC, WWWM. MEDIUMS: WBLM, WMMS, KZAM, WLSK, WLSK, WLSK, WABAB, KZEL, KMGN, WNEW. PREFERRED TRACKS: Open.
SALES: Slight initial response in South; weak in others.

116 LITFORD • BREAKING BREAD • WARNER BROS.
ADDS: None. MEDIUMS: None. PREFERRED TRACKS: None.

119 THE MICHAELE BARRY • A GUY • SIRE
ADDS: None. MEDIUMS: None. PREFERRED TRACKS: None.

120 BILLWAR • I'M THE ONE • COLUMBIA
ADDS: None. MEDIUMS: None. PREFERRED TRACKS: None.

123 THE HUMANS • ROLL IN THE HAY • VERTIGO
ADDS: None. MEDIUMS: None. PREFERRED TRACKS: None.

LISTED ALPHABETICALLY BY ARTIST
<table>
<thead>
<tr>
<th>LAST WEEK</th>
<th>THIS WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ENDLESS LOVE</td>
<td>DIANA ROSS and LIONEL RICHIE</td>
</tr>
<tr>
<td>2 QUEEN OF HEARTS</td>
<td>JUICE NEWTON</td>
</tr>
<tr>
<td>3 SLOW HAND</td>
<td>POINTER SISTERS</td>
</tr>
<tr>
<td>4 STOP DRAGGIN’ MY HEART AROUND</td>
<td>STEVIE NICKS (with TOM PETTY and the HEARTBREAKERS)</td>
</tr>
<tr>
<td>5 URGENT</td>
<td>FOREIGNER</td>
</tr>
<tr>
<td>6 THEMES FROM &quot;THE GREATEST AMERICAN HERO&quot;</td>
<td>JOEY SCARBOROUGH</td>
</tr>
<tr>
<td>7 WHO’S CRYING NOW</td>
<td>JOURNEY</td>
</tr>
<tr>
<td>8 LADY (YOU BRING ME UP)</td>
<td>COMMODORES</td>
</tr>
<tr>
<td>9 (THERE’S) THAT DON’T WRITE I ELVIRA</td>
<td></td>
</tr>
<tr>
<td>10 YOU</td>
<td>&quot;THE GREATEST SONG (THEY MISS YOU)&quot; PETTY and THE HEARTBREAKERS</td>
</tr>
</tbody>
</table>
| 11 YOU | "THE FOUR TOPS"
| 12 YOU | "THE HEARTBREAKERS"
| 13 YOU | "THE ALLMEN BROTHERS BAND"
| 14 YOU | "THE NAT KING"
| 15 YOU | "THE TALENTS"
| 16 YOU | "THE NAT KING"
| 17 YOU | "THE TALENTS"
| 18 YOU | "THE TALENTS"
| 19 YOU | "THE TALENTS"
| 20 YOU | "THE TALENTS"
| 21 YOU | "THE TALENTS"
| 22 YOU | "THE TALENTS"
| 23 YOU | "THE TALENTS"
| 24 YOU | "THE TALENTS"
| 25 YOU | "THE TALENTS"
| 26 YOU | "THE TALENTS"
| 27 YOU | "THE TALENTS"
| 28 YOU | "THE TALENTS"
| 29 YOU | "THE TALENTS"
| 30 YOU | "THE TALENTS"
### Cash Smash

**Tops This Week**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td>Shake It Up Tonight</td>
<td>CHERYL LYNNE</td>
<td>67</td>
</tr>
<tr>
<td>69</td>
<td>You're My Girl</td>
<td>FRANKIE &amp; THE KNOCKOUTS</td>
<td>11</td>
</tr>
<tr>
<td>70</td>
<td>Our Lips Are Sealed</td>
<td>GO GO'S</td>
<td>3</td>
</tr>
<tr>
<td>71</td>
<td>Double Dutch Bus</td>
<td>FRANKIE SMITH</td>
<td>16</td>
</tr>
<tr>
<td>72</td>
<td>The One That You Love</td>
<td>AIR SUPPLY</td>
<td>18</td>
</tr>
<tr>
<td>73</td>
<td>Working in the Coal Mine</td>
<td>DEVO</td>
<td>2</td>
</tr>
<tr>
<td>74</td>
<td>The Sensitive Kind</td>
<td>SANTANA</td>
<td>7</td>
</tr>
<tr>
<td>75</td>
<td>Touch Me When We're Dancing</td>
<td>CARPENTERS</td>
<td>13</td>
</tr>
<tr>
<td>76</td>
<td>BETTE DAVIS EYES</td>
<td>KIM CARNES</td>
<td>25</td>
</tr>
<tr>
<td>77</td>
<td>In the Air Tonight</td>
<td>PHIL COLLINS</td>
<td>16</td>
</tr>
<tr>
<td>78</td>
<td>EVERLASTING LOVE</td>
<td>REX SMITH/RAHEL SUDLOW</td>
<td>12</td>
</tr>
<tr>
<td>79</td>
<td>EASY TO LOVE AGAIN</td>
<td>CAROLE BAYER SAGER</td>
<td>2</td>
</tr>
<tr>
<td>80</td>
<td>THIS TIME</td>
<td>JOHN SCHNEIDER</td>
<td>16</td>
</tr>
<tr>
<td>81</td>
<td>AT THIS MOMENT</td>
<td>RONALD LAWES</td>
<td>2</td>
</tr>
</tbody>
</table>

**Breaking Out**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>66</td>
<td>She's a Bad Mama Jama (She's Built, She's Stacked)</td>
<td>CARL CARLTON</td>
<td>4</td>
</tr>
<tr>
<td>67</td>
<td>Say Goodbye to Hollywood</td>
<td>BILL JOEL</td>
<td>5</td>
</tr>
<tr>
<td>68</td>
<td>Heavy Metal (Takin' A Ride)</td>
<td>DON FELDER</td>
<td>8</td>
</tr>
<tr>
<td>69</td>
<td>The Sun Ain't Gonna Shine Anymore</td>
<td>NEILSON/PEARSON</td>
<td>7</td>
</tr>
<tr>
<td>70</td>
<td>Falling in Love Again</td>
<td>MICHAEL STANLEY BAND</td>
<td>6</td>
</tr>
<tr>
<td>71</td>
<td>You Don't Know Me</td>
<td>MICKY GILLEY</td>
<td>10</td>
</tr>
<tr>
<td>72</td>
<td>Silly</td>
<td>DENNIS WILLIAMS</td>
<td>5</td>
</tr>
<tr>
<td>73</td>
<td>Point Blank</td>
<td>BLIND DATE</td>
<td>12</td>
</tr>
<tr>
<td>74</td>
<td>All I Have To Do</td>
<td>ANDY GIBB &amp; VICTORIA PRINCIPAL</td>
<td>5</td>
</tr>
</tbody>
</table>

**Looking Ahead**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td>It's Now or Never</td>
<td>JOHN SCHNEIDER</td>
<td>16</td>
</tr>
<tr>
<td>76</td>
<td>In the Dark</td>
<td>BILLY SQUIER</td>
<td>1</td>
</tr>
<tr>
<td>77</td>
<td>Sausalito Summernight</td>
<td>DIESEL</td>
<td>1</td>
</tr>
<tr>
<td>78</td>
<td>Atlantic Lady (Something About Your Love)</td>
<td>MARTY BAIN</td>
<td>1</td>
</tr>
<tr>
<td>79</td>
<td>Stars on 45—Medley</td>
<td>STARS on 45</td>
<td>23</td>
</tr>
<tr>
<td>80</td>
<td>Saved You My Soul, Burton McGee</td>
<td>WOOLGAR</td>
<td>23</td>
</tr>
<tr>
<td>81</td>
<td>I'll Do Anything For You</td>
<td>DENROY MORGAN</td>
<td>5</td>
</tr>
<tr>
<td>82</td>
<td>Gemini Dream</td>
<td>THE MOODY BLUES</td>
<td>15</td>
</tr>
<tr>
<td>73</td>
<td>Rock and Roll Dreams</td>
<td>JIM STEINMAN</td>
<td>16</td>
</tr>
<tr>
<td>84</td>
<td>Sweet Baby</td>
<td>STANLEY CLARK &amp; GEORGE DUKE</td>
<td>20</td>
</tr>
<tr>
<td>85</td>
<td>We Can Get Together</td>
<td>ICEHOUSE</td>
<td>6</td>
</tr>
<tr>
<td>86</td>
<td>You Make My Dreams</td>
<td>MICKY HALL &amp; JOHN OATES</td>
<td>20</td>
</tr>
<tr>
<td>87</td>
<td>A Woman in Love (It's Not Me)</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
<td>8</td>
</tr>
<tr>
<td>88</td>
<td>Don't Want to Wait</td>
<td>TUBES</td>
<td>13</td>
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<tr>
<td>89</td>
<td>Time</td>
<td>THE ALAN PARSONS PROJECT</td>
<td>22</td>
</tr>
<tr>
<td>90</td>
<td>Stars on 45—Medley II</td>
<td>STARS on 45</td>
<td>10</td>
</tr>
</tbody>
</table>

**Cash Smash**—denotes significant sales activity.

**Prime Mover**—denotes significant radio activity.

**Hit Bound**—denotes immediate radio acceptance.
Pi-Gem Deal Adds 1,500 More Titles To Welk Catalog

including general manager David Conrad, professional manager Gary Harrison, copyright and royalty administrator Mary DeFrank, executive assistant Carolyn Honea, studio manager and professional assistant Mike Hollandsworth and manager/assistant receptionist Lisa Patterson, are reading the business for the changeover.

Though Welk’s Sovine said additional help might be needed, Welk, himself, will be handling the transition. In the meantime, there are no plans at this time to enlarge the present Welk staff.

As reported last week, the Pi-Gem staff will be terminated once the transaction is completed.

Since Welk was formed in 1958, the publishing company has acquired 65 catalogs, including Vouge, T.B. Harms, Bibo Music, Champagne Music, Hall-Claymore, Jack and Bill, Harry Von Tilzer Music and Somebody’s Music. The catalogs include the rights to a number of standards, such as “Smoke Gets in Your Eyes” and “Going Out Of My Head.”

Referring to Welk’s latest acquisition, Sovine said, “It will be incorporated into all of our catalogs Welk, which includes most of our other songs and seek cover records.”

Pi-Gem was incorporated 11 years ago and, in a relatively short period of time, built an impressive catalog and assembled a strong stable of writers. Pi-Gem/Chess writers today include Ronny Bruck, Tim DeLuca, Dean Dillon, Kye Fleming, Gary Harrison, Rick Klang, Naomi Martin, Dennis Morrison, Don Peterson, Dennis Quillen and Richard Watson with Pi-Gem and Archie Jordan. Blake Mewis, Gene Miller, John Sogard, Charles Quillen and David Wills with Chess.

Clower Tapes Customized Intros For Radio Stations

NASHVILLE — An effort to gain more exposure for Jerry Clower, who tape records through radio airplay, RCA Records and Top Billing have banded together to present a country music show called Good “Uns,” with a unique approach involving customized intros taped by Clower. The show will air on country radio stations all over the country,” said Stan Strickland, Top Billing’s national radio coordinator, “with customized lead-ins, station IDs and Clower albums in an effort to make it easier for the radio DJs to plug in a comedy cut during their regular music-formatted shows. Response has been tremendous. Country DJs have been Clower fans for years — he’s been their key artist at holiday events — and at the annual radio seminar for the past two meetings — and now they have the tools they need to introduce Clower’s comedy into an on-air program.”

In the taped lead-ins, Clower identifies himself as a comic by his catchphrase “Callin’ it like I see it.” He bases his delivery on a series of operations, then asks listeners to stay tuned for the upcoming cut from his album, “Tongue and Quill,” produced by Clower’s manager, noting that the comedian has taped with MCA for another five years, says, “Comedy is still an enigma in the world of radio. How do you just start playing a record in the middle of a string of songs? We feel that the personal attention Clower is giving each station by cutting into individual promos and intros will quadruple his appeal to his radio listeners. Top Billing and MCA Records are committed to that end.”

Alabama Scores Nominations In Five Categories For Annual CMA Awards

(continued from page 8)

“I’m Just An Old Chunk Of Coal,” Billie Joe Shaver, House of Cash.

Finalists for Female Vocalist of the Year are Gibbons, Emmylou Harris, Loretta Lynn, Mandrell and Anne Murray. The five final for Male Vocalist of the Year includes Jones, Milsap, Willie Nelson, Rogers and Williams. The vocal group of the year honors will go to Alabama, the Bellamy Brothers, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys or the Statler Brothers.

MusicoMile ‘81 Set For This Week

NASHVILLE — Jim Gibson, director of marketing, Word Music, has announced the schedule of Word’s MusicoMile ‘81 slated for Sept. 10-12 in Dallas. The event, planned for the Hilton Inn, Mockingbird, will include seven and one-half hours of reading sessions, four hours of classroom study, and 18 instructional seminars.

Word’s new choral music will be displayed, and this is Christmas” and “Kid’s Will be the premiered. Other highlights for the three day conference include concerts by David Moe and Ardy Grant and an appearance by Brush Arbor. Word will present three country music directors and music teachers.

Sept. 11 is set aside as a time for inspiration, relaxation, and learning. We hope that the ministers of music or teachers will be able to return to their churches or schools better prepared to carry out their duties. Also it is our desire to supply these people with the tools they need to be more creative and effective.

The east coast MusicoMile is set for Oct. 1-3 in Atlanta. For more information, write MusicoMile ‘81, P.O. Box 1780, WACO, Texas 76796.

Jim Stafford To Host Nashville On The Road

NASHVILLE — Jim Stafford will be the featured performer when the Nashville On The Road television show begins its seventh season this fall from a new location in Atlantic Canada.

Along with Stafford, country artists Rex Allen, Jr. and Sue Powell will be regularly featured on the show, which will be filmed for the first time outside the United States in Canada at New Brunswick and Prince Edward Island. Making music history with the program will also showcase major country artists, including B.J. Thomas, Razz Bailey, Carl Perkins, Sylvia, Ed Bruce and Gail Davies.

Johnnie Jamales Pickwick To Form New Record Label

NASHVILLE — Don Johnson, vice president and general manager of Pickwick’s Record label, has left the company to form his own record label. Currently, Johnson is negotiating with Pickwick to take over the Excelsior label name and its roster of artists.

Steve Vining has been tagged as vice president of A&R for the firm. Previously, Vining served as director of A&R for Ex- ceUTOR Management and prior to that, worked as an assistant producer. Vining’s deal includes establishing a list of professional clients, negotiating staff appointments and artist signings and the label’s distribution plans and relationships.

According to Vining, the Nashville-based label will be “investigating all types of music, country and pop.” Excelsior’s sought after artist roster continues to list country artists Muno Earwood, Donna Hazard, Carol Baker, David Houston and the Concrete Cowboy Band.

Said Johnson, “Country music continues to offer exciting growth opportunities for well-financed and effectively distributed labels that are committed to long-term artist development. We successfully began that process with the Excelsior label, and I look forward to the continuation of that growth.”

Skaggs Embarks On Major Tour

NASHVILLE — Epic recording artist Ricky Skaggs has embarked on a major tour that will coincide with the release of his latest single, “You May See Me Walking,” with all activities related to the tour coordinated by Variety Artists and CBS Records.

The CBS artist development, marketing and press departments have also channeled their efforts in support of the book- ings. “Promoters are reporting that Skaggs is drawing audiences as well as any new artist has for some time,” said Rod Essig with Variety Artists. “We’ve been experiencing sellout crowds in Tulsa, Detroit, St. Louis, Colorado and near capacity in Wichita and St. Louis. And reports are that the tour is gaining momentum as he travels to each new market.”

Additionally, special press kits have been created and shipped to the media and advertising has been planned to gain maximum visibility for Skaggs in each market. The remainder of the schedule will see Skaggs on tour through late autumn in Kentucky, Cincinnati, Dallas, Chicago, Milwaukee, Orlando, Mobile, Beaumont, Texas; Santa Cruz, San Francisco; Los Angeles; Santa Barbara, Anaheim, and Santa Ana.

CALAMITY JANE PREPARES FOR DEBUT — Columbia’s newest act, Calamity Jane, will make its debut in Nashville Sept. 16 in a benefit performance for the National Entertain- ment Journalists Assn. (NEJA). The concert, which will be held at the Cannon, will also feature Curb/Epic act the Burrito Brothers. Proceeds from the benefit will be used to estab- lish a scholarship to be awarded to a college student studying journalism. Pictured rehearsing for the benefit are (l-r) Calamity Jane members Linda Moore and Mary Fielder, Bonnie Garner, director of A&R, and CBS; and Pam Rose and Mary Ann Kennedy of the group.

Cash Box/September 12, 1981
COUNTRY

ALBUMS

Do It With Gusto — Look for a new double album set from Narvel Felts on the Gusto label. The disc, which will be produced through Mel Tillis Prods., will be pushed by an extensive TV marketing campaign. Felts recently set an all-time attendance record at Bronco Bill's in Augusta, Ga. Needless to say, he's been called back for another performance.

'Hurricane' Alert — Leon Everette has concluded his four-week 'Hurricane' promotional tour and what a tour it was. The RCA artist covered over 60 cities, visiting some 150 radio stations. For those who crave details, he logged 83 hours of airtime and traversed 19,000 miles. Everette's appearance at the Ponderosa Festival in the U.K. Aug. 30 was tapped by the Atlanta Television Regional Network to be broadcast at a later date throughout Europe. While in the area, Everette did radio and press interviews in support of the European release of his first RCA album, "If I Keep On Going Crazy," and the upcoming release of "Hurricane Here and There." The Rangers have been in Music City Recorders with producers Jerry West and Jack Logan. Expect the group to start label shopping as soon as the project is complete. Bobbie Montgomery's appearance at the Northern Kentucky University Aug. 30...Happy Anniversary to Joe Lucas and Bobby Fischer, celebrating the first birthday of Fischer and Lucas, Inc., a national promotion and distribution company formed Aug. 8, 1979...Ronnie Milsap taped a segment of American Bandstand, scheduled to air Sept. 12...King J Records, Joe King Music and Buddy Spiker have signed new recording and/or management agreements with Earl E. Owens and Total Concept Representation in Nashville. In honor of special guests the Burrito Brothers and Calamity Jane, the Cannery in Nashville will be serving burritos and a new drink called the Calamity Jane during the two groups' performances at the upcoming Sept. 16 National Entertainment Retailers Ass'n (NERA) benefit. Jackson Talk — Oak Ridge Boys member Bill Golden and his son Rusty were two of the many that attended the recent Jackson concert in Nashville. While in town, the boys talked about the possibility of recording the show and heading over to Cash Studio to review their new live album, culled from about 30 dates on the current tour.

BEST DRESSED MANDRELL — Barbara Mandrell has been named one of the 10 best dressed persons in Nashville, along with newsmen talk show host Dan Miller, Sara Cannon (aka Minnie Pearl) and a list of political figures. Mandrell graces the cover of Nashville Magazine this month.

CHARLIE DANIELS LIVE — When Charlie Daniels and Band performed last week in Savannah, Ga., and New York City, N.Y., for the Vietnam Vets benefit, it was broadcast live on over 200 affiliate radio stations and telecast live on Warner Amex, marking the company's first live telecast.

NEW KID ON THE ROW — Center Row Audio and Video Studios, owned by Mark James, recently hosted British singer Little Jenni. In town with producer Paul Kirby and recording a project for Paston Records in England, she is also taping a video to accompany the title cut from her new album, "Never Too Late." Music Showcase — Bobby Smith will showcase at the San Antonio Rose in Houston Sept. 10.

GOLD JUICE — Juice Newton's current single, "Queen of Hearts," has been certified gold. The latest gold joint joins the "Angel of the Morning" single and gold "Juice" album. McClain On Tape — Between concert dates with Kenny Rogers, Charley Pride, and George Jones, Juice is also taping a video to accompany the title cut from her new album, "Never Too Late." It's been taped at Paul St. George Video Studios, owned by Paul St. George and located in Nashville. Juicy Juice is the first American Bandstand, performed at the Los Angeles, Minneapolis, Richmond, and Orange County, Calif. Music Showcase — Bobby Smith will showcase at the San Antonio Rose in Houston Sept. 10.

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GRAND OLE OPRY STARS PERFORM — A bevy of Grand Ole Opry stars recently performed at Hermitage Landing in Nashville in a benefit for the Assn. of Country Entertainers. Promoted by Chuck Baxter, the concert featured Billy Grammer, Vernon Oxford, Speck Roberts, Bill Lewis, the Eddy Arnold Family, Ernest Tubb and the Texas Troubadours, Kenny Earl, Roy Wiggins and Baxter. New Crissy Lane album is due Sept. 30. Hannah's fourth album for Liberty will be titled "Fragile, Handle With Care." TAKIN' IT EASY — September will be a busy month for Lacy J. Dalton. She is scheduled to play 22 dates (13 in pairs) that will take her to such spots as Indianapolis, Seattle, Sacramento, Denver, Los Angeles, Minneapolis, Richmond and her hometown, Bloomington, Pa. While in Los Angeles, she will make an appearance on the Merv Griffin Show. On The Road — Talk about an interesting event! John Anderson recently appeared at the Armadillo Festival in Austin. While in that city, he taped a segment of the PBS show Austin City Limits, which is slated for a January airing. He will also appear in New York at the new 450-seat Sundown Club on Sept. 29-30.

John Anderson

Tom T. Hall Wakes Up America — Tom T. Hall (t) performed "I Love" and "I Care" when he appeared on ABC-TV's Good Morning America in August. He also discussed the importance of addressing children as an audience in his songs with Good Morning co-host Joan Lunden (t). While in New York, Hall also taped a segment of the NBC soap opera "Texas," and performed two shows at the Lone Star Cafe, which were simulcast on WNN/New York.

Narvel Felts

Cash Box/September 12, 1981

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Publisher</th>
<th>Label/Number</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I'm Gonna Put You Back On The Rack</strong></td>
<td>Melba Montgomery</td>
<td>BMI 20-081</td>
<td>17</td>
</tr>
<tr>
<td><strong>Love Ain't Never Lied Nobody</strong></td>
<td>Bobby Goldsboro</td>
<td>BMI 20-009</td>
<td>17</td>
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<tr>
<td><strong>Belongs To Me</strong></td>
<td>Bobby Goldsboro</td>
<td>BMI 20-009</td>
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<tr>
<td><strong>Signs Of A Woman</strong></td>
<td>John Denver</td>
<td>BMI 20-009</td>
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<tr>
<td><strong>Shake It &amp; Singer</strong></td>
<td>Jerry Lee Lewis</td>
<td>BMI 20-009</td>
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<tr>
<td><strong>Married Women</strong></td>
<td>Marty Robbins</td>
<td>BMI 20-009</td>
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</tr>
<tr>
<td><strong>I Love You</strong></td>
<td>Merle Haggard</td>
<td>BMI 20-009</td>
<td>17</td>
</tr>
</tbody>
</table>

**Additional Notes:**
- The chart includes a variety of popular country music artists and tracks from the late 1960s and early 1970s.
- Publishers include BMI, EMI-Capitol, and other major music companies.
- Labels include Warner Bros., Epic, and others.
- Weeks on Chart range from 7 to 21, indicating the duration of each song's chart performance.

**Some Highlights:**
- **I Shot The Sheriff** has been charted multiple times, even with different versions.
- **My Baby Thinks He's A Train** is another song with multiple chart runs.

**Alphabetized Top 100 Country Singles:**
- A complete list of 100 songs charted in the specified period, including their publishers and labels.
She Smiles Because She Knows ...

... The Hits Are On RCA

RANDY PARTON
"Shot Full Of Love"
BB 30 * CB 31 *
PB 12271

DOLLY
"The House Of The Rising Sun"
BB 42 ** CB 40 *

TENNESSEE EXPRESS
"Big Like A River"
BB 41 * CB 50 *

www.americanradiohistory.com
Hicks Acquires Three Southwestern Radio Stations For Four Million Dollars

NASHVILLE — Hicks Communications, Inc., has acquired three southwestern radio stations for $4.25 million, pending approval by the Federal Communications Commission (FCC), to augment its current ownership of four Texas stations.

Hicks purchased KNOW/Austin and KCWS/San Marcos/Austin from Pioneer Broadcasting Inc. for $3 million and KMMF/Muskogee, Okla., from the K Triple M Corp. for $1.25 million. Hicks currently owns and operates KXJ-106/Dallas, KLVI/Beaumont, KYKK-FM/Port Arthur and KLAR/Laredo.

Said Steve Hicks, the firm's president, "The Austin metropolitan area is a vibrant, growing radio market, and we are excited about our purchase of the KNOW/KCWS combination. The station would be an important addition to our broadcast group." Concerning KMMF, he added, "We're very excited about making one of our first out-of-state radio purchases. The Muskogee/Tulsa area is one we've wanted to expand into for some time." He expects to begin operating the two Austin stations by January 1982 and hopes to have KMMF by mid-1982. Hicks has also applied to the FCC for permission to move the Muskogee station's tower location and increase its power, tripling its current coverage of the Muskogee/Tulsa market area.

All three stations currently feature adult/contemporary formats.

Moors Named VP/GM At WHN

NASHVILLE — Martin Rubenstein, president and chief executive officer of the Mutual Broadcasting System, has announced the appointment of Brian Moors as vice president and general manager of WHN/New York. 

Said Rubenstein, "Brian has been an efficient station manager and an effective leader at WHN for the past year, and I'm pleased to welcome him to the ranks of senior management. We have great expectations for WHN, and we are confident in Brian's ability to meet them." 

The move comes following the formation of a partnership by Ed Salamon, the station's program director; Nick Verbitke, senior vice president, stations and operations; Mutual Broadcasting; Frank Murtha, vice president, station relations; Mutual Broadcasting; and Dick Clark (Cash Box, Sept. 5). Their firm, United Stations, will distribute a country format via satellite to client stations across the country.

**COUNTRY RADIO**

**APPOINTMENTS AT WUBE** — Vice president and general manager of WUBE-AM-FM, Bob Ennis, has accepted the position of general manager for the new WUBE/WUBE-FM combination in line-up at the Cincinnati country stations. Paul O'Brien, formerly program director for both the AM and FM, has been elevated to the position of operations director. O'Brien has been with WUBE since 1972 and has programmed the station since June 1979. Former music director of the AM and FM stations, Duke Hamilton, has been moved to the duties of director of WUBE/FM. Hamilton is a four-year veteran at the sister stations. WUBE/AM air personality Mike McCoy has been program director of that station. McCoy has been with WUBE since 1972 and is a native of Linn County, Iowa. 

**PERSONALITY PROFILE** — During his junior and senior years in high school, Rob Ryan got his first taste of the broadcasting industry working with WBPE, an educational station in his home town of Elkhart, Ind. Upon graduation, Ryan left Eikart for a series of short stints with country radio stations throughout Indiana and Tennessee. The first step was in 1973, in Indy, with multi-formatted WXTA. Next came the 6 p.m. to midnight shift with WKIB/Martinsville, Ind., followed by a five-year stretch with his first country-formatted station, WOFM/Greenville, Tenn. There he handled the 4-8 p.m. shift, plus the sports direction and music and programming duties. In January 1980, Ryan became news director, program director, and night personality with WOR-AM in Nashville. In May 1981, he was named territory manager for KYK-AM/Tuscaloosa, where he ran a country format July 4, 1981. In addition to handling the music, Ryan is on the air from 1-4 p.m. in the afternoons.

**KGM'S U.S.A. PRODUCES 'COUNTRY SUPER STARS CONCERT'** — Columbia Pictures Communications' country music branch, Jamboree U.S.A., is scheduled to present a country music spectacular at the Cotton Bowl in Dallas Oct. 3. The show will be coordinated with the season football home opener between North Texas State and Oklahoma State University. Jamboree U.S.A. hopes to gather some of its top names in country music with this production, which includes T.G. Sheppard, Billie Jo Spears, Carl Perkins, K.K. Scott, and Bobby Rafferty. The show will be taped for broadcast across the country.

**PROGRAMMERS PICKS**

Paula Hooper
WGTC/Memphis
She's Steppin' Out — Con Hunley - Warner Bros.

Brady McGraw
WOGT/Savannah
Slow Hand — Del Reeves — Koala

Jim Powell
WYDE/Birmingham
The Closer You Get — Don King — Epic

Stan Davis
WMV/Altoona
Down And Out — George Strait — MCA

Janet Fort
WAM-AM/Nashville
You May See Me Walking — Ricky Skaggs — Epic

John Buchanon
KNXU/Nashville
Fancy Free — Oak Ridge Boys — MCA

Mike Carta
WLH/Jacksonville
All My Rowdy Friends (Have Settled Down) — Travis Williams, Jr. — Elektar/Curb

Mike Carta
WILL/St. Louis
My Baby Thinks He's A Train — Rosanne Cash — Columbia

Wiley Carpenter
WNNC/Asheville
Heart On The Mend — Sylvia — RCA

Jay Phillips
WMAQ/Chicago
Crying In The Rain — Tammy Wynette — Epic

Lee Brandell
WHO/Orlando
Share Your Love With Me — Kenny Rogers — Liberty
COUNTRY

SINGLES REVIEWS
NEW AND DEVELOPING ARTISTS

CALAMITY JANE (Columbia 18-02503)
Send Me Somebody To Love (2:58) (Combine Music Corp. — BMI) (T. Krekel) (Producer: B. Sherrill)
Country music has a fresh, new sound in Calamity Jane, four of Nashville's top women vocalists rolled into one group. They've pumped a new vitality and appeal into this tune that was used in the Coast To Coast soundtrack. A definite add for radio and jukebox.

CHARLIE MCCOY and LANEY SMALLWOOD
(Monument 21001)
Until The Night (3:40) (Impulsive Music/April Music, Inc. — ASCAP) (B. Joel) (Producer: C. McCoy)
If you never thought a Billy Joel-penned tune could be a hit on the country charts, just listen to this new duet. The instrumentation and vocal work are excellent — McCoy and Smallwood sound great together. This cut should perk up any playlist.

EMMYLOU HARRIS and DON WILLIAMS (Warner Bros. WBS 49809)

MERLE HAGGARD (Epic 14-02504)
My Favorite Memory (3:03) (Shade Tree Music Inc. — BMI) (M. Haggard) (Producers: L. Tailey, M. Haggard)

HITS OUT OF THE BOX

STEVE WARNER (RCA PB-12307)

TOMPALL & THE GLASER BROTHERS (Elektra E-47193)
Just One Time (2:02) (Acuff-Rose Pub., Inc. — BMI) (D. Gibson) (Producer: J. Bowen)

JOHNNY CASH (Columbia 18-02189)
The Hard Way (2:57) (House of Cash, Inc. — BMI) (J.L. Landdowne) (Producer: B. Sherrill)

TERRI GIBBS (MCA MCA-51180)
I Wanna Be Around (2:50) (20th Century-Fox Music Corp. — ASCAP) (J. Mercer, S. Vimanstedt) (Producer: E. Penney)

ROGER MILLER (Elektra E-47192)

JERRY REED (RCA PB-12318)
Patches (3:19) (Gold Forever Inc. — BMI) (R. Dunbar, N. Johnson) (Producer: R. Hall)

BOBBY HOOD (Chute CR018)
Woman In My Heart (3:05) (Muscle Shoals Sound Pub. Co. — BMI) (A. Aldridge) (Producer: G. Lamb)

THURSTON BROTHERS (MCA MCA-51175)
As Long As We Keep Believing (3:40) (ATV Music Corp./Mann & Weil Songs, In c./Paulanne Music — BMI) (P. Anke, B. Mann, C. Well) (Producer: J. Foglesong)

JUDY BAILEY (Columbia 18-02505)
The Best Bedroom In Town (2:34) (Screen Gems — EMI Music Inc. — BMI) (C. Craig) (Producer: R. Baker)

JOHN WESLEY RYLES (MCA MCA-51174)
Kiss and Say Goodbye (4:12) (Blackwood Music, Inc./Natannah Music — BMI) (W. Lovett) (Producer: R. Chancey)

SOUND VIEWS

Bare Embarks On European Tour

NASHVILLE — Following a successful summer tour in the U.S., Bobby Bare will begin a non-stop tour of Europe, where he will be featured in back-to-back personal appearances, four major television shows and a stint with Bob Stewart on Radio Luxembourg. Scheduled to begin Sept. 2 in Berlin, Bare's 33-date tour will guide him through Norway, Switzerland, England, Scotland, Eire, The Netherlands and back to Germany before heading into a two-week tour of the English theater circuit. In support of his current hit "As Is," Bare will be the cover story in Country Music People and Country Corner. He will also appear on television with his own Bobby Bare Special, besides appearances on the Freddy Quinn Show in Germany and Carousel in Switzerland. Bare will also be at the International Television Exhibit, Sept. 4 in Berlin.

Time-Life Markets 'Country' Series

NASHVILLE — Time-Life Records will begin marketing a 20-album series, entitled "Country," in September through supermarkets across the United States. Featuring different artists weekly, the first album is by Charley Pride and lists at $19.98, with subsequent releases scheduled to carry a $3.99 tag. Artists appearing on the first 10 releases include Pride, Waylon Jennings, George Jones, Barbara Mandrell, the Statler Brothers, Elivs Presley, Dolly Parton, Johnny Cash, Marty Robbins and Ronnie Milsap. The last 10 albums will feature Mel Tillis, Lynn Anderson, Jim Reeves, Buck Owens, Charley Rich, Tammy Wynette, Chet Atkins, Hank Williams, Bob Wills and Eddy Arnold. Each album, a compilation of previously released material, will include liner notes written by country historian Charles K. Wolfe.

(continued from page 24)

Flattery recently shot the hot Greg Kihn Band for Beserkey at the Country Club in Reseda, Calif. during a live concert performance. Father north, in Santa Barbara, the production group filmed what Paul Flattery called a "video postcard" on Sire's Pretenders, which included a mixture of performance footage and documentary of the band's road life in the U.S. in other Gowers, Fields and Flattley news, the firm recently moved offices in L.A. to 706 N. LaCienega, suite C, Los Angeles, Calif. 90069. The telephone number remains 652-3780 Kramer/Rocken Studios has also been bus in Santa Barbara recently, shooting the Doobie Brothers in concert at the University of California there. Seven cameras and five one-inch video tape recorders were used for the shoot, which was also recorded by The Record Plant's mobile truck. Gary Rocken produced and directed. Bruce Cohn of Doobro Mgmt. plans to sell the finished product to cable outlets, as well as market it for home video. Video producer Brian Grant, who has been overseas Olivia Newton-John's "Physical" piece, plans to assemble a greatest hits package of Queen video, as well as three new pieces, for a set to be entitled Queen's Greatest Flicks. According to published reports, it will be released simultaneously with a planned Elektra album of greatest hits ... Columbia superstar Billy Joel has filmed a promotional clip for his new LP, "Song In The Attic," that is said to be patterned in style after old 1940s newsreel documentary footage. Shot on 16mm film, the clip includes the tracks "Los Angeles," "Everybody Loves You Now," "You're My Home" and "Say Goodbye To Hollywood," the first single from the LP ... A&M recording group Nazareth recently completed a one-hour commercial performance, interviews and on-the-road footage, including a concert shot at Houston's Sam Houston Coliseum.

michael glynn

ALBUM REVIEWS

OLD LOVES NEVER DIE — Gene Watson — MCA MCA-5241 — Producers: Russ Reeder and Gene Watson — List: 8:38
It's easy to see why Gene Watson has long been a favorite with country music fans. He and producer Russ Reeder set consistently high standards for each album release, drawing upon the creative talents of some of the best writers in the business. His no nonsense, less is more attitude has yielded yet another top notch collection of tunes, including "Nothing About Her Reminds Me Of You," "Fourteen Carat Mind" and the title track.

55

Cash Box/September 12, 1981
AUTUMN WINDS—With summer fading fast, full release schedules are about to move into high gear. First releases include “Sign of the Times” by Bob James on Columbia/Tappan Zee and “Wonderlust” by Mike Malley on Warner Bros. Both LP’s feature guitarist Stan Getz, Getz also being saxophonist on both albums. Warren Bernhardt and Don Grolnick for his Warner debut. Keyboardist Rahim Brungliah, best known for his work with bassist Eberhard Weber, kicks off ECM’s fall schedule with “Freewheelin’ Set Free By The Wind,” featuring flugelhornist Kenny Wheeler, Al and Blood Ulmer that we’ve told you about, watch for a new Weather Report in October on Columbia...Everybody’s waiting to see what Elektra/Asylum will be unveiling now that Bruce Lundvall has set up shop over there. Nothing’s confirmed yet, but we hear that producer Michael Gussow is pinching with Freddie Hubbard and Walter Davis in a collaborative project...Fantasy’s mid-90s re-issues continue this month with four on Prestige. Lee Morgan’s “Take Twelve” featuring Clifford Jordan, Barry Harris, Bob Cranshaw and Louis Hayes; “Resurgence” by John Mclean, Eddie Harris and John Jenkins; and “Opening Blues” by Benny Carter with Ben Webster and Barney Bigard. Stax re-issues will include Albert King’s “I’ll Play the Blues for You” and Little Milton’s “Walking the Back Streets”...Fantasy once again brings us “Sixteen Original Big Hits” by B.B. King. After several American licensing deals, the Dutch Timeless label has opened its office in New York at 611 Broadway. Their U.S. rep is Jo Anne Jimenez, and their distributor is Rounder. Carrying a list price of $9.95, the label’s new releases are “Earth Beams” by the George Adams/Don Pullen Quartet featuring Lacy, Pullen, and Cameron Brown, “Inside the Plain of the Euphrates” by bassist Clint Houston, featuring Joanette Brackeen, Ray Knows and Rubens Bassino, “Secret Love” by the Tete Montalou Trio...Lee Morgan’s “Till It’s Done” by Bob Cranshaw, and Billy Higgins; “Amsterdam After Dark” by our main man George Coleman...Hanibal Rossellini’s “Woofer” by Don Pullen, and Hal David....And we’re certain that the first recording, “Amarcord: Nina Rota” in early October. The LP features interpretations of Rota’s compositions for Federico Fellini’s films performed by David Amram, Jack Byrd, Miles Davis, and George Adams...As we went to press, we’ve been unable to get confirmation, some of those others sound distinctly like Chris Stein and Debbie Harry. Hanibal is also set to release New Orleans pianist James Booker’s classic and long-impossible-to-obtain “Junko Partner” album, and we hear that Rounder has also obtained American rights to a live European recording by Booker Washington, D.C.-based JazzAmerica Marketing has its second batch of releases ready...“Tanaka’s Night Out” by the Yoshio Akylsh/Levi Tabakoff Big Band marks a first for that unit, with all compositions penned by reedman Tabakoff. The group has also signed a long-term, world-wide contract (excluding Japan) with the label. Also set is Jimmy McGriff’s follow-up to his surprisingly popular “City Lights” LP. The new one, entitled “Movin’ Upstairs the Blues,” features trumpeter Bill Hardman and the much-touted but previously unreleased alto saxophonist Arnold Sterling. Both albums, audiophile pressings with $8.98 lists, are available from indie distributors around the country. Incidentally, the label has also moved into new waters by becoming the exclusive booklet producer and marketer of the new lib CD’s in D.C. The club opens Sept. 17 with Pharaoh Sanders, and upcoming artists include Johnny Griffin, Roy Haynes and the Nat Adderly Quintet featuring Sonny Fortune. Inquiries about the club can be made through JazzAmerica Marketing at (202) 636-3335.

LAVOR OF LOVE—The Labor Day weekend in L.A. was highlighted jazz-wise by the third annual Laguna Beach “Friends Of Jazz” Festival. The ever-improving event this year featured one of the year’s most promising young combos by Kenny Rankin, the Jeffrem-Fuller Quintet, and the Kenny Rankin Septet. A special feature was Latin Night, which was highlighted by performances by Willie Bobo, Tito Puente, Flora Purim & Airto and Cal Tjader. You may be wondering what CONSERVATIVE DAYS is...Well, it was a New York newspaper that relied heavily on quotes from Public Theater producer Nancy Weiss in order to suggest that jazz bookers across New York are becoming increasingly conser vative, the Theater will be kicking off the fall season next weekend with a line-up of new and past productions, and the Revolutionary Ensemble. And of course, the idea was that the show was a drum interaction quartet of Sunny Murray, Steve McCall, Dennis Charles and Ed Blackwell; The George Adams Quintet; The Anthony Davis Ensemble; and an African-Hispanic band from Ghana. Weiss reports that many other gifted albums are still in the planning stage, and we’ll keep you posted as things are firming up.

iref goodman

JAZZ ALBUM PICKS

**TOP 40 ALBUMS**

**JAZZ**

1. The Man With the Horn (Milt Jackson, 1957)
2. Breakaway (John Coltrane, 1964)
3. The Captain’s in Charge (Stuart Hall, 1954)
4. It’s a Small World (Charlie Byrd, 1955)
5. As Falls Wichita, So Falls Wichita Falls (Charlie Byrd, 1954)


**SIGN OF THE TIMES**—Bob James (Columbia/Tappan Zee, 1975). Producer: Bob James. Bar Caded. All of the usual James fluorishes are here — slick funk underpinnings, smooth vocal overdubs and catchy little melodic phrases. Afoot on it is also on hand, including Grover Washington, Steve Khan, Major Holley, Marc Miller, Jake Beckenstein, Patti Austin and Ralph MacDonald. Sure to please confirmed fans and garner some strong fusion and black contemporary appeal.

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*SIGN OF THE TIMES*: Bob James (Columbia/Tappan Zee, 1975). Producer: Bob James. Bar Caded. All of the usual James flourishes are here — slick funk underpinnings, smooth vocal overdubs and catchy little melodic phrases. Afoot on it is also on hand, including Grover Washington, Steve Khan, Major Holley, Marc Miller, Jake Beckenstein, Patti Austin and Ralph MacDonald. Sure to please confirmed fans and garner some strong fusion and black contemporary appeal.
DREAMING? — While obviously in possession of talent and seemingly capable of delivering a creditable performance, RCA’s recently signed fusk outfit Dream Machine sputtered during a showcase for the label’s sales, promotion, and field staffs. The show was held during RCA’s recent national marketing meeting at the Marriott Lincolnia resort north of Chicago, where Dream Machine opened an evening of performances for the label’s currently hot pop artist Rick Springfield. Perhaps it was the ailing sound system, or the format itself. In SALUTE — A Balance To Diame is possibly a number of contributing factors, but Dream Machine failed to churn out the music with the skill you would expect from a group produced by the renowned hitmaker Norman Whitfield. Though Whitfield has slowed the pace of his hit machine of late, RCA black music division officials highly favored the project. The group is a melding of previous hits Whitfield achieved with several Motown Records artists and the group Rose Royce. It is a credit to the group to perform for such a tough audience of record company staffs, but still the furlings seemed to come as a surprise. Compared to each number and it soon became obvious that there was little enthusiasm shared between audience and group. Even during efforts by Dream Machine members to applaud RCA for its commitment to the group’s debut self-titled LP, there seemed to be only perfunctory response from staffs in the audience. During one such pleur by Dream Machine member (who had been invited from the audience) that she loved RCA and that she wanted to thank “all the important people, and even the non-important people” for their help. This seemed to seal the group’s fate during the show as they finished with a rendering of their first single from the LP, “Shakedown.” As the band prepared to jam, an audience member cried out, “Yeah, thanks from all the non-important people at RCA.” Laughter ensued and members of Dream Machine were visibly affected. While the Dream Machine tunes up its act for road support of the LP’s release they should also tune up their diplomacy. A lot of the “non-important people” in the audience are going to be working their product on the street.

TALENT HUNT — The Black Music Assn. (BMA), under the direction of president LeBron James, is currently searching for “the next great black music artist” through the BMA’s “Black Music Showcase.” The group has a long history of talent search. The BMA is currently looking for candidates for the position of chief operating officer. The person filling that position would assume some of the duties previously recorded by the director of the division. The BMA has recently announced its plan to introduce an association to “turn my attention to directions which help us to continue to grow and prosper.” The new position will carry the title of executive vice president and executive director. Interested parties are invited to contact the BMA at its headquarters in Philadelphia. The new officer would also be involved in planning and implementation of all BMA programs. Interested parties are being asked to send resumes, typed, to Taylor at BMA headquarters marked “Confidential.” The address is 1500 Locust St., Philadelphia, Pa. 19102.

EXTENSIONS — Boardwalk Records’ Richard “Dimples” Fields is to be the guest speaker at a day-long program titled, “Careers In The Music Industry,” which will be sponsored by the UCLA Extension. The program is set for Sept. 19. Another UCLA Extension program is to focus on Latin music and will feature renowned percussionist Willie Bobo, who will use live performance, demonstration, lectures and discussions with guest artists during the fall program, titled, “Music Goes Latin: A Seminar with Willie Bobo.” The program will run each Tuesday and Thursday, beginning Sept. 29.

Tired of Dullness? A Salute To Dizzy Gillespie — This program is to be presented at the Los Angeles Philharmonic Assn. for Sept. 9 at the Hollywood Bowl. Participating in the salute to the legendary trumpeter will be Tony Williams, Johnny Hartman, Toshiko Akiyoshi, Willie Bobo, Al McKibbon, James Moody, Luis Perdomo, Leo Sclavkin, Lew Tabackin, and Tondo Thiedman. For information, call (213) 493-8381.

BMA Extension Program — The Philadelphia BMA is to present a new program titled, “Black Music in the Media,” which will be presented at the Philadelphia Museum of Art. The program will run from Sept. 10 to Nov. 12. Information is available from the BMA at (215) 382-3838.

Festivals — The Philadelphia BMA has announced its sponsorship of a program of events at the 1967 Philadelphia Festival of the Arts. The festival will be held from Sept. 10 to Oct. 1. For information, call (215) 382-3838.
Teddy Pendergrass is coming

Patti LaBelle is coming

The Jones Girls are coming

The Stylistics are coming

Leon A. Huff is coming

LOOKING FORWARD TO THE EIGHTIES

Celebrating the renewal of our on-going relationship with CBS Records, now in its eleventh year. Philadelphia International Records, Kenny Gamble and Leon A. Huff announce soon-to-be-released albums by the above artists.

*Single releases, July and August 1981:
Teddy Pendergrass: "I Can't Live Without Your Love" 255 32994
Patti LaBelle: "Rocking Pneumonia and the Boogie Woogie Flu" 255 33003
The Stylistics: "What's Your Name?" 155 33145
1 LP/ 'Closer Than Close' FZ 37458

"FIFTEEN YEARS OF CHART BUSTIN' RECORDS"
Kenneth Gamble
Leon A. Huff

PHILADELPHIA INTERNATIONAL RECORDS

"The Sound Of Philadelphia"
Making Music History — Tenth Anniversary

Distributed by CBS Records ©1981 CBS Inc.
BLACK CONTEMPORARY

MOST ADDED SINGLES

1. Snap Shot — Slave — Cotillion/Atlantic
2. Walter — Al Green — Cotillion/Atlantic
3. Walk On By — Gladys Knight & the Pips — Cotillion/Atlantic
4. The Groove — The Isley Brothers — Cotillion/Atlantic
5. Hustle — The Penetrators — Casablanca/Polygram

MOST ADDED ALBUMS

1. The Four Tops —-Casablanca/Polgram
2. The Isley Brothers — Casablanca/Polgram
3. The Isley Brothers — Casablanca/Polgram
4. Al Green — Cotillion/Atlantic
5. Gladys Knight & the Pips — Cotillion/Atlantic

UP AND COMING

IT SHOWS IN THE EYES — Ashford & Simpson — Warner Bros.
SHE BELIEVES IN ME — Robert Winters & Fall — Bahuda/Arista
SHAKEDOWN — Dream Machine — RCA
IT'S GONNA TAKE A MIRACLE — DeVaki/Mirus
ANY OLD SUNDAY — Chaka Khan — Warner Bros.

WALK — Atlanta — Larry Tinsley, PD
HOT — C. Alford, G. L. Knight
I NEED YOUR LOVE — C. Alford, G. L. Knight}

SLACK — W.A.O.K.
KDAY — 2012
MUSIC — Frankie Beverly & Maze
WATC — W.K.G.L.

BEFORE I LET GO — Mez & The Carriere
CAPITOL — B. S. Miller, P. H. Myers

W.I.W.W. — WKJU, WDDN, WWAN, WTCR, WGTI

I HEARD IT THROUGH THE GRAPEVINE (PART II) — Roger — Warner Bros.

BEETLE JOBS — Shalamar

HOT SINGERS — W.J.M.O.

DANCIN' FREE — The Brothers Johnson
K.M.O.

Q. LP

ADDS:

W.J.M.O.

Cameo, P.

HOTS:

Lynn, W.B.M.X.

STEVE HARRIS, B. H., C. HOT Cuisine

Curtis Anderson, T.

VANDROSS, R.

Diamond.

STEVE HARRIS, B. H., C. HOT Cuisine

Curtis Anderson, T.

VANDROSS, R.

Diamond.

STEVE HARRIS, B. H., C. HOT Cuisine

Curtis Anderson, T.

VANDROSS, R.

Diamond.

STEVE HARRIS, B. H., C. HOT Cuisine

Curtis Anderson, T.

VANDROSS, R.

Diamond.

STEVE HARRIS, B. H., C. HOT Cuisine

Curtis Anderson, T.

VANDROSS, R.

Diamond.
Argentina

BUENOS AIRES — Larry Palmacci has been appointed general manager of the local branch of Philips Argentina. Carlos Neberio Martin has been put in charge of the press office at the same company.

Hecho Cuomo, president of CBS, traveled to Miami for business talks with Nick Cirillo of the regional office. The company has signed an agreement with Zanichelli to an exclusive contract covering all the Latin American countries and Spain. An album has been recorded in Milano with some of her greatest hits, sung in Spanish. On the local front, there is an album by Caio Castiglioni and Cora Martha Seru Lima, who recently waxed a hit album with Mexican trio Los Panchos (due for release in all Latin America, too) is now recording her second album, due in November.

Leo Bentivoglio, promotion manager of PolyGram, jetted to Paraguay to discuss promotion of Argentinean artists through the Asuncion radio and TV stations. Tango chanteuse Susana Rinaldi, who has just recorded an album with the Michelangelo nitera, will probably go to Mexico and Columbia in a couple of months for personal appearances, while folk duo Los Viocetini is now in Columbia shooting a movie.

Ricardo Garcia, head of the Alerce label in Buenos Aires, has been working on a new advertising campaign and is preparing contracts for release in his market. He told Cash Box that Alerce will devote its efforts to folk music, with a new label, Solar, taking care of the pop product in the future.

Eugenia Labor traveled to her native country, Uruguay, for several personal appearances in Motevideo and Las Piedras. During August, he recorded on the EM studio and is forming his own band, which will be performed by company executives, guests and rock music fans.

Ruben Rada has finished a series of dates and started the waxing of his first album for Saizam, the rock label handled by Socimericana. Oscar Lobel, his producer, has also inked Chilean group Los Jilanos and Uruguayan brothers Fatorrucco for local rock music work. Spanish group Los Parchis is once again in town, as we have already reported. They will shoot another movie and have a schedule of tours all through summer, during 45 days.

miguel sirmolin

United Kingdom

LONDON — Despite numerous attempts to capitalize on the "Wedding of the Century" with the release of numerous truly credible records about the Royal Couple, the only real success has been somewhat predictably, by the BBC. Their recording of the ceremony was available in some shops within 24 hours of the marriage and has given BBC Records its first #1 selling week, too, is the official videocassette of the event, profits from which are going to Red Cross Charities.

The pressure on counterfeiter to keep a low profile to avoid discovery was made obsolete by a memo from the BBC division against a Newcastle couple who excavated the ground from under their house to accommodate a store of duplicating equipment for the Bingo tapes. Also appearing in court will be the barm an landlord of the local pub, which was allegedly used as a distribution point for the tapes. The man has admitted to the BPI that he manufactured at least 12,000 tapes in the last year, primarily because the BBC was approached by a trapdoor hidden under the living room carpet. The defendants have given up under threat not only to manufacture and distribution of tapes for 21 days, and the BPI has gained an injunction that freezes the Kanes' assets, including two cars and all the money in their personal bank accounts.

Injunctions against the Simons Group of companies on the BPI's behalf to prevent the imporation or dealing in records manufactured by Canadian licensees were temporarily lifted, and the defendants gave notice of appeal. However, the BPI has written to all dealers known to have done business with the Simons Group that they are caught stocking Canadian parallel imports. BPI solicitors wrote to the dealers stating that they were destroyed and that the original verdict upheld, "it will be the intention of our clients to look to retailers who have dealt with Canadian tape. That is why we have released the tapes for sale in the next few records are among the tapes and damages for infringement, as the CRTC has dealt with the tape strippers. The appeal case should be heard soon at the High Court, and it may be renewed from their summer recess in October.

Following last year's release schedule that stressed an album by the Acker, the majors in the late summer/autumn season, this year sees all companies bringing in a big batch of the Canadian tapes. Set for release in the near future are albums by nearly every moneyspinner in the business. Release of new material is already confirmed by Joanne Armatrading, Mike Batt, Kate Bush, Adam and the Ants, Sheena Easton, Paul McCartney, Meat Loaf, The Dooleys, The Police, and Cliff Richard and The Rolling Stones.

For the second year, the U.K. has to have a nationwide "Song of the Week" competition with regional heats and a London final. Finalists are guaranteed at least one track on a competition album released through RCA and the winners get to make their own album for the same label. 5,000 pounds in prize money will be distributed among the finalists.

paul bridge

WEA International Bolsters Spanish Efforts With New Spanish Branch

(continued from page 10)

"We have carefully orchestrated entry into this area with the recording of Producciones WEA in Mexico and the establishment of a division in Argentina. Now, however, we are confident that Ben Bunders' leadership of the Hispanic company will develop the kind of repertoire that is critically important to, and will be highly saleable in, those markets and many others, including Europe."

A 20-year veteran of the music industry, the 63-year-old Bunders began his career as a journalist for the Dutch daily newspaper Het Vrije Volk. That was followed by a stint with the A&R department of Phonogram International, which required him to visit Latin America a number of times.

In 1975, Bunders left Phonogram international to join the WEA organization, where he founded and headed WEA Records B.V. In the Netherlands. In 1977, he followed up by establishing a WEA office in Spain.

Int'l Music Show Hailed As First For Industry

LONDON — Intended to be the music equivalent of the boat show with the boat show, The International Music Show will be held at London's Olympia Hotel in the first week of May. Kane Kramer, MD of the promoters, Beatstar, was surprised to find that such an event had even been held simply because it had never been attempted. Bookings for the 570 stand spaces available are being taken quickly, with one fifth of the space reserved before promotion had gone into full swing.

The promoters are investing 400,000 pounds in the show. More than enough money to be spent on advertising and promoting the show through the press, TV and radio. The promoters expect exhibitors from any sector of the music business, from studio hardware manufacturers to radio stations and promoters.

The IMS sales office is located at 8-26 Kingland Road London E2. The telephone number is 01 729 2666. Booking will close on April 30.

WEA Promotes Cheah In SE Asia Operation

NEW YORK — Frankie Cheah, former general manager, WEA Malaysia, has been promoted to the dual post of deputy managing director, WEA Southeast Asia, and managing director, WEA Malaysia.

Cheah, who was one of Malaysia's foremost pop singers before entering the recording business, has been with WEA Malaysia since its inception in 1978.

Erdgen, Bunders

filial in Belgium and, later that year, was named a vice president for the parent company, WEA International. Two years later, Bunders founded Warner Bros. Music Holland.

Succeeding Bunders as head of WEA Records B.V. will be Hans Tonino, previously the deputy managing director of the company. The 34-year-old Tonino also began his career as a journalist, working as a freelance writer for Heart/Aloha, a local music publication. He followed up with stints at Polydor and Negram/EMI, then moved to Bunders' fledgling WEA Records B.V. in 1975. He was named deputy managing director in 1978.

In Belgium, Ted Sikkel took over for Bunders as the head of the WEA affiliate there. Sikkel, 30 years old, began his career as label manager for Capitol and Motown product. He followed that two years later by receiving the assignment of handling the WEA catalog for the company. In 1975, Sikkel moved over to WEA Filipacchi in Paris and two years later, he was reassigned to Bunders' new WEA company for Belgium as general manager. He was named deputy managing director of the company in 1980.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN LPs
1 Tu Te Prometiste Volver —ピンクレーテー、CBS
2 Todo Fue Un Amor — Air Supply — Siglo XX
3 Los Olvid De Belvis — Kim Carnes — EMI
4 Super Snopper — The Ocean — CBS
5 Todo Fue Amor — Miguel Natera — CBS
6 Hoy Me Empezo A Quererte — Danyo — EMI
7 Callejon De Los Sapos — Los Hombres De Marsa — RCA
8 Quleres Pasar La Noche — Village People — RCA
9 Se Quedo Inesperado — Jussy Natera — CBS
10 Congo Congo Conga — Grethe — American Recording

TOP TEN 45s
1 Diente Little Bird — Electronicas — Philips
2 Betty Davi Eyes — Kim Carnes — EMI
3 Algo me Manca — Kenji — Philips
4 Stars On 45, Vol. 2 — CNR
5 Chaconed Love — K — RCA
6 Oh No No — Bernie Paul — Arista
7 Only Cranish Marsh — Arrival/Polydor
8 Hold On Tight — ELO — Jet
9 Love Me Like A Stranger — Shakin’ Stevens — EMI
10 Mama Lorraine — G.G. Stroum — Hansa Int'l

TOP TEN 45s
1 Wild Hearts — Shakin’ Stevens — RCA
2 Time — ELO — Jet
3 Long Distance — Stars On 45 — CNR
4 Mistaken Identity — Kim Carnes — EMI
5 Hits Of The 60's — I.Q. Records
6 Red Skies Over Paradise — Fischer Z — Liberty
7 She's Got Claws — Gary Numan — Beggars Bank
8 Goodnight — Genesis — Charisma
9 Hooked On Classics — Royal Philharmonic Orchestra — RCA
10 Duran Duran — EMI
11 Bathroom — Shakin’ Stevens — EMI

United Kingdom

TOP TEN LPs
1 Tainted Love — Soft Cell — Bizarre
2 Japanese Boy — Anika — Hansa
3 Hold On Tight — ELO — Jet
4 Love Action — Human League — Virgin
5 She's Got Claws — Gary Numan — Beggars Bank
6 A Bakerman — Genesis — Charisma
7 Hooked On Classics — Royal Philharmonic Orchestra — RCA
8 Duran Duran — EMI
9 Caribbean Disco — Lobo — Polydor

TOP TEN 45s
1 Aneka — Hansa
2 Love Me Like A Stranger — Shakin’ Stevens — EMI
3 Ideal — CBS
4 homepage — Rough Trade — Epic
5 We All Love — Duran Duran — EMI
6 She's Got Claws — Gary Numan — Beggars Bank
7 Two Years Later — Hansa
8 She's Got Claws — Gary Numan — Beggars Bank
9 Hooked On Classics — Royal Philharmonic Orchestra — RCA
10 Duran Duran — EMI
11 Bathroom — Shakin’ Stevens — EMI

INTERNATIONAL DATING

Argentina

Eugenio Ferrin

Germany

1 Love Me Like A Stranger — Shakin’ Stevens — EMI
2 Aneka — Hansa
3 We All Love — Duran Duran — EMI
4 Ideal — CBS
5 She's Got Claws — Gary Numan — Beggars Bank
6 Two Years Later — Hansa
7 We All Love — Duran Duran — EMI
8 She's Got Claws — Gary Numan — Beggars Bank
9 Hooked On Classics — Royal Philharmonic Orchestra — RCA
10 Duran Duran — EMI
11 Bathroom — Shakin’ Stevens — EMI

Cash Box/September 12, 1981
THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES
1. I COULD NEVER MISS YOU (MORE THAN I DO) LULU (Capitol/P-M-7006)
2. ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS (Warner Bros. WBS 49676)
3. THE NIGHT OWLS LITTLE RIVER BAND (Capitol/P-5033)
4. SUPER FREAK (PART 1) RICK JAMES (Geffen/Motown 07205)
5. DRAW OF THE CARDS KIM CARNS (Epic America 8587)
6. I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD (RCA-PB-12166)
7. PRIVATE EYES DARYL HALL & JOHN OATES (RCAP-PB-12106)
8. HARD TO SAY DAN FOGELBERG (Full Moon/Epic 14-02448)
9. WHEN SHE WAS MY GIRL THE FOURS TOPS (Casablanca/Polygram RB 2338)
10. SHARE YOUR LOVE WITH ME KENNY ROGERS (Liberty/A-1403)

TOP NEW COUNTRY SINGLES
1. WHAT IN THE WORLD'S COME OVER YOU TOM JONES (Mercury/P-M-76151)
2. NEVER BEEN SO LOVED (IN ALL MY LIFE) CHARLEY PRIDE (RCA-PB-12294)
3. TAKE ME AS I AM (OR LET ME GO) BOBBY BARE (Columbia 18-02414)
4. BIG LIKE A RIVER TENNESSEE EXPRESS (RCA-PB-12277)
5. SLEEPING WITH THE RADIO ON CHARLY MCCRAIN (Epic 14-02261)
6. GRANDMA'S SONG GAIL DAVIES (Warner Bros. WBS 497930)
7. WISH YOU WERE HERE BARBARA MANDELL (MCA-51171)
8. FANCY FREE OAK RIDGE BOYS (MCA/ASCAP 85006)
9. MY BABY THINKS HE'S A TRAIN ROSANNE CASH (Columbia 18-02463)
10. THE HOUSE OF THE RISING SUN DOLLY PARTON (RCA-PB-12284)

TOP NEW B/C SINGLES
1. WHEN SHE WAS MY GIRL THE FOURS TOPS (Casablanca/Polygram RB 2338)
2. NEVER TOO MUCH LUTHER VANDROSS (Epic 14-02409)
3. SIBLY DENICKIE WILLIAMS (ARC/Columbia 18-02409)
4. DO YOU LOVE ME PATI PATTI (Great/Warner Bros. 49/5074)
5. I CAN'T LIVE WITHOUT YOUR LOVE TEDDY PENDERGRASS (Phila./CBS Z53-52462)
6. IT'S TIME TO MAKE THE TIME (Warner Bros. WBS 49774)
7. LET'S DANCE (MAKE YOUR BODY MOVE) WEST STREET MOB (Sugar Hill/BHT 705)
8. BEFORE I LET GO MAZE featuring FRANKIE BEVERLY (Capitol/P-50311)
9. NIGHTMARES LARRY GRIFFIN & MUSMILLS (Columbia/P-F-7008 AM-G)
10. LIKE IT CAMEMED (Chowchill City 3/Polygram CC 3327)

TOP NEW A/C SINGLES
1. A HEART IN NEW YORK ART GARFUNKEL (Columbia 18-02507)
2. WE'RE IN THIS TOGETHER AL JARREAU (Warner Bros. WBS 49746)
3. WHO'S CRYING NOW JOURNEY (Columbia 18-02341)
4. ALL I HAVE TO DO IS DREAM ANDY GIBB AND VICTORIA PRINCIPAL (RSO 11-065)
5. THE SUNAIN'T GONNA SHINE ANYMORE NIELSEN/Pearson (Capitol F-50232)

Centuri To Produce 'Vanguard' Video Under License With SNK Of Japan

CHICAGO — Centuri, Inc. recently announced a licensing agreement with a leading Japanese firm which will begin immediately to manufacture “Vanguard,” a new video space game that, according to company officials, is already a big hit in foreign markets.

The agreement, with Osaka-based SNK Corp. (Shin Nihon Kikaku) gives Centuri the exclusive rights to manufacture and sell Vanguard in North, South and Central America and the Caribbean Islands.

“’We’re extremely pleased that our negotiations with SNK have resulted in our being able to make Vanguard available to the American and Caribbean markets,” stated Centuri president Ed Miller in announcing the agreement. As he pointed out, Vanguard is designed to challenge and entertain the player with its four-directional missiles and by passing through the “Energy Zone." Once “energized,” it is able to withstand enemy fire and keep on destroying the enemy forces for a long time with the added danger. Through the blue and white rocky canyons of the Rainbow Zone, the orange and green peaks of the Strip Rock and the green -hued cubes, as enemy forces attack. The spaceship player’s ship itself has four-directional missiles and by passing through the “Energy Zone.”

"Vanguard is one of the top earning pieces of equipment in Japan and Europe,” Miller said. “It's vivid colors, its playing variations and its unique speech that both comical and instructional make it a most enjoyable game to play, and we have every reason to believe that we will be received in the states and our other markets as it has been elsewhere.

In playing Vanguard, players must traverse 12 tunnels (or rounds), each containing several stages of play, the first tunnel alone contains eight playing stages, and Seeburg's ‘Music Machines’ Exhibit To Open At Chicago Museum Oct. 29

CHICAGO — A dazzling display of classic jukeboxes of the past, dating back as far as the 1920s, will be spotlighted in the “Music Machines” exhibit scheduled to open Oct. 29 at Chicago's Museum of Science & Industry (57th Street and Lake Shore Drive). The exhibit will be on view through Jan. 3, 1982 and is being presented by the Seeburg division of Stern Electronics, Inc. Among featured music machines (selected for technological or design achievement) are: turn-of-the-century nickelodeon (considered to be the predecessor to today's jukebox), a radio styled "Troubador" jukebox from the 1950s, the more than six foot tall "Singing Tower" of the 1930s, a trio of flashy 1940s jukeboxes with spectacular lighting effects, the Harmon Days styled jukebox from the 1950s and more contemporary, psychedellic models from the 1960s and 1970s.

Representing the "state of the art" of the jukebox industry will be the introduction of Seeburg’s revolutionary "Phase One" model, described by the company as the "beginning of the cinemassound explosion of the 1970s." The "Music Machines" exhibit will be located on the entrance floor of the Museum of Science & Industry. It will be open to the public daily from 10 a.m. to 5:30 p.m. and from 10 a.m. to 3 p.m. on Saturdays, Sundays and holidays. Admission and parking are free.

Williams Opens New Video Plant

CHICAGO — Williams Electronics, Inc. has opened a 60,000 square foot facility in Gurnee, Ill., for the production of the firm's video line. The new plant, which recently opened in July, has a maximum production capacity that is more than three times as great as Williams' former plant. The new facility has three separate assembly lines for maximum flexibility and also houses sub-assembly production lines and complete video players. The total of four floor inspection for the highest quality product possible, according to the company.

"The increased manpower availability and efficiency factor of our new plant will allow us to meet the growing demand of our customers and expand our product line, as well as the continuing demand for our very successful entry in the video market," commented Michael Stroll, president of Williams.
CHICAGO CHATTER

Rock-Ola Manufacturing Corp. has scheduled its annual New Products Introduction for Sept. 21-22 at beautiful Kiawah Island (just outside of Charleston, South Carolina). The agenda will include a presentation of new products along with a rundown of company plans for '81-'82 in the areas of marketing, promotions, et al.

THE NEWLY RELEASED Bally 'Fathom' pin has been shipped to the European market, with domestic shipments to follow — so watch for it. Meanwhile, Bally Pinball Division marketing vice president Tom Nieman is getting all set for the big Bally/Midway distrub meeting, the factory's first such event in recent years, which gets underway Sept. 10 at The Hamilton Hotel out here. The domestic network of Bally/Midway distribs has been invited to attend and Tom's looking forward to some very productive feedback and exchange of ideas during the conclave.

DATELINE LOS ANGELES, home of Circle International where expansion is definitely a key word these days. President Dean McMurdie, who not too long ago announced the opening of a Phoenix branch, has now also set up a facility in San Diego, with Oscar Robbins (formerly of Betson Pacific) as manager. Circle's San Diego office, complete with warehouse, showroom, service and administrative facilities, is located at 5640 Kearny Mesa Rd., Suite G. Even with all of these happenings, Dean's also managed to stay on top of the legislative scene, maintaining a line of communication with city and state officials and most recently addressing the City Council, as a defense measure against current and possible future adverse legislation.

EMPIRE DIST. PRESIDENT Jerry Marcus is very enthusiastic over the new Nintendo "Donkey Kong" game which he describes as "cute," "humorous," and a "worthy successor to Crazy Climber." He said Gottlieb's upcoming "Black Hole" pin is testing out "superbly" well; Empire's best seller list in videos includes "Pac-Man," "Centipede," "Omega Race," "Super Cobra," "Venture," "Wizard of Wor" — to name a few.

MIDWAY'S SERVICE MANAGER Andy Ducay who, with Bally's Arnie Aarstad, recently conducted a pair of service schools hosted by Northwest Sales in Seattle (Aug. 13-14) and Anchorage, Alaska (Aug. 17-18), spent some vacation time in Alaska visiting Nome and Kotzebue and really enjoyed it. What made him feel especially at home on arriving, he told us, was the familiar sight of a "Space Invaders" video game right in the lobby of the Alaska airport.

EASTERN FLASHES

Centuri distributors from throughout the U.S. and Canada were on hand at the Sands Hotel in Atlantic City, N.J., Aug. 18 and 19 for the firm's sales meeting and new product showing, which began with a poolside cocktail party/reception on Tuesday evening during which the new video and music machines were premiered — to a very enthusiastic audience. Centuri officials were gratified over the great distrub turnout, considering the air controllers' strike. Among the products shown were the "Vanguard" video game in upright and cocktail cabinets (under license from SNK Corp. of Japan) and the production modes of the "2001" jukebox. Vanguard is already being shipped in quantity and samples of the "2001" will be going out this month. During the business session on Wednesday, company president Ed Miller updated participants on Centuri's progress and future plans, focusing on various elements including emphasis on R&D and "in-house" efforts. As communications director competing in the Championships may do so by directly purchasing an entry certificate in Chicago.

Additional information about the tournament may be obtained by calling the toll free number 1-800-426-8897 (from Alaska, Hawaii, Washington and Canada call 206-763-1362).

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Game Plan Bows 'Megatack' Video

CHICAGO — Game Plan announced the release of "Megatack," a new laser base video game that offers challenge and excitement and gives players the feeling of playing two games in one.

At the onset, the player maneuvers a ship, using a joystick control, and with both left and right hand buttons fires his laser at attacking monsters and space rings. The action is accompanied by exciting sound effects.

In the initial sequence, monsters attack with lethal bombs while the second mode features space rings which expand and contract to absorb and destroy the player's ship. The player can fire the laser to the right or left at 45 degree angles or straight up the center to combat the waves of attacking monsters. Point values increase as the game progresses. The score for monsters and space rings ranges from 100 to 900 depending on the phase of the game in which they are hit. If they are not blasted they continue to grow until they finally absorb the ship and laser.

The new game features the same self-diagnostic modes as previous Game Plan products including color fields, color grids, continuous video clear, continuous video write, video RAM locator, DIP switches and coin and start switches, player switches and an audio computer.

Easy access through the back door gives the operator a view of the board set, power supply and monitor. The control panel can be removed for fast and easy switch inspection and Game Plan's noted coin drawer is equipped with twin chutes to reduce service time.
James Files Counteracts Against Concert Promoters

(continued from page 14)

went on tour with a different promotion company.
Shuman claims that James and Funkactual has been personally approached by K.C. Productions, Inc., that and the company claimed through its own dealings with the others. Attractive↓
Productions, and have succeeded to the rights to James' tour. Shuman alleges that James returned the $50,000 to K.C.

Nineteen days later, K.C. Productions brought further action against James and Funkactual has been personally approached by K.C. Productions, Inc., that and the company claimed through its own dealings with the others. Attractive↓
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Upbeat Mood Prevails At RCA Meet

(continued from page 12)

product to be released through RCA in- inclusively through Lakeside, The Whispers and Shalimar.
Jack Chudnow, division vice president, merchandising, introduced the contemporary or pop music presentation. Artists to have product released included KiKi Dee, Roger Whitaker, Chippmunk Christmas, Polyjuice, Accept, The Carter Twins, George Clinton, Carl Carlton, Charlie (RCA UK), Triumph, Hall & Oates and Bob Welsh, a former Fleetwood Mac member.

Also expected is product from Millen- niun Records' Chilliwack, Bruce Sudano (formerly of Brooklyn Dreams), Bruce Cockburn and Don McLean.

musical equipment. The equipment is not owned by James.
Speaking at the conference, Shuman termed the action "un warranted," adding, "My personal claim is that it was not a proper at- tachment.

Damaged Reputation

Both Shuman and Funk actual have emphasized that the actions of K.C. Productions had caused severe damage to James' reputa- tion, and caused him to break a contract for a performance in Little Rock, Ark. But James made it plain that he was exactly what he had to be willing to accept as "absolutely ridiculous" a story that stemmed from the incident and was carried byUPI. In reporting the Dallas incident, the UPI story claimed that since a cash payment had been issued for James' arrest and that he had

pleted police by "ditching his trademark Mark II Lincoln Town Car" and passing the ten constables who paid little attention to a departing bald man.

"If the game is over," said James, "I don't wear a wig, and I consider it very em- barrasing. My reputation means everything to me, and I don't want to be seen as some bad- brained head-in-the-wall."
James ad-

Cash Box/September 12, 1981