40 YEARS OF MAKING MUSIC TOGETHER

Capitol RECORDS

CASH BOX
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Cash Box / July 3, 1982

George Albert, President and Publisher
Nicky Alban, Vice President
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THE DAZZ IS HERE

FEATURING THE POP SMASH

LET IT WHIP

FROM THEIR #1 ALBUM

KEEP IT LIVE

WHERE? WHERE ELSE BUT ON MOTOWN RECORDS & TAPES.

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# Directory

**Gold Awards**

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**Record Promotion**

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Dash Box July 3, 1982
YOUR
NUMBER 1
RECORD COMPANY

WEEK AFTER WEEK.

Columbia Records
EXCERPTS OF AN INTERVIEW WITH JOE JACKSON FOLLOWING THE COMPLETION OF HIS LATEST ALBUM, "NIGHT AND DAY," WHICH WAS WRITTEN AND RECORDED ENTIRELY IN NEW YORK CITY.

INTERVIEWER: Does the album title, "NIGHT AND DAY," reflect 24 hours a day in the city?
JOE JACKSON: Yeah. Since moving to the city, I've seen many bizarre things while walking the streets. There is an amazing wealth and diversity of music going on here. I was describing a mood, a feeling of optimism. I feel this album is very optimistic. All the really uptempo stuff is called the 'Night Side,' whereas the ballads are on the 'Day Side.' Night-time represents excitement. Daytime is when you have to cope with life and think about what's happening - and get over your hangover... like the point between getting over one hangover and acquiring another.

INT: The tracks from the "Night Side" all run into each other at a fast-driving, infectious pace....
J.J.: I thought it would make it that much more intense - like being in a club where every record cross-fades into the next. The poor, unfortunate listener doesn't have a chance to collect his thoughts - or take a breath! The side's last cut, "Steppin' Out," is a song about the romance of nightlife...

INT: What do you think it is, about nightlife, that gets into people's blood?
J.J.: Because it's fun, you know?

INT: "Breaking Up In Two," opens up side two. You've called it the "Day Side" because you like to take it a bit slower and easier...
J.J.: This album is a 50/50 mix, which I think is nice. If you feel in the mood to listen to some ballads, you can just put the "Day Side" on.

INT: It seems you're not afraid to sing with conviction and emotion, which is rare today.
J.J.: Yeah, You know, people are too concerned with whether they're going to appear cool, or hip, or whether their 'street' credibility will suffer if they do this, or that. No one's going to be hip forever. Who cares. The important thing is to follow your instincts, and produce the best music you can.

INT: Again, from the "Day Side," the cut 'Real Men' really grabs people. It's dramatic, almost Phil Spectorish at times. The instrumental is quite clear and the words are striking. They mean something.
J.J.: Yeah. Well, hopefully that's true. It's a song about the age old battle of the sexes. Times are changed, but no one's really quite sure what the score is. I think your average male has had his masculinity and supremacy threatened to the point where he's not sure what it is he's supposed to do. Intelligent, forward thinking, in the sexual arena, is being done by women. It's all about the way stereotypes have reversed, turned upside down and become meaningless.

INT: Will you begin touring?
J.J.: We start off going all over Europe and England. We end up doing the biggest tour ever, of the States - four or five months. We have a few days off, now and again, to try and prevent ourselves from going crazy, but we'll be covering the whole country, Canada, as well.

INT: All of your albums have been so different... Any hints on the next?
J.J.: I've got a few ideas, but I'm not saying...
THE FOUR-LETTER WORD
THAT'S GAINING
ACCEPTANCE
THROUGHOUT RADIO
AND RETAIL:

ALFA

CASIOPEA • THE CORBIN/HANNER BAND
BURTON CUMMINGS • LULU
MINAKO • THE MONROES
TERESA STRALEY • TAKAHASHI • BILLY VERA
BOBBI WALKER • YUTAKA

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**Sesame Street Records**

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- Art Denish, Friend
- Irv Derfel, Another Friend

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Coast To Coast Soul Is Heard Each Week On These Great Radio Stations

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<thead>
<tr>
<th>Station</th>
<th>City, State</th>
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<tbody>
<tr>
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[Wall Street Journal 8-31-80]

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- Milwaukee, WI

**SOUTHWEST VENDING SALES**
- Oklahoma City, OK

**SOUTHWEST VENDING SALES**
- San Antonio, TX

**STATE SALES & SERVICE CORP.**
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Lowen-NSM Console Model D
Lowen-NSM Century 21
Lowen-NSM Hit 120
Lowen-NSM 240-1

Lowen-NSM Consul Classic
Lowen-NSM Festival
Lowen-NSM Prestige
Lowen-NSM

WURLITZER

Wurlitzer Lyric
Wurlitzer X200
Wurlitzer Atlantic
Wurlitzer Estrella

Wurlitzer Cabrina
Wurlitzer Niagara
Wurlitzer Tarock

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Atari
Red Baron capsule

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Duel

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Cinematronics
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Cinematronics
Naughty Boy

Electro-Sport
Tomahawk Missile

Exidy
Mousetrap

Exidy
Victory

Dynamo
LIT Hueller

Game Plan
Megatack

Game Plan
Kaos

Midway
Wizard of Wor

Midway
Omega Race

Midway
Galaga
VIDEO GAMES

Midway Kickman

Midway Bally/Midcot

Midway Ms. Pac Man

Namco Shoot Away

Namco Sweet Licks

Nintendo Donkey Kong

Sega/Gremlin Pulsar

Sega/Gremlin Space Fury

Sega/Gremlin Space Odyssey

Sega/Gremlin Frogger

Sega/Gremlin Eliminator

Sega/Gremlin Turbo

Sega/Gremlin 005

Sega/Gremlin Zaxxon

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You know Christopher Atkins as one of the proudest stars in motion pictures. Now he's going back to the summer, "How Can I Live Without Her" was the coming original soundtrack album. Starring Kristy McNichol in the musical comedy adventure "How Can I Live Without Her" Movie. 

Produced and arranged by Terry Britten. 

Coming this summer, A David Joseph Production. Distributed by Twentieth Century-Fox Film Corp.
EDITORIAL

The debut of the International Records Syndicate (I.R.S.) “Cassingle” — a cassette single — is to be applauded. In this day and age when there is such an outcry against home taping, and by association, the Walkman player and the cassette itself, is it refreshing to see someone actually try to do something to capitalize on the millions of tape players out there?

The Walkman-type cassette player is a gift that the record industry cannot ignore. As galloping technology rapidly renders the traditional 12” format obsolete (who can take LPs and a record player to the beach, on a picnic or in the car?), it is imperative that record companies take a realistic look at the world around us.

In almost every industry that utilizes electronics, the continuing trend over the last few years has been one of miniaturization. Electronic technology has gotten to the point that more can be done in less space than ever. In the same way that Kodak’s new disc camera is paving new roads in the miniaturization of cameras, it is almost a certainty that bulky, petroleum-based records will eventually become a thing of the past.

The tape is here to stay. It is more convenient than vinyl records and can be played with units much smaller than the standard stereos and record players. Another glimpse of the future is the Phillips/Sony digital 5” Compact Disc (which operates on the same basic principal as digital tapes). The inevitable advance of electronic technology should not be ignored.

Thus, Cash Box commends I.R.S. for the imagination and inspiration to go with its new Cassingle. Offered in a format and at a price that will be attractive to consumers, this concept may be the next step into the future.

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## ON THE COVER

Last year, the Rolling Stones’ concert tour of America was richly acclaimed as the musical event of 1981. Today, months after the Stones have come and gone, that tour is still making news with the release of “Still Life.” An LP that amply fulfills the description of “The World’s Greatest Rock and Roll Band.”

In the world of art, the term “still life” usually refers to a study of inanimate objects. In the world of modern rock, however, “Still Life,” the album, is one of the most meaningful tours around.
Congratulations To All BMI Award Winners For The Most Performed Songs Of 1981.

Deborah Allen
Janna Allen
Peter Allen
Sara Allen
Jerry Allison
Eddy Arnold
Roy August
Jesse Barish
Kenneth Bell
Robert Earl Bell
Ronald Nathan Bell
Chuck Berry
Alfred Braggs
George M. Brown
Dominic Bugatti (PRS)
Jonathan Cain
Rosanne Cash
Bruce Channel
Rick Christian
Eric Clapton (PRS)
Michael Clark
Hank Cochran
Roger Cook
Sonny Curtis
Lacy Dalton
George Davis
Mac Davis
Steve Davis
Lee Diamond
Dean Dillon
Rokusuke Ei (JASRAC)
John Farrar
Jack Feldman
Dick Feller
Kye Fleming
Dallas Frazier
Albhy Galuten
Teddy Gentry
Stephen Geyer
Barry Gibb
Maurice Gibb
Robin Gibb
Graham Goble (APRA)
George Greer
Merle Haggard
Dary Hall
George Harrison (PRS)
Neil Harrison (PRS)
Jerry Hayes
Samuel Hogin
John Holt (PRS)
David Jenkins
Will Jennings
Gerald Kenny
Kris Kristofferson
Michael Leeson (PRS)
John Lennon (PRS)
Cory Lerios
Morris Levy
Dennis Linde
Frankie Lymon
David Malloy
Barry Manilow
Barry Mann
Bob McDill
Joe Melson
Gerald Metcalf
Robert Mickens
Dennis Morgan
Roger Murrah
Frank Musker (PRS)
Hachi Nakamura (JASRAC)
Willie Nelson
John Oates
James O’Hara
Roy Orbison
Randy Owen
Alan Parsons (PRS)
Dolly Parton
Stephen Perry
Donald Primmer
Sandy Pinkard
Leroy Preston
Eddie Rabbitt
Chick Rains
Jerry Reed
Donald Reid
Harold Reid
Don Robey
Graham Russell (APRA)
Carole Bayer Sager
Norman Sallit
Phil Sampson
Mike Scott
Billy Joe Shaver
Drey Shepperd
Billy Sherrill
Mark Sherrill
Terry Skinner
Claydes Eugene Smith
Rick Springfield
Keith Stegall
Evan Stevens
Bruce Sussman
Eric Tagg
Alan Taraey (PRS)
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James Taylor
James Warren Taylor
John Issac Taylor
Dennis Ronald Thomas
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Gino Vanelli
Rafe Van Hoy
Robert Wachtel
Dana Walden
Cindy Walker
J.L. Wallace
Cynthia Weil
Donna Weiss
Sterling Whipple
Hank Williams, Jr.
Jerry Williams
Jeffrey Wilson
Norro Wilson
Steve Winwood (PRS)
Eric Woolfson (PRS)
Stephen Young

Wherever there’s music, there’s BMI.
VISIONARY.

Look out for “Looking Out.” Because this new album reveals a side of McCoy Tyner you haven’t seen before.

Naturally, all the keyboard work is up to the usual high Tyner standards. However, the album also includes dynamic collaborations with superstars Carlos Santana and Stanley Clarke. Plus some stunning vocal performances on “Love Surrounds Us Everywhere” and “I’ll Be Around” guaranteed to take R+B radio by storm.

It’s exciting new musical territory for McCoy Tyner. Listen. And see for yourself.

MCCOY TYNER.
“LOOKING OUT.”
MUSIC FROM A NEW POINT OF VIEW.

Produced by McCoy Tyner. Executive Producer: George Butler.
“Columbia” is a trademark of CBS Inc. © 1982 CBS Inc.
Variable Pricing
For LPs Gains Steam At Retail
by Jim Bessman

NEW YORK — A Cash Box survey of retail chains shows higher shelf prices in all but one of the categories than in the last quarterly survey (Cash Box, April 17) although those gains are matched by lowered sales price. (Retailers have reduced the prices of certain lines within their inventory.) Due to space restrictions, we have nowhere near as many categories as in the previous survey. The categories shown in this report are: new, others, expanded, and mezzanine.

The average shelf price of new stock has dropped 20 cents to $6.37, down from $6.59. The average shelf price of expanded stock has dropped 33 cents to $7.59, down from $8.75. Mezzanine, however, has been increased 28 cents to $8.98, up from $8.70.

Product listing at $9.98, which was achieved at $9.99 earlier, is now 18 cents higher at $9.18. Average sales price in this category, however, has dropped 29 cents from $7.59 to $7.30. For the $13.98 list, the current $12.68 average is 27 cents above the earlier $12.41. The average sales price is now drawn down 34 cents from the previous $10.78.

Current average singles price continues to rise, and at $1.73, is up a dime from the $1.63 figure of the last survey.

NARM Committees Urge Grassroots Support For Mathias Amendment
by Fred Goodman

CHICAGO — The escalation of a grassroots campaign in support of the Mathias Amendment — and in particular that portion of the amendment establishing a national outdoor safety doctrine as it applies to audio recordings — was across-the-board and in all of the product categories at the recent annual meeting of Recording Merchandisers (NARM) wholesaler advisory meetings held last week at the Hyatt O'Hare Hotel here.

We have people from every state in our organization," said Mickey Granberg, executive director, NARM. "There's no reason for us to be involved in this because we're dealing with legislators on the local level where people have clout. I think we can be successful, especially if we just concentrate on the audio portion of the first sales doctrine."

Three committee meetings, held in staggered sessions, ran from June 22-25, with the Rock Jobbers meeting June 22-23, the One Stop Advisory meeting June 23-24, and the Independent Distributors meeting June 25.

As part of the planning for its upcoming Rock Jobbers Conference, scheduled for Oct. 20-22 in Scottsdale, Ariz., the Rock Jobbers Committee identified and outlined four projects for discussion. Chief among them is the development of a market research program aimed at identifying the buying habits of the department store consumer.

The research program, to be outlined by the October meet, would be based upon interviews with a cross-section of retail stores.

While the Mathias Amendment is a step in the right direction, we should be doing more," said Granberg, "We're not making enough progress with this bill."

Retailers Update Store Design To Match Product Mix
by Jim Bessman

NEW YORK — With many record retailers expanding their products lines into all areas of home entertainment (Cash Box, April 24), it is no longer natural to match store designs are being modified to handle the new merchandising mix. While it’s still early in the new home entertainment game, retailers contacted by Cash Box are very much aware of the potential future change in store planning. If there are ahead of others in implementing these changes into their current layouts.

A prophetic glimpse into the record store/furniture joint concept for the future may have been offered three weeks ago by Show Industries in Los Angeles, when the company unveiled its new line of home stereo furniture in Santa Monica. According to president Lou Fogelman, the new store has a "high quality line of products which will have great appeal to the middle-aged consumer." A spiral staircase leads to a mezzanine, where we stock all our cassette — video and audio. We also keep our video games in the mezzanine, as well as display units and demonstration models for Atari and Odyssey.

A low outlet is the first Music Plus to have a mezzanine, a structural element that Fogelman always wanted to build but has always been unable to do so due to space restrictions. It allows customers to be displayed in the open instead of being held up in bins.

The design of the mezzanine is such that the merchant is in it visible from the lower level, while the records are stacked. Also visible are the air conditioner ducts, which are painted bright orange, as are the building drapes. The square-planed windows, said Fogelman, are "industrial-type" to match the futuristic ambiance.

To go with the surroundings, the store has installed new display containers. Modified product bins have been created for albums and cassettes, and the decade product is enclosed in two-tiered bins. A new children’s rack has been introduced to hold LPs, 45s, and cassettes all together. Both wall and freestanding tape fixtures have been constructed to allow greater customer access. Fogelman said that if the fixtures work out well enough, they may be distributed throughout the rest of the chain.

As for the store design, Fogelman felt that if it proved successful, it might also be replicated in future locations. "It’s too early to tell," he said, voicing a concern shared by many retailers who are unsure at the present moment which of the many new product lines will survive their initial splash in the marketplace.

Joe Bresti, vice president of purchasing Go-Go’s ‘Vacation’ Introduces R. Cassingle Series
by Michael Glynn

LOS ANGELES — The phenomenal rise in popularity of Walkman-type personal cassette stereo units, coupled with American record companies’ continuing experimentation with various single formats (i.e. the B-side medley, the one-sided 45, and the A&M-distributed I.R.S. Records’ use of a special cassette single of the Go-Go’s new “Vacation”) has been the driving force behind the release of the newest format — the Cassingle Series.

Test marketing of the Go-Go’s “Cassingle,” as its R.S.O. has dubbed it, began last week in Atlanta, according to label creative services vice president Carl Grasso, with the nationwide release to follow shortly thereafter. Grasso indicated that the label is issuing at its run of 10,000 Cassingles of “Vacation,” b/w “Beatin’ Beach,” at a suggested list price of $2.98.

In some U.K. and Japanese record companies have experimented sporadically with cassette singles since the late ’70s, they’ve met with little success. Grasso noted that R.S.O. decided to release the Go-Go’s Cassingle, however, due to the fact that “the nature of the song and the group itself created a unique opportunity

Third Quarter LPs: Mix Of Superstar, Sophomore Acts
by Jim Bessman

NEW YORK — Summer has traditionally been a strong time for new product by established acts, and this year a third quarter will be no different. In addition, the expected releases include follow-ups to hit first albums, label debuts by familiar names, and initial major label outings from acclaimed new acts. Soundtrack albums will continue to coincide with major motion picture release schedules. For the dance/precise craze should be maintained by the August release of the inevitable “Miss Piggy’s Aerobic Exercise Exercise” on Warner Bros.

The second half of 1982 kicks off in full stride on July 1 when Elvis Costello returns to rock ’n roll with “Imperial Bedroom,” his eighth album for Columbia. The label is also releasing Translator’s “Heartbeats And Triggers” on that date as its initial 45s Records LP, following it on July 15 with Romeo Void’s “12,” four-song LP “Never Say Never,” the San Francisco indie’s hottest mover before pacing with Columbia. On July 14, Arista releases The B-52s second album, “American Worker,” while Geffen puts out a new Donna Summer LP.

On July 27, summer begins for the Go-Go’s, whose second I.R.S. album, “Vacation,” is one of the most eagerly awaited albums of the season. Other particularly noteworthy July releases include Warner Bros. new Fleetwood Mac LP, “Mirage,” as-ex再度 Japanese keyboardist, Paul Carrack’s “Suburban Voodoo” on Epic, a new Bad Company set on Swan Song, a Lionel Richie album for Motown and MCA’s soundtrack to the Bert Reynolds-Dolly Parton film The Best Little Whorehouse In Texas.

Major August releases include Steve Winwood’s “Arc Of A Diver,” following his Talking Back To The Night, and a new Prince album for Warner Bros., a new Hall & Oates set for RCA, George Thorogood’s B.B. To The Bone” on EMI, Warren Zevon’s “The Envoy” on Asylum and an Anne Murray LP on Capitol.

Among the September titles expected are a Nick Lowe-produced Fabulous Thun.

(continued on page 23)
BUSINESS NOTES

Calif. Assembly OK’s Bill To Clarify Tax

LOS ANGELES — The California legislature made the first step June 18 toward enacting a law that would exempt independent producers, production companies, engineers and recording studios from sales taxation on all their costs leading to the production of a master tape.

On a vote of 50-18, the California Assembly floor passed Assemblywoman Gwen Moor’s (D-D.L.A) AB 2871, which would clarify a State Board of Equalization interpretation of California sales tax regulations, which exempted the cost of sales taxes on master tape production costs such as hotel room, food, personal services, etc., retroactive to 1976.

Assembly approval followed closely on the heels of the Assembly Ways and Means Committee’s vote to pass the measure, but that if the Senate passes the measure, then the governor must sign the bill into law. Bagley said that a positive indication that the governor would ratify the measure was the neutral position established by the state Dept. of Finance.

“If the budget experts in the finance department (who advise the governor on fiscal matters) really thought that passage of the bill would result in a substantial revenue loss, then they would come against it,” said Bagley, adding, “What they oppose, the governor usually opposes.”

Bagley pointed out that CED lobbying arguments have centered on the fact that the Moore bill exemption would not actually result in a revenue loss because the Board of Equalization has ignored an amendment to the 1976 Tax law, authored by Sen. Harold Fletcher, subject to regulations by the Board.

The Board of Equalization has continually stressed that if the Moore bill is passed, the state would lose $5 million during fiscal year 1982-83 in potential revenue. If the bill is passed in the Senate and signed into law, the additional taxes collected. Under the current Board of Equalization interpretation, in addition to the sales tax levy, the state collects an 18-20% per month penalty and a 10% penalty for failure to file such taxes.

The board’s argument was initially successful on the Assembly floor, where Assemblyman Larry Kaploff (D-S.D.) pushed the bill in Moore’s absence. The first vote on the measure concluded in a 35-20 tally, with 41 “aye” votes needed to pass the measure. Bagley, said, “We will continue to work on it.” Committee and, in association Jack Knox, both former legislators and now partners in the law firm of Krossman, Kruerage and Knox, made the rounds through the Assembly floor to collect additional votes.

Bagley said that those opposed to the Moore measure argue on the floor that in these days of light taxes it is too much potential income.

While this argument did not prevail in the Assembly, Bagley said, “We’ll have to build a whole new momentum in the Senate to get this bill passed.”

NMPA Bows Gold, Platinum Awards

NEW YORK — At its 65th annual meeting held here on June 22, the National Music Publishers Ass’n. (NMPA) introduced a gold and platinum certification program for songs based on both sales and quality achievement criteria. The program takes effect July 1.

To be certified gold, a song must sell 1,000,000 units. Platinum certification requires sales of 2,000,000 units. Record club sales are eligible, but cutouts and special product, such as television or mail order sales and premiums, are not.

The program does not recognize covers and there are four criteria: It may be recorded by three different artists and be commercially released in the U.S.; It may be the “A” side of a Top 20 single in the national pop, black, country or easy listening charts of Cash Box or other record trade magazines; it may be the title track of a feature motion picture, television series or theatrical musical; or it may be the title track of a Top 20 album on a record trade magazine national album chart.

This certification program is limited to NMPA members and has no time restrictions. If NMPA members can provide necessary documentation, a qualified song from the past will be certified.

Also on the NMPA meet agenda was a report from president Leonard Feist that NMPA membership had reached 280, an all-time high. In addition, Feist reported that membership in the anti-home taping Coalition to Save America’s Music now includes 22 different music industry organizations.

WEAT Distributes Two-fer Cassettes

LOS ANGELES — WEAT Corp. will begin distributing a new two-fer series of Warner Bros., Elektra and Reprise Records titles in mid-July. The cassette packages will feature a number of prominent acts from the labels under the heading of “A 2 For One” series.

All titles included in the series include the Doobie Brothers, Fleetwood Mac, the Grateful Dead, Van Morrison, Peter, Paul & Mary, James Taylor, ZZ Top, Neil Young, Talking Heads, Jimi Hendrix, Joni Mitchell and T-Rex on Warner Bros.; the Eagles, the Doors and Carly Simon on Elektra/Axial; and Genesis, Yes, Hall & Oates, the J. Geils Band and Emerson, Lake & Palmer on Atlantic.

New packaging has also been developed for the “2 For One” series. The cassettes will be packaged in a cardboard flip-top box with more elaborate than usual graphics.

The new line of two-fer series titles are the result of concentrated efforts in a few selected markets where cassette sales are normally strong. Various pricing schemes (discount and full list price) will be used to test the viability of the concept.

CBS Makes Offer To Extend Debt Maturity

NEW YORK — CBS Inc. has made an offer of $150 million principal amount of 10-year notes, according to a registration statement filed May 28 with the Securities and Exchange Commission in Washington, D.C. The offer represents part of the company’s financial plan to extend maturity on its corporate debt. The notes will be sold through an underwriting group headed by Morgan Stanley & Co. and Lazard Freres & Co. investment firms.

NEWS & REVIEWS

Specialty Stores Prosper, Staying Ahead Of Trends

by Jim Bessman

NEW YORK — Alternative record stores—ma & pa outlets that deal almost exclusively in new, obscure or otherwise little-known artists— are one segment of the all- ing music business weathering the ski economy and changing consumer habits.

But the group itself has a tough choice to make. Though the product that they stock gets a lot of airplay that massive consumer interest is still, most dealers contacted by Cash Box report increases in sales and the fact of increasing numbers of titles available as more and more new acts are taking the independent route tried previously by such acts as the Go-Go’s, Joan Jett and Human League.

“Alternative record stores are narrowcasting, to a specified clientele,” stated Jimi LaLumia, sales manager and buyer for Intercontinental Record and Cassette, Inc., a long Island-based company that services 4,000 U.S. accounts with Imported and independent product. “Regardless of what happens economically, they will stay with them with consistent business. Thus they serve as a very good gauge, and labels are paying dollars for national accounts on a local level that serve as a very good gauge, and labels are paying dollars for national accounts on a local level, and that the labels want a piece of the action.”

Bob Plofnick has sold records as an adjunct to groups as well as to themselves, as he builds his operation in the 20-25% of records he regularly carries. His Bleecker Bob’s Golden Odles store in Manhattan has long been a haven for Greenwich Village record mavens.

“Things are great,” said Plofnick, “but business is always good since we have things like Bob Dylan, Paul Simon, that remains a potential income.”

While this argument did not prevail in the Assembly, Bagley said, “We’ll have to build a whole new momentum in the Senate to get this bill passed.”

NARM Plans To Bow Operations In Canada

NEW YORK — The Canada Advisory Committee of the National Ass’n of Recording Merchandisers (NARM) met recently in Toronto to formulate plans for expanding NARM operations in Canada. As a result of that meeting, has been established that a Canadian advisory committee will be established to work with the Canadian Record Industry Ass’n. (CRIA).

Meanwhile, a NARM Canadian membership drive will be launched in the next three months, a promotional basis, and a brochure outlining advantages of joining NARM will be developed.

Canadian NARM programs in process of being implemented in Canada include the “Give the Gift of Music” campaign, the Bankcard program and the store bag program.

“Of Music” in-store merchandising display material for the summer months will be delivered to stores in August, with supplies to retailers based on orders received from committee members. Manufacturers will also be urged to order material in advance of the publishing of surveys of freight and import duties to determine whether such material can be produced in Canada for Christmas, Valentines’ Day and other gift-giving occasions is

GOOD TROUBLE — REO Speedwagon — Epic FE 38100 — Producers: Kevin Cronin, Gary Richrath, Kevin Beamish and Alan Gratzer — List: None — Bar Coded.

Power Pop and all its shining splendor are embodied on this vinyl, the followup to the successful “High Fidelity!” LP, probably the biggest album last year. This quintet has become consistent in its level of material, and on this release the songs of piercing guitar rifts, woven deftly with high-strung harmonies and warbling keyboards, have become a signature. “Keep The Fire Burnin’” “Girl With The Heart Of Gold” and “The Key” have the potential to keep the hot streak alive.


The soaring harmonies, and mellow folkly sound should be familiar to fans of this seminal West Coast outfit. Some of the folky rhythms have been supplanted by a little more groove, but this is still the Crosby, Stills & Nash that mesmerized 60’s children and as Graham Nash put it in the song “Wasted On The Way,” “I’m older now” and probably a little wiser. Fine music for A/C and Top 40.


The rock here is finely crafted from the sassy, funky mold. Plant largely eschews his banheese vocals of Led Zeppelin for a more personal expression, especially on swooning tunes like “Moonlight In Samoa.” Robbie Blunt’s guitar work is appropriate accounts Plant’s often urgent vocals. While jams like “Slow Dancer” and “Worse Than Detroit” will undoubtedly remind programmers of the Zep, the entire album deserves careful listening.


This LP explores the songwriter counter-
ALBUM AVAILABLE NOW!

Aute song from
the forthcoming album
is also the theme from
the new motion picture

SIXPACK

© 1982 20TH CENTURY-FOX
The country comedian’s affinity for the South shines through in not only his well-timed delivery but also in his topics, which range from southern culinary to SEC universities. While Clover centers his attention on the canine family, he still works in the usual Ledbetter tales and can maintain the listeners’ attention like no other country humorist.

BLACK CONTEMPORARY
ON THE FLOOR WITH FATBACK – Fatback Band – Spring/Polystar (SP-1-6736) – Producers: Fatback Band

Apologies titled “Hot Funk” side one of the Fatback LP serves up heaping portions of the steamy, steamier side of dance music. Can you imagine the heat generated at a house party? The title track and “Burn, Baby, Burn,” with its dance music side. Here side, or “Mellow Madness,” sports more mid-tempo stylings.


From hard hopping Third World gumbo funk to the finer strides of ballad jazz, this LP has it all. The fusion is most evident on the title track, but jazz is represented (“Always Have To Say Good-bye”) as well as reggae (“Family Tree”. Ronk’s Oneness has derived a distinguished style from a wide spectrum of black music.

JAZZ
LOOKING OUT – McCoy Tyner – Columbia FC 30553 – Producer: McCoy Tyner –

The multi-voice, time-longer time may be taken (continued on page 12)

NEW FACES TO MATCH

Bobby McFerrin

“I’ve confirmed that the vocal instrument is the supreme musical instrument” declares Bobby McFerrin. “It’s capable of doing things that other instruments can’t, and it’s certainly, the most intimate.”

The key is McFerrin’s ability to traverse musical boundaries. Though cut from the jazz cloth, the singer’s tastes and influences are far-reaching. Born of a musical family, McFerrin’s father, Robert, sang with New York’s Metropolitan Opera during the mid ’50s, and dubbed the singing parts for Sidney Poitier in the film version of “Porgy and Bess.” His mother, Sara, currently chairs the voice department at Florida State College. A model in Soledad, Bobby McFerrin and his sister Brenda is a Las Vegas-based pop singer. Despite the familial wealth of vocal talent, it wasn’t until 1977 that McFerrin decided to follow his own path. Prior to that, he had extensively studied music in numerous formal settings, playing several less instruments and gaining a solid background in composition and theory.

While working as a pop keyboardist, McFerrin was seized by a sudden revelation, “I was walking home from a club and I realized I had heard something inside me tell me to try singing. So I went home and sat down at the piano and started singing. And when I hit the note, I knew that there was something that should have been doing all along.”

Starting with cocktail lounge gigs, McFerrin began honing his style, singing standards and pop tunes. Moving to New Orleans in ’78, he threw in with a jazz group called The Astral Project, working as a stand-up vocalist for the first time.

Returning to the West Coast the following year, he was hitting every jam session he could find, trying to build a name and gain more experience. At just such a session, he was asked if he wanted to join him and his group. As a result, McFerrin received a call from Hendricks a few weeks later, asking him to join his vocal group. “Just working with him was fantastic,” says McFerrin of the association. “I only had a few days to learn the tunes, and that in itself was an added bonus. I was also satisfying to find that I could hold my own against a cappella duets.”

Moving out on his own, McFerrin began working jazz festivals around the country, drawing critical acclaim for his vocal talents and ability to establish an instant and spontaneous rapport with audiences of all sizes, inviting them to participate in the program.

“It’s just something that happens, by itself,” reflects McFerrin. “It’s so wonderful to hear all these people singing, I remember one time in Boston, this was the 800 people singing ‘Amazing Grace’ – just incredible! It was so powerful.”

McFerrin’s enthusiasm is in abundant evidence on the “McFerrin” album, a wide range of vehicles, from Van Morrison’s “Moondance” to John Holt’s “Dance With Me” to Horace Silver’s “Peace,” the singer embarks each with an ebullience rarely heard on disc, turning each track into a celebration.

The girls still have the beat, and it’s as beautiful as ever, but it’s also something else this time around. The album is McFerrin’s trip from the quintet's soon-to-be-released LP, LP's Bellinda and the bachelorettes moon over missing boyfriends on this “Vakation,” but musically, it’s more propulsive power pop. The initial radio reception indicates it could be a summer fave.

DALLAS HALL & JOHN OATES (RCA-JH-13252)

Your Imagination (3:27) (Hot/Che Music Co./Six Continents Music Pub. Inc. – BMI)

A heavy bass line rumbles through the fourth single from the “Private Eyes” LP, as spirited, it’s more propulsive power pop. The initial radio reception indicates it could be a summer fave.

POINTER SISTERS (Planet/RCA-JH-13254)

American Music (3:41) (Ensign Music Corp. – BMI) (R. McRae) (Producer: R. Perry)

Sax and synthesizers snippet poetically as the singer doesn’t sing so much as lead the choruses for this sentimental ode to the music of the good ole U.S. of A., from door to the Doobies. Already moving up the charts.

COUNTRY

BELLAMY BROTHERS (Elektra/Curb 7-69995-A)


“You’re My Favorite Star” was the Bellamy Brother’s reggae cover for the soundtrack of the movie “Highway”. Mixing the percussive sounds of the Jamaican island’s rasta persuasion with the traditional country. The juxtaposition of steel guitar and furlban organ is not only innovative, but also extremely catchy, and the resulting three-measure triplets throughout “Bobby Marley had got to have it to country.

BILLY “CRASH” CRADDOCK (Capitol P. 88513)

Love Busted (3:23) (Tree Pub., Co., Inc. – BMI) (J. Rhody, R. Lane) (Producer: P. Kilen)

In his first work under the guidance of producer Buddy Killen, Craddock falls into a pop/rock vein with this good-time, summer tune. Craddock avoids any temptation to make it “predictable.” “Looking back, one of the best lessons I learned is that we’re not capable of,” says Craddock. Again, the featured vocalist is the novel vocalist, and “Love Busted” should give them a fresh reacquaintance.

GARY MORGIS (Warner Bros. 2-39967)

Dreams Are Hard (3:14) (Ensign Music Inc./Chick Rains Music – BMI) (R. Cains) (Producers: M. Morgan, P. Worley)

Garry Morris' last two singles “Headin' For A Heartache” and “Don't Look Back” – proved to be welcome additions at the radio level and reached Top 10 status behind an “unusual” look, but Morris said that he is equal to the test at delivering a moving ballad. The harmonies are still there, but the rhythm has blown through, developed along a more acoustic texture, and the result is a captivating mesh of sentiment.

JOHN SCOTT SHERRILL (Portrait 2-30514)

Some Fools Never Learn (3:09) (Sweet Baby Music – BMI) (J.S. Sherrill) (Producers: J.S. Sherrill, R. Claxton)

Is this country’s answer to Fleetwood Mac? Sherrill’s vocals are as breathy as their musical counterparts, the overall harmonies take on the tightest, most feminine of the Mac. Even rhythmically, Sherrill maintains the same pulsing, back-to-back Fleetwood Mac male material, but it’s still country. Sherrill’s mesmerizing, hook-laden, and should fit in well with a home both with country and A/C stations.
LAYING NEW TRACKS FOR ROCK AND ROLL TO FOLLOW:

BUILT FOR SPEED ON TOUR

FEATURES “STRAIGHT STRUT”
Produced by Stray Cats, Hein Haven & Dave Edmunds.

7/6 Providence, RI
7/8 Rochester, NY
7/9 Poughkeepsie, NY
7/10 N. Syracuse, NY
7/12 Toronto, CANADA
7/13 Montreal, CANADA
7/15 Lido Beach, NY
7/16 Boston, MA
7/17 Burlington, MA
7/19 New York, NY
7/20 New Haven, CT
7/22 Passaic, NY
7/23 Asbury Park, NJ
7/24-25 Philadelphia, PA
7/27 Washington, DC
7/29 Pittsburgh, PA
7/30 Columbus, OH
7/31 Detroit, MI
8/1 Chicago, IL
8/2 Madison, WI
8/3 Minneapolis, MN
8/4 Milwaukee, WI
8/5 St. Louis, MO
8/6 Kansas City, MO
8/8 Portland, OR
8/13 Vancouver, B.C.
8/14 Seattle, WA
8/15-17 San Francisco, CA
8/18 Santa Cruz, CA
8/20 Santa Monica, CA
8/21 San Diego, CA
8/22 Phoenix, AZ
9/3 Austin, TX
9/4 Dallas, TX

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**NEWS & REVIEWS**

**ALBUMS**

A basic rock 'n' roll attack highlights this second album by the Hawks, who combine inventive percussion, high-flying harmonies with an energized guitar sound. The songs, primarily written by Dave Hearn and Dave Steen, are mostly about women, love and the joy/pain they bring. Tonight You Are Mine" and "If We Just Stick Together" are the top cuts from this tightly crafted LP.

**NEW & DEVELOPING**

Back on the boldy commercial tone of this disc. And while many of the rhythmic layers have been stripped away, the casual listener will be rewarded. Joins a unique group including singer Phyllis Hyman, saxophonist Gary Bartz, bassist Larry Coryell, Clarke, percussionist Gerry Gonzales and guitar-flame thrower Carlos Santana. Tyner serves up his first clear crossover attempt. Both tracks are "Love Surrounds Us Everywhere," "I'll Be Around" and "Sonar Carlos."

**30 SECONDS OVER OTOH - Hawks - Columbia ARC 38058 - Producers: John Ryan and Hawks - List: None - Bar Code**

**WHITE HOUSE Avoids Taking Home Taping Stand**

by Earl B. Abrams

WASHINGTON — At the second such hearing in as many years, the House is hoping to hear how the White House feels about home taping legislation was defeated when Jonathan C. Rose, assistant counsel, Fred T. W. Ralston, general counsel, and Frank B. Hodges, Department has no position on pending legislation.

Wright satified June 24 before the House subcommittee of the House Judiciary Committee, emphasizing that it is time to "get the ball rolling" issue individual home owners. Perhaps, he added, it is possible to have the Copyright Royalty Tribunal (CRT) set the rate and distribute the funds collected but that there are difficulties. How, for example, would the CRT determine whether blank tape is purchased for home taping of copyrighted material or for another purpose entirely? In an allusion to audio home taping, Rose commented that information indicates that this practice is a "homemade version of the record store."

Two other administration witnesses recommended that Congress hold off action on home taping and that the Supreme Court decides in the Universal City Studios/Walt Disney Productions lawsuit against Sony Corp. These were Bernard J. Steuer, President, and chairman of the Board of Directors of Sony/ATV Music and Richard S. Glatzer, Assistant Secretary of the House Energy and Commerce Committee.

Earlier in June, the Supreme Court agreed to review the so-called Betamax case. A federal district court originally ruled that home taping without payment is not a copyright infringement, but this decision was reversed by a federal appeals court in October of 1981. Sony asked the Supreme Court to accept certiorari.

The only witness speaking in favor of the imposition of a compulsory license with the CRT setting the rate to be paid by equipment manufacturers was David Ladd, Register of Copyrights. Several members of the committee pressed Ladd for alternative methods of collecting and disbursing funds collected under the compulsory license concept, especially Rep. Harold S. Sawyer, D-Mich., Ladd responded by suggesting that some other means must be taken to take this task. As for fixing the fee, Ladd noted that new techniques of arbitration might be used to "force an agreement between copyright owners and equipment manufacturers." He urged Congress to enact some sort of legislation to compensate copyright owners even when their work is recorded solely for personal, home use.

Several members of the committee broached various ideas for handling the home taping situation: Place a royalty tax solely on videocassette recorders that Include a fast-forward device that made the operator to delete commercials (Rep. Bar. (continued on page 35))

**AMUSEMENT PARK (Our Gang/Muris, Inc. 1008)**

Groove Your Blues Away (4:10) (Content Music Inc. — BMI) (P. Richardson, D. Ellis, D. Pearson, Jr.) (Producer: D. Pearson, Jr.)

Eight - strong Amusement Park has turned out a bright, horn-peppered and sunny dance fare that is so relentlessly upbeat it could well be among the B/C radio and club sizzlers. To Dayton, like Dayton's "Hot Fun In The Summertime," Amuze yourself with this one.

**NEW DEVELOPMENT**

**IMPORTANT BOWS IN U.S.**

NEW YORK — Important Record Dist., a record importer, bowed an American distribution arm. The outfit will handle licensing deals for new overseas labels. The first such pact is with Y Records U.K.

Initial variety "includes include the Big Ne
can be heard by Pigboy, "The Devil Lives in My Husband's Body"/b/w "Blackout"/b/w "Beat/ThinkOne"/b/w "Here Comes My Hand" by "Shadows"

Important is headquartered at 149-03 New York Blvd., Jamaica, N.Y. 11434. The telephone number is (212) 985-9200.

**EXECUTIVES ON THE MOVE**

**Cohen**

Heyward

Farr / Arg

Cohen Joins RCA — Bruce G. Babcock has been appointed vice president, consumer marketing, for Benson Music, Inc. Babcock joined RCA in 1973 as manager, product and market planning, on the company's corporate staff.

Einhorn To Vestron Video — Stephen Einhorn has been named vice president, finance, for Vestron Video. Before joining Vestron, he was its director of branch operations and treasurer.

Senk Promoted — Susan Senk has been promoted to vice president, creative services of Vestron Video. She has been manager, international marketing since joining Vestron in December 1981.

Cohen Named at Warner — Stewart Cohen has been appointed a national promotion director at Warner Bros. Records. He has relocated to the label's Burbank home office from New York where he most recently served as northeast regional album promotion manager.

RCA Promotes Heyward — RCA Records has promoted Sharon Heyward to manager, product management, black music. She joined RCA Records as a black music coordinator in March 1976. From 1976 to her current promotion, she served as black music field representative for New York, Boston and Connecticut.

CBS Promoted MacDonald — Holland MacDonald has been appointed assistant director, creative services, CBS Records. He joined CBS Records in 1979 as a designer, and was named senior designer a year later.

Changes At MCA Music — Pat Higdon has been appointed director of creative services in MCA Music's Nashville office. Eugene Epperson, also based in Nashville, has been promoted to recording engineer.

Blackstrap Names Bego — Mark Bego has been appointed vice president of Blackstrap Prods. The company is headed by former Village People member Randy Jones.

Farris Appointed — Chrysalis Records has announced the appointment of Dennis Farris to publicly coordinate. Prior to joining Chrysalis he was with Alene Enterprises and the Pam Management Group.

Sender Named At RCA — Robert L. Sender has been named director of financial planning and analysis for RCA VideoDiscs. He was previously manager of financial planning and analysis for RCA VideoDiscs.

Levenstein Promoted — The Creative Music Group has announced the promotion of Erica Levenstein to professional manager. She joined MGM in December, 1981 as a secretary, and was formerly with Chappell Music.

PolyGram Names De John — Sheila De John has been named national sales coordinator for PolyGram Records, Inc. She was most recently administrative assistant to the director of album sales, PolyGram.

Changes At MCA — David Kragskow has been named regional promotion manager for MCA Records, overseeing both St. Louis and Kansas City. He previously was a regional promotion manager for PolyGram, based in Chicago. Prior to that, he was a local promotion manager for PolyGram in St. Louis. Also announced were the appointments of three new regional promotion managers. Wanda Ramos, former music director for WRR, will not only handle New York city, but also much of the east coast market. Previously, she was music director at both WBLS and WKTU. Pam Jones will oversee black product in Cleveland. Previously she was a regional promotion manager for Progress Distributors, Sharon Sebastian, former assistant music director at WBOK in New Orleans, will now handle that particular market for MCA.

Changes At Columbia — Columbia Pictures Home Entertainment has announced the addition of two new executives to the division. Rebecca A. Dragoff joins the division as manager of licensing. She received her M.B.A. from Harvard Business School in May 1982, and is a graduate of Wellesley College. Mitchell P. Wallis joins the division as accounts manager. Before joining Columbia, she was employed as accounts manager at Scott, Marshall, Inc.

Kraus Appointed — The WEA Philadelphia regional branch has appointed Frank Kraus as a new sales manager for the Philadelphia, Baltimore, Washington, D.C. and Virginia markets. He has been with WEA for seven and a half years. He held positions in the warehouse, purchasing, order entry, merchandising, and as a sales representative for records and tapes.

Changes At VCA — The appointment of Richard Aronin as corporate services manager, has been announced by Video Corporation of America. Before joining VCA, he had been vice president of administration at Sotheby-Parker-Bernett, Inc. Also appointed was Wesley Hiler as account manager. He was formerly controller of Robert H. Sittig Associates, Inc., a subsidiary of IFCo Corporation.

Benson Promotes Worley — The Benson Company has announced the promotion of Harold Worley to marketing manager for Benson Music and Impact Books. Prior to his promotion, he had been named manager, Satellite Network Operations. Prior to his promotion, he served as operations manager of VCA/Teletronics.

Wallach To Raleigh — Mickey Wallach has joined the Raleigh Group, Ltd. as an account representative. Formerly with ABC Records, he was New York director of operations.

Gerard Named — Gary L. Gerard has been named manager, public relations, ABC Video Enterprises. He joined ABC in February, 1980 as manager, audience information, ABC Public Relations.
Carrie Lucas is going to create a lasting impression on you with her debut album, *STILL IN LOVE*. It's an affair to remember.

Contains the hit single "Show Me Where You're Coming From" — (1979)

Executive Producer: Dick Griffey
Smash Buying Keeps Rock Speciality Stores’ Profits Up

(continued from page 8)

always getting new things.”

Cameron said that he received new import shipments every morning and new indie domestic product three times a week. In addition, he sells young bands that send or hand-deliver their self-promoted goods. “There is more record buying now and are pulling out their own records,” he explained.

European Expansion

Plotnik adds that he travels to Europe five times a year to bring back new sounds that he thinks his customers will like, and in college age, and many always attend the “unknown quantities” he originally brought over from Europe. Ed Bahman, who co-owns Manhattan’s 99 Records with Gina Franklyn but has sole possession of the noteworthy 99 Records label (Bush Tetras, Glenn Branca, Liquid Liquid), began his store three years ago by going to England to bring back product that was not being imported at that time. Like all the alternative merchants surveyed, Bahman is in the business of promoting music that is overlooked by the big stores and major labels.

“There’s so much good music that gets no exposure,” declared Bahman. “We’re committed to get new music in front of them.”

Plotnik says his store always searches for new music. “We aren’t in some Goody — we don’t kid ourselves. We stock a lot of it on ourselves. We get people playing on a turntable andJimmy。“We don’t play

The thing about alternative stores is that we take a chance on everything that comes out. But when a record breaks, I go on to the next thing because I don’t want to be stereotyped. Here, groups like The Clash and Sex are old hat.”

Wax Trax’ Nash said his store has a reputation as the one where Haim Angstrom is the rock and roll record of every week. Wax Trax doesn’t have ‘Electricity’ by OMD on the small Factory label in England, before they even sign them. It’s that sort of thing about stores like this — you have to foresee what’s going to happen.”

To keep up, Nash reads both U.K. and U.S. trades and consumer press, particularly those geared to new music aficionados. Much of this ephemeral college is collated in college. In addition, alternative stores are found in college areas.

“It takes a strong college crowd for alternative stores,” said Nash. “As the college stores open, alternative stores are found in college areas.

East Coast — How much longer will Stiff America be an independently distributed label? Not much, says those in the know. Street chant has the maverick label looking for a new home. At the end of the 1st quarter, Coas to David Johansen’s “Life It Up” LP is sure to cheer the troops at Blue Sky Records. Sources familiar with the outfit report that the disc could be made-it-or-break-it time for the label. A video shoot of Johansen’s Animals medley has been scheduled for a RCA Royal Four video treatment. From his current promotion gig at New York’s Danceteria, former partner Rudolph has seen on Ruth Polsky as the club’s new booking agent. A former booking for Hurry, Polsky also heads her own Blind Talent label agency. Showcases at this year’s New Music Seminar (Sheraton Center Hotel, New York July 19-20) will feature Soul Sonic Force, City College Funk Gang of Four, Fashion and Haircut 100.

Six-string chameleon Adrian Belew has just penned several tunes with Bette Midler and Andy Gibb and has committed to do a show next LP. Before starting his summer tour with King Crimson, Belew will sneak off to Sweden for a couple of dates to record with Joan Armatrading. With two new records in the books this week, his own “Lonely Road” on Island and “Hurry” by King Crimson on EMI/Parlophone, Belew — there seems little chance of the guitarist getting to his new home: in Champaign, Ill., in the foreseeable future.

Richard “DNY” Smith, former of the Pati Smith Group, has thrown his lot in with Nina Hagen, .. Saxophone John StevensBrother Tom, the lead singer for Six-Pack, has recorded a solo album. .

Dread Ina Ho-Ho-Kus — The Ho-Ho-Kus, NJ-based Shoegers, inked Judy Watt, former member of Bob Marley’s I-Threes, to an exclusive long-term contract. Her debut album, “Only a Woman,” will be released next week. Pic tured celebrating the signing are (l-r) Watt, and Shonachie co-founders Rich and Wendy Lurbe has reformed The Lounge Lizards. Only the Lurbe, .. Caviolaude of Stars Dep’t. David Bowie, Grace Jones, Susan Sarandon, Dave Davles, John Cale, Robert Fipp and Peter Gabriel all signed at Marianne Faithfull’s recent penning of a new album. Speaking of which, the LP features new and classic songs. ..

... Twenty-Four. .Fluunng Doggy, previously limited to release, has just bowed its fifth, 5,000 seat arena, and although Allost has been presenting concerts for some time, the Producers show marks the first major test of the market for rock.

HOMEBREW — Synthesizer wizard and former Tangerine Dream member Peter Baumann has been making some noise in the dance clubs with his dance LP “Daytime Logic (Baby Won’t You Marry Me).” The track, from Baumann’s forthcoming release, “Repeat Repeat,” has some unique qualities aside from its strong dance pulse. But Baumann has also maintained his love of electronic music. Although a growing number of artists are finding it advantageous to construct their own recording facilities, a label’s is a little bit different, since it combines a computer with voice boards with his specially designed control board containing 16-mini-moogs. Baumann’s creation is the world’s first digital memory of time and space and can hold certain sequences for each bar each of the 16-voices. The result is that he can program up to five hours of music. “I call it the most flexible group,” chuckled Baumann when he showed us it. “It’s always on time, and it’s never drunk.” Although his board gives him a new level of freedom, the composer was quick to point out that he only uses it for about 40% of the music on “Repeat Repeat.” “It’s very important to use musicians,” he said, and “I also use different keyboards.” Although he also does use other musicians on his recordings. Baumann’s board contains a capability to resemble his recordings at home by employing a portable 24-track recorder that he took to Columbia. Although still idealized, it with his Tangerine Dream days, and the extended electronic compositions that characterized the group, Baumann finds that he is enjoying working with shorter song forms like “Daytime Logic.” “The problem is,” he reflected, “if you do something for a number of years, it gets tiresome.” But Baumann has this in mind that he has found a new sound new to me. It’s the same with the song form. When you hear something new, you open your ears and hear it differently.” Baumann also said producer Robert Palmer and his own move to New York City a year or two ago has provided an environment for cooperation. “Working with Robert was just great,” he said. “I didn’t have any experience with rock and he’s very knowledgeable in that area. The same token, I turned on to some of the possibilities of electronics. All in all, it was very fruitful to work together. As far as New York, the changes for the worse are certainly affected by the city. I don’t really listen to much music and say, ‘Oh, I’d like to do that.’ I just hear the things around me. But New York has certainly affected the music. In fact, the very first song I wrote when I moved here was called ‘Brain Damage’.”

— Fred Goodman
Give the gift of music.
Rolling Stones Vault Into Top 10 In Second Week Of Release

by Mark Albert and Ken Kirkwood

TOP 200 ALBUMS

TOP STORY OF THE WEEK is the Rolling Stones, which takes a 30-point leap into the Top 10 at #7 bullet in only its second week. This live album is selling extremely well in every region of the country, especially the West, Midwest and East, with good initial sales as well. The Stones’ “Going To A Go-Go” single also is doing quite well moving to #33 bullet, up from #43 on the Cash Box Top 100 Singles chart.

TOP TEN HIGHLIGHTS — Willie Nelson regains his bullet after stalling at #5 and moves up to #4. Solid retail action in all regions, but the difference this week is that he is a Top 5 rack item across the board from East to West. . . . The Human League continues to gain momentum, moving up to a point to #5 bullet behind the strength of its #1 single “Don’t You Want Me.” Good retail led by the Midwest and West, where in the past sales had predominantly been on the East Coast, the success of the single has helped to spread album sales into the other regions. . . . Toto moves up a spot to #6 bullet with good retail out of the West, Midwest and South. Rack sales looking in nicely.

TOP 100 HIGHLIGHTS — Rick James, at #11 bullet, up from #12, continues to be a strong retail item in the South. West and Midwest with sales picking up in the East as well. . . . John Cougar moves three points to #13 bullet with best retail activity in the Midwest, South and East. Cougar’s single “Hurts So Good” is the main impetus here, going to #5 bullet from #8 on the Cash Box Top 100 Singles chart. The album has now become a solid rack item as well. . . . The Gap Band takes a nine-point jump to #16 bullet. Extremely strong sales out of the Midwest, South and West. The “Early In The Morning” single goes to #1 this week on the Top 100 Black Contemporary Singles chart. . . . Kansas takes a nice eight-point jump to #22 bullet with very good retail action in the Midwest, South and West as well as at the rack level. . . . The Alan Parsons Project, at #31 bullet, up from #45, is selling especially well in the Midwest and West. . . . Air Supply moves 18 points to #36 bullet with good retail everywhere. Top 25 rack sales here as well. . . . Another big rack item is Richard Simmons, which with virtually no retail activity, but Top 5 rack reports, moves ten points to #38 bullet. . . . Genesis takes one of the biggest jumps of the week moving to #41 bullet from #76 in its second week. Strong retail in the Midwest and on the coasts. . . . Frank Zappa leaps into the Top 50 at #49 bullet, up from #61. In addition to the strong retail response he has received on the West Coast up to this point, sales are also exploding in the Midwest and East. . . . Larry Elgart’s “Hooked On Swing” jumps to #55 bullet from #73 with good retail action in the East and Midwest. The album is also a Top 25 rack item. . . . Survivor is one of the hottest groups out right now. Its album takes off this week leaping 32 points to #60 bullet. Fueling the album is the title track single “Eye Of The Tiger,” which is also the theme song from the motion picture Rocky III. In the last three weeks, the single has gone from #51 to #20 and this week to #10 bullet, clearly the hottest single on the charts. Survivor is selling everywhere led by the Midwest, South and East. . . . The Steve Miller Band goes to #66 bullet, up from #88 in its second week with good retail out of the West, Midwest and South. The “Abracadabra” single also did well going to #22 bullet from #30. . . . Jeffrey Osborne has one of the hottest new B/C albums out right now and jumps 20 points to #77 bullet. Very good retail out of the South, East and West. . . . Chicago takes a big 25-point leap into the Top 100 at #79 bullet. Strong retail action out of the Midwest and South. The single “Hard To Say I’m Sorry” also takes a good jump moving to #27 bullet from #36. . . . Also making a nice leap into the Top 100 is Gary U.S. Bonds, at #90 bullet, up from #111. Good retail out of the East and Midwest.

101 TO 200 HIGHLIGHTS — Kim Wilde moves closer to the Top 100, jumping 12 points to #105 bullet. Good retail in the East and West. . . . Two of the hotter soundtracks discussed last week had very strong sales this week. Grease 2 goes to #118 bullet, up from #143, and E.T. moves to #129 bullet, up from #148. Grease 2 is selling well in the Midwest and East with good initial rack action, while E.T. is doing quite well in the West and South. . . . Two of the hotter country albums just released are Ronnie Milsap at #121 bullet, up from #151, and Rosanne Cash, at #124 bullet, up from #134. Milsap is breaking out of the South and at the racks and Cash is selling primarily in the South and West.

DEBUTS — The highest debuts this week belongs to Pete Townshend at #85 bullet. Good retail initially out of the Midwest, West and East. . . . King Crimson debuts this week at #116 with retail action starting in the West and Midwest. . . . Adrian Belew, currently with King Crimson, hits the charts with his own album at #139 bullet. Below is also selling in the West and Midwest. . . . Two jazz albums debuting this week are by David Sanborn at #159 bullet and The Crusaders at #167 bullet. Both showing initial sales out of the Midwest and East. . . . David Johansen comes in at #173 bullet. Action on this is beginning in the East.

### NATIONAL BREAKOUTS

1. GENESIS
2. DREAMGIRLS
3. SURVIVOR
4. DREAMGIRLS
5. CLASH
6. KANSAS
7. AIR SUPPLY
8. PETE TOWNSHEND
9. ROXY MUSIC
10. FRANK ZAPPA

### BALTIMORE/WASHINGTON

1. GENESIS
2. DREAMGIRLS
3. HOOKED ON SWING
4. ALAN PARSONS PROJECT
5. SURVIVOR
6. GARY U.S. BONDS
7. JEFFREY OSBORNE
8. CLASH
9. STEVE MILLER BAND
10. PETER TOWNSHEND

### DENVER/PHOENIX

1. GENESIS
2. TELAN PARSONS PROJECT
3. PETER TOWNSHEND
4. FRANK ZAPPA
5. SURVIVOR
6. AIR SUPPLY
7. KANSAS
8. CHICAGO
9. JANE BONDS
10. DREAMGIRLS

### SOUTH CENTRAL

1. ALAN PARSONS PROJECT
2. BILLY JOEL
3. HEART
4. ROXY MUSIC
5. JEFFREY OSBORNE
6. STEVE MILLER BAND
7. ROXY MUSIC
8. PETER TOWNSHEND
9. SURVIVOR
10. GENESIS

### NORTHEAST

1. GENESIS
2. DREAMGIRLS
3. SURVIVOR
4. MOTELS
5. SQUEEZE
6. AIR SUPPLY
7. PETER TOWNSHEND
8. ROXY MUSIC
9. ANNIE
10. CLASH

### SOUTH EAST

1. KANSAS
2. ALAN PARSONS PROJECT
3. ASHFORD & SIMPSON
4. DREAMGIRLS
5. SURVIVOR
6. CHICAGO
7. HEART
8. GENESIS
9. GREASE II
10. HOOKED ON SWING

### MIDWEST

1. GENESIS
2. TELAN PARSONS PROJECT
3. PETER TOWNSHEND
4. FRANK ZAPPA
5. SURVIVOR
6. AIR SUPPLY
7. KANSAS
8. CHICAGO
9. JANE BONDS
10. DREAMGIRLS

### NORTH CENTRAL

1. RICHARD SIMMONS
2. AIR SUPPLY
3. KANSAS
4. ANNIE
5. HOOKED ON SWING
6. NEIL DIAMOND
7. MOTELS
8. JANE BONDS
9. BLONDE
10. GREASE
ROYAL PROMOTIONS — Robert Schahner, president of Gemcom, Inc., recently devised a promotion tying-in his British-originated BBC Records and Tapes label with the new market introduction of several C-90 cassette tapes. A one-week expenses-paid London vacation for two is the prize to be awarded to the dealer whose entry ballot came closest to guessing the correct date, time, weight and sex of the prince's princess. Each entry ballot was earned by purchasing the record company's cassette and answering a question about the tape. At the end of the contest, Schahner, who wrote the question, will review all the entries and select a winner.

BASF/STARM: A one-week expenses-paid vacation trip to Los Angeles is the prize for the entry that best answers the question, "Where are you going to hang out this summer?" BASF/STARM has selected a contest to encourage young people to avoid the usual summer vacation spots and seek out less-traveled ones. The contest is being held through June, and the winner will receive round-trip airfare, hotel accommodations, and a five-day sightseeing tour of Los Angeles.

Starday — Starday has organized the "Summer Getaway" contest to encourage independent retailers to participate in its promotion of the new "Starday" line of cassette tapes. Entry is simple: customers are asked to fill out a entry form, which is then sent back to the company. The winner will receive a trip for two to a beach destination of their choice.

A week-long vacation to Hawaii is the prize for the entry that best answers the question, "What is the most important event of the year for you?" Starday has organized the "Summer Getaway" contest to encourage independent retailers to participate in its promotion of the new "Starday" line of cassette tapes. Entry is simple: customers are asked to fill out a entry form, which is then sent back to the company. The winner will receive a trip for two to a beach destination of their choice.

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STARR: The "Free Ride" contest, organized by STARR, is being held to encourage independent retailers to participate in the company's promotion of its new "STARR" line of cassette tapes. Entry is simple: customers are asked to fill out a entry form, which is then sent back to the company. The winner will receive a trip for two to a beach destination of their choice.

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Wait-And-See Attitude Clouds Fate Of Home Taping Bills In Congress

by Michael Glynn

LOS ANGELES — It’s a waiting game now to content the two houses of Congress, which will get to markup on pending legislation that would create an exemption for home taping. In addition, with a few more controversial amendments calling for copyright royalties levied on recording hardware and software, before the current session winding down in Washington’s Capitol Hill comes to a close.

The source of much of the uncertainty prevailing today is the recent decision by the Supreme Court to review the so-called “Betamax” case involving copyright questions raised by the recording of television shows and movies (Cash Box, June 26). The pending bills in Congress, while drawing more deeply into the issue of home duplication of copyrighted material, were initially proposed in the wake of an October 1981 ruling on the Betamax case by a federal appeals court stating that all unauthorized duplication of copyrighted material off the air was a violation of the copyright law.

Proponents and opponents of such legislation, however, are not standing idly by with their fingers crossed hoping that budgetary concerns won’t cause White House action this year or that the Senate Judiciary Committee’s move won’t be shallowly voided by a split between support of the DeConcini bill and those in favor of the Mathias Amendment. While representatives of the music and movie industries are finding that any legislation will pass before Congress lets out, with amendments intact, spokespersons for the recording manufacturing community, although more content to the House to pass the current bill, are continuing to lobby no less strenuously.

Just as it looks doubtful that there will be markup during this session by the Senate Judiciary Committee, but that doesn’t mean there won’t be markup that is later. The EVA/CEG, together with the Home Recording Rights Coalition, is “moving on audio” nonetheless. As part of this effort, the EVA/CEG had a hearing on Capitol Hill, the Home Recording Rights Coalition is presently circulating a two-to-three-page white paper outlining its stance on the Hill. He also said that the group is considering the establishment of a coalition to deal specifically with the audio issue.

“We just had an update meeting on video, and although we haven’t established an audio coalition, we’re not ruling it out at some point.”

Wayman said that with Senate Judiciary Committee chairman Strom Thurmond (D-S.C.) and Speaker of the House Jim Wright (D-Tex.) indicating his support for the DeConcini bill without amendment at this point, “we pretty much believe that it will be a clean bill of health.”

While the House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice, chaired by Rep. Robert Kastenmeier (D-Wis.), continues to hold hearings on home taping in Washington, calling government witnesses to discuss the problem, the Motion Picture Assn. of America (MPAA) and the Recording Industry Assn. of America (RIAA) president Stanley Gortikov, speaking for the Coalition to Save Americas Music, noted that at the moment, the focus is on the Senate.”

We hope and expect the Senate Judiciary Committee to markup (home taping legislation) in July,” he said. The House schedule is completely unknown.

“Whether we haven’t accepted the notion that Congress won’t get around to it this year,” Gortikov continued. “We’re pushing for completion this year, no question.”

In the event that Congress does not create nor the House acts on legislation during this session, however, the RIAA’s Gortikov said simply that “the education process would just continue.”


New Video Software Releases

This listing of new video cassette and video disk software releases is designed to keep home video retailers up to date with the availability of new releases of cassette titles and titles of previously released video disks. Each listing includes the title, the title as it appears on the package, the rental and the retail price, and the running time and the number of pictures.

The Dead and the Beautiful

Go For It — Cassette — Media Home Entertainment $59.95

Black Beauty/Courage Of Black Beauty

Cassette — Nostalgia Marchant $39.95

For Your Eyes Only

Cassette — Media Home Entertainment $19.95

NAVD Strives To Ease Video Distributors Problems

by Michael Glynn

LOS ANGELES — Not yet a year old, the National Assn. of Video Distributors (NAVD), like the Video Software Dealers Assn. (VSDA), and the Video Retailers Assn. (VRA), was formed in January at the Winter CES in Las Vegas “simply as a loosely knit group of people with common problems and goals in the still new and largely uncharted business of video,” according to director Herb Fischer of Southern California’s Major Video Concepts.

The major problems at the time were rent-a-tape, minimums, and some manipulators had,” said NAVD president Larry Beyer of Cleveland’s ZBS. “Since that time, we’ve accomplished quite a bit more than we thought we could.”

The furor initially created by the introduction of rental programs has died off to the extent that the industry is catching up and the whole other set of problems now faces the group that bands together virtually all of the country’s leading distributors (with the exception of Illinois’ Sound/Video Unlimited). The formation of a credit association and a collections system are presently “among the chief goals which the NAVD will be trying to accomplish between now and the Winter CES,” stated Beyer.

“We set these goals at the CES in Chicago during our second meeting, which I’ve been told by some of the manufacturers who attended was one of the smoothest running and most fruitful trade group meetings they’ve ever sat in,” said Beyer, who added that much of the credit for the cooperative effort of studios and distributors now is due to the fact that “tensions have eased quite a bit since we’ve set up the cooperative rental structure.”

“Right now, 11-12 studios and manufacturers are associate members of the NAVD, with all the majors but MCA having signed,” Beyer pointed out, “and they’re actively cooperating with our 23 distributor members to help us achieve our goals. I can only say it’s been a fruitful and cooperation growing in the future.”

Much of the discussion at the second meeting centered on issues that are also being actively addressed by the retailer/dealer organizations, such as the Mathias Amendment (which the NAVD has not yet taken a formal position on), co-op advertising and point of purchase displays, as well as other areas.

“We asked manufacturers to begin putting markings on the cellophane shrink wrap over the cassettes,” Beyer stated, pointing out that such markings would tell the distributor and manufacturer whether a videocassette was opened, used and re-wrapped. “A number of manufacturers said they would do so.”

Although the NAVD only plans to hold two formal meetings annually at this point, Beyer pointed out, “we are in this to stay.”
With Federal Cutbacks, NPR Will Raise Funds Thru Profit

by Larry Riggs

NEW YORK — Faced with cutbacks in federal aid to public broadcasting, National Public Radio (NPR) last week concluded its initial round of fundraising with pledges totaling $1 million in hopes of attracting even more money by issuing bonds and seeking foundation grants.

Although NPR is ambitious to become free of the federal government, the funding cutbacks have created uncertainty and forced the network to consider a variety of proposals. NPR officials have surveyed agreed that it is too early to determine the impact of the loss of federal money on the network. "In the long run, we won't feel the full impact of the cuts until 1984 or 1985," said WBGO's Achievement. "We're going to have to cut back on our talk shows and possibly even have to cut our size of staff and programming."

"The federal cutbacks ruin our long-range planning," said Al Pryor, program director at WBGO. "It's hard to say whether we're going to lay off staff or cut back on our hours of production, but we might have to cut back the number of people we hire."

In spite of the funding uncertainty, NPR officials have yet to cut back on their plans for expansion. "We're still committed to the long-term vision of NPR," said Dick Wechsler, NPR publicist. "It's going to be based on his doctoral thesis and will be affected by the network's financial situation."

Congress also passed a law last December broadening the amount of mention public broadcasters can give corporations that underwrite its programming. "Instead of just saying that a show is underwritten by the Ford Motor company, you can say it is underwritten by Ford, maker of cars and trucks," said Mankiewicz. "We can say that a show is underwritten by J&R Music World, which is a record company, or a music store, jazz records, but we can't say any more than that and we don't want to," said NPR director of programming, Alan Barr.

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### Other

- **Survivor** - *Eye of the Tiger* (Scotti Bros/CBS)
- **The Rolling Stones** - *Still Life* (Rolling Stones/ATCO)
- **The Alan Parsons Project** - *Eye in the Sky* (Arista)
Established Acts Lead Third Quarter Album Release Lists

RAINBOW

MADISON SQUARE GARDEN, NYC — PolyGram recording group Rainbow made its return to the Big Apple with a raucous, over-the-top set, and stunned fans at Madison Square Garden in mid-July. Described by Ed Cheetham, a Vanilla Fudge “Best Of” and a Gowan disc put out by Island under their “Best Of” label, Rainbow’s releases are by Rose Tattoo, Utopia, T.S. Monk, Diesel, Van den Bergem, Genesis Mike Rutherford, and Peter Shukis. Mangione and Island session players Barry Reynolds, both for Island. Forthcoming in September are Manhattan Transfer, Sissy Spacek, Spoon, Journey, and some other acts. Pre-funding the show with a prop shaped like blood-shot eyes that beamed directly into the audience, the group led off with the hard-driving “Miss Misteak,” a newly number that kept the predominantly teenage male crowd sufficiently round to the band. If the group’s best song, “Smokin’ On The Water,” the latter’s 1972 hit, which was accompanied by formula fog effects.

Richard & Linda Thompson

THE BOTTOM LINE, NYC — Richard and Linda Thompson brought their British brand of folk-rock/state-of-the-art, and it can be safely, essentially folk-rock state-of-the-art. Their fans heard an arresting blend of interpretations and self-penned tunes, some from Richard’s Fairport Convention days, others from various solo and collaborative efforts.

However, many of their stronger performances were culled from their new Island rele-

lease, “Shoot Out the Lights,” with the most notable being their opening num-

ber, “The Return of the Fabulous Supertramp.” The band, using a new 17-song set were the rocking “I Wish I Was A Fool For You Again,” the acoustic “Pavilion,” and the title-track, “Shoot Out the Lights.”

Adept, tasteful and emotive on guitar throughout, Richard never fell victim to a bit of Furuik, the style was traditional rock or rockabilly, its finesse and versatility.

All in all, both used their limited vocal ranges to the fullest. Linda did particular justice to the lads Sandy Denny with her rendi-

tion of “I’ll Keep It With Mine.”

Rahm Parker

GREEK THEATRE, LOS ANGELES — Without his back-up band The Rumour, Lou Reed may have little to boast about. America may not have the bite that previous souirs had. But as soon as the Parkenilla took the stage at the outdoor Greek Theatre in L.A. and began bellowing “Discovering Japan” from his critically ac-

claimed “Squeezing Out Sparks” LP, those in attendance who had apprehensions about the evening found their fears quickly allayed.

With a tight, finely crafted set that lasted nearly two hours, Parker & Co. let loose a score of tunes from his latest album, "Another Grey Area," as well as songs that more than met the occasion. For Reed’s first LP, "Howlin’ Wind," he performed the gutsy title track, the philosophical reggae “Don’t Ask Me Questions” and the R&B, Motownish ditty, “White Honey.” He sang only the title cuts from his next two albums, “Heat Treatment” and “Stick Me.” The bulk of material came from his last three long players, with several renditions of ballads and rockers from his oft-cited "Squeezing Out Sparks" venture, the "Up Escalator."

Although his back-up band did not possess the familial flavor of previous tours, they could by no means be discounted as a second-rate group of musicians.

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Gil Evans
Stan Getz
Jimmy Giuffre
Dexter Gordon
Lionel Hampton
Herbie Hancock
Billie Holiday
Freddie Hubbard
Milt Jackson
Keith Jarrett
J. J. Johnson
Rahsaan Roland Kirk

John Lewis
Chuck Mangione
Charles Mingus
Thelonious Monk
Sy Oliver
Jimmy Owens
Charlie Parker
Art Pepper
Oscar Peterson
Max Roach
George Russell
George Shearing
Wayne Shorter
Cecil Taylor
Clark Terry
McCoy Tyner
Tony Williams
Phil Woods
Lester Young
Joe Zawinul

These jazz greats are among the many who license their music through BMI.
Success In Jazz: Labels Balance Art, Finances

Jazz Legend Miles Davis resumed his recording and performing careers in 1981 after a 16-year absence. The result was an unexpected artistic and commercial triumph.

Wong added that there are additional industry-oriented reasons for catalog diversity. "It's no mystery that wholesalers inquire about the variety of releases, and survival means that you have to spread out. The day of the purist with many narrowly directed releases is over; he just won't be picked up by distributors. It has become a fundamental law that diversity is a strength."

Part and parcel of building a strong catalog is the other objective emphasized by label executives — making consistently strong individual albums.

"Good music is always the key," said Yoshio Inomata, head of Pennsylvania's Omnisoround. "An album's success isn't determined by one dynamic chorus, but its failure can be secured by the inclusion of schlock cuts. We work carefully."

Economic uncertainties also contribute to the need for unique and outstanding records. "Times have changed dramatically," said Tommy LiPuma, Warner Bros. Records. "Each album has to be able to stand on its own, and for us, that means it has to be able to cross over to black radio. They're the only ones beyond progressive jazz stations that are giving us a shot."

Although Columbia's Butler agreed that creating a unique album is an important factor in sales, he disagreed with LiPuma's emphasis on crossover. "The so-called fusion music has reached an impasse," he said. "What is limiting about fusion is that an artist can't really express himself, a soloist makes music as well, so why should they play it? And when you consider the cost, it just doesn't make sense."

"I haven't gotten into any fusion music whatsoever," added Island's Goldstein. "But I would imagine anybody who is not able to afford the price of money they used to, although that holds true with pop artists as well. Everybody's looking at the economics." However, Goldstein added that cost consideration will probably not mean the end of fusion records, he did predict that there will be changes. "Some of those artists may wind down their contracts and start recording for smaller companies, definitely for less money.

That change is already being seen by some of those smaller companies, many of which welcomed it. "I think there are lot more opportunities for us to make commercially viable records now because of the roster cuts being made by the big guys," said Jack Heyrman, head of Clean Cut Records. But he reiterated the need for carefully selecting projects: "We're trying to keep a certain cohesiveness about all of our projects, getting involved with only a few. Things have come back to the old let's-make-this-record-an-event approach. You've got to invent the market."

In the "event" category, the special concept and "summit meeting" albums have traditionally been strong sellers, and virtually every label contacted has something in the works, from Palo Alto's soon-to-be-released Richie Cole/Air Pepper collaboration to Elektra/Musician's live "Young Lions" albums featuring Chico Freeman, Bobby McFerrin, Jay Hoggard, Wynton Marsalis, Abdul Wadud and others. Columbia also reports that its "Fathers And Sons" LP, featuring the Marsalis and Freeman clans, has been a very strong item. The album's continued run on the Cash Box Jazz Album Chart — normally dominated by more blatantly commercial endless, adds credence to the label's claim. Musical quality notwithstanding, the success of "Fathers And Sons" most likely owes much to the critical hubbub that has surrounded the emergence of Wynton Marsalis. Label executives are quick to point out the value of young talent in spurring sales and influencing a company's direction.

"Signing considerations at Columbia have changed considerably," said Butts. "and Wynton might prove to be a real pivotal factor in that he's done so well for us. As a result, I'm looking to sign several new young musicians that you've never heard of but are in the pure jazz bag. I think Wynton has proven for us that there's a genuine marketplace for pure music, with the only prerequisite being that the musician has a complete mastery of his instrument and that he's saying something original."

While establishing a new artist presents a host of problems to a label, Island's Goldstein pointed out that it also has distinctive advantages.

"Sure it's a difficult job," he said. "You put out an artist like Birelli Lagrene and people say, 'Who is this guy?' it's A&R. Columbia Records. "I do think it's important to have artists doing things that are akin to what's working in the market, but they should also be capable of synthesizing the idiom." "So much good music is coming our way," said Victor Chirel, A&R representative, Elektra/Musician, a label whose initial releases run the gamut from blues on up to are too eclectic, and we don't want people to realize that we're an ongoing label composed of new material as well. Even though our strength is in the traditional, we're covering all the bases. A third of the albums we put out in the next year will be new, and include artists like Charlie Rouse, Teddy Edwards, Howard McGhee and Charlie Tyler."

In an industry analysis, and despite the fact that jazz itself is a specialized market, the diversity of tastes among jazz fans cannot be ignored. "There's a proliferation of taste and values," said Herb Wong, president of the California-based Palo Alto Jazz label. "If we try to make albums that cater to different sectors of the jazz market, it doesn't necessarily mean that Palo Alto will succeed in each sector. But if we don't try, we certainly won't get the business."

by Fred Goodman

Somewhere between art and economics, a record company producing jazz artists must make its stand. That jazz can in fact rack up considerable sales has been proven time and again; but that commercial brilliance will not necessarily keep a company in business is also accepted as a rule of the game. From the largest branch-distributed company on through to the smallest one-man operation, manufacturers and producers must strike a delicate balance, and few companies operating today can afford an art-for-art's-sake stance. But finding a jazz producer who completely eschews artistic considerations in favor of commercial success is almost impossible. Meshing these oft divergent goals is how a label determines its identity and direction.

Producing consistently strong individual albums and creating a balanced catalog are the two factors most important for success of a jazz label according to Victor Chirel, A&R representative, Elektra/Musician. "One of my objectives is to have a real musical balance between the artistic and the progressive," said Dr. George Butler, vice president, jazz and progressive music A&R, Columbia Records. "I do think it's important to have artists doing things that are akin to what's working in the market, but they should also be capable of synthesizing the idiom."
Come and listen to the most famous names in jazz. Some time this year, somewhere near you, they'll be playing and singing their unforgettable sounds. Don't miss them.

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There's only one way to play it.

Kings, 15 mg. "tar", 1.1 mg. nicotine, 1.0 mg. "tar".  
1.0 mg. nicotine av. per cigarette, FTC Report Dec. 81.

Specialized Marketing Mixes New Methods With Tried-And-True

by Fred Goodman

Marketing jazz has always been a tricky proposition. Compounded by the scarcity of suitable radio outlets, the tendency to assume that jazz is a specialized artform appealing to a limited audience is one that marketing and promotion people constantly confront. And, while more commercial jazz frequently sidesteps the problem of radio by appealing to black contemporary stations — a still popular marketing method — labels are continually seeking to develop ways of reaching new and established jazz record buyers.

Such traditional marketing and merchandising methods as identifiable packaging, point-of-purchase supports, and concert and festival tie-ins continue to be exploited in the established market. But when it comes to attracting new listeners, labels are experimenting with novel ways of viewing both the marketplace and their product.

One such record company is New York-based Gramavision. Although the label's roster includes Anthony Davis, Jamaaladeen Tacuma, Oliver Lake, Tony Digradi and Paul Winter, label head Jonathan Rose does not see Gramavision as a jazz label per se. Rather, he sees his targeted customer as being interested in jazz as a sub-set of a broader range of music, and selects and markets his records accordingly.

"There is a buyer who is educated, between 20 and 40, who has tastes that are much broader than just any one category," said Rose. "We say that they're interested in jazz, but really, they're interested in a more general type of music that evokes feeling. We've come to feel that they're not a jazz buyer, and we're not a jazz label."

Starting with the assumption that the core audience already familiar with its artist will buy the record if it's good, Gramavision then seeks a second and appropriate music market to direct the artist toward. In the case of Anthony Davis, that means the classical buyer; with Oliver Lake, reggae and funk; and Jamaaladeen Tacuma, dance-oriented rock. According to Rose, the content of the product alone frequently spurs other opportunities in the targeted second market.

"The 'Episteme' album got Anthony Davis a couple of Guggenheim dates, dance scores and things like that," reported Rose. "It really helped repose him as a classical artist as well as a jazz artist in his performing career. To help support Lake and Tacuma's bids, Gramavision has issued special commercial 12" mixes. But beyond the product itself, Rose works in targeted regions to aid appearances by Gramavision's artists and to cement the label's presence in those areas.

"We recently had an Anthony Davis concert at the Great American Music Hall in San Francisco," said Rose. "We were able to set up interviews on five or six stations, get a lot of print attention, and get in touch with area retailers through direct mailings to every store in the Bay Area. What we got for all that effort — and it meant much more in terms of effort than in terms of money — was increased contact and greater visibility. We built a base in that market for both Anthony and Gramavision."

Another new area being investigated seriously is video. While executives are convinced that the new commercial outlets like cable television and home video will eventually prove useful for jazz, they feel the opportunity is not yet there. "The media using it thinks jazz is not..." (continued on page J-8)
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Labels Test New Marketing Methods With Tried-And-True

(continued from page 3-6)

that big,” said Eddie Gilreath, executive vice president, marketing, Island. “It’s unfortunate, too — look at the wide crowd the Kool concerts draw. You’d think they’d respond to it, but obviously, we’ll have to keep working at it and make them aware of who our consumer is.”

Gilreath sees the further identification of the jazz consumer as a project of paramount importance for the jazz manufacturers. “There are no real demographics on the jazz buyer that I can find,” he said. “At Island, we’ve been doing demographics on the reggae and black music consumer, and it’s time to do it for the jazz buyer as well. We need to transform our profiles into hard facts.”

Promotional jazz videos have been used in-house by Island, CBS and Elektra/Musician to spur interest within the industry. “You have to turn on your own people as well as radio and retailers,” said Vernon Slaughter, vice president, black music and jazz promotion, Columbia. His company has also dubbed a commercial video in this media. “Columbia’s ‘One Night Stand’ concert program, and Slaughter is optimistic about jazz’s future in the commercial video market. “Jazz always has been and always will be a significant part of the music and entertainment market,” he said. “It’s as simple as that.”

The traditional marketing and merchandising methods continue to prove invaluable to labels. With radio offering limited opportunities, point-of-purchase impressions become even more important, and identifiable packaging can be instrumental in establishing a label with the consumer.

One label scoring excellent marks in this category is CTI. Although the label has been inactive for several years, it recently returned to the bins with new product and received instant response. “We found that our identity was still very strong with the consumer when we re-entered the marketplace last July,” said Vic Chirumbolo, vice president, CTI. “It’s very important that our packaging be recognizable and that it be attractive. Unless the consumer picks up a record, there’s a chance he won’t buy it. If he does pick it up, there’s a 70% chance of sale.”

Similarly, relative newcomer Jazz Man has relied strongly on generic cover art to build its visibility. “I think it’s helpful for any label to have easily identifiable packaging,” said David Town, vice president, operations and production, First American, Jazz Man’s parent company. “There should be some kind of formula.”

Displays and in-store play continue to be primary tools, especially with the wide range of jazz albums now available. “The retail space allotted to jazz in 1982 is approximately 190% more than the amount allotted in the mid-’70s,” said CTI’s Chirumbolo. “But you still want to be prominently featured.” Flats, banners, header cards and the like are the standard merchandising items, but when a new line or label is being introduced, most companies find it advantageous to prepare something special.

“We did a lot of point-of-purchase merchandising at the beginning to establish the line,” said Barry Feldman, national promotion director for PolyGram Classics’ Verve/Enja/Mercury/EmArcy lines, “and it was quite extravagant. Aside from banners and the like, we used 4x4 acrylic paintings of covers in a couple of key accounts.”

That kind of flashy promotion is the exception and not the rule for jazz. “You don’t need the Fourth of July effect for jazz buyers,” said Island’s Gilreath. “You’ll never get the kind of sales on a product that you would on Earth, Wind & Fire, but the buyers are going to be there because the jazz enthusiast wants to have the product in his hands. All the excuses that the industry uses about new home entertainment lines and home taping cutting into their business just don’t stand up with jazz. The typical jazz buyer doesn’t have a big problem with price, and he can’t come back because he wants to have the album and the information on it.”

Stan Marshall, head of the California-based Bainbridge label, agrees. Since Bainbridge deals heavily in reissues, packaging and proper documentation become even more important. “Package design is of critical importance,” he said, “and aside from the selecting the artist, the most important thing is liner notes. Informative liner notes are absolutely mandatory when you’re dealing with historical material.”

Additionally, a new artist may present a unique problem for a label, and generate a new marketing approach. When Columbia signed Wynton Marsalis, there were questions as to what to do with a young, unknown artist who played traditional music.”

“I think we were able to take advantage of it,” said Columbia’s Slaughter. “We took the approach that if you can work the record, work the artist, and then work him the way we’d work an R&B artist. It was basically a very hardcore approach to marketing and one rarely done with a jazz musician.” Slaughter adds that the promotion has already paid off in sales of over 50,000 pieces, big numbers indeed for a bebop artist.
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You see, we’re totally committed to discovering—as well as preserving—all forms of progressive music. And that makes us confident our future will be as legendary as our past.
Firms Spread Goodwill Through Funding Jazz

by Fred Goodman

The expansion of the Kool Jazz Festival to 20 cities is without doubt the most significant development in jazz productions for 1982. Modeled after producer George Wein's Kool Jazz Festival in New York, the national program will provide artists and entrepreneurs a chance to develop new markets and bring a richer variety of music to listeners in cities where live jazz shows are frequently limited in scope. The broad expansion of the Festival program is due in large measure to the expanded role of Wein's corporate sponsor, The Brown & Williamson Co., manufacturers of Kool cigarettes. "You just can't make it these days without a sponsor," said Wein, "and there's no way we could be attempting this without the cooperation of Kool's."

Arts funding by corporations is nothing new, and jazz has been able to attract a number of impressive companies as patrons. Chief among these have been Dewar's, Gillette/CIBA, Lambert, R.J. Reynolds, Nabisco, Anheuser-Busch and Southern Comfort, which underwrite various concerts and educational programs. But the Kool commitment marks the first time that a major corporation has moved from the role of patron to partner, with the manufacturer building the entire advertising for Kool around a jazz theme. All ads feature a distinctly jazz-related photograph of a musician, with the logo "There's only one way to play it...Kool."

"When we began with George, we were named exclusive patron, if you will," said Brad Broecker, manager of marketing publicity for Brown & Williamson. "But as we move along and the program has become so enormous, it's too much for an individual entrepreneur to risk with his own capital."

But Broecker added that while the company has become much more involved with the specific programs, there are certain aspects of the Festival from which it has excluded itself.

"When it comes to the creative end, George has virtually free reign," he said. "We don't go to him and say, 'Gee whiz, we've identified an artist that we want you to use because we think he'll promote our product.' We don't do any of that. He creates the program, and then we sit down and talk about budgets, what kind of response we think we're going to get, all those kinds of things."

While a highly laudable position, Broecker makes it clear that there are some concrete reasons beyond altruism for such a stance. "It's important that the public and the jazz community don't look at us as a great big megalopolis that's trying to manipulate an artform to its own advantage," he said. "Our association with jazz must be perceived in a positive sense; that we are simply making an opportunity for the music to be seen more often."

In that respect, the partnership is most certainly a success. Cities like Seattle, Pittsburgh, Orlando and Milwaukee, never considered hot spots for jazz, will get a closer second look this summer when they play host to extensive Festival programs. Artist line-ups vary from city-to-city, but always include a broad spectrum from Spyro Gyra to Ella Fitzgerald to Sun Ra.

"We felt we would like to become a participant in an artform that is uniquely American, but one that has as broad an appeal as possible," said Broecker. "While we want to stick to pure jazz, we've broadened it by trying to cover all forms. Part of that is working with George last year in New York and seeing what kind of a broad audience it draws. We felt if we had the opportunity to take that kind of enthusiasm across the country, we would have ourselves a national promotion that would be enormously attractive. And it would certainly be helpful to the artform through the elevated awareness in the various markets."

Promoter Wein agrees. "I think you're going to see a real development in the markets because of the Festivals," he said. "It happened; it was really very little happening in Boston before we started the Boston Globe Jazz Festival, but now it's become quite an active jazz town all year round."

Broecker assessed Brown & Williamson's decision to carry its tie with jazz into its advertising campaign as an outgrowth of the New York Festival's success. "I'd be kidding you if I said our campaigns are always this far out, but at least we've put that concept onto the table," he said.

"When the present ad campaign was designed, quite a number of things were looked at, and this idea kept coming to the surface as terribly relevant on its own. But the fact that we have a successful music program made everything work very nicely."

Although the Kool commitment and campaign is broader than any other, several other companies have found jazz sponsorship to be suited to their needs. Dewar's "White Label" scotch has frequently directed its print ads towards jazz publications, and for the last two years has sponsored New York Jazz Magazine's Apple Jazz Awards. Later this summer, it will sponsor the weekend-long Greenwich Village Jazz Festival, organized by James Brownie and Bob Frenay. Graham Walsh, director of public relations for Dewar's, allows that jazz sponsorship enables the company to "give something back to people," while helping the manufacturers penetrate a market.

"New York is a particularly important market to us," said Walsh, "and we feel that jazz is one of its cultural landmarks. It's not a fad—it's a tradition with history, authenticity and quality. And..."
Labels Split On Value Of Catalog Vs. Midlines

by Bob Porter

Catalog has meant a good deal to anyone who has been involved in jazz recording, since it's rare for a jazz album to reach its entire potential audience in the six-to-nine months following release. By maintaining a deep jazz catalog, a record company has a chance to sell classic recordings of great jazz musicians to each new generation. That is the theory; the practice of marketing jazz catalog is a bit more difficult to pin down.

Essentially, what is available is almost as diverse as the music itself, and the method of pricing and packaging reissues is equally varied. Despite the fact that jazz reissues were among the very first midlines, label executives are divided in their approach to the configuration's value for jazz.

"It really depends on what you're doing," said Jack Marr, manager of product management, RCA Records. "We have our $5.98 Premium Series, which includes albums by Sonny Rollins, Gary Burton, Paul Desmond and Duke Ellington, and I think it's an excellent vehicle for some kinds of packages. In particular, it would appeal to a younger audience who would be prone to pick up that catalog, and in the case of someone like Rollins, it's a definite plus. The Bluebird Series, on the other hand, is composed solely of double-record sets and is priced higher, and it is the proper vehicle for issuing complete lines."

Marr added that while specific plans for Bluebird are still being discussed, future releases will probably include titles by Coleman Hawkins and Duke Ellington, and perhaps a few more modern artists. "We really have to decide if Bluebird is the proper vehicle for the more modern," he said.

Ralph Kaffel, president of Fantasy/Prestige/Milestone/Galaxy, holds similar views on catalog and midlines. "We've been probing in our approach to midlines much as we did when we started the two-fer series 10 years ago," he said. "We are trying a little bit of everything to see what works. Thus far, I'd say the results are inconclusive." Like Marr, Kaffel feels the double albums cater more to historically valid material and allows for better packaging and more copious liner notes. He adds that dropping down to a one- or two-color jacket for a midline hurts sales, although the exception can be the utilization of original cover art.

"That is something that appeals to collectors," he said, "and we believe that the major market for midline product will be to people who missed the album the first time around. Ultimately, I see the price on midline product going to $6.98, but that would be more attractive looking product." However, he feels that keeping albums out in stores and building distributors' confidence in a catalog are more important than price.

Stan Marshall, head of California's Bainbridge Records, has found midlines inappropriate for his label, which includes the long out-of-print Time Records Catalog. "I don't think anybody looking for a Booker Little album that's been out of print for 14 years is looking at the price," he said. "I doubt he would even bother to look in the bargain bin. I just don't think midlines are appropriate for special things."

At EMI America, Joe Petrone, vice president, marketing, is in no hurry to make catalog available at midline prices. At this point, there are about 15 titles on Pacific Jazz at midline price, with no plans to add to it. The Blue Note Classics series of previously unissued masters that went out at $8.98 is now dormant.

One Blue Note staple through the years was Lee Morgan's "The Sidewinder." Reissued as an early midline, Petrone reported that the reissue sold 70,000 copies.

"Compare that with Don McLean," he said. "He had a couple of hit singles when we had the 'American Pie' album in the midline series, and it really took off. But I think if the album had been around in that quantity at full price it would have done just as well. I firmly believe that when Ronnie Laws, Earl Klugh or Noel Pointer comes up with a smash album, their catalog will pick up regardless of price."

Barry Feldman, national promotion manager, PolyGram Classics, which imports foreign pressings of the Verve, Enja, EmArcy and Mercury catalogs, is working in a different direction. Feldman reported strong response for the $9.98 reissue series.

"The basic premise of our imported catalog series is 'let's make the best album possible,'" said Feldman. "We're charging $9.98 for Japanese pressings with original cover art. For what it is, the price is comparatively low."

Feldman adds that PolyGram will soon reactivate its domestic Verve two-fer series, hopefully by September. Expected to list for $9.98, the two-fer will include recordings by Illinois Jacquet, Lionel Hampton, Bill Evans, Count Basie and Ella Fitzgerald. The new two-fer series will also utilize previously unissued material as much as possible.

At pretime, the latest midline entry has yet to hit the street, but shortly, the revived Chess label will appear. Marshall Chess, son of label founder Leonard Chess, is in charge of preparing the material for the All Platinum-operated entity. The first release will contain single LPs at $5.98 and doubles at $8.98, drawing on a mix of material including jazz, R&B and rock 'n' roll. The first release calls for seven pieces, with another six to follow within three months.

"We'll go with 25 or 30 LPs the first year and probably as many the second," said Chess. "Then we'll pause to see what everyone thinks. I'm intending to cream (continued on page J-12)
Firms Spread Goodwill By Funding Jazz

(continued from page J-10)

obviously, part of what we’re trying to do is talk to its audience in New York City. I don’t know what you think of when you think of Dewar’s, but I would guess that the image that comes to mind is the lawyer on the train to Lurchmont. Jazz cuts across a lot of attitudinal groups and talks to a quality of life relaxation — it’s not formalized and stuffy.

Aside from the immediate and long-term benefits to companies, artists and promoters, there is of course the hope that outside financing and the use of jazz in mass-market advertising will bring an increased awareness of the music at street level.

“It’s going to be fascinating to see the way the country responds to these festivals,” said Brooeecker. “We have some that might be viewed as far too large for the potential audience in that city, but we’ve already been pleasantly surprised in a couple of places. For instance, Pittsburgh has responded beautifully as far as ticket sales are concerned. It’s too early to know about some of the others, but I’m hoping that maybe it won’t be just the East and West Coasts that react, but all these Festivals in the middle part of the country as well.”

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Labels Split On Value Of Jazz Midlines

(continued from page J-11)

this catalog for the very best material in it, and I’m not planning to favor R&B over jazz or blues over gospel. I want to know what the people want, and that’s what we’ll go with.”

Among the items that Chess will issue are an Arthea Franklin gospel album, a John Lee Hooker jazz compilation and a definitive 28-titles sampling of Chuck Berry. There will also be an album by Muddy Waters, including five tracks not issued previously in any form.

It is easy to see that there are many overlapping opinions on the subject of jazz catalog. What CBS thinks becomes an opinion of more than pursuing interest because CBS was one of the first to go to the midline concept with its “Nice Price” campaign of 1980.

According to Bob Stanford, director of national sales/special projects, the Columbia Jazz Odyssey midline series was the exception rather than the rule in the vast majority of CBS product is issued at full price and then merely continued at midline via price reduction. There is no set formula for evaluating an LPs status prior to determining a price reduction. Stanford also mentions that even artists who were very skeptical about midlines have come around and that there are very few CBS artists without current midlines. The artists especially like the fact that the midlines are a consumer value.

Columbia’s Dr. George Butler, vice president, jazz A&R, reports that the Jazz Odyssey series is currently on hold, while emphasis shifts to the full price Contemporary Masters Series. The series will encompass single and double albums with three multi-LP releases scheduled before the end of 1982. The series will have previously unissued material, including an album by Thelonious Monk, as well as some repackaged titles.

Clearly, there is little consensus here, although most label executives agree with the assessment of Fantasy’s Kalfell that $6.98 appears to be on the horizon, and that jazz catalog at any price is a steady, consistent seller.

The ultimate success or failure of new catalog ventures seems to have as much to do with realistic expectations as it does with actual results. And whether the product is midline or full priced, the old dictum about each new generation seeking out the classic performances still rings true. Jazz catalog, it seems, will put nobody in a new Cadillac. But it will pay an awful lot of gas and electric bills.
It's not surprising that people who own exceptional recording equipment use an exceptional tape like Maxell.

Most audiophiles know that the sound that comes out of a tape deck is only as good as the tape that goes into it.

But what is surprising about our audio cassettes is just how many of them people buy. Even though they cost a little more than ordinary cassettes, people who buy Maxell buy over 40% more cassettes in a year than the average cassette buyer.

That's why you should stock up on Maxell. After all, you can only sell a tape deck once. But it constantly needs parts.

IT'S WORTH IT.
1. BREAKIN' AWAY - Al Jarreau (Warner Bros.)
2. THE DUDE - Quincy Jones (A&M)
3. THE GEORGE BENSON COLLECTION - George Benson (Warner Bros.)
4. COME MORNING - Grover Washington, Jr. (Elektra)
5. THE MAN WITH THE HORN - Miles Davis (Columbia)
6. CRAZY FOR YOU - Earl Klugh (Liberty)
7. FREETIME - Spyro Gyra (MCA)
8. SOLID GROUND - Ronnie Laws (Liberty)
9. SIGN OF THE TIMES - Bob James (Tappan Zee/CBS)
10. RIT - Lee Ritenour (Elektra)
11. AS FALLS WICHITA, SO FALLS WICHITA FALLS - Pat Metheny/Lyle Mays (ECM)
12. MYSTICAL ADVENTURES - Jean-Luc Ponty (Atlantic)
13. STANDING TALL - The Crusaders (MCA)
14. VOYEUR - David Sanborn (Warner Bros.)
15. REFLECTIONS - Gil Scott-Heron (Arista)
16. SOMETHING ABOUT YOU - Angela Bofill (Arista)
17. LOVE BYRD - Donald Byrd & 125 St. (Elektra)
18. WYNTON MARSTALIS - Wynton Marsalis (Columbia)
19. HUSH - John Klemmer (Elektra)
20. APPLE JUICE - Tom Scott (Columbia)
21. DREAM ON - George Duke (Epic)
22. ITS A FACT - Jeff Lorber (Arista)
23. ELECTRIC RENDEZVOUS - Al DiMeola (Columbia)
24. FRIDAY NIGHT IN SAN FRANCISCO - John McLaughlin/Al DiMeola/Paco DeLucia (Columbia)
25. WE WANT MILES - Miles Davis (Columbia)
26. OFFRAMP - Pat Metheny (ECM)
27. YOURS TRULY - Tom Browne (GRP/Arista)
28. LIVE IN JAPAN - Dave Grusin & The GRP Allstars (GRP/Arista)
29. YOUNG OVATION - Weather Report (ARC/Columbia)
30. ENDLESS FLIGHT - Rodney Franklin (Columbia)
31. HOLLYWOOD - Maynard Ferguson (Columbia)
32. EVERY HOME SHOULD HAVE ONE - Patti Austin (Qwest/Warner Bros.)
33. SLEEPWALK - Larry Carlton (Warner Bros.)
34. ECHOES OF AN ERA - Various Artists (Elektra)
Based on the Cash Box Jazz Albums Chart, June 1981 - June 1982
I thank ASCAP for its efforts to get the American music we call jazz more exposure and understanding.

Chick Corea
ORNETTE COLEMAN
Of Human Feelings
New excursions with the founder of "harmolodic funk". Ornette's first digital recording features his current touring band Prime Time.

JOANNE BRACKEEN
Special Identity
A brilliant trio recording from the highly-acclaimed talent critics have compared to Keith Jarrett and Chick Corea. Features Jack DeJohnette and Eddie Gomez.

BEN SIDRAN
Old Songs For the New Depression
Ben's own story of the piano greats titled "Piano Players" highlights this pure quartet lesson of less being more featuring Marcus Miller, Buddy Williams, and Richie Cole.

THE HEATH BROTHERS
Brotherly Love
An infectious and straight ahead set from the first family of jazz. Percy and Jimmy lead a spirited quintet featuring Stanley Cowell, Tony Purrone and Akira Tana.

ANTHONY BRAXTON
Six Compositions Quartet
A beautiful exploration by one of contemporary music's most far-reaching improvisors with help from Ed Blackwell, Mark Helias and Anthony Davis.

THE PHIL WOODS
Quartet
Birds of a Feather
Perennial poll winner Woods, fans the flames of bebop with his quartet featuring Hal Galper, Steve Gilmore and Bill Goodwin.

BIRELI LAGRENE
ENSEMBLE
Routes to Django
This marks the recording debut of the 15 year-old European Gypsy guitar sensation who many are comparing to the late Django Reinhardt.

AIR
80° Below '82
An innovative version of Jelly Roll Morton's Chicago Breakdown shows why this group won the Record of the Year Downbeat Critics Poll 1980. AIR is Henry Threadgill, Fred Hopkins and Steve McCall.
NARM Committees Urge Grassroots Support For Mathias Amendment

(continued from page 7)

short playlists and formats that do not identify the product as instrumental to record sales.

Development of an extensive in-store merchandising and promotion program centered on the Grammy Awards will also be a key topic at the Scottsdale Conference. The program, which will be developed in cooperation with the National Association of Recording Merchandisers (NARM) and CBS Television, will most likely include a consumer-benefiting promotion, in which retailers are allowed to sell products to customers who will be awarded Grammys. Additionally, a "Give A Grammy" Nominee for Valentine's Day" promotion is being considered.

Finally, the Conference agenda will include a presentation by a representative of Hapag Lloyd, America's leading liner, and McLaughlin's advertising firm hired to develop the "Give the Gift of Music" campaign. Their report progress will focus on implementation of the campaign. "The timing of the conference works out well for us," remarked Graneberg. "The National Conference is so important to us, and we can really get started with the meeting."

The Rack Jobbers Advisory Committee is comprised of an association of Rack Jobbers, a Services Division. Also attending were committee members Larry Goldberg, Large Music Corp.; Richard Greenwald, Independent Record Co.; Sven Groos, Service Music Corp.; & Tape Co.; John Kipper, Hanesian Company; Harold Okkonen, Lieberman Western Music Co.; David Lerner & Company; A.A.song Distributing Co.; and Don Weiss, Arrow Distributing.

One Stop Outlook

The newly formed One Stop Committee devoted most of its meetings to getting an overview of what the present national picture is for one stopping. As a new committee, the group also sought to structure itself within the broader framework of NARM. "They're getting to know what our capabilities are for helping them," said Graneberg.

The One Stop Advisory Committee is chaired by Michael Specter of MJS Enterprises; participating are Randall Davidson; Central South Music Sales; Lou Fergeman, City One Stop; Stan Meyers; Schwartz Bros.; Alpine Wholesale; and Jerry Weiss, Win Records.

The Independent Distributors Advisory Committee, which has not completed its meeting at preshopping, was expected to select a minimum of two new members for the November Independent Distributors Committee. Other topics scheduled for discussion included the results of the Independent Distributors Committee; the group's continuing efforts in public relations and increased communication between independent distributors and independent manufacturers.

The Independent Distributors Advisory Committee is chaired by James Schwartz of Schwartz Bros. Also attending were committee members Jack Bernstein, Pickwick International; John Cassetta, Alpina Distributing Corp.; Bud Daily, Big Top Enterprises; Bill Dist; and Ronald Schaefer, Pick Pro, Inc.; Jim Simon, Progress Report Distributors; and Jerry Winston, Malone Distributing.

A NARM Retailers Advisory Committee meeting is scheduled for July 7-8 at the same Chicago site.

NARM Plans To Open Canada Office

(continued from page 8)

boring been conducted.

Negotiations relative to a Bankcard program are currently proceeding with a number of Canadian banks to find the most advantageous situation for Canadian retailers. To provide reliable data to the Bankcards on the scope of credit card business in Canada, a survey will also be conducted among committee members to determine the percentage of their credit card business in Visa and Mastercard, the average credit card ticket price, processing discount rate and monthly credit card volume in dollars and percentage of total business.

In addition, the NARM store store program will be initiated in Canada, following completion of negotiations with a number of suppliers of plastic and paper bags for LPs and tapes.

A system for detecting and reporting illegal records and tapes will be developed, with NARM's Canada Advisory Committee working closely with CPRA. Particular emphasis will be placed on the Canadian importation of illegitimately recorded product from the U.S.

June Promotion

As NARM develops its own effort for merchandising the nominees and winners of the U.S. Grammy Awards, NARM Canada is in the process of developing similar plans for the June Awards.

In commenting on the meeting, Cohen said, "The possibilities for NARM Canada are very exciting. There are unlimited opportunities here for a recorded music trade association. Even though NARM has always had participation of a major group of Canadian member companies at regional meetings, at retail management meetings, and at conventions, my interface with the NARM Canada Advisory Committee shows what a vast potential we have here. I am totally committed to NARM Canada, and the establishment of a Canadian office with its own independent support staff."

WELCOME GUEST - Singer Phyllis Hyman (1) is caught here pouring the finishing touches on one of the three ballads she is featured on a CD. "Lookin Out." Tyner looks at New York's Power Station studio.

Talmadge Fearow, Morganeau also informs us that he will soon release albums on his own Jazz Forum label. First titles include his own group, featuring James Spaulding, a duet album by Barry Harris and Tommym Flanagan; and a Charlie Persip Super Band LP.

Keep your eyes peeled... PolyGram Special Imports is working with Black Saint to show a New York Kool Festival. Also on the bill is Phil Woods... The Village West Club at 575 Hudson St. has recently been presenting an outstanding line-up of duos, featuring pianists Gil Goldscheider, Steve Marion and guitarist Jeff Hefferman... The Minneapolis-based JKL Prods. is seeking labels interested in licensing masters from the old Black & White Recording Co. catalog. Among the gems in the vaults are tracks by Elta Jones with Barney Bigard and his Orchestra, Erroll Garner, The Joe Marsala Sextet, The T-Bone Walker, Jack McVee, Irv Anderson, Lena Horne, Lil Armstrong, Howard McGhee and Red Callender. The outfit can be reached at (612) 932-7818.
Few Country Superstars To Release New Product During Third Quarter

by Tom Roland

NASHVILLE — While country labels plan to release one or more albums by country superstars during the third quarter of 1982, retailers and distributors should expect to see new product from a large number of country artists in 1982, as development acts to tide them over until the fourth quarter holiday buying season. Quite a few special projects and compilation albums should also find their way into the racks before the end of September.

Just a few products are expected from superstar acts. CBS is releasing two duet albums from Merle Haggard — one with Willie Nelson and the other with George Jones. Capitol is scheduled to release a new album by the Statler Brothers and Barbara Mandrell, as well as a Brenda Lee “Greatest Country Hits” LP and a Warner Bros. “Best of” package featuring Bucky Covington, Bobbie Gentry and Conway Twitty. The company also plans to release seven or eight previously unreleased singles. Inside this month’s “Country Music” magazine, Mark D. Thomas, editor of “Country Music” magazine, will feature a new article featuring the artist with a number of CBS country acts.

CBS should also begin to repay the rewards of late second quarter releases by Moe Bandy, Marty Robbins, Charley Pride and the Oak Ridge Boys. Ronnie Dunn also expects to release his debut album in mid to late August.

The MCA label should release an album by Don Williams on August 17 and an album by the Oak Ridge Boys on August 24. The company also plans to release a compilation of the group’s singles. MCA has announced that the label has decided to release a new album by the group in the near future.

On behalf of Multimeda, Inc., publisher of the consumer-oriented country magazine, Tom Roland, has disclosed that the Statler Brothers had been given the award for Album of the Year by the Country Music Association. As a result, the band is expected to release a new album in the near future.

In addition, the label has announced that it has decided to release a new album by the Statler Brothers in the near future. The company also plans to release a compilation of the group’s singles. MCA has announced that the label has decided to release a new album by the group in the near future.

Two Second Error Found In Tabulation Of '82 Music City News Cover Awards

NASHVILLE — Following last week’s discovery that an error had been made in the presentation of the Music City News Cover Award for the Year, a second mistake was uncovered in an audit of the voting records. The revised totals made the Statler Brothers the Comedy Act of the Year instead of the Man- drell Sisters, who were presented the award during the nationally telecast program June 7 (Cash Box, June 19).

Last week, Multimedia, Inc., publisher of the consumer-oriented country magazine, revealed that the Statler Brothers had been given the award for Album of the Year by the Country Music Association and that Alabama should have received the trophy for its album, “Feel So Right.” Both errors were caused by a “lapse in communications within the offices of the Country Music News,” according to Rhea T. Eskew, president of Multimedia Newspaper Company.

“Extremely Embarrassed”

“We are extremely embarrassed that such mistakes were made,” added Eskew. “This is the first time in the 16 years that Music City News has made the awards that any errors have occurred.” Apparently, the mistakes were made when Lee Rector, the publication’s editor, orally communicated engraving instructions for the trophies to a staff artist.

Eskew noted that an audit of the ballots for all categories in the 1982 show, made by Peat, Marwick, Mitchell, a national accounting firm, and J. Allen Hopper and Co., the Nashville-based company that originally audited the ballots, showed that “no errors had been made in this year’s balloting.” An ensuing investigation proved that no errors had been made in previous years either.

On behalf of Multimedia, said Eskew, “and particularly the management and staff of Music City News, I apologize to the Statler Brothers, the Mandrell Sisters, Alabama and the entire country music indus- try and fans.” We have already taken steps to make certain that such instances cannot happen again. We want to make certain the fans and the performers who may win awards in the future have every confidence in the accuracy of the awards.

A spokesman for the Statler Brothers, said that the group will not accept the award for the Comdy Act of the Year. The Man- drell Sisters are truly like sisters to us, and we do not want the award from them,” said the group’s publicist.

“All this leads me to believe that everything that has happened, we think the Comedy Act of the Year award should go to Country Music News magazine because there’s a lot of funny business going on down there.”

Parton Publishing Firms Go Back To Tree Int’l

NASHVILLE — In a move back to her origins, Dolly Parton recently placed the rights to her publishing companies, Dolly Parton Music and Dolly Parton Songs, with Tree International. The move was made after Parton’s publishing company, Zoo Music, previously Parton’s operation was based in Los Angeles.

Tree, headed by Buddy Killen, will now handle the songwriting catalog of more than the 900 copyrights held by Dolly Parton and Dolly Parton Songs. These include “Coat of Many Colors,” “Jolene” and “9 to 5,” which is currently named by Broadcast Music, Inc. (BMI) as the most performed record of last year in both pop and country. Writers for the two companies include Eustace Floyd and Blaise Tosti, as well as Parton’s siblings Randy Parton, Fria Parton and Rachel Denision. The deal will expand Tree’s catalog considerably, though it is already one of the largest in the world.

Parton signed a contract with Tree as a staff writer at the beginning of her career in Nashville. She stayed with the firm for three years, leaving to pursue her career as a country performer. Eventually she branched out into pop music and movies, and now she is reestablishing her old link with Tree International.

The group earned high marks with Killen under the terms of the new deal. In addition to the publishing agreement, she is currently involved in numerous other projects. Her soundtrack from the film “Best Little Whorehouse in Texas is 1980” is scheduled for mid-summer release along with the movie itself. She is also engaged in writing several books and plays, all of which will not stop her from beginning her first American tour in three years in July.
UNTIL NOW! The excitement of Roy Clark has never been captured on record before - but this album does it! It's the real Roy Clark, with his own show - all of his explosive playing, singing and great fun!

Churchill Records & Video Ltd., a Halsey International Company
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**COUNTRY RADIO**

**MOST ADDED COUNTRY SINGLES**
1. WHATEVER — THE STALLER BROTHERS — MERCURY — 34 ADDS
2. THIS DREAMS ON ME — GENE WATSON — RCA — 39 ADDS
3. BIG OLE BREW — MEL MCDANIEL — CAPITOL — 27 ADDS
4. NOTHING BUT THE RADIO ON — YOUNGER BROTHERS — MCA — 22 ADDS
5. YOU TURN ME ON I'M A RADIO — GAIL DAVIES — WARNER BROS. — 17 ADDS
6. WOMEN DO KNOW HOW TO CARRY ON — WAYLON JENNINGS — RCA — 15 ADDS
7. I'M THE NIGHT FLYER — DON HAYES — ADAMS — 14 ADDS
8. I'LL BE LOVING YOU — BIG AL DOWNING — TEAM — 14 ADDS
9. IT'S HARD TO BE A DREAMER — DONNA FARGO — RCA — 14 ADDS
10. SHE IS THE WOMAN — SUPER GUT COWBOY BAND — HODSWAPP — 14 ADDS

**MOST ACTIVE COUNTRY SINGLES**
1. NOBODY — SYLVA — RCA — 60 REPORTS
2. ONE'S EMBRACE — HARMONICS — ELEKTRA — 53 REPORTS
3. AIN'T NO MONEY — ROSANNE CASH — COLUMBIA — 51 REPORTS
4. I'M NOT THAT LONELY YET — REBA MCENTIRE — MERCURY/POLYGALM — 50 REPORTS
5. OLD FRIENDS — ROGER MILLER AND WILLIE NELSON WITH RAY PRICE — COLUMBIA — 49 REPORTS
6. SO FINE — OAK RIDGE BOYS — MCA — 48 REPORTS
7. FOOL HEARTED MEMORY — GEORGE STRAIT — MCA — 47 REPORTS
8. I'M GONNA HIRE A WINDO TO DECORATE OUR HOME — DAVID FRIZZELL — WARNER/VIVA — 46 REPORTS
9. HEAVENLY BODIES — EARL THOMAS CONLEY — RCA — 40 REPORTS
10. IF YOU AIN'T GONNA GET NOTHING — BOBBY BARE — COLUMBIA — 38 REPORTS

**FICAP Mini-Clinic Panel Calls Country Radio Personality A Dying Breed**

NASHVILLE — Despite a drop in attendance from last year’s session in Austin, the Federation of International Country Air Personalities (FICAP) mini-clinic attracted some 150 participants to the Holiday Inn in Wichita June 18-19, where the gathering concluded that the country air personality is a dying breed.

In a panel entitled “The Radio Personality: An Endangered Species?”, featuring Les Acree and Toby Young of WMC/Memphis and Bob Cole with WPXK/Washington, D.C., the assembly noted that increasing competition for the country listener has forced program directors to limit the amount of freedom given their jocks within the country format. They estimated that there may be only 50 personalities in country radio and that the rest of the format’s disc jockeys are primarily “time and temperature” people. To keep country radio interesting, the panel maintained that DJs should be given more freedom to improve instead of doing their show from liner cards.

In a panel concerning “Putting Together a Radio/Record Label Promo,” it was agreed that stations should ensure the record company that it will benefit from any promotional efforts and that it should be able to accomplish T-shirts and record albums to the listeners and not station personnel. Present on the panel for that discussion were Dave Smith, PolyGram/Dallas, Bruce Adelman, Elektra/Asylum; Wayne Edwards, RCA; Dale Turner, WSAI/Cincinnati; and Bobby Craig, KKL/KL.

Additional panels included “The Door To Programming/Management/Ownership,” with panelists Turner, WSAI/Cincinnati; Lee Masters, WAVE/Louisville; Carlton Veirs, WBHT/Brownsville, Tenn.; Lynn Wagner, KEGO/Oklahoma City and Larry James, KHUT/Hutchinson, Kan. The “Communicating With Management/Role Playing” panel consisted of Tom Phifer, KRMD/Shreveport; John Speer, KFJ/Wichita; and Bill James, KCWM/Victoria, Tex. The agenda committee also added a panel on “Heads with Cole WPXK/Washington, D.C.; Dan Halliburton, KKL/Dallas; Phifer, KRMD/Shreveport; and Jay Phillips, WMAQ/Chicago.

Last year’s event had drawn some 300 attendees.

**TILLIS MEETS WITH KPLX IN THE LONGHORN STATE — KPLX/Dallas recently sponsored a contest in which the winner got to meet Mel Tillis following the artist’s performance at the Longhorn Ballroom in Dallas. Tillis’ current single is “The One That Got Away.”**

**THE COUNTRY MIKE**

KPLX/KLIF PREPARES PAPRIK “N PEPPER PROMOTION” — Dallas twin country stations KPLX & KLIF are preparing the area for the stations’ second annual chili extravaganza scheduled for July 24-25 to help raise dollars for muscular dystrophy victims. Slated to appear in the Muscular Dystrophy Asn. benefit concert are George Jones, Ray Price, and many other stars. The Brooks Brothers on the Saturday show, with the chilihead cooking and judging to be held on Sunday, July 25. Along with proceeds from the $6 and $8 tickets, special booths will also be set up on both days, with gifts being given away.

**PROGRAMMERS PROFILE** — While on a vacation at the age of 17, Denice Galvin probably never thought that someday that trip to Los Angeles would pay off in many ways a few years later. When Galvin graduated from high school, she decided to go right to work instead of going to college. Galvin decided at a local Kansas City ad agency, do clerical work. She soon found out about an opening for a secretary at KGLD/AM&FM. Galvin went to the station and applied and got the job, where she did various clerical and production work at the AOR-Top 40 station for almost two years. Remembering her trip to Southern California and the people she has met, Galvin set off for the West Coast at the age of 20. Later that year, after looking all around town, Galvin heard of an opening through the general manager at her old station’s sister outlet and proceeded to apply at KPOL/Los Angeles (now KZLA) for the marketing and research department. When the position was hired, KPOL decided to make the change to country and became KZLA. Galvin took over the traffic man, sales and programming coordinator. Since KZLA moved to country, Galvin has done more work in programming until she was named music director in early 1981. With operations manager Tom Case and general manager Vonn Orr, Galvin also works on the station charity promotions, such as the recent country music fans are participating in. Galvin’s current show is “The Oak’s On The Air” — WPPF/Terre Haute has been purchased by the Oak Ridge Boys under the title of Oak Ridge Broadcasting of Indiana. The sale, subject to FCC approval will fulfill a long-time wish of one of the band’s members, Richard Sterban, to get into broadcasting. The radio station is the present AOR station.

**MASCOT NAMED** — With help from Jerry Clower, WPLQ/Waltonta station mascot Pat Leary O’Possum and Patsy Leary O’Possum joined together in matrimony before a crowd of 15,000 music fans who attended the station’s Livestock Appreciation days, Clower, an avid animal lover, flew in to oversee the occasion and make sure that Pat would promise to “love, honor and pitch in some of the household.”

**DRAVES PROMOTED** — Jeff Davies, presently MD at KXL/Rutland has taken over the program director slot for the Shamrock Broadcasting station. Previous PD Don Montana moves to KNUF/Waco to assume the operation directorship at that Texas outlet.

**RENO RODEO WINNERS** — Grand prize winners in the Professional Rodeo Network’s (PRN) recent contest are from stations KOIL/Grand Junction, Colo., KQF/Gairsville, Tex., and KKW/Phoenix, Ariz., with the winner from these stations earning the title of “The Great American Cowboy’s Wildest and Richest Rodeo Contest” will receive an expense paid trip to Reno rodeo, along with accommodations at Sundowner, roundtrip airport and dinner at MGM Grand in Reno. Along with the previous grand prize winners, a group of five stations moved up to an AOR format. They are KRAE/Cheyenne; KSDZ/Gordon, Neb.; KYAK/Anchorage, WHEF/Myers, Fla., and WJGS/Jackson. PRN has also signed KBBQ/Denver to the Great American Cowboy’s Wildest and Richest Rodeo Contest.

**LANGFORD RESURFACES AT KRAK** — Don Langford, whose seven-and-one-half year tenure with KLAS/Los Angeles was ended April 19 over programming differences with general manager Don Kelly (Cash Box, May 31), has taken the PD position at KRAK/Sacramento. Langford will be working alongside operations manager Walt Shaw and music director Rick Stewart.

**PROGRAMMERS PICKS**

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<tr>
<th>Bobby Sherwood</th>
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<td>This Dream’s On Me — Gene Watson — MCA</td>
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<td>She Is The Woman — Super Grit Cowboy Band — Holubard &amp; Hubbard</td>
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<td>Tony Petta</td>
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<td>More Nights — Lane Brody — Liberty</td>
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<td>KTTS/Springfield</td>
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<td>Terry Wunderlin</td>
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<td>Brady McGraw</td>
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<td>Big Ole Brew — Mel McDaniel — Capitol</td>
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<td>Rick Stevens</td>
<td>WKW/Shreveport</td>
<td>Blue Rendevous — Lloyd David Foster — MCA</td>
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<td>Rick Turner</td>
<td>KFKF/Kansas City</td>
<td>Love Will Turn You Around — Kenny Rogers — Liberty</td>
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**Smart Buying Keeps Rock Specialty Stores Profits Up**

(continued from page 14)

In Pasadena, import buyer David Okuma said that students made up 75% of the store's business.

Cutler's Record Shop, which is near Yale in New Haven, Conn., is a full-line store, but much of the store's activity is in the alternative music segment.

According to manager Al Lotto, the store sold 100 copies of the Go-Go's 'Wild Dill Pickle' and the group also came out two years ago on Stiff in England. "When the domestic single came out we hardly sold any," said Lotto, "so when our clients knew it and it was worth it, they did it and it was worth it."  

**Alternative Radio**

Lotto was one of several dealers who credited college or listener-sponsored radio stations that play new music that is not heard on commercial radio with making alternatives into a viable product. "A lot of our customers listen to a weekly independent label show aired one night a week by a University of California Berkeley radio station," he said. Ralitzer said that Madison's listener-sponsored station WORT-AM was the only "progressive" station in town, daily programming new music interspersingly as well as devoting a weekly hour show to new wave on Saturday nights. Chicago's Nash cited Northwestern University WLS/Chicago, 97.7 FM, with its weekly alternative show WAXR-FM which played Human League's "Don't You Want Me" the month it came out along with calling it "a perfect record".  

**Innovators**

All of these alternative radio stations are the type of minimal atmosphere or the store itself, rock dance clubs play the only alternative music, and they're often a close relationship between dance floor and alternative exposure. "Commercial radios hold the music back but the records get played in the clubs," said one DJ. "You're not on the dance floor when you're playing rock on discos like the Ritz and the Peppermint Lounge together with their store's spread of word-of-mouth and rock music promotion of alternative bands as reasons for its increased business.  

Platinouk was one of several dealers who said they were helping people find new bands, "We provide them with new product that they can't get anywhere else. They audition them there, then play them at clubs. Records break like that."  

Besides DJs, recording artists frequent stores starting clubs such as Blackout Bob's. "They come in and check out other performers and do what's going on," said Platinouk.  

With DJs, artists, and buyers coming to the store to check out new music that circulates music on alternative stores, in-store play is the major merchandising tool for alternative record stores. But some make use of other promotional aids common to regular record outlets. At WAXR, Nash said that "half the fun" of running his store is helping young people discover music that they like. "Every record here gets a divider card that gives information about the label and if you can hear it elsewhere," he said. In addition, Nash will put window or half-window displays of new releases, knowing that "you'll be in several other groups. Part of the pleasure is getting behind worthy acts. The fun isn't in selling 400 hundred copies of a band that has a huge record deal and 200 of something you've never heard of. For instance, Sakamoto, who is the driving force behind Yellow Magic Orchestra, has sold a solo album 'Beneath the Planet' in Japan. We sold 100 copies of the import over six months. We could have got 100 copies and put them in the store and played it. We can put it on sale and sell 15 in 20 minutes.  

Nash also uses in-store video and has five minute regret passed about the store. At Vinyl Fetish, Peck has hosted in-store appearances by such acts as Duran Duran, U2 and the Psychedelic Furs, the biggest being Duran Duran. "We advertised the group and the band got too big and went toTowler instead.  

In conjunction with Warner Bros. Records, Vinyl Fetish did a Depeche Mode contest, wherein entrants brought in pictures of themselves for a drawing to award cameras and albums. The store also had held in-store concerts for local bands. Besides selling records, many stores are involved in other aspects of the music business. Like 99 Records, HVV in Dallas has its own VVV Records label. Owned by storeowner Neil Caldwell, the label has issued five albums and 11 singles by local groups, several of which are also handled by Jensen. Wax Trax Records has three discs in circulation among hardcore stores: a three inch "12" Tribute to Ministry, which Nash said he would shortly sublease to a major label. Nash also reported that some of his employees DJ at record stores and that the store also promotes concerts in Chicago. "We've done mostly English bands that promoters don't know or are afraid of," said Nash.  

In Minneapolis, Hot Licks has teamed with fellow alterorientation-Oar Folk-who put together a Saturday night new music program for the University of Minnesota AM station. "We're all good friends," said Cameron of the competition. "We all care about the same music."  

On the alternative record store assessing such a vital role in the new music community, current trends are readily visible there. "The big thing now is synthesized music like the Cure and Soft Cell," said Platinouk. "The market is flooded now with that kind of stuff. It's time to look for something new, something specific, since everyone is getting numbed out."  

Platinouk noted the rebirth of heavy metal as one major trend in his store. The style is a resurgence of the 70s punk. "Kids whose brothers bought Clash records and are now putting out their own records," he exclaimed. "They're doing two or three records, but now the kids are doing it."  

Platinouk added that his "latest discovery" is a German record by Eric Von Zipper, whom he said is like Soft Cell, only better. Nash said that "people come in and ask for the #5 record in the country and I haven't heard of it. We plug them into the store and put that group's records on our shelf."  

Obviously, trends are temporary. Thus the only problem mentioned by alternative store dealers involves knowing what to buy, how much, and what to sell.  

"I buy what I want outright," said Platinouk. "This type of store is not dependent on a system where you buy from a major on a deal. When you know how much they sell for, you know what you want and you buy as you go."  

Platinouk thanks his customers for providing him with tips on what to stock. "The kids in my store know about records even better than me. They come in and say "I want this." When Wax Trax' Nash received good orders, he figures five-to-10 units, unless it is "great stuff that distributors order at high quantity." On the basis of these orders he orders 50-100 "because we know we can influence sales."  

For both Platinouk and Nash, identifying what's hot, "You have to have (continued on page 38)"


BLACK CONTEMPORARY

TOP 75 ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DOIN' ALRIGHT</td>
<td>The Impressions</td>
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<tr>
<td>2</td>
<td>SOUP FOR ONE</td>
<td>Gladys Knight</td>
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<tr>
<td>3</td>
<td>LADIES OF THE EIGHTIES</td>
<td>Jackson 5</td>
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<td>4</td>
<td>STRONGER THAN EVER</td>
<td>The Rascals</td>
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<tr>
<td>5</td>
<td>YOU'VE GOT THE POWER</td>
<td>The Commodores</td>
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<tr>
<td>6</td>
<td>LOVE HAS FOUND ITS WAY</td>
<td>Motown</td>
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<tr>
<td>7</td>
<td>THE STYLITICS</td>
<td>The Stylistics</td>
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<tr>
<td>8</td>
<td>I'LL DO MY BEST</td>
<td>Ike &amp; Tina</td>
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<tr>
<td>9</td>
<td>HOT AND NASTY</td>
<td>The Isley Brothers</td>
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<tr>
<td>10</td>
<td>SOMETHING SPECIAL</td>
<td>The Mamas &amp; The Papas</td>
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<tr>
<td>11</td>
<td>THE DUDE</td>
<td>The Supremes</td>
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<tr>
<td>12</td>
<td>HAPPIER TOGETHER</td>
<td>The Temptations</td>
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<td>13</td>
<td>YOUR WISH IS MY COMMAND</td>
<td>Martha &amp; The Vandellas</td>
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<td>14</td>
<td>LIVE ON THE SUNSET STRIP</td>
<td>The Stylistics</td>
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<td>15</td>
<td>WISE GUYS</td>
<td>The Crusaders</td>
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<tr>
<td>16</td>
<td>LOVE CHANGES</td>
<td>The Shondells</td>
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<tr>
<td>17</td>
<td>PURE &amp; NATURAL</td>
<td>The Four Tops</td>
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<tr>
<td>18</td>
<td>STEAMIN' HOT</td>
<td>The Coasters</td>
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<tr>
<td>19</td>
<td>IT CAN'T BE HELD</td>
<td>The Isley Brothers</td>
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<tr>
<td>20</td>
<td>THE WHISPERS</td>
<td>The O'Jays</td>
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<td>21</td>
<td>LAY IT LOW</td>
<td>The Chi-Lites</td>
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<tr>
<td>22</td>
<td>TUG OF WAR</td>
<td>The Commodores</td>
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<tr>
<td>23</td>
<td>ALIVE AND WELL</td>
<td>The Four Tops</td>
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<tr>
<td>24</td>
<td>LOVE IS WHERE YOU FIND IT</td>
<td>The Four Tops</td>
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<td>25</td>
<td>BTL, NOW</td>
<td>The Commodores</td>
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<td>26</td>
<td>DOWN HOME</td>
<td>The Four Tops</td>
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<tr>
<td>27</td>
<td>ELAINE AND ROBERTO</td>
<td>The Four Tops</td>
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<td>28</td>
<td>THE ONE GIVEVETH THE COUNTER TAKETH AWAY</td>
<td>The Four Tops</td>
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<td>29</td>
<td>MR. LILY</td>
<td>The Four Tops</td>
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<tr>
<td>30</td>
<td>FRIENDS IN LOVE</td>
<td>The Four Tops</td>
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<tr>
<td>31</td>
<td>SOONER OR LATER</td>
<td>The Four Tops</td>
</tr>
<tr>
<td>32</td>
<td>THE GATHERING</td>
<td>The Four Tops</td>
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<tr>
<td>33</td>
<td>TRUST ME</td>
<td>The Four Tops</td>
</tr>
<tr>
<td>34</td>
<td>&quot;D&quot; TRIP</td>
<td>The Four Tops</td>
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<tr>
<td>35</td>
<td>ATTITUDES</td>
<td>The Four Tops</td>
</tr>
<tr>
<td>36</td>
<td>NEW DIMENSIONS THE DRAMATICS</td>
<td>The Dramatics</td>
</tr>
<tr>
<td>37</td>
<td>LITE ME UP</td>
<td>The Dramatics</td>
</tr>
<tr>
<td>38</td>
<td>YES IT'S YOUR LADY</td>
<td>The Dramatics</td>
</tr>
<tr>
<td>39</td>
<td>WINDSONG</td>
<td>The Dramatics</td>
</tr>
</tbody>
</table>

INERGIZED — Members of the Gordy/Motown recording trio High Lercy recently visited KACE-FM/Los Angeles to promt their newest single, "First Impressions," and their current LP, "So Right." Pictured are (l-r): Barron Miller, Mike of the group; Carl Shields, KACE PD; Linda Howard of the group; Don Savage, KACE air personality; and Jesus Garber, western regional promotion manager, Motown.

THE RHYTHM SECTION

GARDENING THE GROOVE — Atlantic recording artist Nارد Aid Michael Walden has moved away from a strict R&B pop identity but is still a versatile and serious percussionist who fashioned music with the likes of John McLaughlin’s Mahavishnu Orchestra, to that of a black contemporary artist poised to extrapolate on the current popular music of black R&B. To his credit he’s been able to produce and record on the upcoming LP by Bad Jam Carl Carlton and the upcoming Lissatt LP. In his own recording career, Walden’s music has culminated in his current project, titled "Confidence," which exudes a spectrum of sound, the type of diversity that the artist would like to see all of music encompass. The Plainfield, Mich.-grown up simultaneously with rock and R&B music, having been weaned on the sounds of Stevie Wonder, Earth, Wind & Fire and the Motown, the Grand Funk and the Electric Flag. What followed was a woodworking excursion with various pro and semi-pro bands. Then he met Mahavishnu John McLaughlin and the guitarist’s teaxturalist Sri Chinmoy, who gave Walden the name Narada. Soon after Walden was at the controls of Mahavishnu’s drum kit, recording for his first time with the jazz-fusion group during a set with the Buffalo Symphony under the direction of Michael Tilson-Thomas. Walden subsequently recorded and wrote music for Jeff Beck who’s band featuring guitarist Mark Slaughter, and recorded a session with Tommy Bolin. Teaming with guitarist Ray Gomez and multi-instrumentalist David Sanclous, both fresh from recording gigs with bassist Stanley Clarke, Walden landed a contract with Atlantic which produced the debut LP, "Garden of Light." A versatile album, “Garden...” was hard to pocket for radio, so Narada had to evolve. "Jazz fusion is one world, a world that is primarily supported by white rockers who come to hear extended solos and open playing," Walden said. "I had to go from the solid rock type audience to something like the church. I had to adopt a new feeling in my repertoire. I discovered that the groove was very important if I wanted to make an impact with my music in the black marketplace." While Walden says he hopes to once again combine his love of jazz with rock energy and groove with the symphonies he’s been building with strong, distinguished songs. “The 60s had some great music because the music was more thoughtfully written,” he said, “and I think people are hungry for a good cut once again.” A final thought: "The album that didn’t need a family of dancing rhythms in the music, at first, but when middle class America started to go with the groove you had to do music that was on the pulse, so they could feel the music, even when it is ballad."
Brazilian Industry Rebounding After Disastrous Sales Slump Of 1980-81

by Christopher Pickard

RIO DE JANEIRO — By the end of the 70's, the Brazilian record industry was doing very well. Sales were high, the nation ranked sixth overall in the world market-place. The recession in 1980-81 and the activity with WEA expanding operations, Arola setting up and CBS restructuring... The market was growing and the market fell apart almost overnight.

No one has ever revealed the full figures of what caused the market to lose, but within the industry estimates ran as high as 50% of the market disappearing far worse than anywhere else in the world.

But the dark days did not last for long, and since the end of 1981, a general feeling of optimism has taken over...

The record companies to survive in those troubled times, they had to restructure. A veteran recorded artist also had to rethink his or her approach to record making.

CBS hit the recession in a period of reorganization, and through aggressive marketing, a large increase in the market and an air of optimism that was not to be found at the other companies. CBS emerged as the major force in the industry. It is the industry leader in Brazil with an already impressive catalog, which included the #1 Brazilian seller, Roberto Carlos CBS has consolidated its national presence at one of the biggest selling albums by Simone and Fagner, among others.

Arola was not as lucky as CBS. It had just experienced quite a credibility burn, and at the height of the problems, it was thought Japan Retailers Call for End to Renting

TOKYO — A resolution to eradicate the record rental business and related unauthorised duplications of copyrighted music products was announced by the ARSD, the Japanese association of record retailers. At a meeting held on the island of Kyushu, Osaka, the ARSD formally request government officials and members of the Diet to amend the copyright laws to prohibit such unauthorised duplications. The organization also voted to develop a national campaign to stop the rental business.

The resolution, drawn up by the ARSD, calls for an end to the rental business and related unauthorised duplications of copyrighted music products. The resolution was passed unanimously, with no opposition from any of the members of the Diet.

The resolution is the result of a long campaign by the ARSD to bring an end to the rental business and related unauthorised duplications of copyrighted music products. The ARSD has been fighting for years to get the government to take action on this issue, and this resolution is a major step forward in that campaign.

The resolution calls for the government to take action to end the rental business and related unauthorised duplications of copyrighted music products. The ARSD is confident that this resolution will be taken seriously by the government, and that action will be taken to end this illegal activity.

The resolution also calls for the government to take action to protect the rights of copyright owners. The ARSD believes that the rental business and related unauthorised duplications of copyrighted music products are a serious threat to the rights of copyright owners, and that action must be taken to protect those rights.

The resolution is a major victory for the ARSD, and a step forward in the fight to end the rental business and related unauthorised duplications of copyrighted music products.
Established Acts Head Third Quarter Album Release Lists


RCA


Teller Visits McCartney At Home

On his recent 40th birthday, Columbia recording artist Paul McCartney (who currently records for ABC/Novem-ber home from Al Teller, senior vice president/general manager, Columbia) also congratulated McCartney on the success of his LP "Tug Of War."
One page of a document is shown. The content of the page includes various sections such as advertisements, classifieds, and entertainment listings. The text is not in a structured format like a table or list, but rather a collection of unrelated items and notices. The page includes sections on music, classifieds, and employment opportunities. There are also advertisements for various products and services, such as a music concert, a classified ad for a job, and a notice for a weekend event. The text is fragmented and does not form a coherent narrative or discussion. It appears to be a collection of disparate information, typical of a classified or community newsletter.
AROUND THE ROUTE
by Camille Compasio

Atari plans to open a new company to service the Benelux territories. The office will be located in Breela, Netherlands and will be called Atari International Benelux B.V., which will take over marketing and distribution of Atari products from WEA Records in Hiversum. The Benelux operation will be under the direction of Peter Woodward, managing director, who was previously a senior executive with PolyGram. The Benelux company joins Atari operations in West Germany, the U.K. and France, all opened in the last 12 months. Cinematronics, Inc. of El Cajon, Calif. recently announced that Royal Distributing, Inc. has been selected as an authorized distributor of Cinematronics products. The company is located at 1210 Glendale-Milford Rd., Cincinnati, Ohio 45215. The Nihon Amusement-Machine Operator's Assn. (NAO) second Amusement Expo will be held March 16-17, 1983 at the Shinjuku N.S. Building, Shinjuku, Tokyo.

PIZZA TIME NEWS: Pizza Time Theatre, Inc. recently gained a settlement in a two and half year legal wrangle with Brock Hotel Corp. and ShowBiz Pizza Place. The settlement calls for Brock and ShowBiz to pay a lump sum of $7,500 and monthly percentage payments on the

Record Number Of Exhibitors For 1982 OMAA Convention

CHICAGO — Stressing education, service, information exchange and ways of dealing with restrictive legislation, taxation and licensing, the eighth annual Ohio Music & Amusement Assn. (OMAA) Exposition of Music and Games opened to a capacity crowd at the University Hilton Inn in Columbus.

Registration during the two-day gathering surpassed OMAA's predictions. But another record was broken as there were 69 exhibit booths open for viewing, representing an increase of 10 over last year.

Along with the panels dealing with legislative and tax matters facing the games industry, there also were sessions focusing on the technical aspects of troubleshooting pinball games. Dealing with legislation and taxes, attorneys Edward F. Siegel and Edward W. Cox, two Ohio-based lawyers familiar with municipal licensing ordinances; Bally Pinball president Charles Farmer, C. Marshall Cara, vice president of marketing, D. Gottlieb Company; and Sega/Gremlin vice chairman H. Frank Fogleman. Also speaking at the meeting were Joe Robbins, president of the Amusement Game Manufacturers Assn.; Leoma Ballard, president of the American Music Operators Assn.; and executive vice president Leo A. Doove.

Government Scrutiny

Setting the tone for the confab, which focused on 1982 as the year of "Crisis and Challenge," was newly-elected OMAA president Richard E. George of Ray George Music, Painesville, who said, "We are in an era of financial crisis for all levels of government, and our industry is being eyed by government bureaucrats as one source of generating additional income."

"We have been portrayed by both print and electronic media as an industry 'wallowing in money,' when many other large industries are going under, thus drawing the attention of legislators as well as the general public," according to George.

"Although our consumer market has grown, so has our cost of operation. No one is going to go out and buy a few machines and

Atari, Centuri License Deal Set

HIALEAH, Fla. — Centuri, Inc., an international video games manufacturer, and Atari, Inc. recently entered a licensing agreement whereby Centuri has exclusive worldwide rights to manufacture and distribute "Tunnel Hunt," a coin-operated video space game.

The agreement marks the first time that Atari, a division of Warner Communications, Inc., has licensed a game concept to another manufacturer.

According to Centuri president Arnold Kaminkow, "We're extremely pleased to be working with an industry leader like Atari in this, their first such licensing agreement."
Atari, C.A. Robinson Join Forces To Aid Special Olympics

LOS ANGELES — Atari, in conjunction with L.A.-based coin game distributor C.A. Robinson Co., sponsored 10 play-free games at the Lambda Chi Alpha Balfour Bowl Special Olympics event held at UCLA June 25-27.

A contingent of 15 Atari staffers joined personnel from C.A. Robinson in manned “contest” and “Dig-Dugs” which were set on free play for all those who came to the tent. Atari and C.A. Robinson staffers were on hand to explain the operation of the machines and to assist players in getting started.

Additionally, the main character from Dig-Dug opened the Special Olympics parade here.

Allen On Pianocorder

CHICAGO — Steve Allen has become the fourth celebrity pianist to record “live” for the pianocorder reproducing system’s new “Compositional Artists” tape sets, announced Joseph Tushinsky, president and chairman of the board of Superscope, Inc.

The Pianocorder, manufactured by Marantz Piano Company, a Superscope subsidiary, is a patented electronic device which converts almost any piano into a sophisticated automatic player that performs with true musical expression. The system uses digital tapes rather than perforated paper rolls.

Allen’s pianocorder performance, captured with lifelike accuracy via a special master recording piano at Superscope’s Chatsworth, Calif., facility, was released on May 15. It follows other recent releases by Roger Williams, Peter Nero and George Shearing.

Entitled “The Song Is You,” Allen’s pianocorder performance includes such popular standards as “The Shadow Of Your Smile,” “I’m Confessin’,” “These Foolish Things” and “Lover Man.”

“The Song Is You,” retailing for $11.95, and more than 300 other piano performance cassettes are available at musical instrument dealers, coin-operated arcades, department stores, supermarkets, drug stores, pool halls, bowling alleys, etc.

Further information may be obtained by contacting Marantz Piano Company, P.O. Box 460, Morgantown, N.C. 26565 or calling the toll free number (800) 438-3703.

Bally Midway Hosts Distributor Meet In Monte Carlo

CHICAGO — Bally Midway Division and Bally Midway Manufacturing Co. gathered with their European distributors at the Sands Hotel in Monte Carlo for a distributor meeting. Among the several topics on the business agenda were: “How To Sell Pinball In A Video Market”; manufacturing plans for pinball game hardware and software; new developments in the presentation of new pinball and video products; and copyright protection in Europe.

Charles Farmer, president of Bally Pinball Division; Stanley Slavick, vice president of marketing for Bally Midway Manufacturing Co.; and speakers at the meeting, along with a number of attending European distributors.

“A meeting with the distributors proved to the meeting was extremely positive,” stated Elmar Askgvist, director of European marketing and development.

The Bally Midway/Distributor meeting left the meeting with a renewed enthusiasm for Bally Midway products and a positive outlook for the market.

Benton Pacific Unveils New L.A. Headquarters

LOS ANGELES — Benton Pacific Distribution Company recently opened new headquarters in a 20,000 square foot facility located at 2330 W. Pico Blvd., in Los Angeles. The new phone number is (213) 883-9935.

Commenting on the new facility, Benton Pacific president Peter Betti said, “Now we have a great facility to go along with the best sales, parts and service staff in the Southwest.”

The new Benton Pacific headquarters is designed to meet all the increasing demands as the company grows.

Lerner Named At SEGA/Gremlin

SAND DIEGO — SEGA/Gremlin recently appointed Jerry Lerner as Southeastern regional sales manager for the company’s line of computer video games. He will be responsible for distributor sales and customer relations in Alabama, Florida, Georgia, Louisiana and South Carolina.

“With the addition of Jerry to our staff, we will be able to provide our distributors with more responsive service,” said Bob Harmon, sales manager for the company.

Lerner was sales manager with Rowe International’s Hollywood office prior to his appointment with SEGA/Gremlin.

INDUSTRY NEWS

SOUTH DAKOTA TOURNAMENT — The 16th annual South Dakota 8-Ball Pool Tournament was held recently at the Municipal Auditorium in Pierre, with 464 shooters, who had won first, second, third or women’s champion status in local tournaments from cities throughout South Dakota, competing. The Tournament of Champions was sanctioned by U.S. Billiards and featured a dozen of its new black Quantum tables, which were set on 50 cent play and furnished by U.S. Billiards and its local distributor, J-Mak Distributors, Inc. This year’s tournament was South Dakota’s first completely computerized tournament and was charity-oriented to assist in the relief of Sioux Falls tornado assistance. According to Pete Thompson, president of the Music and Vending Assn. of S. Dakota, the merits of running a pool tournament on the computer were overwhelming, even to the point where the winners’ names of a match were fed into the computer and it automatically printed out the next match and score cards for both players. The photo above depicts some of the action at the Municipal Auditorium.

Record Number Of Exhibitors For 1982 OMAA Convention

(continued from page 39)

make a million,” he continued, “The competition is a cost of thousands of dollars and the maintenance of them requires trained electronic personnel, not minimum wage employees.”

“Every good machine we purchase, we have four or five that will never pay for themselves, and that’s $12,000 to $15,000 lost.”

“Our industry provides a relatively insensitive type of family entertainment. But if we don’t deal with problems of punitive restrictions, increased litigation, high taxes, etc., we are going to die.”

Despite the grave tone of such messages, the OMAA exposition offered lighter moments, including the second annual Edward Shaffer Memorial Golf Tourney at the Hickory Hills Country Club, with the first OMAA Pool League Tournament play-offs for the state championship and entertainment during the installation banquet by the Amusement Park Review of Cedar Point Amusement.

In the golf tourney, “Whitney” Laughlin of Hopkins Music and Vending won the championship trophy. Allie Four of Niles and Kaufman’s Number Three of Defiance were one and two, respectively, in the Pool League Tournament and will travel to Reno, Nevada to compete in a national tournament. The exhibitor hall was packed with many newcomers, including ACCA Industries; Advanced Business Systems; American Tobacco; Bally Manufacturing; Brandt Systems; Brunswick Corporation; Hamilton chargers; Marantz Piano Co.; Midwest Ohio One Stop; Nelson & Associates and Toledo Coin Machine.

Returning to the Expo this year were Abby Security Locks; Amusement Emporium; Bumper Bump; Central Ohio Sales & Marketing; Cleveland Coin International; Davey’s supply; D&R Industries; J’S Sales; K?r¿ns?ch; Mobile Records; Monroe Distributing; Penn-Rio International; Pepperi-Ciara; Pimentel; Choo-Choo; Regional Distributing; The Valley Company; and WICO Company.

AWARDS — Among the 25,000 in door prizes, prizes and their donors in- cluded “Tempete” from Atari, “Haunted House” from Gottlieb; a jukebox from Rowe; “Venture” from Exidy; “Jack the Giant Killer” from Cinematronics; “Amidar” from Stern; a bumper pool table from Brunswick, “Ms. Pac Man” from Midway; “M/M Pac Man” from Bally; “Bally- Hyperball” from Williams; and “Goon” from Gremlin.

In addition to George’s election to president of the OMAA, other officers were also elected for 1982-83. The new OMAA officers were announced by Major General Robert W. Tester, the new officers include: George (president); Larry van Bracket, A. V. Bracket & Sons, Defiance (1st vice president); William C. Easterly, Battle Creek, Mich. (2nd vice president); Norman Borkan, AVV Companies, Solon (treasurer); Harold Laughlin, Laughlin’s Amusement, Athens (secretary); and James H. Hayes (board chair).

Centuri, Atari Pact

(continued from page 39)

We’re also very excited about the July introduction of the game Tunnel Hunt. Not only is the game concept exciting and challenging, but its unique wrap-around cabinet styling adds yet another dimension to the coin-operated game industry.”

In Tunnel Hunt, the player uses a four-way joystick to guide his vessel through a geometric “space tunnel” while attempting to eliminate attacking enemy ships.

INDUSTRY CALENDAR

July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell.

Sept. 10-12: North & South Carolina state association meeting; Radisson Plaza Hotel; Charlotte.

Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Nov. 17-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Bari- hall; Kansas City.

Cash Box/July 3, 1983
**New Equipment**

**Hopping Good Fun**

The theme of the new coin-operated video game introduced by Atari, Inc., involves the kidnapped "Kid Kangaroo" who is being held, blindfolded, in a treehouse cage by a nasty gang of monkeys and must be rescued by his mom. The name of the game, of course, is "Kid Kangaroo".

The object of play is for Mother Kangaroo to rescue her baby while trying to avoid obstacles, dodging apples hurled at her by the monkeys, or removing hoodlums by punching them out before they can punch her. Once she has reached the cage at the top of the screen, there's a joyous reunion with Kid Kangaroo and mom flashes on the screen to the happy strains of "Oh Susannah."

During Mother's first rescue attempt, she climbs rope ladders hung between branches of a tree. After that feat is accomplished she must display her super leaping ability by jumping to the top on log steps set at different heights. One false leap, however, will send her tumbling to the jungle floor with a video halo appearing above her head, so this phase must be handled cautiously.

The third rescue attempt is against a column of monkey kidnappers standing on each other's shoulders, holding the cage at the top. Mom reaches Kid Kangaroo by punching the monkeys out, one by one, and climbing onto higher platforms alongside the cage for the rescue. After this is completed she has one more challenge which is climbing a series of long and short ladders to reach the captive Kid.

As the game progresses the challenges become more difficult and the monkeys multiply, each generation being more clever than the last and hurling increasing numbers of apple cores at record-breaking speeds.

At this point of play, if mother dares to stall along the way, a gorilla enters the scene attempting to grab her boxing gloves. If she's successful, mom is defenseless for a short time and must do some quick jumping and dodging to avoid her foes. Magically the gloves reappear and she can get back to the rescue.

The Kangaroo player scores points when mom finally rescues Kid Kangaroo and by punching out the monkeys and the apple cores they throw during the rescue attempt. Skillful players can rack up points by collecting a variety of fruits hanging from trees or scattered on the playfield. Those fruits are replenished and more points are scored by ringing a bell, which sounds the chimes of "Big Ben."

A special feature of this game affords the player a possible 2000 bonus points when the game begins but at rescue time, ticks away to do the amount of bonus points available.

The game ends when all of mother's lives have been used up. If the player's score is eligible for the high score table, his or her initials are displayed.

The new models will be available through factory distributors and further information may be obtained by contacting Atari, Inc., 1265 Borregas Ave., P.O. Box 427, Sunnyvale, Calif. 94086.

**New Bill Changer**

Gametechnics Division of Casino Technology Corp. is introducing a new "Change-Mate 500" bill changer featuring microprocessor programmability. The unit accepts U.S. currency bills in $1, $2, $5, $10 and $20 denominations and dispenses up to 10,000 quarter-size coins or even more in tokens.

For wall mounting, the heavy 14 gauge steel cabinet measures 30 inches high, 24 inches wide and 12 inches deep. A base stand is available for floor location. Change-Mate 500 operates on 110-125V, 60 Hz, and servicing is simplified by the use of plug-in PCB boards. Among its many standard features are antijackpot precautions (i.e., computer controlled "time out" depending upon the number of coins to be dispensed) and microprocessor control.

Standard audit control features include diagnostic display, time/day readout, dollars accepted register, and the value of coins dispensed. An alarm system sounds a siren upon unauthorized intrusion and can notify arcade owners.

A variety of options may be added to Change-Mate 500, at the factory or in the field, to reliably accomplish practically any human-like functions desired.

Programmable dispensing provides 14 time periods for variable or bonus token distribution. An electronic automatic alarm is capable of dialing up to two phone numbers to deliver a warning message when the machine senses tampering or other service connected problems.

Automatic telephone audit information also is available. By dialing a special number, the Dispenser will tell the caller the value of coins accepted since its last clearance. The Change-Mate 500 can even be programmed to say "thank you" to the customer.

Further information may be obtained by contacting Gametechnics Division, Casino Technology Corp., 10503 Delta Parkway, Schaumberg, Ill. 60173 or calling the toll free number (800) 323-5669 (outside of Illinois).
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BB 38* CB 38* RR 41*
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36* Exceptionally heavy sales!
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