Thoroughly Bad To The Bone

George Thorogood
BAD TO THE BONE
ST 17076
Features the track “Nobody But Me”
Produced by the Delaware Destroyers.

EMI AMERICA
EDITORIAL

ROQ Of The Eighties

One of the bright spots in the Spring Arbitron Book In Los Angeles was the emergence of maverick station KROQ as a top rock contender with its wide and unbridled playlist. An even brighter spot was the announcement that program director Rick Carroll would be leaving his post to start a national consultancy.

In this time of declining record sales, perhaps it is appropriate to once again look at the proposition that the involvement of radio is essential to the health of this industry. That sales have resulted from KROQ airplay cannot be denied — acts like X, the Go-Go’s, Moon Zappa, Josie Cotton and a host of other artists have benefited from the station's help.

In many ways, the search for numbers among radio stations has worked to the detriment of the record industry. Toooften nowadayshave stations afternumbers by just举行了“the hits”— with the result that the jukebox syndrome of constantly playing only the most popular cuts has come to dominate many markets. When this happens, there is obviously less opportunity for music consumers to hear anything new or too far out of what has become the mainstream.

The freewheeling KROQ format also lends itself to generating excitement among its listeners. This also has largely disappeared from radio today. And that's the problem.

The music industry thrives on an aura of excitement and a constant influx of new product. Once this is gone, sales will evaporate. Just look around.

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ON THE COVER

With its twelfth album, “Hot Space,” the internationally renowned multi-platinum rock group Queen explores the use of synthesizers as both lead and rhythm instruments, resulting in a sound that lead vocalist Freddie Mercury calls “part of a continuing process to stay ahead of the field.”

This “continuing process” began over a decade ago in 1971 when the quartet was formed in London while its members were studying at different local colleges. After playing the pub circuit for a couple of years, the group was signed by Elektra and quickly established itself as a major force in the world of rock. Throughout the late-70s the band surged to the forefront of commercial success, with albums like the grand “A Night At The Opera” and the chartbusting “The Game,” gaining worldwide airplay and public attention.

“Hot Space,” besides being the follow-up L.P. to the group’s “Greatest Hits” collection, is also the basis for Queen’s upcoming tour, which will see the quartet perform its first major concert appearances in Europe and the U.S. since 1980.
"So Fine" is the best way to describe how we at A&M feel about what's been happening to Howard Johnson. His single, "So Fine," has created a sensation starting in New York and spreading all over the nation and all over the charts. So listen to the album and listen to the single...They're both..."So Fine."

Another hit from A&M Cassettes and Records from Howard Johnson's debut album Keepin' Love New.

Produced by Kashif, Paul Lawrence Jones, Morris Brown For Mighty M Productions R for Palm Music

Executive Producer: Howard Smiley
Management: Stan Bernstein Sid Bernstein Management

#1 BILLBOARD DANCE CHART
The FALL STOCKING GUIDE will provide you with unparalleled sales prospects in the home entertainment marketplace. Don't pass up this opportunity to advertise new releases and catalog to introduce new products and services; and to announce special merchandising programs.

ISSUE DATE:
September 4, 1982

ADVERTISING CLOSING:
August 25, 1982

BONUS DISTRIBUTION:
IFDA-Dallas, August 29-31, 1982

Our September 4 issue, 1982 FALL STOCKING GUIDE, will contain a comprehensive editorial package built around retailers' product information needs. In-depth coverage of these key areas:

- New album and tape releases
- Midline catalog update
- Prerecorded videocassettes and discs
- Video Games
- Record and Video Accessories
- Blank Audio and Video Tape
Chances Slim For DeConcini Home Taping Bill In '82

by Richard Imamura

LOS ANGELES — Even though S. 1758, the bill to provide a home use exemption for non-commercial videotaping of copyrighted material from such off-air sources as television, is currently scheduled to be considered at the Aug. 10 meeting of the Senate Judiciary Committee, the bill’s sponsor, Sen. Dennis DeConcini (D-Ariz.), does not believe that there will be any further progress this session of Congress.

“It increasingly looks like time is going to run out on this session,” said a spokesman for DeConcini’s office, “I would guess that it’s about a 99:1 chance that there will be legislation passed this year. The Senate may actually end up passing something, but I don’t think that we’ll be able to get anything signed into law.”

DeConcini’s spokesman added that a discussion draft of amendments to the bill that was circulated about three weeks ago (Cash Box, July 31) would probably not be added to the bill this session.

Black Music Signings Leaning To More Commercial Sounds

by Michael Martinez

LOS ANGELES — While black music A&R executives at various labels claim adherence to the hackneyed truism that “new talent is the lifeblood of the recording industry,” there is far less consensus on what criteria should be applied to acquisition of artists for label rosters, which are slowly shrinking in size and, in some cases, scope.

In a Cash Box survey of black music A&R executives and artists, it was clearly ascertained that signings — with both new and established acts — have become an increasingly frugal proposition. Label spokesmen cited the lagging economy and increased production and promotion costs as the primary reasons major labels are becoming more discriminatory in their signings.

Some contacted said that there is increasing reliance on evaluation from the labels’ promotion and marketing departments to determine whether an act’s image can be promoted and sold to the public effectively.

But to artists, particularly established ones who have had hits and are trying to make a comeback, the problem has not been solely economic. Many artists felt that record companies are becoming less concerned with providing the public with quality music and more with selling what sounds like a hit.

That topic attracted a great deal of attention during a panel discussion at the recent Black Music Asxn. (BMA) conference in New Orleans. It was during the opening of the discussion that BMA executive director George Ware said, “We let a little confused about what we’re selling because we’ve started calling ourselves a ‘record and tape business’.

“But that’s not true,” he added. “We don’t sell records and tapes; we sell music and entertainment.”

Ware further said that record companies should begin viewing their commodities from such a perspective in order for the artist of black music to survive. He said there is a need for labels to address this perspective in the signing of black talent to their rosters.

Smaller Rosters

At the close of the ’70s, most labels took a hard look at their rosters and made decisions that would not be made again. In many cases older artists with waning popularity were dropped or given a last chance to produce a saleable record.

These decisions were applying the inexact science of artists and repertoire management to signings. But most of those contacted claimed they also put to use specific criteria in selecting artists for their rosters.

“We look for a group that sounds fresh every time out,” explained Sonny Taylor, A&R director, PolyGram Records, who added, “If they’ve got a song that you can sing or dance to, then we feel it has a chance to sell.

More specific criteria was outlined by Columbia executive vice president of Black Music A&R Larkin Arnold. “My criteria has not changed at all over the years. In a group that had focused on.

KROO had undoubtedly been a big help for us,” said Sean Conklin, KROO’s executive director, album promotion, Ato Records. “It really depends on the act, but there are certain kids, like Lump and 2 Live Crew, that do great in that rotation. They really helped it happen on ‘Catholic Boy’ when they pounded ‘People Who Died.’

“They’d play that album to #1 out there,” said Judy Libow, director, national album promotion, Atlantic. “It didn’t have to happen that way.

“We’re a bit more esoteric than a lot of other labels,” added Michael Abramson, vice president, Island Records, who observed that while getting airplay on AOR stations can sometimes be difficult, KROO has helped with artists like Adrian Belew.

Sells Records

But Wil Botsch, co-owner of Side One Marketing, an independent national...
ABC Gets FCC Approval On HVN

LOS ANGELES — The Federal Communications Commission (FCC) granted approval last week to ABC Television enabling it to begin offering its recently announced programmed distribution service Home View Network (HVN). A subscription television service (STV) based upon an encoding/decoding system newly developed by Sony Corp. called AESOP, I, for Addressable Extension System with Overnight Program, HVN will broadcast programing in scrambled form over ABC stations from the hours of 2-6 A.M. (EST) each day, which subscribers will be able to tape on their videocassette recorders and decode for future viewing.

ABC sought FCC approval for the service since it was first unveiled in May. HVN is now scheduled to officially start operations in early 1983, and will be first made available to ABC-owned and operated stations and, later, to ABC affiliates.

According to ABC Video Enterprises president Herb Granath, HVN "will enable us to market our video programming — including those in areas that are not wired for cable." The service is expected to feature a mix of film, movies, TV shows, children's and special-interest programming.

BMI Will Honor Film And TV Composers

LOS ANGELES — Broadcast Music, Inc. (BMI) will host a special luncheon Aug. 17 for the members who have won Oscars or Emmys for Best Musical Score or Best Song. BMI presi- dent and chief operating officer Joe Ensone said that BMI "is very proud of the composers at the Beverly Hills Hotel luncheon with Special Citations for their achieve- ments.

Among those to be honored are: John T. Williams (five awards); Jerry Goldsmith (five); John Barry (three); Robert Sherman (two); Richard Sherman (two); Peter Rugolo (two); Michael Gore (two); Charles Fox (two); Billy Goldenberg (two); Joe Hirschorn (two); Roy Charles (two); Lionel Newman (one); Nelson Riddle (one); Giorgio Moroder (one); Joe Ren- zetti (one); Anthony Festa (one); Don Grady (one); David Shire (one); Norman Gimbel (one); Dean Pitchford (one); Carole Bayer Sager (one); Peter Allen (one); Earl Hagen (one); Fred Ebb (one); John Kander (one) and Patrick Williams (one).

The Triple Share Lead
In Race For Music Emmys

LOS ANGELES — Composers Bruce Broughton, Patrick Williams and Billy Goldberg each garnered two nominations for the music categories of the 34th annual Emmy Awards competition.

Broughton was nominated for best music composition in a series ("Dallas."

The "Search," CBS) and best music composition, limited series or special ("Lambs of God," ABC) as well as for best music and lyrics (with Carol Connors) for the song "Friends Forever" from the "Welcome Home" episode of NBC's "Love Sidney." Williams' nominations were for best music composition, series ("Lou Grant," "Hometown," CBS) and best music competition, limited series or special ("Princess and the Cab- bee,") CBS.


Capitol Closes Pressing Plant In Los Angeles

by Michael Martinez

LOS ANGELES — A spokesman for Capitol Records, Inc. last week said the company would be closing one of the three plants it had in operation. The remaining Capitol pressing plant would be located in Winchester, Va. and Jacksonvile, Ill.

Ed Knoufy, Capitol's vice president of in- dustrial relations, said that between 270- 275 employees are involved in the plant closure. "To the extent that there are open positions, we will try to relocate some of the employees," he added, but indicated that most would be released.

Knoufy blamed the closure on prevailing economic uncertainty. "The recession's effect on the national economy and the record industry in particular has cut into the demand for manufacturing services," he said. 275 is one-third to one-quarter of Capitol's total production. the Capitol/EMI America/Liberty

Harris AM Stereo System Is Second Approved By FCC

by Michael Glynn

LOS ANGELES: Harris Corp. became the second AM stereo radio receiver to receive type acceptance for its system from the Federal Communications Commission. The Harris model 3000 was approved by the FCC for use in [90-kilohertz] bands of Kahn Communications' system on test station KTSF/San Antonio July 23, Six

(Continued on page 10)

(Continued from page 9)

Tomato/Tomato, "Hot Space" by Queen on Elektra, "Special Forces," by Jex Special on, "Alligator Woman" by Cameo on Chocolate/Polymar, "Hooked On Swing," by Larry Elgart & The Manhattan Swing Orchestra on RCA, "Quiet Lies" by Juice Newton on Capitol, "Keep It Live" by The Dazz Band on Motown, "Thrashed Down" by Rick James on Columbia; and "Now And Forever" by Air Supply on Arista.

Gold singles certified in July were "Don't You Want Me," by the Human League on A&M and "I Shot The Sheriff" by the By Tah on Columbia Records.

On the video side, On Golden Pond and Star Wars, both on 20th Century-Fox (now CBS/Fox Video), received gold video award certifications, and Star Wars simultaneously became the first rental-only video cassette to achieve platinum status. The award to On Golden Pond was presented by Emmy award winner Peter O'Toole.新年, "Friar's" golden video award value/rental income of at least $1,000,000. Star Wars' platinum certification represents rentals of at least 50,000 units with a retail rental license income of at least $2,000,000. Six other gold video award certifications are slightly behind last year's. There have been 23 gold and three platinum video awards certified this year through July, compared to 29 gold and four platinum at this time last year.

Rogers Prevails In Bootleg Cases

NASHVILLE — In a pair of judgments involving corporations which were producing bootleg merchandise presenting the likeness of Kenny Rogers, the courts have ruled that in cases involving the "right of publicity," the corporation selling the counterfeit product and its owners are both personally liable to repay any damages determined by the court. Judges ruled in favor of Rogers Prods. against Abe Art, Inc., and its owner, Gerald McGlothlin, in the first suit, filed in Chicago, and against LSC Corp., owned by Michael J. Rouen and Debra Coburn Rouen, in the second, filed in South Bend, Ind. In each case, the defendant corporations were convicted of copyright infringement and since the posters were copies of original paintings, but the courts held that a live entertainer maintains the ex-clusivity right to the commercial use of his name and likeness.

According to Rogers' attorneys, Eric Wurst of Nilsson, Robbins, Dalgan, Berliner, Car- son and Wurst, a special rule exists that pertains to certain kinds of tort, including the sale of counterfeit merchandise, under which the owner of a corporation cannot "hide behind" the corporate front and becomes personally liable for the total extent of the damages assessed.

As a result of the suits, the defendants were required to pay substantial money damages to Kenny Rogers Prods., and the remaining posters, weighing approximately one ton, have been disposed of.

In a similar case recently in Chicago, Creative Screen Co., Inc. and its owners were re-quired to pay nearly $1 million in damages to Winterland Prods., which has the rights to T-shirts by such rock groups as Journey and the Rolling Stones. Wurst also represented Winterland in that case.

(Continued on page 10)

(Continued from page 9)
We've always had the greats.
NEWS & REVIEWS

REVIEWS

COUNTRY

CONWAY'S Band — CONWAY TWitty — CONWAY'S Band

SAINT ANGEL (Columbia 18-30160)


As much of a departure from last year's "Winning" as that song was from Santana's slink-edged excursion, this week's top chart debut is a dense mix of pop, R&B and even a little jazz with a strong country feel. Producer John Ryan uses his stick made-for-radio technique to give it the sound of a Top 10 record.

TANgANTA (Columbia 18-30160)


As much of a departure from last year's "Winning" as that song was from Santana's slink-edged excursion, this week's top chart debut is a dense mix of pop, R&B and even a little jazz with a strong country feel. Producer John Ryan uses his stick made-for-radio technique to give it the sound of a Top 10 record.

FEATURE PICKS

VAN HALen (Warner Bros. T-79928)

"Girl" is the latest single from L.P. with the title "Masterjam." (EASCAP) (E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth) (Producer: T. Templeman)

Unusually restrained for the loud, boisterous Van Halen, while it isn't exactly a ballad, the latest single from the "Diver Down" LP is a blusky, rambling sort of ode to a mystery woman. Eddie Van Halen manages to sneak in a tasty solo and Dave Lee Roth provides a few of his pitch-perfect yells for a smokin' (though still swingable) vocal performance.

You Keep Runnin' Away (3:56) (Rocknocker Music Co./Easy Action Music/W.B. Music Corp. — ASCAP) (D.R. Mills)

...Special might not be a household word in the U.S., but a band of this size and this age with such a strong following is undoubtedly humming the chorus to its last hit single, "Caught Up In You." The music doesn't stray far from the REO Speedwagon territory, but "Brook's The Thing" is a true cut and '88 Special has done it right.

JANIS SEIGEL (Atlantic 7-89991)

"I've Got A Crush On You" is the latest single from the Broadway and recording star's recent album. (Skyhill Publishing Corp., Inc. — BMI) (L. Russell)

Producer: J. Dorn

Leon Russell's languid tropical tune is dressed up in a Church-like arrangement by one of the former Manhattan Transfer members, who gives a Barbara Streisand-like reading. The Masked Americans in Music, J. Dorn, who has worked with the likes of Bette Midler, has come up with a very commercial pop sound using recordings for pop, A/C.

SQUEEZE (E/M 2413)

I've Returned (2:36) (Illegal Songs, Inc. — BMI) (G. Tilbrook, C. Difford) (Producers: Squid City)

This quick 'n clever slay of pop/rock has received second only to the last single, "The Big Spender," which topped the pop chart this week. From the "Sweets From A Stranger" LP, so many folks may already be familiar with. Those who aren't should enjoy its sheer playfulness. "Whenever The Hangover Strikes" is on the flip.

DICKIE GOODMAN (Montage 1320)


If Dickie Goodman's name doesn't instantly ring a bell, you'll recognize him as the 70s producer/element of various novelty records with humorously spliced in bits of contemporary chart hits. For his latest, he "interviews" America's favorite slice of the '80s, the Go-Go's, and cuts with pieces of songs by Fleetwood Mac, Go-Go's, John Cougar, etc. as answers.

Ravyns (Full Moon/Asylum 7-69785)


On the Baltimore-Washington, D.C. club circuit, the Ravyns provide the second single from the Fast Times At Ridgemont High soundtrack. (Jack Nicholson's "Somebody's Baby" is also on the LP). It's punchy pop/rock with the sort of nostalgic hook that could pull in a large Top 40 audience, with that early Eagles) Felder cut called "Never Surrender."

COUNTRY

DON WILLIAMS (MCA MCA-52097)

Mistakes (2:52) (Jensing Music Inc./Narwahl Music/Sweet Glenn Music — BMI) (R. Feldman) (Producers: D. Williams, G. Tune)

The Gentile Giant has had a string of rather subdued ballads, but he breaks the mold with this number, a country version of an old song, alternating with the snare provides a solid backbeat for a country production with definite rock overtones, especially from a subtly placed synthesizer.

JUICE NEWTON (Capitol P-5148)


Previously cut by Brenda Lee, Juice Newton is this time a totally different and emotion, giving her yet another potential across-the-board hit. Richard Lindas calls on a fairly simple backing structure, and adds in a 60's-like harmonies to predominate.

RAZZY BAILEY (RCA RB-13200)

Looking For A New Heart (2:25) (Caso Del Oro Music, Inc. — SESAC) (K. Franceschi) (Producer: B. Montgomery)

(continued on page 12)
**Talent on Stage**

**Frank Sinatra**

UNIVERSAL AMPHITHEATRE, L.A. — A performance by Frank Sinatra isn’t a concert, it’s an event. That dictum held especially true on July 30, when he played a charity benefit officially opening the refurbished 6,251-seat Universal Amphitheatre, the all-season arena that boasts an impressive array of bars and food facilities, not to mention state-of-the-art acoustic engineering.

The show was opened by Sinatra's daughter, Nancy, and comedian Charlie Callas, offering lightweight material, yet evoking a warm audience response throughover their respective talents. Following a brief intermission The Chairman of the Board walked onto stage backed by the Vince Falcone band, launched into a series of standards like "I Get A Kick Out Of You," "The Lady Is A Tramp" and "I've Got You Under My Skin," along with such new ballads as "Searching," and made it obvious he was in total command of his stupendous talent, styling songs like no one else can.

Sinatra is no longer a mere singer, he’s an American institution. And a show by the artist is a reminder of the spectrum of images: a skinny kid from Hoboken crooning into a mike while young girls cry havoc; an introspective conjuror of platinum-blonde cocktail waitresses; JFK meeting Judith Campbell Exner and par-taying with Ol' Blue Eyes; scenes from 'Oceans,' 'The Lady Killer,' 'Robin & The Seven Hoods' and countless other great flicks, hanging out with Bishop, Lawford, Martin and the rest of the Rat Pack; and much more.

Older but wiser now, one thing about Francis Albert, is he has remained the same since he waved crowds during the big band era — his ability to enrapt audiences through aural stimulation. Whether he is exuding an intensity in up-tempo love song or delivering a Porgy & Bess medley in a smouldering fashion, the man makes it all sound so casual.

**Tennessee Performing Arts Center, Nashville** — The mere fact that one of the most successful artists of his genre could make that this time around is a testament to his appeal and the redeemed quality of his craft. Sinatra is at his crooniest and best.

Sinatra in 1960, was regarded as the ultimate crooner, much like business drink was the crooner, much like Sinatra in the 1960s, a singer who could deliver a complete show from the ballad to the blues and back again.

**Milwaukee Firm Sets Regional Band Sponsorship With Miller**

by Jim Bessman

NEW YORK — Music act sponsorships from major companies have traditionally gone to nationally known acts, with the Stones-Jovan tie-in topping a lengthy list. Recently the Milwaukee-based Miller Brewing Company has expanded its involvement in national music promotions to the regional level. Currently the brewery is sponsoring five regional bands with proven drawing power in their home markets as a means of securing exposure for both the company and the bands.

Gary Reynolds, president of Milwaukee-based Gary M. Reynolds Management Co., a division of Barkley Broadcasting, initiated the sponsorship program. Reynolds manages a presently nameless offshoot of Sierra, a Milwaukee band that made last year's "Miller High Life Rock To Riches Contest" talent competition finals in New York, and a few years ago, he became aware of a "new wave of corporate rock 'n' roll" in such tie-ins as a Budweiser-produced Rockbill pamphlet featuring Journey.

Seeing potential for an LP tie-in, he took Sierra to Pabst in 1979. The Milwaukee brewer sponsored "the re-release of "Dancing In The Street"" on the 1980 album package, which included the insertion of poster blowups of the back-cover photo showing the main bandmembers tipping Pabst product. The company has expended extensive printed promotional materials, mailings to its subscribers, encouraging tie-ins, and T-shirts and full-color posters showing the band's logo and "give that band a Blue Ribbon" slogan.

The T-shirts and albums were used as merchandising aids during on-premise nights at the clubs where Sierra appeared, and the local beer distributors tied-in with beer promotion giveaways as well. "The whole thing was ultra-commercial," laughed Reynolds, looking back at the 18-month sponsorship. "It was our first time doing this sort of thing, and we got carried away."

**Network of Sponsors**

From that experience, Reynolds expanded the concept with the goal of creating a network of sponsored bands that any advertiser could utilize.

On the start of the year, he approached Miller, whom he originally brought to Sierra but too late in its promotional schedule that year. This time Miller eagerly teamed up with the goal of establishing and developing a network of Miller-sponsored bands in five test areas.

Reynolds who worked on the Miller side were The Lee Malone Band for Denver, Piggy's for Nashville/Knoxville, Zebra for... (continued on page 31)
JUMP TO IT — Aretha Franklin — Arista AL 806 — Producer: Luther Vandross — List: 7.98 — Bar Coded

The Queen of Soul has lost none of her scintillating intensity, panache, and vocal gloss, but her latest LP captures her versatile range. Aided in the studio by Luther Vandross' insight, backed by the Four Tops, Darline Love and Cassie Huxton, and covering songs by Vandross, Smokey Robinson and the Isley Brothers, B/C and pop outlets should find a slew of viva tracks here, with her majesty's self-penned "I Wanna Make It Up To You," a duet with Levi Stubbs, just one of the album's many stellar recordings by a truly amazing talent.

SINGLES

(continued from page 10)

Razzy Bailey's latest offering resembles a gypsy melody and to back up, producer Bob Montgomery adds a tasty mandolin around the singer's adaptive tenor. The platter is a somewhat danceable affair with a positive message and a celebratory spirit.

BLACK CONTTEMPORARY

McCoy Tyner (Columbia 18-03151) Love Surrounds Us Everywhere (3:58) (Aisha Music Co. — BMI) (M. Tyner) (Producers: M. Tyner)

Tyner has always had a reputation as a solid, if not particularly flashy, jazz keyboardist (and primarily pianist). With sensuous Phyllis Hyman on vocals here, Tyner looks like he could have his first crossover hit with this smooth and just a little bit different album.


The brothers Taveers' new LP is titled "New Directions" but this first single's hidden ballad to the sweet-sounding type of R&B ballads made popular by groups like the Chi-Lites ("Betcha By Golly Wow"), it's also a return to the Taveers' wonderful crooning. Primarily B/C, but sugary enough for pop.

NEW AND DEVELOPING


Advance word on Cain, who currently sings with the new keyboardist Jonathon (who co-produces and composes this particular track), compares the lissome songstress to Pat Benatar, and her debut single confirms the similarities. She doesn't have Benatar's range, but what she lacks in power she makes up for in sexy, supple vocal style on this gappoling pop/rocker.

ALPHONSE MOUZON (High Rise SHR 2008) I Don't Want To Lose This Feeling (3:43) (Mouzon Music Co. — ASCAP) (A. Mouzon) (Producer: A. Mouzon) $4.98

Being a jazz drummer, primarily, what has most received attention through his association with the likes of Larry Coryell, Mouzon moves directly into the mainstream R&B dance music with a real snap here. The fast-paced rhythm is made for partying and the groove is uncomplicated.

SONS OF BEACHES — Australian Crawly — EMI America ST-1702 — Producer: Mike Chapman — List: 8.98 — Bar Coded

Taking its name from a super-fast swim stroke, Australian Crawly is one of the main prosectyles of pop power Down Under, and its American debut — after recording the band's third LP — should have little trouble sailing aloft here. Recorded in Hawaii with studio maitre d' Mike Chapman, the Aussies infuse their performances from brooding songs about "Daughters Of The Northern Coast" to a sly pop tune like "King Sap" (and Princess Seg) with ease.

GOSPEL


For lexicographers, the meaning of the word "inspirational" lies within the subtleties of Al Green's enthralling vocals. On "Precious Lord," Green brings an emotional depth to such classic hymns as "How Great Thou Art" and "What A Friend We Have In Jesus" that most people have never discovered. Take away the message, and this disc is still as strong musically as any that such artists are putting out, as Green relies on strong arrangements and inspired performing rather than overplayed gimmicks.

THE EARLY YEARS — Roy Eldridge — Columbia C 283033 — Producer: Michael Brooks — List: None — Bar Coded

In a history of two pieces, plastic. More than a few classics here, as well as nine previously unissued masters covering nearly the entire trumpet master's career. A good smattering for the novice, a satisfying collection for the Eldridge die-hard, featuring recordings with Teddy Hill, Chuck Berry, Gene Krupa, Miles Davis, Teddy Wilson and Eldridge's own Three Duces band. Part of the recent batch of Columbia's Legendary Masters Series, and not to be missed.

NEW AND DEVELOPING


As ringleader of the mythical Dead Boys, Stiv Bators was known as the enfant terrible of New York City's early punk scene during the late-70s, marauding his audiences with such legendary releases as C.B.G.B.'s and The Mudd Club with various screaming and expletive instrumentalists. Well, Stiv's cleaned up his act considerably during the 60s and now, as lead vocalist and co-composer of this new quartet, he shows his "serious side" as a truly talented artist. Intelligent lyrics, gripping melodies and political acumens make Lords debut one to be taken seriously by AOR and progressive programmers. Key cuts include "Russian Roulette," "Holy War" and the single, "Open Your Eyes."
New Music To Be Spotlighted At L.A. Kool Jazz Festival

by Michael Martinez

Los Angeles — Claiming they will provide the widest range of jazz innovations ever assembled, officials of the Kool Jazz Los Angeles Festival are touting the event as the most exhaustive schedule of new music staged to date. To set from Nov. 8-10 at various locations here, acts as diverse as the Art Ensemble of Chicago to Laura Ann Johnson will be presented on the five-day bill.

During a press conference here, George Wein, president of Festival Pros, Inc., producer of the New Orleans Jazz and Heritage Festival, and the Kool Jazz Festival schedule for Brown & Williamson Tobacco Corp., said that Los Angeles was chosen for this concert because the Playboy Jazz Festival, which he has produced, was held recently in the City of Angels and featured many of the top names in jazz. He admitted that it seemed appropriate for a new music festival to be held here.

The L.A. fest is being co-sponsored by Kool Cigarettes and the Los Angeles Philharmonic and will be co-produced by Wein's company and New York-based Outlet Ventures, Inc.

Responding to questions from those assembled at the press conference, held at the L.A. Music Center, Wein reiterated that Kool was not sponsoring the shows to make a profit, but was associated with the festival for promotional value. Wein, along with Er- nestine Anderson, who directed the L.A. Philharmonic, and Brad Broecker, manager of marketing publicity for the Kool, stressed that while the public may not be acquainted with the music, the festival would offer an opportunity for jazz listeners to hear a variety of new music.

According to Wein, "We tried to incorporate all music into this show. And of course there’s always the criticism by traditionalists that there’s not enough of the traditional music and claims by modernists that there’s too much of the modern music."

"But most of these acts cover music from dixieland jazz to what people regard as avant garde, so there is something for everybody. And in any case, even the public may not recognize it at first."

Acknowledging that L.A.'s sole jazz station does not normally program music by the artists scheduled to appear, Wein said that there would be an effort to urge local stations, as well as local and national radio stations, to support the music. He added that there would be substantial print ad support for the event in addition to a media blitz.

Marty Cahn of Outlet Ventures talked over the line-up for the festival and gave a brief background on each artist and what contributions they've made to the development of new music. He also noted that many of the artists scheduled to appear during the fest have passed through the Chicago-based Assn. for the Advancement of Creative Musicians (AACM). Saturday, Nov. 6, at the Dorothy Chan- dler Pavilion of the Music Center is "Gettin’ Down" night featuring the Art Ensemble of Chicago’s trumpet maestro Lester Bowie and his Roots to the Source, a jazz/gospel aggregation featuring Martha and Fontella Bass on vocals. The World Saxophone Quartet, followed by the hard- spun harmolodic musings of guitarist James "Blood" Ulmer and his trio.

The ABCs of New Jazz is the subject of the Sunday, Nov. 7, show at subterranean Pasadena's Perkins Palace. It will feature AACM founder and composer/ pianist Muhal Richard Abrams with AACM proponents saxophonist Anthony Braxton in a duet setting. The group Art Featuring Henry Threadgill, Fred Hopkins and Steve McCall and L.A.-based John Carter Quartet featuring Bobby Bradford round out the evening.

The Nikolas Dance Theatre and the Art Ensemble of Chicago will provide the sound for the Nov. 9, Tuesday night show at the Santa Monica Civic Auditorium. The multicultural spirit of the Nikolas Dance Theatre is under the direction of Alwin Nikolais. The Art Ensemble is under the guidance of its members, each of whom is a member of the diverse ensemble from the AACM contributes equally. In ad- dition to trumpeter Bowle, the group includes Joseph Jarman, Malachi Favors Maghoutus, Fadadu Don Moey and Roscoe Mitchell, who will be appearing on the closing night of the festival...

(Continued on page 30)
Government Halts Goody Appeal; New Trial Now Appears Likely

NEW YORK — The federal government is no longer pursuing legal remedies relating to the status of the Sam Goody, Inc. tape counterfeiting case via the U.S. Court of Appeals and the Supreme Court (Cash Box, May 29). Last week the U.S. solicitor general notified Federal Judge Thomas H. Hunt that it would no longer appeal his action of July 27, 1981, which set aside convictions against Goody, Inc. and its vice president Sam Stolion and ordered a new trial.

According to Joel Cohen, assistant attorney in charge of the U.S. organized crime section in Brooklyn, the government action now paves the way for the new trial, though still at hand are defense motions to dismiss the indictments, scheduled to be heard before Platt on Sept. 24.

Sam Goody, Inc. and Stolion were convicted of tape counterfeiting charges in April 1981. Goody was convicted on one count of Interstate Transportation of Stolen Property (ITSP) and one count of criminal copyright infringement, while Stolion was convicted on one ITSP count and three infringement counts. Platt alleged misconduct in the prosecution in setting aside the convictions and ordering a new trial last July.

**CBS Records Norway Changes A&R Dept.**

NEW YORK — The international A&R department of CBS Records Norway has undergone several organizational changes. Jan Dølss is the new manager, international A&R, and is responsible for A&M and Gof-fen Records artists, as well as Frank Zappa. Lars Utell is now label manager responsible for repertoire on the U.S. labels of CBS Records and Jet Records. He will also handle Scandinavians-based repertoire.

Morten A. Jensen will be responsible for CBS Records International repertoire outside Scandinavia, as well as repertoire released on the Arf and Ariola/Arista labels.

**Jem Will Distribute Adelphi Indie Label**

NEW YORK — Adelphi Records, the Maryland-based independent record label, has entered into an exclusive worldwide marketing and distribution agreement with Jem Records. First release under the new pact is "Times Four" by The Nighthawks. Marketing and distribution chores for Adelphi will be handled by Andy Miele, director of marketing, Jem, while promotion and publicity will be handled by Hap Passman, promotion manager, Adelphi.

**Tillis Movie Firm Bows**

NASHVILLE — While the remainder of his recording career continues to be based in Nashville, Mel Tillis has formed Mel Tillis Films, an independent motion picture production company that will begin production in the fall of 1983 in Los Angeles. The first project for the company will be the adaptation of Richard Powell's novel, "I Take This Land," which will begin production in the fall of 1983 in Florida.

Tillis, who has been a performer in several films, including Cannonball Run, Every Which Way But Loose and Smokey And The Bandit II, will be executive producer for the project.

**COAST TO COAST**

**EAST COASTINGS — Iron curtain rock: Although a scheduled tour of Poland by U.K. Subs had to be scrapped last month, the tour has been rescheduled for September. During that same month, Joan Jett & The Blackhearts will become the first American rock band to tour East Germany. The seven-date swing was negotiated by Trinillo, The Who's management company ... The M.S.I. label has signed an agreement with the U.S. and Canada with Quality Records. The label's roster includes Hurricane Jones, Nievea, SVT, The Mutants, James Montgomery and The Uptown Horns ... I.R.S. has signed The All Star Records producer Norman Schilt and wife Angela on the birth of a daughter, Joy Christine, born July 24 in New York. ... Blood'n Guts Dept. ... Toto vocalist Bobby Kimble recently tripped over a stage in Denver, breaking an important bone in his leg. After the show, Kimble checked into a hospital, but then checked out again and flew to Chattanooga to perform with the band. He then returned to the hospital, underwent surgery and flew to Binghamton, N.Y. the next day, missing just one date ... Fans of Prince and Tuxedo note: the new Jammalade/Tacuma 12" single is being reported as a heavy add by Gotham's S.U.R.E. Pool, which services over 100 inner city club DJs ... In those postpunk days, could there be anything left to raise your eyebrows? We thought not until we received the release of four live tracks from a Minneapolis native who approached Prince one evening and began reciting the words to a song she'd written entitled "Drive Me Wild." ... Fred Goodman

**POINTS WEST — First off, cheers to Cash Box singles chart researcher Mike Portland, who recently got engaged to Cathy Marie, who's been dating at 8 pounds, 7 ounces in mid-July ... Alan Arkush, who directed the Ramones in the B-movie masterpiece Rock and Roll High School, is developing another music-oriented film called "Rock 'n Roll Radio." ... Walter Goorwick is a Bill Grahamese promoter ... Don Von Vliet, aka Captain Beefheart, was filming his video for the single after 20 years in the spotlight, "Ice Cream For Crow," out near his Mohave Desert digs. Daniel Pearl, who served as cinematographer for Tobe Hooper's Texas Chainsaw Massacre, is filming Beefheart's bizarre vid, said to feature lots of rubber spiders ... London Wavelength's three-hour radio special about Jim Morrison, which airs on Labor Day, describes some of the interviews with Morrison's comrades and some poetry readings by the Lizard King himself. Approximately 250-300 AOR stations are expected to broadcast the show, with Wavelengths, an album from the top 50 markets. Also coming from London comes papers on Pete Townsend in fall of '82, and a Police special early next year coinciding with the release of their group's new LP. 1983 will also see the exclusive BBC distributor air specials on the Rolling Stones, The Who, David Bowie, Eric Clapton and the like, with material culled from the BBC's archives ...
Capitol Video Unit Gear Up For Wide Array of Projects

(continued from page 7)

home. The concept of the family VCR or video disc unit is just starting to become a reality.

All of EMI Music Video’s productions are generated and funded internally, without the aid of pre-sales to cable. "I know that does sound somewhat conventional, but it’s our emphasis. There’s that sort of a bow-in-the- water approach. We’re in it more up to our knees." With the coming of an era of dubbing/duplicating facility and library, they can now do rough cuts for off-line or on-line work and maintain crucial audio/visual control by "correcting the sound and EQ’ing the tapes ourselves," says Yukich, who oversees the room’s technical operations. "We mark every tape sent out with a letter and number so we know which machine it was dubbed on if there is an error. And we’ve set up the room in such a way so that down the road we can expand."

More Projects

Expanding the base of music video is something that EMI is actively interested in and involved in at present. Hart revealed that a production crew is presently shooting a "highly experimental video" at Chayenne Frontier Days in Wyoming for Duran Duran. "The ‘key country artists’ on the Capitol/EMI labels, Mel McDaniel and Lane Brody, together with EMI Music Video’s new signing, Michael McGinnis. Former 10cc members Kevin Godley and Lol Creme, who were responsible for the controversial Duran Duran promotional video ‘Girls On Film,’ are directing along with Derek Burbridge."

Also recently screened was The Ashford & Simpson Video, a conceptual/performance production that Hart called "the first major black artist video." (Already released is Maze Featuring Frankie Beverly’s "Feelings Live In New Orleans, a concert video.)

On tap are productions in conjunction with new albums by Miami Steve Van Zant, Kim Carnes, Sheena Easton ("Live At The Palace") and April Wine ("April Wine" was one of our first fulllength videos, and now we’re working on our second, which will be concert plus," said Hart.)

The most interesting series of classical music programs under the heading Casals and Concerts, which, Hart stated, will feature the star performers in great venues around the world. Like most directors and producers, Hart understood would rather not talk about the acts he’s in negotiation with for projects. "(I don’t like to talk about projects until they’re signed, sealed and almost delivered.) However we will talk at length about what he calls the “key relationship” between the director and artist in a music video production. "We value the input of our artists in a production," stresses Hart, "and a number of acts come in with part of the package, either in the form of rough storyboards or scripts.

Artist Input

"Look at (Harvest/Capitol recording) Duran Duran, who had a tremendous amount of input in their video. (Hart refers to a recently completed fulllength production, which includes tracks from the "Rio" LP, “Girls On Film,” concert footage and animation.) (Director) Russell Mulcahy, in that case, functioned as an interpreter of their ideas. And The Tubes are extremely visuals-oriented. I think everything that they’ve ever done and they’ve been born with video in mind."" Even with the most compliant and helping of artists, Hart says “no production is ever easy.”

"There is always a lot of pre-production and detail work to be done, and, very often, we have an incredibly short amount of time to do so. "But if we could make a music video with the time and money that go into a film. Then again, there’s always that danger there’d be a tremendous loss of momentum for the record and the act."

Which gets back to the ultimate purpose of music video at this point, which is to sell both the performer and the product. "There are two things we can conclude about music video," sums up Hart. "First, it is a global business. The production costs are high so the marketing opportunities have to be broad-based. We like to think that’s one of our strengths. The other basic philosophy, and perhaps most importantly, is the support it provides for our mainstream business, which is records. And if record companies don’t do it, someone else will.

Visual Music

"There is certainly no lack of commitment on our part. Can anyone seriously doubt that visual music will be an important part of the record business in 10 years?"

Beginning in September, the Capitol Group will be doing it all, from production through to sales and marketing, through the entire process. "We’re all pumped up," says Davis, who has been involved with record marketing “in one form or another for the last 18 years. The first task facing Davis is to set up a sales and distribution force to concentrate solely on video, with regional representatives based in New York, Atlanta, Chicago and Los Angeles and a national sales manager headquartered in the Capitol Tower."

The problem of this year, sales and distribution responsibilities will undergo a period of transition as they are switched over from TEVPE to Capitol. "We’ll be going through major distributors as much as possible," said Davis, at least initially. As to whom the distributors will distribute to, we have to finalize. We don’t want to erode their marketplace.

Roberts are not going to go away. The home entertainment market is splittered, but the elements themselves are synergistic in nature.

Fitting into this "synergy" will be video game cartridges from TVEP, which are targeted to be available Oct. 1, according to Davis. "The games themselves will be compatible with the Atari 400 and 800 systems, as well as the Commodore and VIC 20 units," said Davis. "The programs won’t be limited to just games, either. There will be educational and sports titles, so there are a variety of new marketing opportunities right there."

"It’s a new area, admittedly, for the record company to tackle," Davis concluded. "We hope to expand as we establish more market penetration."
**TOP 200 ALBUMS**

**Go-Go’s ‘Vacation’ Cracks Top 50 In First Week Of Release**

by Mark Albert and Ken Kirkwood

**TOP STORY OF THE WEEK** is the Go-Go’s and the group’s new LP, "Vacation," which at #42 bullet, was the only album to debut in the Top 100 this week. Strong initial retail action out of the West, East and Midwest. The "Vacation" single is well on its way to reaching the Top Ten, as it jumped to #11 bullet from #15.

**TOP TEN HIGHLIGHTS** — Fleetwood Mac remains firmly entrenched in the #1 position for the third straight week. . . Robert Plant stays at #3 bullet. Strongest retail in the Midwest and East. Good improvement at the rack level. . . Survivor moves up a point to #4 bullet. Solid retail activity in every region, led by the Midwest. Top Five rack sales reported this week and the "Eye Of The Tiger" single remains at #1 bullet on the Cash Box Top 100 Singles chart for the third consecutive week. . . John Cougar moves up to #6 bullet from #7. Retail good everywhere led by the Midwest and South, with Top Ten rack sales reported as well. The second single from the LP, "Jack & Diane," had another good week, jumping to #18 bullet from #24 . . . Steve Miller also moves up a notch to #8 bullet. Retail still very healthy with strongest activity in the West, South and Midwest. . . REO Speedwagon rebullets this week at #10.

**TOP 100 HIGHLIGHTS** — Crosby, Stills & Nash move to #11 bullet, up from #12. Good retail in every region, led by the Midwest and West. The "Wasted On The Way" single jumps to #10 bullet, up from #12, giving the group its first Top Ten single in five years. . . The soundtrack to Rocky III goes to #13 bullet from #14. Strong retail out of the East, Midwest and South. . . Genesis moves up another point to #14 bullet, with best retail out of the Midwest, East and West. The group is currently on a nationwide tour that should keep the album a solid item. . . Chicago seems to be back on the right course with its first album on Warner Bros. A nice jump this week to #16 bullet, up from #24. Strong retail everywhere, led by the Midwest, the South and the West. The group’s "Hard To Say I’m Sorry" single went to #4 bullet from #5 . . . Donna Summer leaps to #26 bullet from #49 in her second week on the chart. Sales at the retail level are strong in all areas, led by the East, South and West. Summer’s LP also took a nice jump on the Cash Box Black Contemporary Albums chart, going to #15 bullet from #22 . . . Kenny Rogers jumps nine points to #50 bullet. Best retail in the East, Midwest and South. However, the strength here comes from a huge rack response. The album also jumped to #13 bullet from #18 on the Top 75 Country Albums chart. Rogers’ "Love Will Turn You Around" single enjoyed another good week, going to #16 bullet from #19 on the Top 100 Pop Singles chart, and jumping two points to #7 bullet on the Top 100 Country Singles chart. . . April Wine goes to #33 bullet, up from #36, with good retail out of the Midwest and West. . . Judas Priest takes a five-point jump to #38 bullet. Best retail in the Midwest and on the coasts. . . Taking one of the bigger jumps of the week is Billy Squier, moving 34 points to #43 bullet in only his second week. His "Emotions In Motion" single goes to #70 bullet from #77. Good retail reported in the East, Midwest and West. . . Elvis Costello takes a six-point jump into the Top 50 at #45 bullet. Best retail action out of the West, Midwest and East. . . In its second week, Zapp jumps 16 points to #51 bullet, up from #67. Biggest response out of the South, Midwest and West. The group’s "Dance Floor" single is very hot, moving to #8 bullet from #13 on the Top 100 Black Contemporary Singles chart and to #60 bullet from #90 on the Top 100 Pop Singles chart. . . Eddie Money moves an impressive #55 bullet from #61 with continued good sales out of the West and Midwest. . . Aretha Franklin jumps to #76 bullet, up from #88, in her second week. Doing quite well in the East, Midwest and the South. Her "Jump To It" single leaps to #5 bullet from #9 on the Top 100 B/C Singles chart. . . The Royal Philharmonic’s "Hooked On Classics II" goes to #61 bullet from #85. Good sales out of the Midwest, West and East. . . Stephanie Mills had a good second week jumping 17 points to #82 bullet. 101 TO 200 HIGHLIGHTS — Shooting Star jumps to #106 bullet from #118 in its second week. Strong sales out of the Midwest . . . Nicolette Larson takes a 12-point jump to #113 bullet. Best initial response coming out of the West and Midwest. . . Meat At Work is beginning to pick up nicely and jumps to #119 bullet from #135. Sales primarily out of the West and Midwest. The single, "Who Can It Be Now?," is hot and jumps to #28 bullet, up from #39 . . . The Best Little Whorehouse in Texas soundtrack moves to #120 bullet, up from #142. Good retail out of the South and Midwest.

**DEBUTS** — After the Go-Go’s, the next highest debut belongs to Uraiah Heap, which comes in at #134 bullet. The album is a very big item in the Midwest . . . Billy Idol debuts at #152 bullet with early response out of the West and Midwest. . . Scott Bai, #163 bullet, is starting off well in the West and Midwest. . . Robert Gordon, #166 bullet, is picking up initial action in the East. . . Other debuts this week include Lou Rawls at #176, Toronto at #179, Dayton at #182 and Sylvia at #186.

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**Regional Album Analysis**

<table>
<thead>
<tr>
<th>Region</th>
<th>Chart</th>
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| **NORTHEAST** | 1. DONNA SUMMER  
2. GO-GO'S  
3. BILLY SQUIER  
4. CLASH  
5. PETE TOWNSEND  
6. A FLOCK OF SEAGULLS  
7. ARETHA FRANKLIN  
8. HAIRCUT 100  
9. JUDAS PRIEST  
10. STEPHANIE MILLS |
| **SOUTHEAST** | 1. BILLY SQUIER  
2. DONNA SUMMER  
3. GO-GO'S  
4. JEFFREY OSBORNE  
5. DAVID SANBORN  
6. EDDIE MONEY  
7. POINTER SISTERS  
8. ZAPP  
9. JUDAS PRIEST  
10. MELISSA MANCHESTER |
| **Baltimore/Washington** | 1. DONNA SUMMER  
2. JUDAS PRIEST  
3. JEFFREY OSBORNE  
4. GO-GO'S  
5. HOOKED ON CLASSICS II  
6. EDDIE MURPHY  
7. HOOKED ON SWING  
8. KENNY ROGERS  
9. CHERYL LYNN  
10. BILLY SQUIER |
| **WEST** | 1. GO-GO'S  
2. DONNA SUMMER  
3. CRACKS  
4. ROXY MUSIC  
5. BILLY SQUIER  
6. ELVIS COSTELLO  
7. APRIL WINE  
8. PETE TOWNSEND  
9. JUDAS PRIEST  
10. BILLY SQUIER |
| **DENVER/PHOENIX** | 1. GO-GO'S  
2. APRIL WINE  
3. BILLY SQUIER  
4. JUDAS PRIEST  
5. ELVIS COSTELLO  
6. MEN AT WORK  
7. ZAPP  
8. ROXY MUSIC  
9. CLASH  
10. PETE TOWNSEND |
| **SOUTH CENTRAL** | 1. DONNA SUMMER  
2. ZAPP  
3. ARETHA FRANKLIN  
4. BILLY SQUIER  
5. GO-GO'S  
6. KENNY ROGERS  
7. BEST LITTLE WHOREHOUSE  
8. HOOKED ON CLASSICS II  
9. JANIS JOPLIN  
10. JEFFREY OSBORNE |
PIRATE AT GOODBY'S — On a recent promotional swing through New York, Christopher Atkins, star of The Pirate Movie, made an in-store appearance at the Sam Goody Rockefeller Center outlet to promote the soundtrack LP on Polydor/PolyGram. Pictured seated are (l-r): Atkins and Joel Dean, his manager. Pictured standing are (l-r): Jeff Brody, eastern regional vice president, sales; PolyGram; Frank Zaccaro, salesman; PolyGram; Leonard Teitler, store manager, Sam Goody; Rob Singer, director, project management, PolyGram; and Sue De Benedette, New York local promotion manager, PolyGram.

Outside Artist Tie-Ins Seen As Valuable Promotion Tool

by Jim Bessman

NEW YORK — With more and more recording acts going to non-music industries for sponsorship or other forms of tie-ins, an effective new method of promotion has been opened up, according to a nationwide Cash Box survey of labels and retailers. Especially when an act has hit product out on the market, these new tie-ins like little label involvement in non-record tie-ins, though heightened artist exposure generated by commercials on behalf of such companies as breweries is said to be a strong plus in itself, and one that often leads to stronger record sales in the future.

A spot check of record companies showed that non-record tie-ins are big business, but when you find them.

"My feeling is that they can greatly enhance the image and awareness of an artist, which translates into record sales," said Jim Lewis, vice president of marketing at PolyGram Records. Lewis added, however, that it was "very difficult" to quantify the direct effect of such artist tie-ins as beer commercials. "Our only experience in that area has been with Kool & The Gang, who did a commerical for Schlitz Mat. The spot generated tremendous exposure, and their last two albums have gone double platinum and close to double platinum while their audience has crossed over greatly into the white market. Some of this success must be attributed to that beer commercial.

PolyGram now has two more artists readiness outside sponsorship projects, though their identities are still under wraps.

"I think the record labels love to see their artists promote other products if it's not overkill," said Kathy Gangwisch, a

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Harris AM Stereo System Is Second To Get FCC Approval

(continued from page 8)

other stations — KOA/KJHK/Los Angeles and KFRC/San Francisco; Bonneville’s KMZB/Kansas City, Mo.; ABC’s WLS/Chicago and WMAL/Washington; and Group W’s KDKA/Pittsburgh — have all begun broad-casting in stereo utilizing the Kahn system, which, at present, Jefferson-Pilot’s WOXI/Atlanta was scheduled to begin its stereo service as the test station for Harris Corp. Aug. 6. However, it may be a long time before a system is chosen as the AM stereo system of the broadcast industry. The application for type acceptance of Magnavox’ own AM stereo system is still “pending” by the Federal Communications Commission (FCC). The filing covering to Charlie Cobbs of the FCC laboratory’s chief equipment authorization branch, who noted that the fourth manufacturer, Motorola, has yet to file its application. The first crucial test for some of the systems is taking place this month on WIRE/Indianapolis Delco Electronics, car radio manufacturer for General Motors, has invited each of the AM stereo system producers to participate in side-by-side demonstrations on the country music outlet in Indianapolis’ capital.

Kahn apparently not taking part in the WIRE test (although Texas Instruments’ FM Motor Co. is participating). President Leonard Kahn seemed to feel secure in the integration of his stereo system. He used the “Things couldn’t be going any better,” he said last week. “We have seven systems on the air and have gotten type acceptance from all the companies and in NBC’s WNBC/New York and LIN Broadcasting’s WFLI/Philadelphia — are expected to begin service very shortly. Kahn also has AM stereo signals in service in the stations in Houston, and I’ve gotten reports from engineers in Birmingham, Ala., who have said they’re getting WQCX signal from Chicago and it sounded great. (Although there are no receivers presently available to consumers that are capable of picking up Kahn’s, or any other system’s, AM stereo signal, two mono receivers spaced side by side and adequately detached will cause a side effect with signals broadcast under the Kahn system.)

Car Stereo

Kahn added that the company is “working on” the design of a car stereo adapter that will be able to convert AM/FM stereo radios into AM stereo/FM stereo units. (Harris has licensed Crtuchfield Corp. of Charlotte, N.C., to manufacture similar adapters for its own system.) In addition, Westbury, N.Y., electronics manufacturer Mura Corp. is set to make “Walkman”-styled personal AM stereo receivers capable of picking up Kahn AM stereo signals.

“Expect to have AM stereo consumer components out on the market within the next two to three months,” noted Kahn. Since there is only one other company whose AM stereo system’s specifications have received type acceptance from the FCC, until now, Harris is Kahn’s biggest competition. According to Harris vice president and general manager Gene T. Whicker, the company has received firm orders for 111 systems thus far in the U.S. and Canada and 17 from overseas, while a half-dozen systems have been “reserved for delivery.”

“Whoever wins the competition will have the inside track on household consumer electronic equipment.

“They asked us for some of our first stereo equipment to use in designing and testing new AM stereo radios for the consumer market,” said Harris’ Whicker to WOXI, the company indicated that another 10 stations are set to begin broadcasting in AM stereo using the Harris system. The FCC is expected to rule within 30 days on the ability of household consumer electronic equipment.

For Magnavox, as for Motorola, much more is at stake on Deklo’s forthcoming WIRE test, since both Kahn and Harris have gotten such a considerable head start. According to Vernon Collins, spokesman for Continental Electronics, which manufactures the exciters used in the Magnavox AM stereo system, his company has received more than 200 inquiries about its equipment, with Collins stressing the “contingent.”

“A lot of people want to wait and see what the outcome of these Deklo tests will be before they stick their necks out,” he said. Collins, who added that the comparisons were originally scheduled to take place in June, believes he may have won the type acceptance from the FCC. “A lot of people are putting their confidence in this test and it’s bound to influence a lot of thinking,” he said.

Magnavox was originally given approval for its system by the FCC, which reversed the decision last minute. Continental has displayed a more aggressive stance in Magnavox’s competitors and the broadcast industry in general. Instead, the FCC, whose current administration has taken a strong stand in support of deregulation, adopted the position that “the marketplace should decide” in regards to which AM stereo system was acceptable.

FCC Gives Unanimous Approval For Non-Broadcast Use Of FM Frequency

LOS ANGELES — The Federal Communications Commission (FCC) unanimously voted Aug. 4 to propose a measure that would allow FM radio stations to use new instructions foralog programming by the National Association of Broadcasters on unrelated businesses such as data transmission, which would scrap a previous rule restricting FM outlets from using radio facilities for non-broadcast purposes.

Because a standard FM signal doesn’t fill the entire operating frequency band, a part of the band can be used to broadcast special, separate programming at the same time the regular audio signal is aired. This programming, which is called the Advisory Communications Authorization (SCA), can only be received through special equipment and is commonly used by radio stations for transmitting background music systems such as muzak or special services like the blind. The FCC proposal was officially issued for public comment after a 7-0 vote.

Other Proposals

Other proposals unanimously approved by the FCC during the two-week meeting include a measure scrapping a previous rule requiring radio and television stations to keep detailed operating and maintenance logs for their transmitters and repeal of a regulation that calls for all cable TV systems to file an annual financial report. Larry Harris, chief of the FCC’s Broadcast Bureau, remarked that repeal of the maintenance log rule would save the communications industry approximately $100,000 per year in paper and time. The proposed repeal of the cable TV annual report regulation comes in the wake of an action last spring that stopped requiring reports from radio and free television outlets.

MOTOR CITY MOTELS — Capitol recording group. The Motels recently appeared at the Main Act in Detroit in support of its album “All For One.” Pictured backstage after the show are L-R: Louis Heidelheimer, Detroit promotion manager, Capitol; Martha Davis of the group; Jay Hart, midwestern AOR promotion manager, Capitol; and Doug Pedelt, program director, WLLZ.

Labels Eager For Spread of Carroll’s KROQ-Style Format

(continued from page 7)

...promotion, marketing and management company that frequently works albums by new & developing artists, noted that KROQ has proved particularly receptive to albums by the Jam and Duran Duran. “As an independent,” said Batwin, “our job is selling records as well as getting them played, and we’re more concerned that labels are that they sell immediately, otherwise we won’t be recording the record in six weeks. KROQ sells more copies per listener than any other station in their respective market. They move a lot of records. And once they do it, it influences other stations in L.A. and they start to play them.

Carl Carroll, Schwartz & Grove Assoc. expected to announce consultancy deals with several stations in the next few weeks, label representatives were confident that the format, or a similar AM format, could succeed in other markets. Additionally, they felt that the incubation period of five years required by KROQ would be unnecessary.

“KROQ got it honed down,” said Island’s Abramson. “The format is a constant, and now I don’t think it will take as long in these other markets. They just have to get into the market, study it, and pick out the best of what people want to hear. I don’t say it’s the only format, but it’s viable.”

“Obviously every market is different,” added Atlantic’s Libow. “But I think Rick understands the intricacies of cities like New York and San Francisco where the life of club activity. And I think he could work in those tightly formatted markets.”

“KROQ’s people are in the field and they catch a buzz,” said Irving Sirottta, director, national album promotion, JEM Records. “It’s done in the right markets and with an open ear, they can catch a lot. They already understand that there is such a thing as ‘familiar’ music.”

How much they’ll take local tastes into account,” said Side One’s Batwin. “I think there’ll be an affinity — they like the sound of that voice they program is quirky. I have no doubt they can do it, and if they went into a market like Detroit, it could be a bonanza.”

The strong identity KROQ enjoys has much to do with the station being pro formatted. Unlike the loose alternative stations that challenged rock radio in the late-’60s, the Carroll format operates on a tight 90-minute rotation that has more in common with Top 40 than AOR programming.

“If you look at what alternative radio was like,” said Epic’s Leeds, “in reflection, it looks like you were block programming to a jock’s taste. Carroll has lightened the format, and that’s one of the reasons why we feel it’s so exciting. It isn’t just the music.”

“There are lots of progressive stations playing new music,” reflected Atlantic’s Libow. “But Rick is picking tracks, putting them in heavy rotation and getting tangible results.”

“You like to see radio take a stance that’s compatible,” said Capitol’s Abramson. “They ran against the bangers.”

“If nothing else, it puts some excitement back into radio,” added A&M’s Cook. “I certainly wish it the best. Obviously there was a big need in L.A. that was going unfilled, and I assume it’s the same in the other markets around the country. At least, I’m sure they’ll get lots of label support.”

CHERRY PICKIN’ — Capitol recording artist Ava Cherry recently dropped by New York radio station WLIB to meet DJ Frankie Crocker and talk about her debut LP for the label, “Streetcar Named Desire.”

FANDANGO IN CHICAGO — A&M recording artist and vice chairman of the board Herb Alpert recently visited Chicago on a promotional tour to promote his “Fan- dango” LP. While in Chicago, Alpert visited with Emgton Sandelings, owner of radio stations WBMX and WOPA.
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### OTHER INFORMATION

- **Installment 135**
- **Cash Box Rock Album Radio Reporter**
- **Chart Position**
- **Chart Date**
- **Notes**
- **<https://www.billboard.com/chart-data>**
Local College Intern Programs Prove Solid Source Of Staffers

by Tom Roland

NASHVILLE — In an effort to cut labor costs, aid in the education of college students and find prospective future employees, businesses on Music Row have been using interns provided by Belmont College in Nashville and Middle Tennessee State University (MTSU) in nearby Murfreesboro. Both Belmont and MTSU have had programs in existence for approximately a decade. When a house of Gold, Coogers, the two doing general office work and, eventually, was involved in pitching some of the publishing house's material and was placed in communication with the company. "We look for the same qualities that are required in the music business," said Bob McGowan, director of the intern program at House of Gold. "A student who is interested in the industry must have the will to make it worthwhile for the company," said Cooper. "In that capacity, I feel that House of Gold was vital in obtaining his current position, but also he indicated that the key to the internship for a student is to have the opportunity to work in the industry. "I would say only 10% of the students have gotten a job directly from their internships," said Geoffrey Hull, director of Recording Industry Management (RIM) program at MTSU. "Put in more general sense, I would say 60% or better of our interns have gotten jobs elsewhere on Music Row by generating contacts and also recommendations through their performance. It's seen by some that the student's position in Music Row is an excellent feedback from both Music Row and the students currently involved, of which there are 30. While that would seem to indicate that the potential labor force generated by the area colleges was taking a larger share of the positions on Music Row, the leaders of the program are concerned about protecting the schools' images. "We look at internships as more of an education experience the student will be invited to important meetings to just sit in and learn from and possibly participate to some degree," offered Dr. Jan Allaire, director of the music business program at Belmont. "I try to be careful in reviewing people who apply so I can make sure it's someone we want representing us."

Personal Motivation

Cindy Leu, assistant professor of publicity for Columbia, agreed that it is important for an intern to show some personal motivation. "It's very important that the intern is dedicated to the job and works hard," she said, "but that will expand if they prove that they're responsible. Even though they're not getting paid, they are getting school credit, so we ask them to treat their internship like a job and show some commitment and aggressiveness.

Leu herself was an intern in the CBS publicity department for about 18 months, where she was involved in such activities as writing press releases, coordinating press parties and working with tour press following the concert trails of some of the label's artists. "They are a lot of people who walk the streets that have a degree," she said, "but it's important to get that experience and prove yourself. There are some professors at the college that are in the industry directly, but most are related to the industry indirectly, and an internship gives you the opportunity to establish your own contacts. For someone who is just getting started, there are two alternatives: the mailboy route or the intern route."

Looking at the intern program at CBS produced Leu. It also developed Alan Brown, who is currently the director of publicity for CBS's new gospel wing, Priority Records. Leu said that the overall quality of the interns she has seen has been fairly good and that only a handful are unwilling to perform the necessary tasks. "A few have a misguided idea about the music industry," said Leu, "but they're rare. I think usually that those people aren't aggressive enough to initiate an internship and they're not the type of person who really want a job and the experience will make the effort."

Among the former interns who now hold positions on Music Row are Coogers, Leu, Brown, Chris Smith of Dick James Music, Rob Parrish, of the Country Music Assn., and Angela Ball of the Wall Music Group, who previously interned at Cash Box. Parrish, in particular, noted that the students who seek an internship in addition to their studies make themselves a more valuable commodity once they enter the business environment, and that the internship program is, in some respects, a method of weeding out the serious professional from less-interested hopefuls.

Robbins Returns To Top Status With Current 'Memories' Singles

NASHVILLE — Marty Robbins, the first country performer who was ever presented with a Grammy, moved into the Top 10 on the Cash Box singles chart this week with his latest effort, “Some Memories Just Won’t Die,” the first record of his to attain such status since April 1, 1978.

That record, “Return To Me,” peaked at #8 over four years ago, and, though Robbins has had a number of releases since that time, "Some Memories," a tune penned by House of Gold staff writer Bobby Springfield, is the first to reach a "hit" status since that time. Part of that can be attributed to his new association with producer Bob Montgomery, whose work on "Return To Me" has aided the singer in achieving one of his most commercially appealing efforts ever.

Even without a strong record over the last few years, Robbins has still chosen the male vocalist of the year in June’s Music City Newsman Cover Awards, pointing out the continued dedication of his fans (the MCN awards are the only fan-voted nationally-televised country awards show). The award adds to his collection which includes two Grammys and 26 Broadcast Music, Inc. (BMI) citations of achievement. In addition, Robbins is a member of the Country Music Songwriters’ Assn., Hall of Fame, and, this year, has been nominated for inclusion in the Country Music Hall of Fame.

Robbins first hit the Top 10 nationally some 30 years ago with his recording of "I'll Go It Alone," and, for 27 of those years, he has remained on the Columbia artist roster, producing such records as "Devil Woman," "A White Sportcoat And A Pink Carnation" and "El Paso" with nearly 70 albums to his credit.

NMPF To Cover Canadian Rights

NASHVILLE — The Nashville Music Publishers’ Forum (NMPF) will meet Tuesday, Aug. 10, at ASCAP for a discussion of CAPAC, a Canadian performing rights organization.

John Mills, president of CAPAC, will be a guest speaker at the forum, which will begin at 5:00 p.m. Hot topics at last year’s Canadian forum, which featured representatives with the Performing Rights Organization of Canada Ltd. (PRO-CAN), included the Canadian Content (CANCN) laws and mechanical royalty rates (Cash Box, July 11, 1981). The forum is co-sponsored by the NMPF and the Nashville Music Assn.

Pegasus Label Bows

NASHVILLE — Pegasus Records, a newly formed independent label, has begun operations from its Nashville offices. Initial product for the company was released this week.

Howard Knight Enterprises, Inc. has been acquired by the label to oversee the company’s development and operation, with George Bailey’s single, “It’s A Woman,” just shipped. The record was one of the last recorded at CBS Studio B. Kevin Coffey, vice president of the Howard Knight organization, will coordinate independent promotion and distribution for the label, which Knight vows will be a “first class” operation, “dedicated to building its roster of artists.”

POLYGRAM PLAYS THE LONE STAR — PolyGram executives turned out in full force to support Reba McEntire’s recent “Unlimited” engagement at the Lone Star Cafe in Manhattan. Prior to the show, which was broadcast live by WHN, McEntire taped interviews with radio syndicators United Stations and RKO. Pictured standing are (l-r): Frank Lefel, national country promotion director; Jeff Brody, eastern regional vice president, sales; Joe Poldor, country music marketing director; McEntire, Ginger Hensler, president/chief operating officer; and Bob Edson, vice president, pop promotion. Pictured kneeling are (l-r): Joe Grossman, national secondary director; Herb Green, national singles sales manager; and Randy Roberts, national singles sales director.
**TOP 75 ALBUMS**

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<td><strong>Rhinestone Cowboy</strong></td>
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THEY'RE TURNING HEADS AGAIN!

I WISH YOU COULD HAVE TURNED MY HEAD
(AND LEFT MY HEART ALONE) MCA 52575

THE NEW SINGLE OFF THE "BOBBIE BLUE" ALBUM
FROM THE GROUP THAT'S BROUGHT YOU THESE SOLID
GOLD (AND PLATINUM) ALBUMS...

AND COMING FOR THE HOLIDAYS... A VERY SPECIAL OAK RIDGE BOYS CHRISTMAS ALBUM

MCA RECORDS  MCA DISTRIBUTING CORP.
Van Camp's Camps To Sponsor New Interview Program With Brenda Lee

NASHVILLE — Brenda Lee's Country Profile, a country-oriented interview program produced and syndicated by Alandale Prols. of Louisville, will debut on 34 radio stations in 21 states Aug. 30.

Hosted by Lee, with interviews conduc-
ted by country music journalist Alan Na, the series will highlight a different artist weekly in 52 segments, which allow for a different chapter on each artist for five days. The program, a three-and-one-half minute segment that includes a sixty-second commercial break, is sponsored by Van Camp's pork 5 beans and Van Camp's "Beansie Weenie." The show has been on the air in 15 markets in Texas and Louisiana since October, sponsored by Frey Meats, and was added in eight Taylor Drugstore-sponsored markets in Kentucky and Indiana in March. The program is provided exclusively in their markets on a barter basis.

The program marks the first time that the pork 5 beans and Beanie Weenie divisions of Van Camp's have coordinated a joint promotion with most of the budget aimed at radio. Coinciding with the Brenda Lee Country Profile is a Van Camp's sweepstakes that features the entertainer as spokesperson. To take part in the con-
test, listeners will be encouraged to pick up entry blanks at local supermarkets, where in-store Brenda Lee promotional ads will be displayed.

Nash has been involved previously in such syndicated specials as Elvis Remembered and Inside Country and has an 18-year history of freelance writing. Her pieces have appeared in such publications as the New York Times, Rolling Stone, Stereo Reise, Esquire and Country Music.

The one-year series covers such artists as: Alabama, Rosanne Cash, John Conlee, Emmylou Harris, George Jones, the Oak Ridge Boys, Charley Pride, Barbara Mandrell, Sylvia, Don Williams and Hank Williams, Jr.

Among the 34 spot programs that will pick up the project are: KFWI/Wichita, WZKZ/-Birmingham, WDDQ/Atlanta, WWWW/Detroit, WSKY/Cleveland, KKF/Kansas City, KG/A/Spokane, WUSN/Chicago, WIRE/Indianapolis, KOMA/Oklahoma City, WSM/Nashville and KXL/Dallas.

GREENWOOD'S WUSN "DIAMOND RING" PROMOTION — Becky Riley of Bensenville, III., was presented with a diamond ring after winning a "Ring On Her Finger" promotion sponsored by WUSN/Chicago and K mart. Lee Greenwood, whose follow-up single, "She's Lying," took a hefty 18-point jump on the Cash Box singles chart this week, gave her the ring.

TOMMY JOHNSON'S "AMERICAN MUSIC CENTER" PROMOTION — Tommy Johnson's "American Music Center" at the Palms in Chicago, area. Pictures are (l-r): Lee Logan, program director, WUSN; Greenwood; Riley; Nikki Courtney, music direct-
or, WUSN; Rod Linnum, branch manager, MCA/Chicago; and Ron Warren, regional director, MCA.

CHANGES AT KNOXVILLE COUNTRY STATIONS — Jessica James, who has been acting as music director for WRJZ/Knoxville, has been promoted to program director for the station, owned by former WMAG/Chicago executives Bill Hennes and Burt Sherwood. James, 34, to radio. Dr. Don, who assumes a position with Mooney Broadcasting station WUSW-FM/Lebanon, Dr. Don's departure left a hole in the on-air morning slot, which has been filled by John Dalton, who has been obtained from KRCO/Oak Ridge. According to James, who holds down the afternoon drive spot, the station will establish the Jimmy James, the "Dalton Gang." Eddie Beacon has been named assistant PD for James' new regime. At Crossover WINO-FM, Rick Davis has been tabbed as the new music director for the station, which will change it's letter from WKNX. Davis has been working for WJRZ/Nashville and, prior to that, was music director at KKL/Rock. Davis will join WJRZ PD Philip Hunt, who was recently appointed to take over programming of the station, which was recently acquired by Jayco Broadcasting (Cash Box, Aug. 7).

PROGRAMMER PROFILES — As David Lawrence, presently the 5-8 morning man for WUSN, & his efforts to spread the gospel of country music to the masses, he said, to leave "Moon Mullins, he wanted to stay in the field he had learned while serving at FT Collins, Colo. He knew how to brief high officials in the news that might affect them in the future, and knowledge of the media led him to believe that radio news might be a good outlet for this skill. Lawrence enrolled at Elkins Broadcasting and tuned his departure from the Navy to coincide with gradua-
tion from radio school. Lawrence landed his first on-air job in the same town. At the Collins, at KIIK radio while he commuted from Denver each day. After doing mid-days for a while, Lawrence met Jack Murker, now doing production work in the Bay Area, and was offered a DJ job in his hometown of Denver on KDEN, which was an MOR/pop station at the time. Three days later, KDEN switched to country and Lawrence began his work on WDKA. Later in 1977 he went to mornings and soon thereafter WDAF went to full-time country and Jim Tyler, now at WMAQ/Chicago, took over mornings and Lawrence moved to midday. By 1979, 61-Country had moved from #3 to #1 in Kansas City's Arbitron ratings. With the help of Moon Mullins, by way of county, Ron Richards of Taft Broadcasting and Tom Connelly, general manager, the Kansas City country outlet has remained in the top spot since 1979. While not doing his morning shift and other tasks for the Southern Tracks program, Lawrence supports Kansas City's four major sports entities, the Royals, Chiefs, Kings and Tom Watson. JAMEBOO KEEPS ON JAMMING — WJAVA/Wheeling has done it again with the station's sixth annual Jamboree in the Hills. This year, nearly 50,000 country music fans jammed the hills near Wheeling to listen to a wide array of country music performers. Included in the two day line-up were: Loretta Lynn, Ronnie Milsap, Oak Ridge Boys, Ronnie McDowell, David Frizzell & Shelly West, Janie Fricke, The Kendalls, Sylvia, Mel McDaniel, Eddy R-93 morning man, 61-Country. Keith Davis, WDAF, who was recently appointed to take over programming of the station, which was recently acquired by Jayco Broadcasting (Cash Box, Aug. 7).
TOP 75 ALBUMS

![Black Contemporary](dashless)

**SELECTIVE PATRONAGE** — The Rev. Jesse Jackson’s Operation Push has organized a broad-based protest of this year’s ChicagoFest, scheduled to run from Aug. 4-15. At pre-strike, Jackson had asked that artists set to perform during the festival cancel their appearances in support of an effort to help the city move more of the business connected with the event to black-owned companies. “They are boycotting black businesses,” said Jackson, adding, “They are using white patrons as a form of consumer insurance and agencies and promoters. All they want from us is entertainment and customers.”

He won in part to say he appreciated the move by Stevie Wonder, scheduled to play at the ChicagoFest, to cancel his appearance, unless Wonder cancelled. Jackson said, “I called him a ‘nationalization’ because it was not connected to Operation Push’s call for artists and patrons to boycott the festival. Wonder said in a press statement that because of the boycott he feared for his safety.

The arts and entertainment industry has been on the receiving end of numerous boycotts in recent years, including those by the NAACP and the National Association of Broadcasters. The boycotts have often been in response to issues such as race, gender, and politics, with artists and organizations expressing their disapproval through their actions.

In the wake of these events, there has been a growing awareness of the power that artists and their platforms hold. This has led to calls for artists to use their influence for social and political change. As a result, many artists have taken a more active role in political and social movements, using their music and performances as a form of protest.

In conclusion, the boycotts led by organizations such as the NAACP and the National Association of Broadcasters continue to have a significant impact on the arts and entertainment industry. These boycotts serve as a reminder of the importance of representation and diversity in the arts and the power that artists have to bring about change.
There's only one Teddy!

From the man whose album sales now surpass ten million units.

“This One’s For You.” The new Teddy Pendergrass album featuring songs by Ashford & Simpson, Barry Manilow, McFadden & Whitehead and of course, Kenny Gamble and Leon Huff.

“This One's For You.” Teddy Pendergrass.
On Philadelphia International Records and Tapes.
Distributed by CBS Records.
VIO3 — ATLANTA — SCOTTY ANDREWS, PD — #1 — J. HOLLIDAY

VIO4 — CLEVELAND — CHARLIE TURNER, PD — #1 — D. BROWN

VIO5 — LOS ANGELES — ED GRAY, PD — #1 — J. HOLLIDAY

VIO6 — NEW YORK — BOBBY JONES, PD — #1 — J. HOLLIDAY

VIO7 — PHILADELPHIA — RONNY JONES, PD — #1 — J. HOLLIDAY

VIO8 — HOUSTON — JIMMY WILLIAMS, PD — #1 — J. HOLLIDAY

VIO9 — MILWAUKEE — BOBBY JONES, PD — #1 — J. HOLLIDAY

VIO10 — FT. LAUDERDALE — JOE FISHER, PD — #1 — REDDINGS
8th Estes Park Gospel Seminar Draws Over 1,050

NASHVILLE — More than 1,050 people registered for and attended the 1982 Christian Artists Seminar in Estes Park, Colo., Aug. 1-6, which included more than 200 individual sessions and nightly three-hour concerts.

Organized by Cam Floria, the eighth annual event for the first time had seminars which related to music industry executives and gospel recording artists, and, according to Floria, the addition of those segments generated some new interest from those who had attended previous presentations by Gerald Bialock of Spring Arbor Music Distributing provided some insightful new ideas for revitalizing gospel sales in a time when label merchandisers are seeking alternative sales methods.

In addition to the 1,050 registrants, some 500 artists and industry representatives were on hand, along with 400 entrants for the vocal and musical competitions. An extra 900 tickets were sold for the nightly showcases, which featured such performers as Jesse Dixon, Beverly Crawford, Jimmy Davis, Larnelle Harris, The Imperials, Joe English, Phil Keaggy, Reba Rambo McGuire and others.

Seminar Sessions

The six-day affair included five specific areas: the Music Leadership Conference, the A&R/PR Trends and Issues Forum, organized by Linda Miller of Linda Miller & Assoc.; the Executive Seminars, headed by Hal Thompson; the Artists Conference, guided by John and Marty Fischer; and the High School/College Conference, where such artists as Terry Talbot, Steve Camp and Jamie O'Neal attempted to attend with their personal lives.

Along with the seminars and showcases, a competition was held for vocal soloists and instrumentalists, the winner of which received a custom-recorded album, recorded for free at American Artists Studio in Springfield, Mo., in addition to cash prizes, trophies and a scholarship.

Marketing Strategy Plotted At Sparrow Sales Conference

LOS ANGELES — A review of marketing strategies for the coming year and product preview for the Sparrow Gospel product line were the main topics of the sales conference for Sparrow Records, held at the Americana Hotel in Fort Worth, the four-day conference began on a July 13 keynote address by label president Billy Ray Herron.

Included in the product preview at the conference were albums by Phil Keaggy, Michael & Stormie Omartian, Scott Wesley Brown, Candie, John Michael Talbot and two compilation projects, "Communion, Vol. III" and a two-record Christmas collection. In addition, Barbara Mandrell's "He Set My Life To Music" gospel LP, which Sparrow will distribute to Christian bookstores, was also previewed.

Heightened Visibility

In addition to product previews, the Sparrow conference also provided a forum for marketing ideas and strategies for the rest of the year, with a special emphasis on increasing label visibility at stores and among consumers. Also discussed was the upcoming three-month, nationwide tour featuring "The Righteous Brothers," the Smothers Brothers and other acts.

Other Sparrow executives making presentations at the conference included Billy Conner, Sparrow's direct to market general manager, and George Baldwin, marketing director.

New Blood — Avani Pros. — Promotion recently entered into a new association with Word Records, to help the area of career development among the Word artists career, under the agreement is Al Green. Pictured celebrating the new agreement are (1-1): Green, Avani principals Rosemary Lawrence and Erline Calvin; and James Bullard, general manager, black music division, Word.

Black A&R Staffs Looking For Acts That Will Endure

(continued from page 7)

situation, I’m looking for a distinct and unique voice whose style is identifiable and pleasing. If it’s a band that leaps more toward instrumentals, then I’m more interested in its ability to create and write music, and if it’s a solo vocal act, then I’m looking for an ability to perform, to please an audience.

“Right now we are signing artists based on needs so that we can round-out the label roster,” said Varnell Johnson, vice president, A&R, black music A&R, Capitol Records. “We are looking at all areas of black music for artists that can stand on their own. We are trying to break acts instead of records.

Most executives contacted remarked that a balance between new and established artists was rapidly becoming a make-up of the roster and decide how we can diversify it to create some balance between the type of music you can pre-

But in many cases the criteria for selecting an artist is based on financial considerations. “In earlier times, A&R depart-

The Lord, from the Depths of My Heart

James Cleveland and the Washington D.C. Chapter

(Savoy SL-16446)

5 7

10

10th Annual Praise and Rededication Concert

St. Paul's Spiritual Inspirational Choir

(Jewel 0172)

Unavailable at Press Time

9 3

A Touch of Class

Jackson Southern Heritage

(Melaco 4739)

"Don't Look Down On A Man"

8 19

I'M Packing Up, Getting Ready

Rev. Ernest Franklin

(Savoy SL-16465)

Unavailable at Press Time

13 2

Precious Lord

Al Green (Myrrh MSB 6666)

7 38

Higher Plane

Al Green (Myrrh MSB 6666)

Unavailable at Press Time

12 50

We're Come To Praise Him

Donald Vals Chorale

(SST 7040)

13 3

Miracle Man

Mighty Clouds Of Joy

(Myrrh MSB 6666)

14 14

Is My Living In Vain

Clare Keaggy & Ruth Byers

(GOSPEL SD-1086)

"Expect Your Miracle"

15 87

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

LORD, YOU KEEP ON PROVING YOURSELF TO ME

Florida Mass Choir

(Savoy SL-1709)

Tito Cut

1 14

DIGHTON RAIN

Melton on Brown

(Universal UNI 6628)

Tito Cut

2 14

YOU BROUGHT THE SUNSHINE

Clark Sisters

(Sound of Gospel SOG 132)

Unavailable at Press Time

3 9

Glorifying His Name

Alvina Walker & the Cathedral of Love Mass Choir

(Savoy SL-16414)

Tito Cut

5 7

When All God's Children Get Together

Rev. Martha Manley

(Savoy SL-16436)

Tito Cut

4 35

Brother to Brother

Williams Brothers

(Mark MSB 0178)

10 3

Jesus of Nazareth

(Beverly Crawford

(Savoy SL-16454)

Tito Cut

8 15

Unavailable at Press Time

9 3

Praise And Rededication Concert

St. Paul's Spiritual Inspirational Choir

(Jewel 0172)

Unavailable at Press Time

10 10

Make Me Ready

Farrell, Farrell

(Near Pax NPR 3106)

Unavailable at Press Time

11 15

Mighty Clouds of Joy

Mighty Clouds of Joy

(Myrrh MSB 6666)

14 14

Unavailable at Press Time

15 4

I'M AGE TO AGE

AMY GRANT (Myrrh MSB 5667)

"Sing Your Praise To The Lord"

1 39

Unfailing Love

Eve Torquemada (Word WSB 8667)

"Now I Love You Lord"

3 35

Miracle Man

Al Green (Myrrh 6708)

"I'm In Tune"

2 35

Amy Grant in Concert Vol. II

(Myrrh MSB 6677)

"I'm Gonna Fly"

8 36

Amazing Grace

B.J. McNeal (Myrrh 6675)

Tito Cut

5 51

I Saw the Lord

Dallas Holm (Graetento R 3732)

Tito Cut

6 35

Praise and Victory

Bill Gaither Trio (Word WSB 6670)

Tito Cut

7 21

The Very Best of Imperial

(Conventry 4025)

"Same Old Fashioned Way"

4 31

The Traveler

Don Francisco (Nix Pax NP 3106)

9 43

Make Me Ready

(Reed Pax 5319)

Unavailable at Press Time

10 8

Patriotism

Sparrow (Dayspring DST 4017)

"The Trumpet Of Jesus"

11 11

Holm, Sheppard, Johnson

(Greenleaf R 1383)

"Drawn From The Well"

12 50

Owning The Winds

Terry Talbot (Berdeng BW 2038)

"Chapel of the Cross"

13 3

Joni's Song

Joni Eareckson (Word WSB 8586)

Tito Cut

14 35

Only Jesus

Joni Eareckson (Dayspring DST-4027)

Unavailable at Press Time

15 4

NEW BLOOD — Avani Pros. — Promotion recently entered into a new association with Word Records, to help the area of career development among the Word artists career, under the agreement is Al Green. Pictured celebrating the new agreement are (1-1): Green, Avani principals Rosemary Lawrence and Erline Calvin; and James Bullard, general manager, black music division, Word.

Cash Box/August 14, 1982
Outside Artist Tie-Ins Seen As Valuable Promotion Tool

(continued from page 17)

Nashville-based publicist who works a dozen major artist clients, many of whom have done extensive tie-ins with various manufacturers. "If it's done in an appropriate manner, it heightens recognizability which is important in the marketplace.

Gangwisch cites clients Larry Gatlin, whose homey tour bus family-style TV spots for Kentucky Fried Chicken made use of his music, as well as Milwaukee station WTMJ, whose Miller radio spot with Mo Bandy featured the good-ole-boy duet side of Country, as good promotions that enhanced record sales by strengthening positive images of the singers. "The Stample/Bandy ad kicked off last Labor Day and was in the awareness of the Moon/Joel.

Planning important
The focus of tie-ins is not just the CD, but the tie-in itself. "Tie-ins, as you see, are not a separate thing," said Moore. "It's a full-blown commercial campaign, and it's part of the overall promotion campaign, so it's important to work closely with the record company at every level from the beginning of the project."

Gangwisch, "It immediately jumps right up there and stays and stayed. Otherwise it would have been off the charts by March. It's part of the strategy," she said. "For years I've had that experience."

That said, the reason the spot heavily impacted sales was that it immediately presented Gangwisch as himself, not as a spokesperson for beer. "I'm sometimes skeptical about commercials for artists, but in this case, everyone involved realized what was going for both the artist and the sponsor, so it all came together. By using music, we were able to create a synergy between the commercial and a hit record."

Planning important
PolyGram's Lewis summed up this approach. "To increase record sales, there has to be an integrated plan with the record and sponsoring company. The two work hand in hand."

To further the Rabbit/Miller tie-in, the brewery "tried to take the commercial on the road and make it real. Morose and the various promoters distributed Rabbit concert bumpers in a 'Miller presents Eddie Rabbit in Concert' theme. For each concert, they bought tickets and helped buy ads. "Out on the road you got what you saw on the commercial," said Moore. "It became a Miller/Rabbit event."

According to Wendy Birky, merchandising coordinator at Milwaukee's Radio Doctor Foundations, a local level tie-in with a Warner Bros. Records through Warner Bros. Records is also more effective in getting others interested. They are now being sponsored by Pabst. In these tie-ins, the radio stations print the posters for other air spots, which help sell the act's albums besides the beer. The Beer Brothers has just put out an album on their own label, and it's selling real well.

At Wexie Maxie in Washington, D.C., advertising manager Marcy Panner said that what recording artists do on the radio spot is "it's almost like getting more airplay on an album." She specifically credited Schlitz ads on the radio that "get the wheel spinning" for staying musicaly within the artists' styles and increasing exposure.

"The tie-in can stand on its own," Gangwisch added. "You get artists coming on and mentioning who they are, and the listener gets a feeling of personal contact with the group. And when you have people playing records on their show, they are required to play their records, one hand washes the other. The band becomes more recognizable, and more records are sold in stores.

The exposure factor was also seen by Red Sanacore, record department manager at Sam Goodys 51St St. outlet in Manhattan. "I haven't noticed any increase in sales," she said, "but there's a dozen kids in my building who are familiar with some artists just by their commercials on the radio."

"It seems like a marvelous thing for artist recognition," concluded Penner. "It's the type of thing that accumulates over time. A little exposure here, a little exposure there. Add it all up and you've got Jays that have been on quite a bit recently, and their sales are doing really well.

Up Front Bowed
LOS ANGELES — Up Front Management, an artist management firm, was recently formed by former top sheet publisher Lynda Emery. The company is a Denver-based band Randy Rock. The main office is located at 40 Central Park South, New York, N.Y. 10019. The New York phone number is (212) 371-2060. The L.A. phone number is (213) 476-9941.

Cash Box/August 14, 1983
Black Music Signings Leaning To More Commercial Sounds (continued from page 29)

artists' needs and demands, as well as the labels', can be better addressed when the artist has knowledgeable and respected
mediator.
Wright remarked that many established artists are correct when they claim that labels resist signing them, adding, "An
artist with a hit five years ago has to understand what current conditions are so they will be aware of what material they can do
best in a contemporary vein.
"We take a lot of time sitting down with the artist to make sure they have a support team and the producer to see what
everybody wants to try and make everybody happy.
"In fact, many of the A&R executives contact said that acts are often brought to
their attention through phone calls from industry people, such as lawyers,
managers, producers and other artists. Some executives contacted said they get
between 100-250 tapes a week from various sources, also noting that most of
the demo tapes received are from new acts.
Some noted that when a highly regarded act was released, they would watch the
press releases, if it would like to see signed, they often by-pass the A&R department all together in favor of a
personal contact.
Pouring the pavement is still practiced by some A&R staff, who remain active in
club and concert hopping in efforts to ferret out real talent. Ed Edmundson of Capitol's, Arnold said that he looks finds acts in
a number of ways but has made some of his most successful finds in
unusual ways. "I Found A Taste of Honey (while with Capitol) doing a gig at the old
Etc. Club in L.A. and heard GQ (while at Arista) and a band in somebody's basement in "Emeryville."
Another area of A&R that is evolving in these tight economic times is the approach
of the artist. According to Edmundson, the company tries to do most production
in-house in an effort "to be intricately involved in
our product. "I think a lot of companies make a big
mistake by giving the production work to an
outsider," he added. "I like to have them in-house so I can keep
doing the budget on the company's investment and also have
some advance ideas of what the product is.
Recording a marketing plan can start to be
developed."
Summing up the need to maintain a
 roster balanced between new blood and
established artists, Edmundson joked about the
"we have all to worry about the economy,
because no sales means there is no money to
bring in new acts."

MCA Sets Promo Push For Film Soundtracks

LOS ANGELES — A promotional campaign
centered on shopping malls will be
launched in support of the soundtrack to
E.T. The Extra-Terrestrial and The Best Lit-
tle Whorehouse In Texas by MCA Records
and MCA Distributing, in conjunction with
Universal Pictures. The campaign, set for
selected malls in New York City, Fort Worth
and Dallas, will commence Aug. 15.
The push will entail placing 1x1 feet displays and posters throughout the malls at
high visibility free-standing galleries. The dis-

signation of Congress. The proposals, drafted
by DeConcini's office, incorporated many of
the goals set forth in the Amendment to
the agreement, except that a "manufacturers use
fee" suggested would be lower than the
royalties proposed in the Mathias amend-
ment.
"At this time, it seems highly unlikely that we will get much further on this," DeCon-
ic's spokesman said. "The only way
something could happen would be if we got
a consensus bill (between the Senate and the
House of Representatives), but that looks unlikely."
The main sticking point is still the issue of
royalties, said DeConcini's spokesman.
"Any bill (that passes) would have to be ac-
ceptable to the manufacturers (of records,
prerecorded tapes and motion picture and
television programming). Otherwise, they
would kill it in the House.
DeConcini's spokesman then added that
exactable bills would have two main points: 1) establishment of a home use
exemption for audio and video taping; and 2) just-like Miller faces into the U.S. Bonds
success story on a national level, we do the
same on a regional level.
Reynolds says that the program enables
the Miller distributors to tie-in and initiate
local promotions that can't be done too of-
ten with major artists, who restrict their
concert dates to the major markets. "The
local groups cover smaller markets as well as big.
Tie-ins with them are affordable even to
smaller distributors who can stage Miller
Chances Slim For DeConcini Home Taping Bill In '82 (continued from page 7)

LOOSE IN THE STUDIO — Working fiercely to finish its next LP for Handshak.
"Loose In The Studio Is" recording group, the band, that comprised the
band were (l-r): Mike Hughes of the group; Shelly Weiss, Sneaker's manager; Jim King of the
group; composer, arranger/conductor Lalo Schifrin; Mitch Crane of the group; com-
poser/arranger/conductor Michael Carr; and the song's producer, the LP.

Milwaukee Co. Sets Regional Band Sponsorship With Miller

(continued from page 11)

NOVEMBER 12, 1981

the label. The attorney who brought the suit, Ted Succop of Succop,
PoliGram's Taylor. "Some acts ask for
more than they are really worth. We have to
ask them, 'what have you done lately?' and
ask ourselves if that's what they are doing.
why are they looking for a label?"

Representation At Fault?
Edmundson also believes that some established artists on the rebound trail could be with labels with better
management. "A number of them have never been
sold, not on labels could deal has they also
had better management. How many
black attorneys do you see in this industry?
Many artists have expensive representa-
tion that doesn't meet their needs," he ad-
ded.

But label executives also recognize the
value of good representation, noting that

Capitol Closes Pressing Plant In Los Angeles 

(continued from page 7)

Records group, the L.A. plant handled
all black product in the Cap-
tol/EMI/Liberty Records group.

According to Khoury, the plant will be
used to the operations manager of the L.A. facility to
determine which equipment at the plant will be
needed to be moved to the plant.

Khoury denied that the L.A. plant closure
would hurt sales or the ability of the company
to ship product in a timely manner and
asserted that the records group would be
able to continue to be competitive in its
distribution of product.

In a related development, Capitol
Records will now be responsible for promo-
ation of all black product in the Cap-
tol/EMI/Avant Records group.

All black product will be released under the
Capitol label and be promoted by Capitol's national black promotion staff under
the direction of Rusty Moody, director of
directional black promotion for the company.

Moody said about Ronnie Jones, who had
previously been handling promotion of black product on the EMI/Avant labels,
"He will now report to me in conjunction with the plant.

The consolidation has resulted in the
release of five promotion staffers, in addi-
tion to the core of the group remaining in
Los Angeles and moving to the East Coast for a
back to regional promotion base in

In another Capitol Records spokesman
confirmed that the label's move to promotion
was an attempt to help the Capitol side more

FELICIANO AND SANTANA — Guitarist Carlos Santana (r) recently joined inter-
national artist Jose Feliciano to record "Samba Pa Ti," for Feliciano's just-released
"Escenas De Amor," the first album on the new Motown Latino label.
<table>
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<tr>
<th>Title</th>
<th>Label, Distributor</th>
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<td>1 MIRAGE</td>
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<td>2 ASIA</td>
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<td>6 AMERICAN FOOL</td>
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<td>7 ALWAYS ON MY MIND</td>
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<td>14 THREE SIDES LIVE</td>
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<td>15 TUG OF WAR</td>
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<td>16 CHICAGO</td>
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<td>19 SPECIAL FORCES</td>
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<td>22 THE BEST COWBOYS HAVE</td>
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<td>26 DONNA SUMMER</td>
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<td>28 HOOKED ON SWING</td>
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<td>34 JANE FONDA'S WORKOUT</td>
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<td>35 MOUNTAIN MUSIC</td>
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<td>37 THROWIN' DOWN</td>
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<td>38 SCREAMING FOR VENGEANCE</td>
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<td>39 JEFFREY OSBORNE</td>
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<td>40 NO FUN ALOUD</td>
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<td>41 STEVIE WONDER'S ORIGINAL</td>
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<td>42 VACATION</td>
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<td>43 EMOTIONS IN MOTION</td>
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<td>44 KEEP IT LIVE</td>
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<td>46 BLACKOUT</td>
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<td>51 ZAPP II</td>
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<td>55 NO CONTROL</td>
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<td>56 MARSHALL CRENshaw</td>
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<td>57 NIGHT AND DAY</td>
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<td>59 THE OTHER WOMAN</td>
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<td>61 KIM WILDE</td>
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<td>62 ALDO NOVA</td>
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<td>64 SO EXCITED</td>
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<td>65 BEAUTY AND THE BEAT</td>
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81 Hooked on Classics II: Can't Stop the Classics

82 Tantalizingly Hot

83 As We Speak

84 On the Line

85 I'm the One

86 Hey Ricky

87 Under the Big Black Sun

88 Wild Heart of the Young

89 Hooked on Classics

90 The Envoy

91 12 Greatest Hits Vol. II

92 Street Opera

93 Lone Rhino

94 Brilliance

95 Windsong

96 Bella Donna

97 Nugent

98 My Favorite Person

99 Ghost in the Machine

100 Tron
AROUND THE ROUTE
by Camille Compassio

Center of excitement at Taito America these days is the firm's latest video game, "Jungle King," which is already making noise like a "super seller." The game's been on test regionally for the past couple of weeks, during which time it has ranked as "number one in every test location," according to marketing manager Mike Von Kennel, whose enthusiasm comes through loud and clear when he speaks of the new model. Production at the Elk Grove Village plant was scheduled to begin Aug. 9 — so, watch for it.

Dateline Los Angeles, home of C.A. Robinson & Co., where the new Bally Midway "Tron" video game is in the hit spotlight — or, as executive vice president Ira Betelman put it, "the number one or number two piece in L.A." He noted that there was much concern when the game first came out over how much influence the success or failure of the movie would have on it. As it turns out, even though the movie received mixed reviews in some areas and may not be setting any box office records as yet, the fact that it is showing and enjoying extensive publicity has had a tremendous impact on the popularity and earning power of the game's owners.

NCMI Will Take 'Grass Roots' Approach To Operators' Needs

LOS ANGELES — Greater representation for operators at the state and local level is a major concern of the National Coin Machine Institute (NCMI), a new trade group formed recently by Sonny Silverstein of SHCO West, Van Myers of Wometco Enterprises — Vending Division, Robert Reitman, the AAV Companies, and Arthur Fein of the Wannite Group.

While noting that currently there are the four national trade organizations representing various segments of the industry — AMOA (operators), AVMDA (distributors), AGMA (manufacturers) and NAMA (vending) — Fein said, "The National Coin Machine Institute is the first such organization in the more than six decades of the vending machine industry dedicated to serving all street operators in cigarettes, music and games. For a long time, my fellow co-founders and I have believed that a combined organization was the only effective way to meet the overwhelming problems confronting our industry at this time."

Reitman added that another factor in the decision to form the NCMI was "to work with street operators at the grass roots level to help solve local problems such as punitive and discriminating taxes, municipal ordinances aimed solely at our businesses. Such actions arise daily in small towns, city councils, and state assemblies, and adversely affect not only our businesses but thousands of businesses across the country. The time has come to organize and to use the inherent power of our industry to help our fellow street operators remain in business."

Silverstein said that the "unfortunate and continuing attack against video games and cigarettes, such as the recent proposed Federal 8 cent tax increase, are certainly several key mitigating factors which prompted the formation of the National Coin Machine Institute."

He added, "Why should this industry be so

Bally Midway Granted Injunction Against "How To" Pac-Man Book

CHICAGO — In an action brought in the U.S. District Court in Chicago, the publisher, Gulf + Western Corporation (Simon and Schuster, and the author, Publications International Ltd., (editors of Consumer Guide), were enjoined on July 14, 1982 from any further publication of the book entitled, "How To Win At Pac-Man" based on infringement of the Pac-Man copyrights owned by Bally Midway Mfg. Co. of Franklin Park, Ill. according to Bally Midway.

Bally Midway further advised that, initially, Publications International filed the action against Bally Manufacturing Corporation and its subsidiary Bally Midway seeking a declaratory judgment that the Pac-Man trademark and copyrights were invalid and not infringed. Bally then filed counterclaims

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New Equipment ............................. 37
of the "Tron" video game. Regardless of what the status of the movie is, people are obviously seeing out the game and packing in those coins. On the subject of summer business, Ira reported a softness of equipment sales to the causes being that collections have fallen off somewhat because of the saturation of games. Operators are reacting by exercising extreme caution in purchasing, leasing, and concentrating predominantly on the hit pieces. Under these conditions, as he pointed out, if a game with great earning power, high appeal potential and generally recognized for generating interest was released by a secondary factory, it wouldn't stand much of a chance because of the prevailing skepticism. It's bad news for the operator when he starts losing players because of a lack of new equipment on the route to stimulate their interest. In today's market you just have to know where to draw the line.

1981 was a strong summer for Bally Midway's field service manager Andy Ducay and the firm's service and engineering staff who have been on the move conducting factory service schools across the country. Among distributors and state groups co-sponsoring July sessions were Montana Coin Machine Operators Assn. (Great Falls — July 15, Saratoga — July 16-17, Bismarck, ND — July 21); Philip Moss & Co. (Kansas City, MO. — July 22); and Southwest Vending "gamefiesta" (San Antonio, Tex. — July 31-Aug. 1). The August schedule is equally full with the Ohio Music & Amusement Assn. co-sponsoring a week-long series of schools in Cleveland, Columbus and Cincinnati commencing Aug. 30; Godwin Distributing Co. of Kansas City, MO. also holding a school during the month and August dates currently pending for the first Bally Midway service school in Dallas. September promises to be equally active on the Unilited Technology Products. Details for the latter sessions have not been finalized as yet but this should certainly be a unique experience for Andy.

Dateline San Francisco, where we spoke with branch manager Jack Sutton of Rowe International. Jack told us the distributor's enjoyed much success with Nintendo's "Donkey Kong" and an excellent year thus far with the Rowe phonograph line. He's anxiously looking forward to viewing the new Rowe music line which will be unveiled at the factory's upcoming national meeting in New Jersey, Sept. 30-Oct. 1. Latest release from Williams Electronics, Inc. is "Moon Patrol," a new video game that promises to be a hit in summer's exciting trip in video games a player can take, according to the factory. Watch for it.

Celebrity video players: Rock star Tom Petty, in the September issue of Playboy, tells of his personal fascination with video games both of the home variety and the arcade "Pac-Man," which he has played, and played and played! Report Association News: Michigan

AROUND THE ROUTE

(continued from page 31)

EDITORIAL

The Price Of Fame

Publicity is a marvelous vehicle for promoting a product, an individual, or even an entire industry. What better method is there for creating public awareness on demand? The coin machine industry, by means of the tremendous popularity of video games, finds itself in the mass media spotlight, a position it has held for many months and to an extent never before realized in its history. Although there has been some adverse publicity as well, what we're speaking of here is the "positive" kind, where the media is having a field day extolling the various hit video games and their virtues while at the same time conveying an exaggerated impression of the earning power of these games, thus inadvertently attracting everyone and his brother into the business. The victims of this type of "positive" approach seem to be the less than super games and, in many instances, the operators themselves.

Some operators have been the beneficiaries of increased earnings and player traffic of a broader variety as the result of the publicity, which is fine. Other operators, however, have complained that the exposure has spawned a breed of coinman that is relatively inexperienced and totally unfamiliar with the workings of the coin machine business. As one operator commented, "Under normal conditions we have to contend with game fans from time to time, which is a big headache in our business, but it's a lot tougher and more frustrating to compete with someone who knows nothing about the coin machine business and undermines everything we have tried to accomplish for improving the operator/location commission split by offering unrealistic location cuts."

There are many operators who feel the industry's newfound fame has instilled a sense of pride with which they feel the coin machine fraternity and helped relieve the stigma of the past — the image problem, so to speak. On the other hand, there are those who are experiencing a "back-firing" effect and would prefer a more moderate blend of renown. "Let the world know we exist and are providing what many are inexpensive entertainment for the public," posted one newest operator. "But don't give the impression that we're making a fortune doing it!"

Bally Posts Record Totals For Second Quarter, Six Months

CHICAGO — Bally Manufacturing Corp. announced record revenues, net income and earnings per share for the second quarter and six months ended June 30, 1982.

For the second quarter, revenues were $397.5 million as compared to $322.4 million in the same period last year. Net income of $35.5 million compared to $32.5 million earned in the second quarter of 1981. Earnings per share were $1.21 compared to the 85 cents per share reported a year ago.

For the first six months of 1982, revenues were $645.8 million as compared to the $443.4 million reported in the comparable period of 1981. Net income of $52.3 million compared to the $39.1 million earned in the first half of 1981. Earnings per share were $1.83, compared to the $1.45 per share reported for the first half of 1981.

Commenting on the second quarter results, Bally chairman Robert Mullan noted that "revenues and earnings from Bally Midway Mfg. Co., our videogame manufacturing division, continued at record levels."

Mullan went on to note that "the 1982 results also include the operations of Six Flags Corporation which was acquired in January, 1982. The results of Six Flags operations are included in our earnings and earnings per share during the second quarter in line with its strong summer season pattern. Six Flags also began its newly acquired operation atsei by transferring its family amusement arcade business to Aladdin's Castle and taking over management control.

Mullan further stated that "Bally's Park Place hotel/casino also showed growth in earnings, as Atlantic City continued to experience very good year-to-year expansion of the gambling population."

He concluded by noting that "the outlook for the balance of 1982 is expected to be quite good with Bally continuing its record sales and earnings gains."

AMOA Is Monitoring Excise Tax Proposal

CHICAGO — In response to the proposed 10% excise tax on various "luxury" items, including amusement machines (Cash Box, July 7), the AMOA issued a statement to further clarify the issue for operators and to stress the fact that the association will continue to monitor the proposal.

As explained by AMOA, the idea for the tax came from a staff report of the Joint Committee on Taxation and the report was merely "providing descriptions of possible revenue-increase options for the information of the Committee on Finance."

Operators are being advised to make note that the idea has not been taken up by either the Senate or the House and is only "one of a number of proposals considered by the Joint Committee on Taxation." AMOA feels there is no reason for alarm at present since, at this point, to be publicly defensive when there is no issue as yet, could be counter productive.

Should the need arise, however, the position paper prepared by AMOA counsel, Jenner and Block, on the first day the report was made public is ready to present to assure that the industry gets a fair, well-documented and reasoned defense.

Until such time, AMOA said it will actively continue its stance of daily monitoring the situation in the best interest of the industry.

Bally Midway Wins Round In Book Dispute

against Publications International and Gulf & Western seeking to enjoin the unauthorized sales of the book, "To recover the profits made..." as Bally's fifty percent owner of the book.

Bally's attorneys in Chicago stated that the company will continue to actively enforce its rights in the Puck-Man trademark and copyrights against all infringers. Bally Midway has granted licenses to a large number of companies to use the Puck-Man name and characters on a wide range of merchandise.

Puck-Man is believed to be the most popular character to ever originate from a video game.

INDUSTRY NEWS

Calender

Sept. 10-12: North & South Carolina state associations joint 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; Bartlett Hall; Kansas City.

Cash Box/August 14, 1982
New Equipment

Inside The Computer

"It's a startling new dimension in video excitement, destined for huge success with interest and play action that will reach a new high," said Stan Jarocki, vice president of marketing for Bally Midway Mfg. Co., commenting on the firm's new "Tron" video game. Both the movie and the game are being greeted by four star tributes from fans, and players in tournaments and locations all over the country, he added. "Tron" features four domains of play that take the player into the fascinating electronic computer world of energy and light to face the challenges and dangers of the I.O. Tower, Tanks Maze, Cycle Grid, and the M.C.P. (Master Control Program).

Play begins in the center of the play-select maze where there are four colored areas, each representing a different domain. Selection is made by moving a bright green spot from the center into one of the domains and an easy-to-use, multi-directional hand operated flight control stick is provided for maneuvering Tron to destroy or avoid the enemy. Tron must conquer each domain to score and advance to a new phase.

In the I.O. (Input-Output) Tower domain, Tron is armed with a light disc and must destroy the ever increasing number of deadly grid bugs that emerge from the grid surrounding the Tower. The object is to enter the Tower before the designated time expires, or the bugs reach and "derace" Tron.

Driving a red tank through the Tank Maze, Tron's mission is to destroy the blue enemy tanks that can fire only in the direction of their travel. Tron's tank has a rotating turret and can fire around corners with bouncing energy pellets. The enemy tanks must be hit three times to be destroyed. Driving into the pink diamond at the center will relocate Tron's tank to a new random position in the maze.

In the Light Cycle Grid, Tron is the blue cycle whose speed can be regulated by using the control stick trigger. His objective is to box in his opponent, forcing them to run out of territory. A crash into the cycle light traces or the perimeter walls is deadly. The objective in the M.C.P. is for Tron to blast a hole in the rotating columns of colors as it descends towards him. Should the colored columns touch Tron, he will be "deraced." If Tron reaches the cone of light above, he has accomplished his mission.

The new game is available in three Bally Midway models: standard upright, Mini-Myte and cocktail table.

Beat The Clock

Williams Electronics, Inc., has released its latest video game, "Moon Patrol," in which players attempt to patrol uncharted terrains of the moon in an environment of striking realism portrayed in the graphics and play features of the game.

"Moon Patrol" must race to beat the clock as they maneuver tanks from check point to check point. Beating the average time collects big bonus points and scoring high points along the route entitles players to another turn.

Among the controls provided for maneuvering the tricky tank movements are a joystick to accelerate the speed from slow to medium to fast forward on the terrain, the ground level traps; and a trigger button to simultaneously fire missiles straight up at the invading UFOs and straight ahead to disintegrate obstacles in the tank path.

Players start on the Beginners Course, contending with various obstacles such as mammoth boulders that must be blasted apart or leap over, as well as space ships, flying saucers and UFOs that drop missiles and bombs. These aliens must be expelled but the player must also be wary of the bottomless craters their bombs have created and further along the route is challenged by land mines and alien ground force tanks shooting cannons.

When course is successfully completed the player progresses to the more difficult Champion Course and a multitude of confrontations with fast rolling rocks, erupting volcanoes and low flying planes. As the game continues, each new section of the moon presents an exciting challenge. Should the player lose his tanks and choose to play again he has the option of proceeding from where he left off or starting back at the beginning.

Bally Midway president Jerry Marcus came in from the firm's Chicago headquarters to assist St. Louis branch manager Joe McCarthy and sales manager Dennis Murn in hosting the daylong event. Guests enjoyed a buffet with cocktails and all the trimmings plus an elaborate equipment display featuring an assortment of products from the distributor's full line of coin-operated games and music equipment.

Climaxing the grand opening celebration was a drawing for various prizes, the grand prize being a 25 inch color TV won by Creative Amusement (Decatur, IL). The drawing was limited exclusively to operators. Other prizes included two Cineo mechanisms won by Bee Jay Musical (Palm, IL) and Midstate Musical (Farmington, IL); a three-piece Vise Grip set won by Wonder Novelty (St. Louis); a Rowe remote volume control won by Time Warp Amusements (Louisiana, Mo.); and six $50 gift certificates (for parts and service) won by Northgate Amusement (Springfield, Ill), Zeta Amusement (East St. Louis, Ill), Shaffter Music (Alton, Ill), Brees Cigarette Service (Highland, Ill), BFC Enterprises (St. Louis) and Key Amusement (Farmington, Mo.).

FBI Seize In N.J. Is First Video Games Action Under New Act

NEW YORK — New York FBI agents raided two storefront offices in New Jersey on July 27 and seized 60 alleged counterfeit video arcade games including Pac-Man, Frogger and Konkongora. Valued at $200,000, the video seizure was the first under the new Piracy and Counterfeiting Amendment Act which went into effect in May.

Search warrants were carried out at U.S. Amusements in Livingstone, and Bagatelle Amusements in Hillside, both as result of an FBI investigation which commenced a year ago.

AROUND THE ROUTE (continued from page 30)

operators are facing a proposed four percent tax on amusement game receipts, as reported by Music Operators of Michigan. At this point, the state association, with the cooperation of the membership, has presented the proposal, through lobbying efforts, but despite the "temporary success" the bill is still alive and can be acted upon during the fall session. Operators are being urged to continue the fight by contacting their senators and representatives to acquaint them with the operating business and express their opposition to the proposal on the grounds that it is "unfair" and "destructive" to their businesses.

NCMI Is Formed (continued from page 30)

severely penalized for being profitable and for keeping so many people employed in areas where unemployment is rising alarmingly." He pointed out that the combined coin machine industry of street operators serving cigarettes, music and games comprises more than 6,500 businesses, employs over 75,000 men and women throughout the country, and as of 1980, had revenues in excess of $9 billion. "We've had a thriving industry," Myers said, "one of the few healthy and growing industries around. We support our state and Federal governments without hundreds of millions of dollars in taxes annually. For years, we have watched helplessly while our fellow industry members have been threatened with extinction by often unwarranted, prejudicial legislation, and unfair, perhaps unconstitutional, municipal ordinances. Ultimately, the four of us and the other key street operators met and decided that an organization totally dedicated to working and assisting our industry members at the local and state level had to be created."

To fund the programs of the NCMI, the Institute has adopted a schedule of tax deductions for contributions for coin machine operators of cigarettes, music and video games.

For further information about membership in the National Coin Machine Institute, Inc., address mail to NCMI, 2455 E. Sunrise Boulevard, Ft. Lauderdale, Fl., 33304. Telephone is (305) 561-0086.
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