PRESTO!
THE NO. 1 SINGLE!

THE STEVE MILLER BAND
MAKING RADIO MAGIC
WITH
ABRACADABRA
from the album
ABRACADABRA
Produced by Steve Miller & Gary Mallaber
EDITORIAL

Hope For The Future

The old saw that new & developing acts are the "lifeblood of the industry" is surely as true today as it was when first postulated. As new generations of consumers are added to the recorded music market, it is often the fledgling acts that best reflect the new tastes and aspirations. While surely inspired by the established acts, the newcomers keep the music fresh by continually adding new approaches and points-of-view.

This year’s crop of new & developing acts is a prime example of the vitality and excitement that can be generated by the newcomers. From the bouncy pop of the Go-Go's to the synthesizer dance music of the Human League to the British R&B of Junior to the balladry of Charlene, the new & developing acts have had a significant impact on the music scene in the past 12 months.

And the list doesn't end there. A significant number of newcomers cracked the charts for the first time this year, many times as the exponents of fringy styles of music that may some day become the mainstream. By bringing the excitement back to the market, these newcomers have opened new opportunities for all in the industry.

This week, Cash Box salutes a number of the top new acts this year. Even though these may not be the best of times saleswise, the energy and optimism of the new & developing acts can surely be a cause of optimism for the future.

CONTENTS

DEPARTMENTS

Classifieds

Country

Gospel

International

Jazz

Merchandising

Radio

Top 100 Singles

Top 500 Albums

Black Contemporary Singles

Black Contemporary Albums

Country Singles

Country Albums

Gospel Albums

International Albums

Juke Box

Rock Album Radio Report

Top 30 Videocassettes

REVIEWS

Albums

Singles

ON THE COVER

Sugar Hill's Grand Master Flash & The Furious Five contains one of the hardest rapping young talent in the streets of the Bronx (or any other streets, for that matter) have spawned. If you haven't heard the group already — on such top rap cuts as "Freedom," "Wheels of Steel," "The Birthday Party" or "Nasty" — you must probably hear it sooner than later.

Discovered in an N.Y.C. club called Disco Fever by Sugar Hill's Joey Robinson, Flash, a Barbados born and Bronx raised DJ by the name of Joseph Saddler, and his street-wise foursome — Cowboy (Keith Wiggins), Melly Mel (Melvin Glover), Kid Creole (Danny Glover, Mel's brother), Mister Ness (Eddie Morris) and Rahiem (Guy Williams) — have created a rap sound that can only be described as tough.

TOP POP DEBUTS

SINGLES

ABRACADABRA

The Steve Miller Band

Capiot

DANCE FLOOR (Part 1)

Zapp

B/C SINGLE

Werner Bros.

COUNTRY SINGLE

FOOL HEARTED MEMORY

George Strait

MCA

JAZZ

OFFFRAMP

Pat Metheny Band

ECM

THE STEVE MILLER BAND

E INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY
VOLUME XLIV — NUMBER 14 — August 28, 1982
Branch Cutbacks Bring Indie Parity in Certain Markets

by Jim Bessman

NEW YORK—Independent distributors have taken an overall slow summer stoically and are looking to the fall and Christmas seasons with guarded optimism with a view to a Cash Box survey.

While the current business climate "really stinks," to quote Warren Hildebrand, president and CEO of All-Southern Music, the record business "is going nowhere," according to 60s/70s music stills.

The NARM-sponsored survey, which includes a representative sample of the country's major independent and major labels, is an annual survey of independent salesperson's views of the record business in communities.

"If major label cutbacks continue, it will be an opportune time for smaller labels and acts to get more involved in independent distribution," concluded Hildebrand, "but strongly feel this is not the time to cut back because the economy has got to turn around, and when it does, we'll be prepared to handle the marketplace."

Even though the long-awaited record industry rebound has yet to materialize, the indie scene is once again strong.

The recent emergence of new acts like Flock of Seagulls and Hairball 100—"things unknown a few months ago"—as well as the "explosion" of Aretha Franklin in the last couple weeks as reasons for his "not great but not specifically bad" situation.

Many programmers reject the record industry charge that home taping accounts for diminished album sales and emphasize that their role is to promote radio stations.

Others maintain that listeners who take the trouble to tape LPs off the air are music enthusiasts who also buy albums at the store. Other CDs, however, won't play new releases in their entirety because they don't think that they generally contain enough good songs to hold onto an AOR audience for an extended time period.

One station that still tracks albums to a large degree is KSHE/St. Louis. "We track albums in two areas," says Jack Silver, KSHE music director. "We have a feature called Side Show, where each Tuesday night we play the first side of a new release, and on Thursday we play the second side.

On Sunday, we have a show called The Seventh Day, where between 7 p.m. and 10 p.m. on Sunday, we play seven classic albums in a row."

Contrary to the industry sentiment that home taping cuts into record sales, Silver feels that his station's album-tracking has promotion benefits for new products. "I was speaking to our local A&M guy who said that he really likes the shows, so long as we don't put any blank tapes on the air where they are on and give people the idea to tape off the air," says Silver. "And we never put an album on the air and let it run all the way through without some sort of interruption."

No Pressure

Another station that tracks new releases and established albums is KZEW/Dallas. "We've made some strong inroads in our competition does not do it, we will play the major releases," says Andy Lockwood, KZEW music director. "I play 90% of the music that's happening now. I feel it has format appeal and mass appeal. It's just a feature at the station that we run around 7 p.m. on Sunday evening between 6 and 11 p.m."

(Continued on page 16)

Alabama, Skaggs Top Nominees For 16th CMA Awards

by Tom Roland

NASHVILLE — Alabama topped the list of finalists for the Country Music Assn. CMA Awards, which were announced Oct. 17 during the 16th annual awards ceremony. Alabama was nominated in five categories, while Willie Nelson and Ricky Skaggs were each named in four. The Oak Ridge Boys were selected in three categories.

All five nominees are members of the CMA Board of Directors. Entertainer of the Year; Single of the Year for "Love in The First Degree.;" Album of the Year for Mountain Music; Vocal Group of the Year and Instrumental Group of the Year. Last year, the band took home the latter two awards.

Skaggs was nominated individually for Entertainer of the Year; Single of the Year for "Crying My Heart Out Over You;" Male Vocalist of the Year; and the Horizon award, presented to a new or developing artist who has accomplished much in the previous year toward the establishing of his career. Skaggs' band was also nominated as Instrumental Group of the Year.

Nelson was also cited in four categories: Entertainer of the Year; Single of the Year for "Always On My Mind;" Album of the Year "Always On My Mind;" and Male Vocalist of the Year. In addition, he was nominated with Waylon Jennings for Vocal Duo of the Year.

The Oak Ridge Boys were nominated for Entertainer of the Year; Album of the Year for "Bobbie Sue;" and Vocal Group of the Year. The group's back-to-back nominations included "Lucky Man's Rock;" and "Old Hickory Band," was also nominated as Instrumental Group of the Year.

Nominated for Entertainer of the Year are Alabama, Barbara Mandrell, Nelson, the Oak Ridge Boys and Skaggs. Mandrell has won the award the last two years.

Nominees, in addition to include: "Always On My Mind;" Nelson, Columbia: "Crying My Heart Out Over You;" Skaggs, Epic. "I'm Gonna Hire A (continued on page 22)
BMA Announces Improvement Plan For Retailers

by Michael Martinez

LOS ANGELES — Black Music Assn. (BMA) officials recently unveiled plans to implement the organization’s black record retailer improvement program and the first audit of independent retailers during its semi-annual seminar for retail seminar leaders. The announcement was made during an industry conference in Los Angeles.

BMA executive director George Ware told Cash Box that the organization met about a year ago to begin the project. A recent Jack The Rapper Family Affair ’82, held at the Dunty Hotel in Atlanta, Ga., and kicked off the program by explaining to the dealers how the improvement plan was to involve black banking and financial institutions and record manufacturers in the development of local programs to encourage the ability of black retailers in delivery of product to the consumer.

The cities targeted for the seminars, to be conducted by Ware, BMA board member Ted Hudson, head of St. Louis-based St. Louis Home Embryo Stores, and local retailers, include Chicago, Detroit, Los Angeles, Atlanta, Philadelphia and New York.

 Ware revealed how the plans would be conducted and hope for substantial participation from independent retailers in the target markets. Local banking institutions and record manufacturers

"We feel it important right now to bring all of these elements together to develop some viable programs to help dealers," commented Ware.

The BMA improvement program was first made public during the BMA Conference ’82, held during June 3-6 in New Orleans, by Hudson and Robert Rosenthal, (continued on page 1)

Show Industries Opens Video Software Outlet

LOS ANGELES — Show Industries, which operates City 1 Stop and the 26-store Music World record stores in the West, including California, has opened its first video software outlet in Studio City here. “It’s so new, we’ve even really have a sign on the door,” declared Gary Pringle, general manager of the principal Terry Pringle of the 1,500 square foot facility, which opened for business last week.

Located at 12042 Ventura Blvd., at the corner of Laurel and Ventura in a plaza shopping center that also houses a Music Plus outlet, the store is presently going under the name Videon. According to Pringle, Show has been experimenting “a little time,” all to see where we can go with it,” which he hoped would be resolved this week.

“There are so many little video stores coming and going now and it seems as if every conceivable name with ‘video’ in it has been used already,” said Pringle. “We’re adding jokingly that the company ‘even considered calling it Merrill, Lynch video since Lynch is a sister company of a former Merrill, Lynch realty office.”

The store, which opened Aug. 14, “is not your average little rental outlet with 300 tapes.” Pringle pointed out, “it’s a fullblown video store with a large selection of titles.” Despite a lack of advance advertising for its opening weekend, sales were good, according to director of buying Mitch Perlis. “We’re quite happy,” said Perliss, who indicated that the store may well be followed by similar outlets if it does well.

AGAC Sets Classes In Song, Lyric Writing

NEW YORK — The American Guild of Authors and Composers (AGAC) Foundation is offering a series of songwriting workshops in New York. Lyricist Shelia Davis will teach both beginners and more experienced writers in advanced songwriting classes. The advanced class meets Mondays from 6-9 p.m. starting Sept. 13, while the introductory workshop meets Wednesday between 5:30 and 7:30 p.m. beginning Sept. 15.

In the advanced class, which meets Tuesdays from 5:30-7:30 p.m. beginning Sept. 14, AGAC is also continuing its weekly “ask a pro” and critique sessions each Thursday. All classes take place at the Guild’s New York office at 40 W. 47th St. For complete information, contact: Shelia Davis, New York (212) 307-3044.

Agents Seize $15 Million In Pirate Video Tapes

NEW YORK — Early morning raids in the Bronx and Rockland County on Aug. 3 netted pirated video cassettes worth $15 million on the open market, according to Neil Herman, a spokesman for the Federal Bureau of Investigation (FBI) in New Rochelle. Twelve FBI agents took part in the action which seized cassettes of some 1,000 movie titles including Annie, Star Wars, Apocalypse Now and Rocky II.

The raids were carried out at the Spring Valley home of Leonard Sordone, his business, Pelham TV and Appliance in the Bronx, and the home of Salvatore Pascale, also in the Bronx. Neither Sordone nor Pascale was arrested.

Herman said that an investigation was continuing but could reveal no further details.

Cash Box/August 28, 1985
COME ON IN THE RATS ARE FINE!

"V Deep" is the new Boomtown Rats album, with something at every level.

The British hit, "Never In A Million Years," is wave after wave of sonic spectacle.

"Talking In Code" is bubbling pop dance music that never runs out of gas. "Whitehall 1212" is an ad "Ventorous instrumental.

"V Deep" comes at a time when lead singer, Bob Geldof, has been catapulted to superstar status as the star of the movie, "Pink Floyd The Wall."

And, not incidentally, it's the best Boomtown LP ever.

"V DEEP."

THE PLACE TO BE.

NEW BOOMTOWN RATS,

ON COLUMBIA RECORDS AND TAPES.
features a diverse mix of tunes — rock, R&B and jazz — which segue perfectly and should have no problem pinning programmers’ ears to the mats at first listening. This wide-ranging and adventurous project by gonzo guitarist Jeff “Sheck” Baxter, the Tower of Power horn section, Valerie Carter, Phil Keaggy, Earl Thomas Conley and Mickey Thomas on vocals, and Kooper leading the team with his inimitable keyboard dynamite, scores points at the top jazz number, while Carter’s work on “I’d Rather Be An Old Man’s Sweetheart (Than A Young Man’s Fool)” respectively pays tribute to a balladeer and girl groups.

COUNTRY

SOMEBODY BETWEEN RIGHT AND WRONG — Earl Thomas Conley — RCA ARL1-3138 — Producers: Nelson Lankin, Earl Thomas Conley — List: 8.88 — Bar Coded. ETC took the country by storm with his melodic Southern roots-based “Kissent Treatment” and “Fire & Smoke,” and, on his first RCA album with all new material, Conley proves himself a genuine performer and recording artist. The production is a little more polished, and Conley seems more self-assured while incorporating more rock-laden elements in his playing.

THE HIGH COST OF LOVING — Charlie Ross — Line Towne ST-7007 — Producers: Walt Aldridge, Tom Brasfield, Erin Phillips — List: 8.98. Charlie Ross was a surprising newcomer to the country Top 40 with “The High Cost Of Loving,” which kicks off his debut A/C album. Ross and his producers also provide credible renditions of tunes that are grounded further in the country feel. His strong suit is still the ballad, however, and a smoky, sultry “Are We In Love” has potential as a single, much like something T.G. Sheppard might have come up with.

BLACK CONTEMPORARY

GWEN GUTHRIE — Island 90004-1 — Producers: Duane Allman, Bebe & Willie, Dwayne and Steven Staley — List: 8.98 — Bar Coded. Staley, sporting natty dreadlocks and record in the Caribbean Compass Point Studios, but Gwen Guthrie is hardy what you call a reggae singer. Having earned a following there, Guthrie also does a vocal; his songs provide credible renditions of tunes that are grounded further in the country feel. His strong suit is still the ballad, however, and a smoky, sultry “Are We In Love” has potential as a single, much like something T.G. Sheppard might have come up with.

Helen Schneider

As the daughter of an upper middle class family in Brooklyn, Helen Schneider got her first introduction to music in a typical way: classical piano training. She developed her talents in her early years. After winning scholarships for her playing as a high school student in upstate New York. But she soon realized that her real inclination was to sing. “By the time I was 15, I fell in with a bunch of kids who just wanted to form a band and I wanted to sing,” says Schneider.

In the late 1960s, at age 17, she left home to seek broader musical experiences in Massachusetts. When she got there, she helped found Cricket Hill, a band based in the Boston-Amherst area, taking in designs from such blues musicians as Willie Dixon, Billie Holiday, Bossie Smith and Otis Spann. For Schneider, she says, this was the beginning of her blues-rock to the local bar circuit.

During this period, Schneider nurtured the singer-songwriter voices that characterize “Exposed,” her recently-released Mirage LP. “The band really gave me the confidence to get out there and sing,” recalls Schneider. “I was at a very creative time in my life because I was working with a band and getting recognized, and thereafter I thought I could do now that does not have some basis in that.”

Nevertheless, by 1976, it was time to move on. “Towards the end, there wasn’t anything holding us together except for rhythm, and maybe harmonies, and there were at least three of us that just had to split up,” says Schneider. “I came back to New York and started playing Trudy Heiler’s for about four months.”

Although she was to receive critical acclaim later on for her singing and encouragement to pursue rock ‘n roll as her medium, she began her recording career in the 1960s, with MOR LPs for RCA. “They were called ‘So Close’ and ‘Let It Be Known,’ and I was very unhappy at the time because I realized that what I really wanted to do was be a rock singer,” she says.

Within the next year-and-a-half, she toured both small clubs and concert halls in the U.S. and Europe and eventually built a following in West Germany, where she signed with WEA International.

The two major influences on “Exposed” are the swelling vocals brought to the front during the Cricket Hill days and the reliance on synthesizer and other electronic instruments. Schneider learned about all while living in West Germany.

Despite the presence of these instruments, Schneider tries to play down the importance of technology on “Exposed.” “I suppose it sounds rather European but it certainly isn’t a ‘sophisticated album’ because technology doesn’t have the upper hand,” she says. “It’s a more primitive sounds.” Those are apparent with “Hot Summer Nights,” “Fessissism” and “Valerie.”

Schneider became aware of electronic instruments in 1978 and 1979, when she more or less commuted between New York and West Germany. “I learned about it from Udo Lindenburg, who was one of the first Germans to use electronic instruments,” she recalls. “He didn’t think the experience totally influenced ‘Exposed’ because I was no longer a synthesizer player.”

Along with the formation of The Kick, her following in West Germany grew, and by 1981, she received the Gold Europa Media award and won the German Phonon Academy Award (Grammy equivalent) for Best International Artist in 1981.
Branch Cutbacks Bring Indie Purity In Certain Markets

"We're looking for the best music all the time," says Andy Kove, who heads the music department at Cleveland's Action Music. "We're not going to be on trends very quickly, within a week.""Exotic Product" Neumann said that the independent labels are putting out what the "real record buyer is after as opposed to the homogenized product that's coming out now." He said he is seeing more rock, jazz, reissues, soundtracks, "a wealth of product of all stripes."In New Orleans, All-South's Hildebrand singled out the "incredible number" of new labels, "all 12-inch discs, all providing "new music with a new sound that stations are jumping on." He said that 90% of this product comes through independent channels such as Tommy Boy, Profile and Jamat. He added that at $4.98 list, buyers seeking longer versions of favorite songs heard on the radio prefer the big single to the more expensive LPs. He adds that the dance music phenomenon is not new, but had only recently been introduced to the south from New York, where most of the new product originates. Hildebrand reported seeing so many numbers in product from the major independents, specifically Motown's midline series. "Motown made the right move last month by printing their catalog and supporting it with advertising, while the majors are upping the cost and killing the good," he said. Like Hildebrand, Big State's Daily credited the 12-inch configuration with "exciting product". "Exciting product" is still strong for us because black radio is more cooperative than AOR or country in playing new product and releases for all labels," he explained.

Reggae Sells Through Pasternack also reported a surge in oldies, "as well as interest in reggae and dance music. "Reggae has been a real awakening for me because I've never handled it before and had to learn the product," he says. "But college stations and kids are playing it and it has been big underground. For the major problem getting stores that have that kind of clientele to stock it. Mango reggae is selling at 10 stores but a few dozen -- not box loads lots instead of screwing around with pieces."The names jazz line is another strong label for Action. "It's one of the most pleasant surprises of 1982 and has surpassed our expectations," said Kove. "They've done a tremendous job of advance press, merchandising and promoting, and the music is outstanding."As Norman Neumann of Cleveland's WASEC, said, adding that the old Creedence Clearwater Revival catalog on Fantasy is selling as good as a major label release due to heavy TV advertising and continual gcd airplay. He added that the return of Chess will provide "a real shot to indie distributors.""Chess is one more valuable type of product that will help keep the wheel going," he explained. "We're always looking for new avenues -- anything that can be sold to the majors that the hands don't have to get in the middle of to turn because it costs too much to warehouse."Indeed, independent distributors are expanding the product lines they carry, such as Big State which has diversified into video games. "We're doing real good with them, but here again, the record says that games aren't selling as well this summer as last," said Daily. At Rounder, Brownie is seeing cassettes take an increasing share of the indie market as they have for the majors. "There is a demand for them in stores that know how to sell specialty cassettes," he said. Big State's Daily summed up the feelings of most indie today. "Don't send flowers for the death of the record business," he said. "Not that I'm not deeply concerned, but we've gone through conglomerates before and they don't always live up to the promise of no return. I hope to get people with guts to go back through the independent distribution system like in the old days, and I think we'll come back to that. I believe that as long as the majors dominate radio and the press, they won't be as kind to the business -- not until younger people with new ideas come along with the guts to go out and prove them."

Manhattan Cable Picks Up MTV NEW YORK — Manhattan Cable TV, the nation's largest single franchised urban cable system with 155,000 subscribers, will be adding the Warner Music Satellite Entertainment Co. (WASEC) MTV: Music Television to its basic cable service Sept. 1. It will be Manhattan Cable TV's Channel 5. Manhattan Cable TV's franchise area is bound by 86th Street on Manhattan's East Side, the West Side Highway to the West, First Avenue to the North, to Battery Park, and including Roosevelt Island. Some 14,000 hotel rooms and some 12,000 companies, restaurants and businesses also receive the service. According to John Rott, vice pres- ident, sales, WASEC, in New York, the second of Warner Amex's basic services to be added by Manhattan Cable, as the system presently airs Nickelodeon and the Young People's Channel.

MTV: Music Television presently reaches some 5 million subscribers nationwide.

JAZZ

FREE FLIGHT — Since the mid-70's release of "Suite For Flute & Jazz Piano" by Claude Bolling and Jean-Pierre Rampal on the CBS Masterworks label, classical-jazz fusion albums have been a strong and steady staple for retailers. The latest addition to the field comes from California's recently formed Palo Alto Jazz Records in the form of the "Jazz/Classical Union" by the Los Angeles-based quartet Free Flight. Begun two years ago by flutist Jim Walker at the suggestion of his friend Michael Davenport (whose credentials include managing Jean-Luc Ponty and Freddie Hubbard), the quartet built up a reputable reputation and interest in the music, and appeared at the Playboy and Berkeley Jazz Fest and with Los Angeles Philharmonic. Along with Walker, who is principal flutist with the L.A. Philharmonic, the group features pianist Mitchel Levy, bassist Jim Laclede and drummer Ralph Humphrey. With such a broad background, the quartet's debut promises to be a tremendous variety of music, including compositions by Bach, Pachet, Chopin, Pagnanini and Brubeck, as well as a Bulgarian folk tune and four original jazz compositions by Levy. "I really just want to be a great all around flute player," Walker recently told us. "And the group does offer that opportunity. I've played so many concerts of 'important' music where you knew that people were snoring. This music is so much more immediate." As a newcomer to jazz, Walker grew up listening to the music in Kentucky, where his father gigged around as a jazz saxophonist and pianist.

The quartet's upcoming concert at the Lighthouse, and appeared at the Playboy and Berkeley Jazz Fest and with the Los Angeles Philharmonic. Along with Walker, who is principal flutist with the L.A. Philharmonic, the group features pianist Mitchel Levy, bassist Jim Laclede and drummer Ralph Humphrey. With such a broad background, the quartet's debut promises to be a tremendous variety of music, including compositions by Bach, Pachet, Chopin, Pagnanini and Brubeck, as well as a Bulgarian folk tune and four original jazz compositions by Levy. "I really just want to be a great all around flute player," Walker recently told us. "And the group does offer that opportunity. I've played so many concerts of 'important' music where you knew that people were snoring. This music is so much more immediate." As a newcomer to jazz, Walker grew up listening to the music in Kentucky, where his father gigged around as a jazz saxophonist and pianist.

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NEWS & REVIEWS

REVIEWS

ALBUMS

TANE CAIN — RCA AFL 1-3481 — Producers: Keith Olsen and Jonathan Cain — List: 8.98 — Bar Coded

Betreating out songs of passion with an aggressive edge, Tane Cain seems heavily influenced by Pat Benatar and Sheena Easton, and her first album entry is primarily borrowed from several Alexx Poppette. The wife of journeyman frontman Jonathan Cain — who helped produce and write music for his wife — is clearly seen here — Tane is obviously well-versed in the contemporary viability of sultry female vocalists, and she certainly knows how to exploit her gender to the max.

DANCING UNDER STREETLIGHTS

— The Brains — Landslide LM 1201 — Producers: Mark Richardson and The Brains — List: 5.98

An outstanding four-song EP that justifies the raves that the new quartet has been drawing since its 1979 inception. Newcomer Keith Christoper on bass helps shore up the band’s already strong melodic direction, while the group’s rhythmic invention complemented by a sure-footed pop sensibility.

SINGLES

BLACK CONTEMPORARY

CHERYL LYNN (Columbia 18-03024)

If This World Were Mine (3:57) (Johete Music, Inc. — ASCAP) (M. Gaye)... — Producer: L. Vandersield

This Marvin Gaye cover belongs as much to Luther Vandross, producer and co-lead vocalist, as it does to Lynn, and that becomes clear when the two singers’ voices swoop and sail around each other and all too briefly in blissful harmony. A truly sexy duet.

HEATWAVE (Epic 14-03188)


Johnnie Wilder, Jr.’s soulful crooning has never sounded better on this Rod Temporeron tune from the new “Currents” LP, and the high fashion of the instrumentation on “Heatwave” provide just the right support. The arrangements are soft and thick, and a down comforter around the vocals.

NEW & DEVELOPING

STEEL BREEZE (RCA JB-13283)


fit Steel Breeze and an extraordinarily catchy debut single that’s already a numbered one on the radio charts at its first week out.

THOMAS DOILBY (Harvest/Capitol 5155)


Doilby, a former member of Lene Lovich’s band (he wrote her “New Toy”), is not just another fast-rising pop-rock out- thasher player from the U.K., but an engag- ing new talent who offers more than a monotonous electronic beat.

EXECUTIVES ON THE MOVE

Wallace Named — Ronna Wallace has been named vice president, programming, west coast, for WABC Radio Network, Inc. (ABC) Video Programming, for MGM/UA Records. She was previously director of programming at MGM/UA Home Video. Prior to that, she was director of programming for CBS Video Enterprises. Ms. Wallace’s offices will be located in Los Angeles.

Moss Promoted As President — CBS Records Inc. has announced the appointment of Kirk Meloy as manager, national marketing coordination. He joined Capitol’s Bethlehem distribution center in 1969, and most recently was manager of the Atlanta distribution center.

Planter Appointed — The appointment of Susan Planter as president and chief executive officer of Mediasound, Inc. has been announced. She was formerly executive vice president and general manager of Mediasound. She became a consultant to Mediasound when it was founded in 1969. She has since become a partner in the company.

Burns Promoted — Scott Burns has been promoted to associate national promotion director/singles for Elektra/Asylum Records. Most recently, he was the label’s west coast regional promotion director.

Chrysalis Promotes Brownjohn — Chrysalis Records has announced the promotion of Eliza Brownjohn to international director. She has been with Chrysalis for four and one half years and has served as international manager.

Stevens Promoted — Boardwalk Entertainment Company has announced the promotion of Andi Stevens to director of A&R production/international. Stevens, who joined the label in its inception in 1980 previously served as manager of A&R services for Epic Records.

Krasowski Promoted — Nick Krasowski, plant manager, Glenbrook, will assume the additional duties of national plant manager, Capitol Magnetic Products Division. He started at Glenbrook in 1970 as an industrial engineer.

Rowland Promoted At A&M — A&M Records has announced the promotion of Steve Rowland to associate director of new talent. Rowland, who has been with A&M since 1979, was previously A&R coordinator.

Pay Hughes Appointed — Lynch Hughes has been appointed regional country promotion manager for MCA Records. He previously did independent promotion for We Care in Nashville.

Dochow Promoted — ATV has announced the promotion of Gerald Teilef as vice president-eastern operations. He previously headed up the Nashville music operation for the ATV Music Group. Byron Hill has been appointed general manager of ATV’s Nashville office. He assisted Teilef for the past three years.

Thornton Appointed — Carl Fischer, Inc. has announced the appointment of James Thornton as general manager of Carl Fischer of Boston, Inc. He succeeds Warren Patterson, who will retire at the end of the year. He has been associated with Carl Fischer, the sheet music and band instrument dealer in Texas and most recently, has served as manager of two stores in the Dallas area.

Williams Named At Chappell — Jody Williams has been named professional manager for the Chappell Music Nashville division. He comes to Chappell from Screen Gems Music in Nashville where he was a professional manager.

Kellerer Named At Famous — Brian Kellerer has been named director of accounting at Famous Music Publishing, a division of Paramount Pictures. He was most recently manager of royalty administration at General Entertainment Business (GEC) in Pine Brook, New Jersey.

Tiger’s Got Gold

NEW YORK — “Eye Of The Tiger,” the theme-song for the film Rocky III by CBS/Scotti Bros. recording group Survivor, has been certified gold by the Recording Industry Association of America (RIAA), signifying sales in excess of 500,000 units. The group’s single of the same name has already been certified gold.

Canaan-Schwarz Mgmt. Formed In New York

NEW YORK — Canaan-Schwarz Management, a new personal management firm, was started by Norman Champion and Norman Schwarz. The new outfit is located at 310 E. 44th St., New York. N.Y. Telephone number is (212) 682-4155.

Cash Box/August 28, 1982

10
Retailers Optimistic About The Future Of Bar Coding

(continued from page 9)

we'll be able to get perpetual inventory information in the next few months on every title in every store and really be able to manage our business well. So we're pleased."

Although Eugster sees greater efficiency down the road, he doesn't slight any of the information the system already makes available to Musicland. "We know what we sold yesterday, and it's particularly useful on new items," he said. "We track them daily and have that information in printed form in Minneapolis by 11 a.m. every day."

Additionally, though of Musicland's information has expanded its relationships with manufacturers, "I think we get a few more calls," he said, "and there's an increasing interest in the kind of data base we're creating."

Although the Record World prototype operated solely on titles which already carry the UPC bar code, Musicland was able to circumvent that problem by developing new bar codes for discs which have not yet been added. "We're printing that code directly on the individual tickets."

"Problems Exposed"

In showcasing bar coding hardware in the Record World stores, NARM vice president Joe Cohen said that the organization "had hoped to demonstrate that bar coding is no longer a theory. Additionally, the set-up exposed a number of the UPC imprints, some of which were too diffuse to be read by the store's scanner, mostly on cassettes."

"The issue of limited use of UPC continues to be the major hurdle to acceptance by retailers. While Cohen said there were "commitments from everybody except Motown" to go to bar coding, few labels have added the code to all titles in their catalog."

The exception has been CBS Records. "They did everything," said Cohen. "They've been a total leader in this, due largely to the fact that they are manufacturers and are using it with their raw materials."

Similarly, Musicland employs UPC coding in its warehouse, and Eugster credits it with "tremendous savings due to an efficient inventory."

While Musicland has sidestepped the problem of non-coded albums, the organization is still eager to see a uniform commitment from manufacturers. "We'd like to see everybody in the industry adopt it," said Eugster. "We'd like to have the American version of the UPC code on every piece of product that the manufacturer brings out. We're concerned about PolyGram, they seem to be going off in a different direction and we can't read the code they're going to put on their records."

PolyGram is expected to employ the European Article Numbering system (EAN) instead of UPC.

Aside from stocking and scheduling, the Record World test enabled store to gauge window displays and store-end cut-out any correlation with sales, and whether workers would be frightened by the notion of automation. On that latter issue, Record World's Goldspeil said that employees adapted quickly to the new equipment and "handled it beautifully."

BMA Announces Retailer Program

(continued from page 6)

consultant to the BMA on the improvement project. The announcement that the plan would be implemented by the fall of '82 drew praise and support from most attending.

Stated goals of the plan, according to Hudson, are to provide management and technical viable finance and credit, and establishing dealers, with an eye on developing basic business expertise such as setting up proper bookkeeping systems and other accounting data like profit and loss statements (Cash Box, June 19). He said that such data, largely unavailable from black and independent dealers, could provide a basis for lending institutions granting loans and record companies extending credit lines.

Acquiring and/or expanding existing retail stores, developing feasibility studies and finding new capital resources are other areas the seminars plan to explore.

Wade said that while the development of cooperative buying consortia in some major markets is a desirable goal, the program, "traditionally such concepts have failed in various markets because the dealers that comprised them didn't have enough money.

"By bringing together these various elements — retailers, lending institutions and manufacturers — we might have a chance to develop viable financial and the establishment of credit lines for purchase of product," he continued. "We want to encourage people to enter a co-op situation with suppliers that is so that the seminars used, rather than having to rely on a dealer's cash flow."

Wade added that "if dealers are more candid with their situations, then the BMA will be in a position to provide technical assistance in areas such as inventory management and setting up proper accounting."

He added that the seminars would stress the viability of black retailers rather than the fact they need help. "A dealer that needs too much help, maybe he shouldn't be in the business anyway," said Wade.

The BMA executive continued by noting that the group's hope was to attract the top black retailers in each of the selected markets so that the seminars could focus on "building a strong black retail presence in the market, rather than addressing individual complaints."

Black Gospel Tribute Set For Chicago, Aug. 27-30

LOS ANGELES — As part of the upcoming "Mayor Alan B. Robenson Black Gospel Music" tribute, the "Gospel and Christian Youth Opportunity" conference is set to convene Saturday, Aug. 28, at Chicago's Bismarck Hotel Pavilion.

The conference, part of the Mayor's tribute, which is to run Aug. 27-30, will be free to the public and will focus on opportunities for young people hoping to enter careers in the entertainment and recording industries.

Participants in the conference will have a chance to discuss various aspects of the business with representatives of major recording companies and local radio and television stations. On the opening day of the tribute, there will be the youth and young adult choir competition (preliminaries), with final competitions to be held the following day at Mt. Pisgah M.B. Church, featuring more than 25 Chicago-area gospel choirs vying for $1,000, $500 and $250 cash prizes and a chance to showcase their talent alongside some established gospel artists in a mini-concert to be held on the final day of the tribute.

Among the panelists to participate in the upcoming conference are: ABC-TV's national news co-anchor Max Robinson; Merri Dee, WGN-TV; Marv Dyson, WGN/WIGI general manager; Jerry Boulding, WJPC general manager; Kirkland Burke, Warner Bros. Records; Franklin Chaplin III, CBS Records; Dave Clark, vice president at Malaco Records; and others.

Artists set for the Aug. 30, concert, which will be staged at the Chicago Stadium, include Dave Crouch, Rev. Andre James, Cleveland and the Cleveland Singers, The Mighty Clouds of Joy and Chicago-based spiritual thrush Inez Andrews.

Sponsors are to be given to Sallie Martin, considered the oldest living woman gospel musician, Rev. Milton Brunson and (continued on page 12)
PolyGram Names Iberman, Kianan

LOS ANGELES — Mel Iberman was recently appointed to the newly created post of executive vice president and Jack Kianan was promoted from senior vice president, sales and marketing, to executive vice president over the same department at PolyGram Inc. Iberman and Kianan form the second tier of PolyGram's management team, along with Jack Carlson, senior vice president, finance; Chip Taylor, senior vice president and A&R, Bert Frankblau, vice president, distribution; Gianfranco Rebulla, president; PolyGram Classics; and Paul Regan, vice president and general manager, West Coast. All report to PolyGram president Guenter Henser.

Prior to his appointment as PCP, Iberman served as general manager for CBS Songs. RCA Records' New York pressing plant's financial division is where he began his career, later serving in a number of executive capacities, including director of financial operations and vice president of commercial operations, vice president of business affairs and associated labels and vice president of business affairs and international.

Kianan started his record industry career as a New York salesman for Decca Records Inc. In 1963, he became branch manager and national sales promotion manager for the company. He then joined Kapp Records, where he held the position of manager. Later he joined Project 3 Records as national sales manager. He worked at the company until he joined RCA Records, where he served as product manager, national singles manager, director of custom labels, vice president of sales and finally as division vice president of marketing. He joined PolyGram as vice president of sales for Phonodisc (later PolyGram Distribution) before taking his position as senior vice president of sales and marketing.

Commenting on appointment and promotion, Henser said, "With Mel, Jack and the rest of the management team in place, we should be able to accelerate our upward curve.


gaining a place to play," said Walker. "Eventually, we opened for Bud Shank at the Lighthouse, and then we started working regularly at Dante's and developed a following."

Aside from the club work, Free Flight appeared with the Philharmonic at an annual outdoor concert. "It was the first time the group had a chance to hear us," he said. "We blew 'em off.'" Additionally, Walker and Lewy recently travelled to Bulgaria, where they performed some of the group's music at a festival in Sofia. And although he is presently touring South America with the New York Philharmonic, Walker looks forward to continuing with Free Flight. "I love the different settings," he reflected. "The difficulty is to switch gears from the perfection required by classical music to the spontaneity required by jazz. That's as much a challenge as anything."


carded from page 31)

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RECORDS RECORDS RECORDS — The third batch of Elektra/Musician releases hits the streets this week. Once again, the offerings are extremely varied: "The Top" by organist Jimmy Smith is as much an all-star date as it is an organ combo recording. The band features George Benson, Ron Carter, Grady Tate and Stanley Turrentine; "Echoes Of An Era 2: The Concert" once again features Joe Henderson, chick Corea, Stanley Clarke and Lenny White, with Nancy Wilson handling the vocal chores instead of Chaka Khan; "Portrait Of An Artist" by bop pianist Joe Albane featuring George Duvivier, Charlie Persip and Al Gafa: "Garden In Transition" by Chicco Freeman with Billy Hart and Jack DeJohnette on drums. Cecil McBee on bass and the very promising Wallace Roney on trumpet. "Desire" by Tom Scott, and "Four In One" by Sphere, a Thelonious Mononl group featuring Buster Williams, Kenny Barron, Ben Riley and Charlie Rouse. Shamed as we are to admit it, the passing of Monk, the issue and release of his recordings on Columbia and Milestone, and the release of this album have sent us back to the record rack to give another hard listen to Monk's music. One prediction that we'd like to pass along in recommending the Sphere album is that despite Monk's earlier relationship with such tenor giants as Ben Webster, Johnny Griffin, John Coltrane and Coleman Hawkins, history will eventually rank Rouse as the pianist's most sympathetic, supportive and intelligent saxophonist. Rouse's recordings with Monk fail to embrace the spirit, meter and mood of the pianist's work. And that's a tough bill to fill.

fred goodman

EAST COASTINGS — Elizabeth Weber Joel, wife of pianist Billy Joel, has resigned her post as chairman of Decent Records to organize a non-profit health and education outreach program. The group is called the 3/17 Project and will assist children in need. "A great deal of the press for Kid Creole & The Coconuts, The Waitresses, Was (Not Was) and others. She can be reached at (212) 925-4741. . . Despitenot advertisements claiming his gig at Forest Hills was his last show have been around, but he's about to embark on a 30-7. And speaking of Forest Hills, the upcoming Celebrity Tennis Tournament will feature such hereafter unknown tennis greats as Andy Summers, Carlos Santana, Joe Cocker, Meat Loaf, Nana Hendryx, Commander Cody and Max Roach. Not all will play to win, but the tournament will benefit in the Workers' Project and the United Cerebral Palsy Fund. . . A Folk of Seagulls proved to be such a big draw at The Pepperminth Lounge the club was forced to turn people away during the group's recent show. In rerun, the group will play a show charging a mere $1 admission fee. "They're a great bunch of guys," The Pepp's Nancy Schwartz told us. "God Bless em'... Everybody knows New Orleans' reputation as a party town, and laterly the audience tossed a bottle containing the phrase 'Our City's night-time charms' Foreigner recently wrapped up its year-long tour with a party there for radio and press, and among the guests at the bash were Lee Dorsey, The Dixie Cups and Bobby Marchan, all of whom performed. Not to be outdone, Billy Squier hosted his own little New Orleans bash in honor of Queen, whose tour he's been open-

fubbed "Mardi Gras In August," the party was filmed for inclusion in Squier's "Emotions In Motion" video. Guest performer at that one was Frankie Ford. Meanwhile, back in Gotham, Cachalot host Eric Dufail celebrated the release of his label's German new music compendium "Deutschland" with an Oktoberfest-style bash at Dancetirepla replete with videos, beer, bratwurst and an oom-

haps band performing "New York, New York." Maurice Chevalier was himself decked out in Bavarian splendor. "John Cougar seems to be quite a package. On Sept. 4, we'll find out what he's made of when he tries to make an afternoon gig in Orlando, Fla., and an 8 p.m. show in Kalamazoo, Mich. . . Genesis member Mike Rutherford will release a solo LP later this year. English rockers Electric Light Orchestra is due to feature a guest appearance by drummer Stuart Copeland. . . The Scorpions recently received a unique token of affection from its fans in St. Louis. During a concert there, someone in the audience tossed a bottle containing the phrase 'Our City's night-time charms' onto the stage where it shattered, sending its contents scurrying about the stage. No one was bitten, but nobody ever found the nasty little creatures, either. . . Robert Fripp is producing The Roches again.

fred goodman

POINTS WEST — Squeezing any and all rumors mingered earlier in the week in an informal trade daily columnist, Elektra/Ampex headlined advertisements promoting a press conference to announce the formation of a new national professional sports league or owner of a team (relax, Jerry Buss) . . . Dan Fogelberg and the Eagles will both have greatest hits LPs out in November. . . Audiophile label Nautilus Recordings has just released a half-speed remastered Super Audio Compact Disc, "The Ellum Jones" multiple-disc set includes pair of albums. . . Dusty Springfield parted backstage with banjo vocalist Nina Hagen during the latter singer's recent appearance at the Roxie in Hollywood. . . Derry Priven's musical work-in-progress, August 8th, 1945, based on the teachings of anti-nuke activist Dr. Helen Caldecott, premiered in L.A. a couple of weeks back and received mixed notices . . . The next single from Full Moon/Ashley's Fast Times At Ridgemont High soundtrack will be "Joe Walsh's Waffle Stomp," and informed sources say there might be as many as a half-dozen 45s to come out of the label. . . Best wishes to renowned guitarist Jose Feliciano, who wed Susan Omillian earlier this month in Villa Park, Calif. . . On the oldies front, Fantasy has just released "Choo Choo," a digitally restored 45 from the original material of Lenny Welch's Clearwater Revival. . . The album is available as a mere $8.99. . . On Sept. 16 The Huntington Hartford Theatre on Vine Street in L.A. will play host to the world premiere performance of Stars On 45, a musical/dance revue based on the recordings of the same name featuring a mélange of rock and R&B greats (I'll be the new guy). . . Paul Benatar's fourth LP, "Heart Of The Night," should be released in early October. . . Drummer Aynsley Dunbar has just beamed off the Jefferson Starship while another former band member, Marty Balin, is busy with Val Garay in the producer's Studio One. Complex working on an LP pegged for early '83 release. . . Actor Michael Moriarty, who gave dynamic performances in films Bang The Drum Slowly and Who'll Stop The Rain, should be coming out with a keyboard-dominated album in the fall, which one listened to at a recent A&M showcase between Bill Evans and Horace Silver. . . One of the more interesting offerings coming in up this week are The Clayes, a two-record collection of musical poetry by Allen Ginsberg, with Bob Dylan accompanying on vocals and guitar. The band between 1972 and 1973 for a London group featuring themes from the novel "The Delta Machine," the new poetry reading at Los Angeles' Unitarian Church should be available on the intelligent Freeby indie concurrent with the Hammond release.

jeffrey resner

ON JAZZ

NEWS & REVIEWS

COSTO TO COAST

get
Despite Home Taping Debate
AOR Stations Still Track LPs

(continued from page 5)

Lockridge said that he had not received any official word about the tapes of the new albums or tapes of some of the track new albums. “If I were in their shoes, I think I would try to get something done about it,” he added.

In contrast, John Gorman, program director at WMMS/Cleveland, does not allow his air personalities to play albums in their homes before they are taped, saying that home taping is as great a problem as many other issues.

Court Orders FCC To Hold Hearings On
RKO Radio Stations

NEW YORK — In an Aug. 13 ruling, the U.S. Court of Appeals in Washington, D.C., ordered the Federal Communications Commission (FCC) to accept competing applications for the 13 outstanding RKO broadcast properties even before it rules on whether to grant the company’s original license to operate WTVY/New York and WJTV/Los Angeles.

In the decision, the Court told the Commission that it could no longer delay allowing competition in the case after it had said one FCC source familiar with the case. The FCC had decided not to entertain any competing applications before it decided if RKO General was qualified to hold a license. The Court told them they could not do that.

The Court ruled that it would be unreasonable for the Commission not to accept competing applications at all, “as a result of the fact that RKO had exhausted its avenues of appeals and had actually lost the license to operate WNAV-TV/T-Boston.

No Challengers

Currently, RKO’s 12 radio stations and television station WQBH-TV/Memphis face no challengers, although the licenses for all but one are up for renewal hearings now. That one property is A/C outlet WYAH in Allentown, Pa. On December, according to RKO spokes- woman Doris Mixosed, the broadcast licenses for WOR-TV/New York and KHJ-TV/Los Angeles are currently going through the comparative hearing process within the FCC. The WOR license is currently challenging the FCC’s approval of the sale of WQCM-Washington and the KHJ license by Fidelity Broadcasting.

At issue is a June 1980 FCC decision denying RKO General’s renewal of its broadcasting licenses because it displayed “a general lack of good faith” regarding the activities of General Tire & Rubber, its corporate parent, during renewal hearings. The Securities & Exchange Commission (SEC) had begun investigating General Tire & Rubber in 1975 for alleged foreign bribery and illegal campaign contributions. The FCC charged RKO with showing a lack of candor because it was only made aware of the SEC investigation by a competitor for the WQCM license.

In July 1980, RKO General took the FCC to the U.S. Court of Appeals in Washington, D.C., where it was able to make a strong case for the FCC’s criterion for denying license renewal. Last December, the court upheld the FCC ruling for WNAV-TV in Boston, remanding the order to the FCC.

RKO owns 12 radio properties, including some top-rated stations such as WOR and WLS in New York and Los Angeles. RKO also owns WQCM-Washington, WYAH-Alpharetta, WQOB-Chicago, WRKO-WOR/Boston, KRTH and KNX Los Angeles, WQHP-Wilmington, WQBH-Memphis, WQBS-AM/Memphis, WQMS-AM/FM/Washington, D.C. and WAXY-FM/Lauderdale.

In the recording industry. “I think that the record industry is its own worst enemy when it comes to piracy,” he said. “Now, there may have been a select few, maybe one percent who tared off the air. But all of a sudden everybody is talking to it, and that gave every single kid the idea that this was happening.”

Gorman opposes album tracking because he does not think it is sound programming practice. “The only way we would run an entire album would be if it was a名家 choice,” he said.

Gorman also suggested that record companies combat off-the-air taping economically. “A few years back, MTS, which is no longer an AOR station, would do that but we would not,” he says. “Why should record companies buy time at a station that does that?”

Programming disadvantages more than the home taping issue influence some PDs to run entire albums. “We don’t do it here but I used to do it at KGON in Portland,” says Jim Robinson, PD at KZQ, “It runs up the cheaper form of programming,” he says. “The only time we would run an entire album would be if it was a名家 choice.”

Gorman also said that record companies had made no effort to combat the home taping problem. “I don’t think they have,” he said. “I think they have actually become more sensitive to the industry fears that home taping cuts into record sales, but will still track albums.”

Other stations have also become more sensitive to the industry fears that home taping cuts into record sales, but will still track albums. “We have not played new albums in their entirety since two years ago,” says the program director at KWHI/New York.

“We have really cut down on album side. The station has no real reason to play it,” says Barry Duguay, program director at WMET.

Berger declared that it was too hot a day to program since a lot of people would not be able to find 40 minutes of Ilan, Merlin, and even KISW knawed on its albums.

“We had our own Album Side when we played old stuff,” says Berger.

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<table>
<thead>
<tr>
<th>#1 MOST ADDED</th>
<th>#1 MOST ACTIVE</th>
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<tr>
<td><strong>4. A FLOCK OF SEAGULLS</strong> • JIVE/ARISTA</td>
<td><strong>10. REO SPEEDWAGON • GOOD TRouble • EPIc</strong></td>
</tr>
<tr>
<td><strong>ADDs:</strong> None. <strong>HOTS:</strong> WQGO, WKLT, WBLM, WBBB, KSJO, KLOL, WNEW, WKKL, WSHM, WQRO, WMMS, WCCC, WOUR, KEZY, MEDIUMS: None. <strong>PREFERRED TRACKS:</strong> Open. <strong>SALES:</strong> Just shipped.</td>
<td><strong>ADDs:</strong> None. <strong>HOTS:</strong> WSHE, WQRO, WBBB, KSJO, WNEW, WKKL, WSHM, WQRO, WMMS, WCCC, WOUR, KEZ, MEDIUMS: None. <strong>PREFERRED TRACKS:</strong> Open. <strong>SALES:</strong> Just shipped.</td>
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**CASH BOX ROCK ALBUM RADIO REPORT**

**BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATOCH**

**ADDs:** KSHE, WQGO, WBLM, KM, KMET, WBBB, KSJO, KLOL, WNEW, WKKL, WSHM, WQRO, WMMS, WCCC, WOUR, KEZY, MEDIUMS: None. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

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**GENESIS • THREE SIDES LIVE • ATLANTIC**

**ADDs:** None. **HOTS:** KMET, KROQ, KEZY, KNAC. **MEDIUMS:** WBBB, KSJO, KM, WQRO, WMMS, WCCC, WOUR, KEZY, MEDIUMS: WBBB, KSJO, KLOL, WNEW, WKKL, WSHM, WQRO, WMMS, WCCC, WOUR, KEZY, MEDIUMS: None. **PREFERRED TRACKS:** Open. **SALES:** Good to moderate in all regions.

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**JOHNNY VAN ZANDT BAND • POLYDOR/POLYGRAM**

**ADDs:** KSHE, WSHE, WBAB, KOME, KEZY, WQRO. **WABB. HOTS:** None. **MEDIUMS:** WQRO. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

---

**CROSBY, STILLS & NASHE • DAYLIGHT AGAIN • ATLANTIC**

**ADDs:** None. **HOTS:** KNX, WBAB, WNEW, WKKL, WKLS, WSHM, KNCC, KLOL, WBBB, WBAB, WNEW, WQRO, WSHM, WQRO, WMMS, WCCC, WQRO, WQRY. **PREFERRED TRACKS:** Wasted. **SALES:** Good in all regions.

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**THE ALLMONT HIGH • SOUNDTRACK**

**ADDs:** KSHE, KNAC, KM. **HOTS:** WQGO, KMET, KLOL, WQRO, WKN, WQRO, WSHM, WMMS, WCCC, WQRO, WMMS, WCCC, WQRO, WSHE, WQRO, WQRY. **PREFERRED TRACKS:** Somebody's. **SALES:** Moderate to fair in all regions; strongest in West.

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**FLEETWOOD MAC • MIRAGE • WARNER BROS**

**ADDs:** None. **HOTS:** KSHE, WQGO, WBLM, KL, KNX, WBAB, WNEW, WKLS, WSHE, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **PREFERRED TRACKS:** Daytime. **SALES:** Good in all regions.

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**GLENN FREY • NO FUN ALOUD • ASYLUM**

**ADDs:** None. **HOTS:** KMET, KNX, WQRO, WSHE, WBBB, WNEW, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **MEDIUMS:** KMET, KNX, WQRO, WSHE, WBBB, WNEW, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **PREFERRED TRACKS:** Partytown, Found, One. **SALES:** Moderate to fair in all regions; strongest in West.

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**ROBERT PLANT • PLANTERS AT ELEVEN • SWAN SONG/ATOCH**

**ADDs:** None. **HOTS:** KSHE, WQGO, WBLM, KMET, WBBB, KSJO, WNEW, WKLS, WSHE, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **PREFERRED TRACKS:** Burning. **SALES:** Good in all regions.

---

**BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL**

**ADDs:** KROQ, WSHM, WBBB, KM, WQRO, KMET, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** Title. **SALES:** Good to moderate in all regions.

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**ROXY MUSIC • AVALON • WARNER BROS**

**ADDs:** KM, WQRO, WSHM, KM, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions.

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**SANTANA • SHANGO • CAPITOL**

**ADDs:** KSHE, WQGO, WBBB, WNEW, WKLS, WSHE, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY, KMET, WBBB, WNEW, WQRO, WMMS, WCCC, WQRY, WSHM, KEZY. **PREFERRED TRACKS:** Hold, Title. **SALES:** Just shipped.
TOP 200 ALBUMS

Soundtrack Releases Enjoying Late Summer Sales Surge

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is the second wave of late summer movie soundtracks currently enjoying good consumer response. Of the new crop, The Best Little Whorehouse In Texas vaults 36 points into the Top 100 to #77 bullet, up from #113. Good retail action out of the South, West and Midwest. Extremely strong at the racks — Top 30 after only four weeks. Dolly Parton's single from the album, "I Will Always Love You," moves from #63 to #55 bullet on the Top 100 Singles chart and to #35 bullet on the Top 100 Country chart. The soundtrack to Fast Times At Ridgemont High vaults 20 points to #109 bullet behind two bullet-selling singles culled from the L.P. Jackson Browne's "Somebody's Baby" moves to #11 bullet from #25 on the Cash Box Top 100 Singles chart and "Johnny Can't Read" by Don Henley at #65 bullet, up from #74. Good retail out of the Midwest and West.

TOP TEN HIGHLIGHTS — While Fleetwood Mac retained its hold on the number one position, John Cougar made a strong bid for the top spot and jumped three points to #2 bullet. Solid sales out of all regions led by the South as the album leaps into the Top Ten at the rack level. Cougar also has the distinction of having two singles in the Top Ten this week. "Hurt So Good" at #9, and "Jack & Diane," which jumped to #10 bullet from #15 . Steve Miller moves up another notch to #6 bullet behind his #1 single, "Abracadabra." Retail action continues to be strong everywhere, especially in the West, Midwest and East Coast. Shills & Nash move up another point to #8 bullet. Retail is good in all regions led by the Midwest, West and East. ... Exploding into the Top Ten in only its third week are the Go-Go's at #9 bullet, up from #18. Very strong retail out of all regions led by the coasts and the Midwest.

TOP 100 HIGHLIGHTS— Closing in on the Top 10 is Chicago, which moves to #11 bullet from #13 this week. Good retail everywhere led by the Midwest, South and West. Top 20 rack sales as well. Billy Squier takes a nice jump to #15 bullet from #29 in his fourth week. The retail picture is similar to last week — strong in the Midwest, East and South, and sales at the rack level have developed quickly with Top 25 reports ... Donna Summer goes to #17 bullet from #20 with good sales activity everywhere, led by the West and East. Top 50 rack action ... Zapp, led by its #1 Black Contemporary single, "Dance Floor," jumps 14 points to #28 bullet. Strong retail in the Midwest, West and South. The album also went to #1 bullet, up from #5 on the Cash Box Top 75 Black Contemporary Albums chart the week of #1. A Love Song For A Yellow Rose by Tony Orlando & Dawn jumps 11 bullet points to #15 bullet. Sales activity on this album has been based primarily in the Baltimore/Washington/Philadelphia area with little growth anywhere else. ... Oingo Boingo moves to #131, up from #134. Good seller in the Southern California region, but again, a case of not spreading out of one particular area ... Billy Idol goes to #139, up from #142. Although the single "Hot In The City" has garnered some airplay, it has not translated into any significant album sales.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS
1. ALAN PARSONS PROJECT
2. STEVE WINWOOD
3. ZAPP
4. MICHAEL MCDONALD
5. ARETHA FRANKLIN
6. KENNY ROGERS
7. ELVIS COSTELLO
8. MEN AT WORK
9. EDDIE MONEY
10. HOOKED ON CLASSICS II

Baltimore/ Washington
1. STEVE WINWOOD
2. MICHAEL MCDONALD
3. EDDIE MURPHY
4. STEVE WINWOOD
5. ZAPP
6. ARETHA FRANKLIN
7. KENNY ROGERS
8. HOOKED ON CLASSICS II
9. ELVIS COSTELLO
10. JUDAS PRIEST

West
1. STEVE WINWOOD
2. MICHAEL MCDONALD
3. EDDIE MURPHY
4. EDDIE MONEY
5. ELVIS COSTELLO
6. ZAPP
7. ALAN PARSONS PROJECT
8. JUDAS PRIEST
9. STRAY CATS
10. CASH HOT BULLET

Denver/Phoenix
1. KENNY ROGERS
2. HOOKED ON CLASSICS II
3. ALAN PARSONS PROJECT
4. MELISSA MANCHESTER
5. 6. T.B.
6. SCOTT BAIO
7. ZAPP
8. SylVIA
9. EDDIE MONEY
10. JUDAS PRIEST

Southern Central
1. ZAPP
2. MICHAEL MCDONALD
3. STEVE WINWOOD
4. MICHAEL MCDONALD
5. ZAPP
6. ARETHA FRANKLIN
7. EDDIE MONEY
8. ELVIS COSTELLO
9. KENNY ROGERS
10. JUDAS PRIEST

This listing of records outside the national Top 20 showing strong or upward movement is designed to keep retailers abreast of the latest regional sales trends.

Cash Box/August 28, 1982
CASH BOX

NEW FACES TO WATCH
The Eight Star Lunch

Each year thousands of new artists leave their work on our A&R desks. Then the real work begins, sifting through this collection to distill only one superstar handful. This process is responsible for more half-eaten sandwiches, more cancelled lunch dates, more iced coffee gone lukewarm than any other time of the year. Finally, the long awaited day arrives, the smoke clears, a desk becomes visible. The cream of the new rock crop emerges:

★ Tané Cain—"Unreal debut effort from a lady whose star has just begun to shine" Gavin Report/July 30, '82. "Holdin' On," only two weeks out and already on the singles charts.

★ Steel Breeze—From Sacramento, California, the 6 piece pop sensation. The LP features a hot re-mix of the smash hit "You Don't Want Me Anymore."

★ Slow Children—L.A. has known about them for some time, now it's the rest of America's turn. Back with their 2nd album featuring a new extended version of the hit "President Am I."

★ Bucks Fizz—With 2 consecutive #1 singles in England, Bucks Fizz toasts the states with their U.S. debut album.

★ Scott Baio—From major TV personality to recording superstar. His debut album a coast to coast hit, featuring the single "What Was In That Kiss."

★ Bow Wow Wow—The urban jungle rockers are back with their hottest record yet! "I Want Candy" featuring the new single "Baby Oh No" and of course the smash hit "I Want Candy."

★ 805—Hailed as one of the finest new bands to come along in years. "Stand In Line," only 4 weeks out and being played by over 100 radio stations.

★ Landscape—A band whose time has come. Techno pop rock from the UK. "Manhattan Boogie Woogie" featuring the classic hit "It's Not My Real Name."
New Music Signings Appeal To Budget-Conscious Labels

by Fred Goodman

Although established superstars act fuel the day-to-day operation of the record industry, companies have always staked their futures on new artists. The recent successes of newcomers like The Human League, Soft Cell and The Go-Go's have given the industry a much-needed financial shot in the arm as well as an emotional boost. And while still seeking bands with long-term potential, A&R men contend that the industry is changing and that their approach to new artist signings reflects the new economic realities of the business.

"In today's market, it's a little too much to expect every act you sign to go gold or platinum on their first album," says Paul Atkinson, director, contemporary music A&R, Columbia Records. As a result, some of the major labels are taking a case from the smaller independents such as IRS, Slash, 415 and PVC, which have been successful at signing and developing new music acts on smaller but carefully planned budgets.

"If you have an expensive first album," adds Atkinson, "and it doesn't sell, the option to make a second album appears quite expensive and the act might get dropped. We're just not making those kinds of deals anymore. But if you can make a record for $60 or $80,000 it's quite reasonable. In fact, I'm sure labels like 415 make their records for far cheaper than that. Just because Columbia is part of CBS, I think the acts tend to think CBS is going to spend more money. But frankly, it's not in the act's best interests. It's better to have a continuing career leading to two or three albums - each one selling a bit more than the previous one - instead of having a big blowout on one album and failing."

Dan Loggins, division vice president, A&R, contemporary music, East Coast, RCA Records agrees with Atkinson's assessment. "The music is exciting because it means learning the record business over again," he said. "That's why the independent labels have made the majors do it.

"What we should be trying to do is make a profit on every record we make," echoed Greg Geller, vice president, East Coast, A&R, Epic Records. "If you can make an album for an extremely low figure and turn a profit quickly, that's fine too. We don't have to sell a million records to make a profit. You've got to crawl before you can walk."

Although the term "new music" is difficult to define, the signing of alternative rock bands means that labels and their A&R staffs have to sign artists that can build a following without radio. IRS Records, whose roster includes The Go-Go's, The Beat, The Buzzcocks, REM, and The Lords of the New Church, has been particularly adept at doing just that:

"There are three things that are most important to us when we're considering signing a band," explains Jay Bobo, vice president, IRS Records. "The band must have a regional base, experience in existing on their own and a responsible attitude."

By having a regional base, bands signed to IRS have a ready-made market for launching a record. Records by Los Angeles-based groups Wall of Voodoo and Oingo Boingo have reportedly sold well enough in their native regional market alone to recoup the relatively modest figures spent on them. Additionally, by creating a strong buzz in the already-disposed home markets, IRS then seeks to break the group nationally, as was the case with The Go-Go's.

On the other two points - past experience and a responsible attitude - Bobo says that "if a band has put out their own single and gone through it all with recording and marketing and getting distributors, we look at that as a very strong sign, and we know they understand reality. In this day, when you have to die for every inch you get, we want to make sure the band understands the business. And finally, we don't want to deal with any artists; any group we sign has to understand that we're partners. If IRS isn't their first choice, we shouldn't do the deal."

Since the strict format requirements of A&R radio have kept many new music bands off the airwaves, IRS insists that its artists commit to extensive touring. Additionally, the label prefers to release EPs rather than LPs as a group's first record. "With a group like Wall of Voodoo or The Fleshtones or REM, we like to put together a five-song EP that gives a taste of the act. It's also in the stores at $3.99 or $3.99 instead of $8.98 and helps to introduce the act. When we do eventually put out an album, the retailer is already familiar with the group. It's an educational process."

With the increased popularity of new music, major labels have been pitting with specialty labels like IRS, 415, Slash and Bomp. While these deals bring a ready-made roster of progressive bands to a major label, and aid its position in a changing market, A&R executives see it as a natural development.

"Really, that's always been the case," said Epic's Geller. "It's not a new development, it just happens that those labels are a source of a specific kind of music, which makes it seem somewhat different. We also have or have had deals with Stiff, or Virgin. Years ago we made a deal with Irv Azoff's Full Moon Records. You go to sources that count, whatever the kind of music."

Despite these deals, the majors are confident that they also have the mobility to get out and find their own home-grown new music acts. Pacing with a specialty label gives them the best of both worlds.

Whatever the source and promotion route, virtually every label executive surveyed felt the cheaper production costs involved in working with a new music group is a definite plus. "I like working with these bands because they don't have to spend hundreds of hours in the studio and don't have to work at the Power Station or whatever," says Michael Rosenblatt, A&R director, Sire Records. "That whole thing got totally out of hand in the seventies.

"I think we are in some ways bowing to the economic climate," says Ross Goldstein, president, Island Records, U.S.A. and Canada. "But I don't think Island ever really paid a lot of money to sign an act or spent a lot to record an act. We have in some cases, but in general, we operate under much smaller feeling altogether both in terms of studios and advances. But we're also keeping our eye on what's going on out there, and we want to keep it down as much as anybody."

But if labels are attempting to keep their costs down, that doesn't mean they have limited expectations for their newly signed acts.

"We don't just put out records," says RCA's Loggins. "We're always trying to go with artists we think are long-term. Adds Epic's Geller, "It always comes down to what kind of long-term potential an act has."

Additionally, with labels restructuring their distribution and promotion departments, the old methods of shooting for instant tonnage are being replaced. "We're having to adjust to realities," says Atkinson. "I think we'll be seeing more bands developed on a regional basis. But we're certainly not deserting the streets. It will just give us a flexibility to attack each new record."
### ACHIEVEMENTS TO DATE

<table>
<thead>
<tr>
<th>NAME</th>
<th>LP/SINGLE</th>
<th>HIGHEST CHART POSITION</th>
<th>DATE</th>
<th>RIAA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Quarterflash</strong></td>
<td>&quot;Harden My Heart&quot; (45)</td>
<td>4</td>
<td>2/16/82</td>
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<td></td>
<td>&quot;Quarterflash&quot;</td>
<td>10</td>
<td>3/6/82 Gold</td>
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<td>&quot;Find Another Fool&quot; (45)</td>
<td>16</td>
<td>4/7/82</td>
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<td></td>
<td>&quot;Right Kind Of Love&quot; (45)</td>
<td>47</td>
<td>7/3/82</td>
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<td></td>
<td>&quot;Nightshift&quot; (45)</td>
<td>83</td>
<td>8/12/82</td>
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<tr>
<td><strong>Soft Cell</strong></td>
<td>&quot;Non-Stop Erotic Cabaret&quot;</td>
<td>39</td>
<td>7/3/82</td>
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<td></td>
<td>&quot;Tainted Love&quot; (45)</td>
<td>7</td>
<td>7/24/82</td>
<td></td>
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<td></td>
<td>&quot;Non-Stop Ecstatic Dancing&quot;</td>
<td>117</td>
<td>8/14/82</td>
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<td><strong>Luther Vandross</strong></td>
<td>&quot;Never Too Much&quot; (12)</td>
<td>1</td>
<td>10/31/81</td>
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<td></td>
<td>&quot;Never Too Much&quot; (45)</td>
<td>15</td>
<td>10/24/81</td>
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<td>&quot;Don't You Know That&quot; (45)</td>
<td>15</td>
<td>3/6/82</td>
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<td></td>
<td>&quot;Sugar And Spice (I Found Me A Girl)&quot; (45)</td>
<td>85/B/C</td>
<td>5/8/82</td>
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<td><strong>Go-Go's</strong></td>
<td>&quot;Our Lips Are Sealed!&quot; (45)</td>
<td>20</td>
<td>1/9/82</td>
<td>Platinum, Gold</td>
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<td>&quot;Beauty And The Beat&quot;</td>
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<td>3/20/82 Platinum, Gold</td>
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<td>&quot;We Got The Beat&quot; (45)</td>
<td>2</td>
<td>4/10/82 Gold</td>
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<td>&quot;Vacation&quot; (45)</td>
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<td>8/28/82</td>
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<td>&quot;Vacation&quot; (9)</td>
<td>7</td>
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<td><strong>Human League</strong></td>
<td>&quot;Don't You Want Me&quot; (45)</td>
<td>1</td>
<td>6/6/82 Gold</td>
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<td></td>
<td>&quot;Darke&quot;</td>
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<td>7/22/82 Gold</td>
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<td>&quot;Love Action (I Believe In Love)&quot; (45)</td>
<td>86</td>
<td>8/14/82</td>
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<td><strong>The Waitresses</strong></td>
<td>&quot;I Know What Boys Like&quot; (45)</td>
<td>52</td>
<td>4/24/82</td>
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<td>&quot;JL&quot;</td>
<td>3</td>
<td>5/12/82</td>
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<td><strong>Junior</strong></td>
<td>&quot;Too Late&quot; (45)</td>
<td>8</td>
<td>7/24/82</td>
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<td><strong>O'Bryan</strong></td>
<td>&quot;The Gigolo&quot; (45)</td>
<td>66</td>
<td>4/24/82</td>
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### NEW ARTIST RELEASES

<table>
<thead>
<tr>
<th>A&amp;M</th>
<th>CHRYSLAS</th>
<th>ELEKTRA/ASYLUM</th>
<th>GEFFEN</th>
<th>RCA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magic Lady PayolaS</td>
<td>&quot;Hot 'N Sassy&quot;</td>
<td>&quot;Primitive Man&quot;</td>
<td>preview</td>
<td>&quot;Lost In The 80s&quot;</td>
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<tr>
<td></td>
<td>&quot;No Stranger To Danger&quot;</td>
<td>&quot;Word Of Mouth&quot;</td>
<td>Steel Breeze Landscape</td>
<td>Aug.</td>
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<tr>
<td>Howard</td>
<td>&quot;Keepin' Love New&quot;</td>
<td>The Fabulous Thunderbirds</td>
<td>&quot;Passion Factory&quot;</td>
<td>&quot;Manhattan Boogie&quot;</td>
</tr>
<tr>
<td>Phoenix</td>
<td>&quot;Willie Phoenix&quot;</td>
<td>Ultravox</td>
<td>&quot;Drop&quot;</td>
<td>Aug.</td>
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<tr>
<td>Lisa Bade</td>
<td>&quot;Suspicion&quot;</td>
<td>UFO</td>
<td>&quot;Get To Get It&quot;</td>
<td>Buck's Fizz</td>
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<td>Rockie Robbins</td>
<td>&quot;I Believe In Love&quot;</td>
<td>Spandau Ballet</td>
<td>&quot;Sneaker&quot;</td>
<td>Mill Swing</td>
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<td>Burning Rome</td>
<td>&quot;Burning Rose&quot;</td>
<td>Divinylis</td>
<td>&quot;Lost In The World&quot;</td>
<td>&quot;The Good Times&quot;</td>
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<td>Robert Williams</td>
<td>&quot;Late One Night&quot;</td>
<td>Greg Lake</td>
<td>&quot;Another Day&quot;</td>
<td>Dave Arnold</td>
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<tr>
<td>Bauhaus</td>
<td>&quot;Bauhaus&quot;</td>
<td></td>
<td>&quot;In Paradise&quot;</td>
<td>Oral</td>
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<tr>
<td>Janet Jackson</td>
<td>&quot;The Magic Is Working&quot;</td>
<td></td>
<td>&quot;Another Day&quot;</td>
<td>&quot;Special Pain&quot;</td>
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<td><strong>ANIMAL</strong></td>
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<td>&quot;In Paradise&quot;</td>
<td>&quot;Retro-Active&quot;</td>
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<tr>
<td><strong>(Distributed by Chryslas)</strong></td>
<td></td>
<td></td>
<td>&quot;In Paradise&quot;</td>
<td>Sept.</td>
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<tr>
<td>Iggy Pop</td>
<td>&quot;Zombie Birdhouse&quot;</td>
<td>Motley Crue</td>
<td>&quot;Don't Walk Away&quot;</td>
<td>Steve Wariner</td>
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<tr>
<td>Gun Club</td>
<td>&quot;I'm Miami&quot;</td>
<td>Various Artists</td>
<td>&quot;Sleep It Away&quot;</td>
<td>Sept.</td>
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<tr>
<td>James White &amp; The Blacks</td>
<td>&quot;Sax Maniac&quot;</td>
<td>&quot;Life In The European&quot;</td>
<td>&quot;Move&quot;</td>
<td>&quot;Upstairs At Eric's&quot;</td>
</tr>
<tr>
<td><strong>ARISTA</strong></td>
<td></td>
<td>&quot;Theatre&quot;</td>
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<td>Sept.</td>
</tr>
<tr>
<td>The Members Fashion</td>
<td>&quot;Radio&quot;</td>
<td>David L'Indley</td>
<td>&quot;Win This Record&quot;</td>
<td>Yaozoo Associates</td>
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<td>&quot;Fabrique&quot;</td>
<td>John O'Bannon</td>
<td>&quot;Danger&quot;</td>
<td>Sept.</td>
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<td></td>
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<td>Jaki Whitin &amp;</td>
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<td>Sept.</td>
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<td></td>
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<td>John Cartwright</td>
<td>&quot;I Love Funk 'n Roll&quot;</td>
<td>Sept.</td>
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<tr>
<td><strong>EMI AMERICA/LIBERTY</strong></td>
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<tr>
<td>Rheingold</td>
<td>&quot;Fan Fan Fanatic&quot;</td>
<td>Our Daughter's &quot;Moving Windows&quot;</td>
<td>Bobby Nunn</td>
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<td>Glenn E. Thomas</td>
<td>&quot;Fake Love&quot;</td>
<td>Talk Talk</td>
<td>&quot;What's Your Pleasure&quot;</td>
<td>Donald Fagen</td>
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<td>Missing Persons</td>
<td>&quot;Spring Mission M&quot;</td>
<td>&quot;The Party's Over&quot;</td>
<td>&quot;Finis Henderson&quot;</td>
<td>Sunfire</td>
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<td>The Plasmatics</td>
<td>&quot;Coup De Grace&quot;</td>
<td>Little Steevan And</td>
<td>&quot;Ears Have Walls&quot;</td>
<td>&quot;The Night Fly&quot;</td>
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<tr>
<td><strong>CAPITOL</strong></td>
<td></td>
<td>Men Without Women</td>
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<td></td>
<td></td>
<td>&quot;Women&quot;</td>
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<td><strong>EMI AMERICA/LIBERTY</strong></td>
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Cash Box/August 28, 1982
A year ago Ricky Skaggs released his Epic debut album "Waitin' For The Sun To Shine."

Two singles from the album went all the way to #1. The album is a phenomenal best seller.

Ricky Skaggs' touring show went from filling clubs to filling halls in a matter of months.

And now, it continues.

"Heartbroke" (34-03218) is the first single from the forthcoming album, "Highways And Heartaches." (FE 37998)

Ricky Skaggs. His waiting is over.

RICKY SKAGGS

ON Epic RECORDS AND TAPES.
Go-Go's

Back in 1979, when the Knack burst out of the Los Angeles club scene, few would have believed that the next local phenomenon would be a girl group whose members could barely play their instruments at the time. There is no small irony in the fact that I.R.S.'s Go-Go's — arguably the most successful new band to emerge, with a #1 debut LP ("Beauty and the Beat").

In 1975, the Go-Go's came home with more experience and an import single recorded for Stiff Records, entitled "Weirdos from 1955." (Caffey), bassist and producer Richard Gottehrer for "Beauty and the Beat." It did not go well, but it's enough to #2 on the Cash Box Pop Singles chart.

More converts were amassed this year during the band's tour, when it opened for The Police during a number of dates on their tour. At this point, the Go-Go's were widely known, and their name became synonymous with upbeat, danceable music. They began playing shows all over the country, attracting a loyal following.

The band's popularity continued to grow, and they began to attract the attention of record labels. In 1977, they signed with I.R.S. Records, and their debut album, "Beauty and the Beat," was released. The album contained several hit singles, including "I'M Into You" and "Heavenly." The Go-Go's became the first all-girl rock band to have a #1 hit on the Billboard Hot 100 chart.

The band's success continued with their second album, "Mad About You," which featured the hit single "Omg!" The band continued to tour and record throughout the 1980s, becoming one of the most successful all-girl rock bands of the decade.

Charlene

Motown recording artist Charlene's debut single, "I've Never Been To Me," served as the prelude to one of the most astonishing success stories of the past few years. The song reached #3 on the Cash Box Pop Singles chart — with a little help, Charlene's label, Motown, to promote it. "I've Never Been To Me" was a #1 hit, selling over 2 million copies.

Retired from the music business since 1980, with a new life with her daughter in England, Charlene is back in the studio. Her new single, "For & Against," is her follow-up to "I've Never Been To Me," and it is expected to be another hit for Charlene.

In 1976, Charlene's single "I've Never Been To Me" peaked at #1 on the Cash Box Pop Singles chart. It was a huge hit, selling over 2 million copies, and it remained on the charts for over a year.

Go-Go's

Earl Thomas Conley

Earl Thomas Conley is an artist with three separate goals that intertwine to create an inseparable entity. "I want to get myself to the point where I can be a fantastic writer, a fantastic performer on stage, and a fantastic recording artist. I want to be able to do all those things at the same time. It's a big job, but I have to do it," says Conley.

Conley made his debut in 1976 with "For & Against," his follow-up to "I've Never Been To Me," which was a #1 hit. He has since released several more singles, including "If I Said You're Only in My Arms for a Little While," "One More Love Song," and "If There's a航天 in Paradise."

Earl Thomas Conley was born in 1948 in Portsmouth, Ohio. He began his career as a singer-songwriter and eventually signed with Warner Bros. Records. His first hit was "One More Love Song," which was released in 1977.

In 1979, Conley released his second album, "One More Love Song," which featured the hit single "If There's a Paradise in Paradise." The album went on to become one of the best-selling country albums of the year, and Conley continued to have success with his subsequent releases.

Bertie Higgins

He may be a newcomer to the Top 10, but Bertie Higgins, whose "Key Largo" brightened up the pre-summer airwaves and eventually rose to the #7 spot on the Cash Box Top 100 Singles chart. He is newly hard to the music business. The 35-year-old singer-songwriter from Tampa Springs on the Gulf Coast of Florida has been at it more than half his life, starting as a drummer at 16.

His first success came with a band called the Romans, which released six singles on the ABC Paramount label and charted with the Buffy St. Marie song "Universal Soldier" all of this by the age of 18. After four more years of the tour grind, Higgins returned to the Gulf Coast to hone his songwriting talents and learn the guitar. He worked the club circuit as a solo act and achieved enough success to enable him to open his own club.

"I've been writing songs since I was 16 or 17, but two years ago pulled up stakes and moved to Atlanta, where he eventually landed with the Joel Katz-headed Kat Family label. His first product for the label was the LP "Just Another Day In Paradise," which featured the non-familiar "Key Largo."

Also the title of the classic 1948 Humphrey Bogart-Ray Milland film, "Key Largo" was inspired by the "special affection" Higgins feels for the on- and off-screen relationship between the two stars. Finding himself in the down period of a comparable relationship with Beverly Belzer, Higgins decided the tune to express his desire that they get together again.

"We were very much into Bogie and Bacall and used to watch old movies all night on a black-and-white TV," he recalls. "Key Largo" especially stuck in my mind. He thought it was basically a glee for her to come back. Like we had it all ... as good as Bogie and Bacall had it.

However, things seemed to fall right into place, and "Key Largo" took off, eventually making the #1 spot on the Cash Box Country Singles chart, as well as the Top 10 status on the Pop Singles chart. To top it off, ex-girlfriend Selberg heard the song on the
This year's big names—LUTHER VANDROSS, ALDO NOVA, BERTIE HIGGINS—were last year's New Faces!

Epic, Portrait and the CBS Associated Labels—where New Faces develop into big names.
NEW FACES TO WATCH

radio, liked the message, and the two are often together.

While "Key Largo" was hot, fortunes were also on the upswing in another area for Kat Family Records. The company also has a major branch distribution. Keeping the momentum going, the "Just Another Day In Paradise" single followed up the success of the first single. The LP, which contains two "roll" synthesizer riffs with Wilde's high-powered vocals, caught on quick around the world, receiving gold, platinum and reissue status from 12 different territories, and selling well over 100,000 units in the United States. A second album followed in the U.K., which also spawned a monster single there, "Cambodia."

At the present time, Kim's getting a band together in preparation for her debut LP, and although she's never performed a live date before, she seems ready and willing to tackle such a hefty task.

Kim Wilde

Blonde Brit Kim Wilde came to the U.S. this year under a cloak of anonymity, but that situation quickly changed once domestic listeners heard her brand of sassy, upbeat rock, and today her debut single, ironically titled "Kids in America," has jumped to the Top 20. Although she doesn't possess the tough swagger of a Joan Jett or the precious bounciness of The Go-Go's, Wilde nevertheless has carved a significant niche for herself in contemporary pop, and considering her young age -- she's 22 -- chances are good her records will be heard from a lot more in the years to come.

Wilde has sold well over seven million records in the international marketplace, and a good deal of her success comes from the musical influence of her father and younger brother, Marty and Rick Wilde. Her father, who rose to the #5 spot on the Pop Singles of Cliff Richard in the early 1960s who never managed to capture American audiences, even though he was quite popular in his homeland. Once the Beatles became a worldwide phenomenon in 1964, he left the stage to devote time to songwriting, and one of his works wound up as the title track on Robert Gordon's 1980 LP, "Bad Boy." Together with son Rick, he wrote all the music for the artist's self-titled debut LP for EMI America.

If fate had not decided to play its hand, however, the planet may never have heard Kim Wilde's vocal prowess. Originally, her father wanted to revive his recording career, but conflicting commitments kept him from using some studio time he had previously booked. He gave the reserved studio time to his son, who had just begun writing songs and recording demo-tapes with friends. Since Kim had sung back-up on these demos, her brother asked her to help in harmonizing again and, following those sessions, started shopping the tapes around to various record companies.

Eventually Ricky received a positive response from RAX Records and his head Mickie Most. RAX asked him to re-record his repertoire at its own studio, and once more Kim accompanied her younger sibling on vocal chores. Most came into the studio, took a look at Kim and asked her to sing lead on "Kids In America," only the third song Ricky had ever written. As Wilde later recalled, "Out it came, pronto, and up it went, pronto!" She was right. After cutting the track in two days, she watched it vault to the apex of the British singles chart a year ago.

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Junior

"I don't want to be seen as a one-hit wonder," says 24-year-old Brit funk jukin' Grandmaster, who is fondly referred to by his fans name only, "Willy." The third song Ricky had ever written. As Wilde later recalled, "Out it came, pronto, and up it went, pronto!" She was right. After cutting the track in two days, she watched it vault to the apex of the British singles chart a year ago.

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Soft Cell

1982 has been a non-stop exhausting year for Soft Cell, the northern English duo whose delightfully dark synth pop cover of a tune called "Tainted Love" has proven to be one of the more unique success stories. That song, a soul chestnut, has been responsible for a bit 45, 12" single, album and, now, an EP after spending an incredible 30 (and still counting) weeks in the U.S. Top 100, following a similarly lengthy stay on the charts in the U.K. (where it went #1) and Europe.

The duo, singer Marc Almond and synthesizer player David Ball, first got together while attending art college in Leeds. Almond and Ball's musical common ground was a love for the old Tamla-Motown sound and what is known in England as "Northern Soul," which Almond described as a "loose of obscure American and local soul bands." According to Almond, the pair agreed that most of the electronic music being created was "cold and inhuman" and they felt that, perhaps by combining soul and synthesizers they could "warm things up a bit."

Indeed, Almond indicated that although Soft Cell's music was "anecommunar at first," a dance single called "Memorabilia" began to get club play throughout England, helping to establish "a good cult following." Still, Almond and Ball were completely unprepared for the success of "Tainted Love."

The Waitresses

"We figured it would make the Top 30, but we had no idea it'd go #1," Almond stated, still registering surprise.

However, as shocked as Soft Cell was with the performance of "Tainted Love" in England and Europe, the twosome were incredulous when, as an import single, it became a major item at dance clubs around the U.S. The key to the import's popularity was Soft Cell's seamless segue into a cover of The Supremes' classic "Where Did Our Love Go." "They were two numbers we did that were favorites of ours and worked really well," Almond said of the coupling.

The European and American dance club success of the "Tainted Love" 12" did not go unnoticed by Sire Records, which picked up the duo here. The label released the single (which included a dub version of the song on the B-side) and brought the duo to New York to record its debut LP at Media Sound with producer Mike Thorne.

The resulting record, "Non-Stop Erotic Cabaret," eventually climbed as high as #2 on the Cash Box Pop Albums chart and even crossed over to the Black Contemporary list. The songs on "Non-Stop Erotic Cabaret," as reviewers were fond of pointing out, were filled with images of decadence and oddly humorous characters such as "Sex Dwarf." Not too surprising, really, since Almond pointed out that the song's title was taken from a neon sign in London's sleazy Soho district.

Fronted by sassy canteuse Patty Donahue, PolyGram Recording group The Waitresses is a tight sextet of young musicians who perform bouncy, hook-laden nouveau pop that focuses on the psyche of the 1980s woman. Following critical and commercial success of its debut LP, "Wasn't Tomorrow Wonderful?" and an extensive tour this year, the band is getting ready to rehearse material for a new album, pegged for release in early 1983.

The brainchild of songwriter/producers Colin Hay and Donavon, who played in the midwestern group Tin Huey, the idea for the Waitresses was conceived in Akron, Ohio and born in Manhattan. Since he composes the bulk of Waitresses repertoire and Donahue adds her own distinctive, quirky vocal interpretations, Butler likes to think of his band of music as "a misfit rock'n'roll mode." For although rock songwriters have traditionally drawn on various concerns of youth as themes for their works, the majority of bands have approached issues from a male point of view. But the Waitresses masterminded decided to pull a bit of role reversal and write from a woman's standpoint, leaving the issues intact.

I originally started off wanting to present at portrait of the modern woman," remembers Butler. "But as the idea developed, I started to notice that I had pretty wide room to work."

Kim Wilde

Junior

Soft Cell

The Waitresses
in. If you neuter the voice and change a few words, you'll find that the Waitresses are talking about universalis. The song "Queen" is a perfect example — that could be anybody with their boss."

Butler called on Donahue to deliver the acerbic lead vocals for his tunes, and in 1975 they recorded a flirtatious song called "I Know What Boys Like" under less than optimum conditions — no studio, no budget and no great equipment. As Donahue recalls, "There was no Waitresses when we recorded that. Chris would get a bunch of Akron people together from bands like Tin Huey and Peru Ubu and record them on a little cassette in a friend's basement, and that was the Waitresses."

Nevertheless, despite the improvisational attitude, the song debuted on a Stiff compilation LP of Akron-based bands and became a cult favorite in 1981 when it was released as a Zev/Antilles single. The 45 received airplay on a number of alternative and progressive stations, doing what Butler termed a "healthy business for a poorly distributed independent by an unknown band," but it wasn't until another song, "Christmas Rapping," got radio attention that the major labels took the band seriously. PolyGram became the label to print and distribute a Zev/Antilles album as the group put together and, with "I Know What Boys Like" being released for the third time as the album's single, the act got onto the national pop charts, with the album peaking at #52 and the 45 topping at #74.

Ricky Skaggs

While country music in recent years has given way to mass appeal crossover artists, a handful of other new performers have brought a guarantee that the genre's traditional forms will never die. Along with artists like John Anderson and Texas George Strait, Ricky Skaggs is maintaining a sound that many thought would be pushed aside in favor of the new country. In fact, Skaggs is bringing the music back to its roots, to the audience listening. "I think a huge majority of the listening audience is getting so tired of pre-fab country music," says Skaggs, offering one reason why records like "Don't Get Above Yourself Raisin'" and "Crying My Heart Out Over You" have fared so well on country radio. "I think there are a lot of producers that come in and they already have a plan laid out with strings and horns and background vocals and all kinds of stuff like that. Maybe the same musicians always play on the same sessions, so they know how a particular artist is going to sound. They turn them out sometimes like Ford Motor Co. turns out Mustangs."

Skaggs, on the other hand, is a more spontaneous person, and his gut feelings are allowed to come through on vinyl since Epic Records has given him free reign over his studio output. Larry Gatlin is the only other CBS artist given that luxury by the label. Born to construction welder and country musician, Skaggs was raised in Cordell, a small town along Brushy Creek in the hills of eastern Kentucky. Skaggs' first televised television debut on Lester Flatt and Earl Scruggs' show from Nashville at age seven, and, not long after that, he was inspired for life with his first encounter with a guitar. He was allowed to perform a live performance by the Stanley Brothers, a legendary duo in bluegrass history.

By 1975, following the death of Carter Stanley, Skaggs was hired by Ralph Stanley to join the act, where his honed craft (through constant traveling for low pay) after quitting the music profession, he moved to Washington, D.C., but he was easily enticed to rejoin the brotherhood. In 1977 he was a member of the Country Gentlemen. From there he moved to J.D. Crowe and The New South and formed his own band, Boone Creek, before joining Emmylou Harris' Hot Band in 1977.

Still under 30 years of age, the mountain-born guitarist has released three albums, including being named the Top New Male Vocalist at the 1982 Academy of Country Music awards show last March. After only four single releases from his debut album, "Waitin' For the Sun To Shine," he has two country singles to his credit — "I Miss My Heart Out Over You" and "I Don't Care" — plus an additional Top 10. He was also named the 51st member of the Grand Ole Opry and was chosen to perform at the opening ceremonies for the World's Fair in Knoxville with the President in attendance.

O'Bryan

Belying the 21-year-old's youth was O'Bryan Burnett II's single on Capitol Records titled "The Gigolo," which reached the Cash Box Top 100 Singles chart at #66. The funky, dance-oriented tune also forged a credibility with the Cash Box Top Singles chart at #66. And the young "gigolo" proved he wasn't "messin'" about when his album arrived at the Cash Box Top 10 at #11 and hit #33 on the Pop Albums chart. Completing the momentum this debuting artist created was release of the now-classic Four Tops-by-way-of-Smokey Robinson tune, "Still Water (Love)." The second release from the album was N.C.-native hit #30 on the B/C Singles chart.

A number of influences have led to the success of O'Bryan's initial vinyl effort, most notably the tight knit albumeader that he assembled as producer, founder/host/producer/host of Soul Train Don Cornelius. While that may account for his album deal, the creative influences of artists as diverse as Prince, Rod Stewart, Parliament/Funkadelic and his work with a Baptist church choir all contributed to O'Bryan's multi-faceted style.

Despite the success of his first record, O'Bryan keeps his achievements in pocket, to the extent that he maintained his day job with the Orange County (Calif.) Welfare and Probation office so he could afford the recording studio. His prudence has paid off.

He began to play piano by age 6 and singing in the following year. His first taste for music was encouraged by Sunday church choir exposure listening to his mother sing. But the power of radio prodded him to try music himself. He later mimicked Michael Jackson's bad look of talent shows, but as his voice matured and dropped in upper registers, he sheltered public singing to concentrate on his keyboard work. It was only after he joined a gospel choir as organist/vocalist did he test the waters again.

By the time he was 18, O'Bryan was composing his own music, and shortly after he joined a fledgling group known as Have Mercy, which was headed by Ron Kerry. The Queen Mary in Long Beach, Calif. was the

Bow Wow Wow

Tribal rock 'n' roll has come on strong over the past few years, with American bands like Talking Heads, The B-52's and Blondie cultivating a sound based on jungle rhythms, exotic percussion work and chant-like vocals. Overseas, one of the main proponents of this particular style of music is RCA recording group Bow Wow Wow. An iconoclastic band that grew out of the original Adam & The Ants lineup Bow Wow Wow has developed a reputation for being outrageous, daring, and, perhaps most important, easy to dance to. The band split apart from Adam & The Ants when it attempted to play a different sound from Adam's New Romantic glam rock, according to Bow Wow Wow's drummer Dave Barbarossa, the man who introduced the new type of music to him, bassist Larry Corrins, and guitarist Lester Ashman was the flamboyant Malcolm McLaren, former manager of the New York Dolls and the Sex Pistols. "He just sort of wandered into our rehearsals with Adam," says Barbarossa. "He introduced us to a lot of strange ethnic music from Asia, Africa, Australia and New Zealand. We soaked that up for a few months and we developed our style from that.

O'Bryan

first and only gig the group performed, but O'Bryan had made a lasting impression on Kerry with his stage presence, composing and keyboard chops. Kerry promised to tell friends about the young talent, and one of those friends happened to be Cornelius, who brought him to the Capitol A&R department.

The entire experience has served to widen O'Bryan's horizons. "I want to be able to look at a tree and write about it, not only songs that say 'baby, come here, I want to make love to you.' Stylewise, I'd like to do a reggae groove, and I'd love to get into jazz fusion, along the lines of George Duke."
Quarterflash

Portland, Ore.'s Quarterflash has undergone quite a metamorphosis since the key members of the sextet, Marc and Rindy Ross, heeded a call to a popular Northwest band with the unlikely name of Seafood Mama, whose repertoire, according to Marc, included everything from Bob Wills & the Texas Playboys to old Louis Jordan tunes like "Saturday Night Fish Fry." The only thing, in fact, that seemed to have remained the same was a tune called "Harden My Heart."

"Harden My Heart" first gained notoriety when it was released independently as a local single in Portland, where it became immensely popular during the summer of 1980 after a one-hour TV/simulcast featuring Seafood Mama. The major labels were suddenly scrambling for the group after a demo started making the rounds, and Geffen Records soon picked up the band, its first major contract.

Producer John Boylan agreed to produce the band, the CBS vice president's one outside project for the year, and, still under the name Seafood Mama, work began on what was to become the platinum debut LP. However, the once musically eclectic outfit had been reduced to the creative core of the husband- and-wife team of Marc and Rindy Ross as they began to develop the lep pop/rock outfit that is Quarterflash today.

"I wanted to build the sound of the LP around 'Harden My Heart,'" Marc points out, "which left out the country faction of the band."

Various studio musicians filled in over the years. However, during the recording sessions in L.A., Marc and Rindy, who had worked in Central Oregon teaching junior high and grade school, respectively, made frequent trips back home and assembled a new band: Guitarist/vocalist Jack Charles, who played in the Northwest bands Pilot and Sand, was added and has become an important contributor to Quarterflash's sound, along with bassist Rich Gooch, drummer Brian David Willis and keyboardist Rick DelaCarronde.

The name Quarterflash, oddly enough, was the last element added to the group before the album was released, and Marc and Rindy came upon it quite accidentally. One day during the recording, while the two were over at producer Boylan's home casually thumbing through a book on Australian and New Zealand folk sayings, they came across the line "A quarter flash and three-quarters foolish." The moniker stuck, although audiences have found Quarterflash to be neither flashy nor foolish. "Harden My Heart" became a Top 5 pop item, while the follow-up single, the Pat Benatar-ist "Find Another Fool," climbed into the Top 20 and garnered heavy national AOR airplay. The self-titled LP was Top 10.

On the strength of this performance, Quarterflash was awarded the opening slot on labo's annual John Lennon tribute tour during the album in June of '81, but the artist claims that the sessions had to be worked at around other productions he was involved with, including new albums by the Sugar Hill Gang, Sequence and Chuck Jackson.

Luther Vandross

The mercurial rise of Luther Vandross is a recording industry entity that is not unprecedented. His entire career has been spent developing a musical personality that by all rights should be familiar to everyone. His reputation as a background singer and arranger is the result of work with artists as diverse as David Bowie, Todd Rundgren, Quincy Jones, Bette Midler and Chaka Khan.

Luther Vandross

That experience paid off as his debut Epic LP, "Never Too Much," hit #1 on the Cash Box Contemporary Albums chart and #17 on the Pop Albums chart. The versatile artist did not stop there, however, as his follow-up single was also a #1 B/C single and #27 on the Pop chart.

Vandross continued his debut penetration with the "Don't You Know That" single, which hit #15 on the B/C chart, followed by a second single, "Sugar And Spice (I Found Me A Girl)," which reached #85 on the B/C chart.

Vandross was attracted to the music business as a youth. "I always knew I had talent, but the deciding factor was those Murray the K shows at the Brooklyn Fox Theater," he recalls. "I remember Dinomite Warwick walking out on the stage in a red chiffon dress singing 'Anything Who Had A Heart.'"

"She came across to me in a way that really made me decide I wanted to make music my life's pursuit."

Vandross' first break came through David Bowie in 1974 when he did background vocals on the "Young Americans" LP. "I went to school with his guitar player, Carlos Alomar, and his wife, and I had gone to Philadelphia where they were recording the album to visit Carly," Vandross remembers. "I was sitting in the studio doing arrangements for 'Young Americans' when Bowie walked by. He liked what he heard so he let me do arrangements for the whole album, and he took me on tour."

That was the beginning."

The multifaceted singer moved on to another job with Todd Rundgren, with whom he toured throughout Europe in 1975. He followed his stint with Rundgren with singing background for Cat Stevens and on Bette Midler's "Songs For The New Depression."

From there, Vandross made his first solo venture forming the group known as Luther, which hit #28 on the B/C Singles chart with a Cotillion release titled "It's Good For The Soul."

The two-album set with the label was the result of his work with Bowie and Midler, who helped him land the deal. In 1977, the group broke up and Vandross resumed his background vocals and made an appearance on Quincy Jones' "Sounds ... And Stuff Like That." The following year he began singing jingles on commercials for Pepsi, the U.S. Army and Melio Yello.

But Vandross still lingered for a solo career. "After singing with all these groups like Chic and Todd Rundgren and travelling a lot, it was inevitable that no one was going to keep me forever," he explains. "Background singing was like paying dues in a way, but it was fun."

The Human League

The Human League

"I always hated being called avant garde in the original Human League," says Philip Oakey, the group's frontman and writer with the Plastic Surgery Theatre before co-founding what has become one of the most popular synthesizer outfits to emerge from England this year. "It's taken two-and-a-half years for us to learn what we're really doing. Now we have the nucleus of a band, we're just like Chic. All I've ever wanted the band to do was make classic pop songs. To be Sheffied's answer to ABBA or the Bee Gees." To a certain extent, Oakey has gotten his wish, for in the #1 single, "Don't You Want Me?", The Human League has created a classic electronic pop song, dressing up the age-old "I've-made-everything-you-are-and-now-you're-leaving-me" story in new musical clothes. There was a time, however, back in 1978, not long after computer operators Ian Craig Marsh and Martyn Ware first got together with Oakey in their hometown of Sheffield, the industrial steel center, when their first sparse compositions were mistaken for being minimalist artistic statements.

The Human League at that time was comprised of Mars, Ware, Oakey and Adrian Wright, who was brought in as the band's visual director. Although none were trained in music, they were united by a common desire to pursue electronic adventures within the pop context. Among those initial "adventures" was a series of compositions cut, out of necessity, on a two-track recorder for Bob Last of Edinburgh's Fast Product. A solidly enough, a re-recording of one of those tracks, "Being Boiled," recently found its way onto the British charts just this year, but it was the Fast singles "Electronically, Youra" and "The Dignity Of Labour" that attracted the attention of Virgin Records, which picked up the latter and subsequently signed the band.

The band members took their advance from the Virgin deal and sank it into a studio, where they recorded their first two full-fledged albums, 1979's "Reproduction" and 1980's "Travelogue," as well as a double-pack single, "HOLIDAY '80," which included an updating of Gary Glitter's "Rock 'N Roll" that landed the group on Top of The Pops. The single's exchange of "pre-Muzak over musical direction" created a split in the League following a European tour and a trio of U.K. dates.

Oakey and Wright retained the band's name and plotted a new course for the League, which included the addition of a pair of teenage Sheffield schoolgirls, Joanne Catherall and Susanne Sulley, both of whom Oakey found in local discos. Ian Burden, who had also been recruited to play keyboards on the first tour, was subsequently drafted into the band and immediately proved himself to be a strong compositor, settling into an instinctive writing partnership with Oakey, in fact, his "Boys and Girls" was the first hit for the revamped lineup. The final installment in the League saga was the recruitment of former Rezillos leader Jo Callis, who also played a key role in the creation of the group's breakthrough LP, "Dare."

"Dare," whose U.S. sales are closing in on the million mark, is the first step in the realization of Oakey's and the League's musical vision. Hot on the heels of "Don't You Want Me?" the former Top 5 Brit hit "Love Action" moved past The Cash Box Top chart and the success of "Dare" has spawned an all-instrumental LP by the League Unlimited Orchestra (a slightly augmented Human League) called "Love And Dancing."
The Legends Begin...

EARL THOMAS CONLEY, STEVE WARINER, LOUISE MANDRELL & R C BANNON, GARY STEWART & DEAN DILLON

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Despite Lack Of Airplay, New Music Sales Keep Increasing

by Jim Bessman

NEW YORK — It has taken a while, but both major labels and retailers are making strong efforts to sell product falling under the umbrella heading of new music, despite the continued lack of major radio acceptance. Alternative programs for marketing these acts are currently being developed, though some merchants believe manufacturers are more ahead of others in this regard.

Retailers are definitely jumping on to the bandwagon for new artists, according to Bob Botwin, head of operations for Side One Marketing, a marketing and research firm specializing in music marketing and retailing to rock accounts that is often hired independently by labels and artists to manage promotion product. “They can see success being generated by new and developing acts like the Human League, the Go-Go’s and Flock of Seagulls.”

According to Botwin, retailers are beginning to rely on themselves to a greater extent when it comes to selling new music product. In-store play is vitally important, especially in markets where airplay is minimal and consumers are being exposed to the product via displays, contests, artist appearances, and cross-merchandising with related enterprises like music clubs are other traditional marketing vehicles which are frequently used in exposing new acts. In other words, as retailers become more aware of the sales potential of new music, they are devising special promotions to exploit it.

The Washington, D.C.-based Wachie Maxie chain recently began one of the more extensive programs to support new music when it kicked off its ongoing ‘What’s New in New Names?’ The Best in New Artists’ special-in-store merchandising sections a couple months ago (Cash Box, July 3). ‘New Names’ is a broadened, short of advertising every week, approach in promotion something that basically not previously given any airplay, advertising manager Marc Penner. ‘I mean, you can’t take a Huang Chung and put them on TV — it doesn’t make sense. Not enough people know about it.”

The “New Names” program entails a separate area in the front of the store for more promotion and ensuring new music product, with corresponding special bins, signage and store clerk badges designating each retailer. Special deals are sought with vendors to keep the price of featured items at $3.99, or at most, $4.99.

Titles chosen for the program are usually special work projects submitted by the labels, with the emphasis on creativity. Waxie Maxie includes items from its own work projects during label “dry spells.” Once a title is selected, the album is “assigned special priority,” i.e., placed on heavy in-store play rotation, positioned on the chart climbers list and required for display. Penner said that in-store play is most important, “so few radio stations get on this stuff.” It is also used to test new product for consumer reaction prior to inclusion in the “New Names” program.

At the Stark/Camelot chain, vice president of retail operations Larry Mundorf said a last, “much more aggressive position with new artists” would also involve “prominent exposure for the next Go-Go’s” and possibly even a track record but in the once kind of capacity. “At the same time, however, the retailer will not ‘inally categorize in terms of the post,’ which will include aid for established artists like Michael Stanley Band who have not fully broken out of regional strongholds.

Entitled “New Artist Development,” the Stark/Camelot program calls for featuring as many as 200 titles directly adjacent to the key. The promotion is marked by colorful, rhyming store signage specifying the nature of the section. The set-up, besides drawing attention to the new artists, will make the store people more aware of the movement of new product.

Mundorf added that the chain’s regional people would work closely with their counterparts to work specific acts like Steve Forbert and Men At Work. “Our regional buyers will send educational and push material, and I will plug 10-20 in the store instead of one, two, though we’re not necessarily committing.

(continued on page 30)
NEW VIDEO SOFTWARE RELEASES

This listing of new videocassettes and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest products and to guide consumers in their purchases. Some products may be available in other formats, such as that of Columbia TriStar, and others may be available in other genres, such as that of Columbia TriStar, and others may be available in other formats, such as that of Columba and other formats. Some products may be available in other formats, such as that of Columbia and other formats. Some products may be available in other formats, such as that of Columbia and other formats. Some products may be available in other formats, such as that of Columbia and other formats.

DEATHTRAP
 Cassette — Warner Home Video $11.95
 THE HAND
 Cassette — Warner Home Video OR $20.16
 WOLF
 Cassette — Warner Home Video OR $20.16

 MGM/UA Home Video To Release 23 Canon Films

LOS ANGELES — MGM/UA Home Video has entered into a licensing agreement with Canon Films, Inc., under which it obtains exclusive North American rights to 23 feature films. Most of the films are presently in production and will be released between the end of this year and the spring of 1984. The deal between MGM/UA Home Video and Canon Films, a division of the Canon Group, Inc., covers CED videodisc as well as videocassette release.

Hellier Named to VP Position at MGM/UA

The first home video product under the pact will be the film adaptation of D.H. Lawrence's Lady Chatterley's Lover, currently in theatrical release, which is due out in the spring of 1983. Other Canon titles included in the agreement, but not yet under production, are Jason Miller's The Champion Season, a Golan/Globus film of the Pulitzer Prize-winning play featuring Bruce Dern, Stacy Keach, Robert Mitchum, Paul Sorvino and Martin Sheen; The Wicked Lady, starring Faye Dunaway, Alan Bates and John Gielgud; and Sahara with Brooke Shields. Among the titles in the agreement, the most significant is the eagerly awaited adaptation of John le Carré's The Little Drummer Girl, starring Sean Connery and Miles O'Keefe; 10 To Midnight, featuring Charles Bronson and Mariel Hemingway; and The Full Monty, starring Sylvia Kristel.

Full marketing and distribution concentration will be accorded Canon releases through MGM/UA's national distribution network, according to Bill Gallagher, MGM/UA vice president of sales and marketing.

LONE STAR WARS
 20th Century-Fox Home Video 1130
 1
 2
 3
 SHARK'S MACHINE
 Warner Home Video 72024

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**Nashville Video Shows In Demand As Country, Coast Projects Increase**

by Tom Roland

NASHVILLE — The use of Nashville as a video production center is picking up, according to the heads of the city's two largest video production firms. As a result, the number of video productions commissioned by the country divisions of the major record labels has increased, so have their assignments from the New York and Los Angeles offices of those labels, who are also beginning to view Nashville as an efficient recording site.

**Orbison Names Rose In Lawsuit**

NASHVILLE — Former pop artist Roy Orbison filed a $50 million lawsuit in Nashville chancery court Aug. 19 against Wesley Rose, of Acuff-Rose Publications, Inc., alleging that Rose mismanaged their 24-year relationship, in which Rose acted both as Orbison's manager and publisher. Along with Rose, the suit names Acuff-Rose Corpo., two publishing companies and 10 foreign publishing companies, all of which include the name Acuff-Rose, as defendants in the action.

Orbison is asking for $25 million in compensation and punitive damages and has asked that his current exclusive songwriter and management contracts be voided. Orbison seeks to have control of all his copyrights returned to him.

Through the suit, Orbison and his wife, Barbara, have charged Rose with failing to mindful of the career of Plaintiff Roy Orbison proximately resulting in a substantial loss of income that Plaintiff otherwise would have earned.

**No Legal Counsel**

Orbison also alleged that Rose was negligently charging him to the songwriter and management agreements without his access to legal counsel, and, through negating negotiations to re-sign with Rose and sign with Monument Records that Rose advised him there was no need to re-sign the contracts. When Orbison sought to write a will, Rose provided Orbison with his personal attorney who aced with a "conflicting interest" on the terms of the will.

Orbison also alleged that he paid double booking commissions, 15% to Acuff-Rose Artists and 10% to Rose for his management agreement, and another commission to the booking agencies responsible for lining up his tour schedule. Orbison also alleged that Rose took advantage of him following the breakup of his marriage, which left him in a weakened emotional state, and coerced him into signing a 20-year exclusive writer's pact and a management agreement for the same length of time.

In addition, Orbison claims that the agreed-upon royalty payment system, which called for Orbison's songwriter royalties to be paid to him at $10,000 plus any amounts in his account with Acuff-Rose in excess of $200,000, was represented by Rose as a standard industry practice, which the suit says is not true. He says he was further defrauded when Rose struck up foreign publishing agreements, in which Acuff-Rose affiliates in other nations received a percentage of the earnings before Orbison and Acuff-Rose split them.

Orbison says that without his knowledge, Rose had vested interest in the foreign representatives and received additional income that Orbison alleges should have been his.

Rose says the allegations are "absolutely unfounded...and nothing could be further from the truth...he has personally denied...I am shocked and hurt that Roy has allowed himself to be influenced by others, as I believe is the case, to attack me in this vicious manner."
| TOP 75 ALBUMS |  |
|--------------|--|---|
| **ALWAYS ON MY MIND** | **1** | **52** |
| **WAITIN' FOR THE SUN TO SHINE** | **2** | **40** |
| **MOUNTAIN MUSIC** | **3** | **34** |
| **INSIDE** | **4** | **32** |
| **SOMEBODY IN THE STARS** | **5** | **29** |
| **JUST SYLVIA** | **6** | **28** |
| **KENTY RODGERS TURN YOU AROUND** | **7** | **27** |
| **BIG CITY** | **8** | **26** |
| **HIGH NOTES** | **9** | **25** |
| **INSIDE AND OUT** | **10** | **24** |
| **STRAIGHT FROM THE HEART** | **11** | **23** |
| **BLACK & WHITE** | **12** | **22** |
| **SHE'S NOT REALLY CHEATIN'** | **13** | **21** |
| **WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)** | **14** | **20** |
| **FEELS SO RIGHT** | **15** | **19** |
| **PUT YOUR DREAMS AWAY** | **16** | **18** |
| **THE LEGEND GOES ON** | **17** | **17** |
| **THE MAN WITH THE GOLDEN THUMB** | **18** | **16** |
| **HEARTBREAK EXPRESS** | **19** | **15** |
| **LOVE TO BURN** | **20** | **14** |
| **BLACK ON BLACK** | **21** | **13** |
| **WHEN WE WERE BOYS** | **22** | **12** |
| **THIS DREAM'S ON ME** | **23** | **11** |
| **BOBBIE SUE** | **24** | **10** |
| **UNLIMITED** | **25** | **9** |
| **TOO GOOD TO HURRY** | **26** | **8** |
| **18TH AVENUE** | **27** | **7** |
| **BUSTED** | **28** | **6** |
| **NUMBER ONES** | **29** | **5** |
| **MY HOME'S IN ALABAMA** | **30** | **4** |
| **OH GIRL** | **31** | **3** |
| **THE PRESSURE IS ON** | **32** | **2** |
| **SRAIT COUNTRY** | **33** | **1** |
| **STICKING TOGETHER** | **34** | **0** |
| **JACK GRAYSON SINGS** | **35** | **9** |

**THE KINGSTON TRIO**

**“Looking for the Sunshine”**

The sun shines on country radio with THE KINGSTON TRIO...

Distributed By: Philo Records, Inc. (802) 425-2111

**25 years non stop**
1. Fool Hearted Memory
2. I'm Gonna Hire A Wino To Decorate Our Home
3. Love Will Turn You Around
4. Now That I've Found You
5. Aint No Money
6. I'm Not That Lonely Yet
7. Heavenly Bodies
8. She's Gonna See Me
9. Dancing Your Memory Away
10. Nobody
11. Whatever
12. I'll Never Forget You
13. Big Ole Brew
14. This Dreamer
15. Put Your Dreams Away
16. J'dreams Die Hard
17. You Turn Me On A Radio
18. Nothing But The Radio On
19. I Just Had To Dance
20. I wish You Could Have Turned My Head
21. Born To Run
22. Get Into Reggae Cowboy
23. Yesterday's Wine
24. Love Busted
25. Be Your Man Around
26. Hey Baby
27. Some Memories Just Won't Die
28. Livin' The Country Blues
29. I Didn't Know You Could Break A Broken Heart
30. Some Of My Best Friends Are Old Mangle

31. Fool Hearted Memory
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55. Be Your Man Around
56. Hey Baby
57. Some Memories Just Won't Die
58. Livin' The Country Blues
59. I Didn't Know You Could Break A Broken Heart
60. Some Of My Best Friends Are Old Mangle
If you could see you through my eyes then you would know the way I feel and you would know that this feeling is real and you would love you too. If you could see you through my eyes.

MDJ presents
Skip Eaton & Linda Davis
Nashville Video Houses In Demand As Country, Coast Projects Increase

(continued from page 21)

If you go to town, you start getting into the real amateur-sounding rounds," says Martin. "You're going to book a jazz studio where all the instruments yourself, Lord knows we've all heard some of those records. Video can happen the same way.

"We've done a whole lot of stuff for the music industry here for a lot less than $20,000. Obviously, we like to do the large-scale things, just like you would enjoy doing a large-scale production of any kind, and being able to do it using all kinds of special effects. Those are fun to do, but we certainly can't afford to "find" and do a lot of stuff $10,000 and down."

Martin is expecting his earnings from country divisions to increase once an alternative to Music Television (MTV) is established. "There has been no real market for country video," he insists. "So the country divisions are not the video budgets that the rock 'n' roll divisions are. The shoots that we do around here for country average about a third of the budget that we do a rock 'n' roll piece for, and they spend more money on this rock 'n' roll stuff because they get seen by more people. As technology grows up for country video, I think you will see an increase in the budgets and the frequency of country music video."

Halsey, vice president of Churchill Video, produced a piece for the Oak Ridge Boys recently in Dallas. Halsey indicates that the band had been eying the potential for video for approximately 18 months and was convinced to do the "So Fine" project on the basis of the market for country music. "We worked it as a European tour, even if we didn't have any place in the United States to play the thing," Halsey states. "In England, in many people in that group that's expensive for them to go to Europe every time they've got a single out there.

"We started checking around in Europe to see what was available, and they do theatrical releases over there a lot of times before movies where they'll have a 35mm print made of a video and place it before a movie, similar to the way that they used to run cartoons here in the United States."

In addition, Halsey cites the re-introduction of the video jukebox, which was originally called the Showcase before in its initial release a couple of decades ago, as another major factor. He notes that the technology is regaining popularity in the United Kingdom, where consumers can view their favorite videos on screens ranging from 22" to 10" for about 50 cents.

Stateside, Halsey has been security to distribute the video to colleges and clubs through companies like Rock America, which offers video tapes of 17 or 18 artists to such outlets as Zappa's and Trax, clubs on the eastern seaboard. "We also have a television station in Atlanta. A local metropolitan newspapers have their own kind of community music shows," he adds. Such a few weeks ago, a major company that the company has been able to reach. Churchill handles both production and placement for its clients and is planning several more country videos. Halsey says on Roy Clark, "We found out that almost everybody is open to country music, and some places have even welcomed country music more than they have rock videos because they don't have any."

Halsey estimates that the "So Fine" video is currently reaching 20.5 million cable subscribers, plus 700 college campuses and 55 rock clubs. He also anticipates the video might be used by other companies as a means to introduce their product. Halsey says, "We hope that the term 'AM stereo' will be familiar to the station's listeners when the receivers capable of getting this new frequency are more available to the public. Wire in Indianapolis is currently working with General Motors to install various systems by Motorola and Magnavox, while a Kahn system is currently working with Ford's Philco brand car radios."

PROGRAMMER PROFILE — While he was enrolled at a local broadcasting institute, Charlie Cook, who is presently the program director at KLAC/Los Angeles, received a call from a local station, WMBN, in Petoskey, Mich... for him to come down for a possible job. Cook was hired by the station since he had heard his delivery, and he stayed with WMBN for over a year. In 1971, Cook moved across Michigan to go to work at WSDS/Ypsilanti, where he held down a morning shift along with being program director. Then in 1974 Cook took over a vacancy at KLAK/Denver, which was country at the time. Cook worked with Lon Helton and became the Denver country station where he did the morning shift for two years.

Jean then moved to WWVA/Weehawken to again work mornings and also be program director. In 1978, Cook moved on to the Big Apple to become assistant program director under Ed Salamone at WHN/New York. After a year at WHN, Cook moved to WGCS/Miami, where he worked adult contemporary for a year. Then in 1980 Cook moved back into country music as program director at KHJ/Los Angeles, where he again worked with Lon Helton. After two successful years with KHJ, Cook moved across town to his present position at KLAC, where he works evenings along with co-general manager Don Kelly and music program director Cathy Hahn.

EUGENE COUNTRY STATION NAMES NEW MUSIC DIRECTOR — Afternoon drive personality Dan Williams has been named to be the music director for KEED/Eugene, where he has served since 1979, Williams, who was working alongside former program director and current market executive Brad Brode, has moved over to WKBD-FM/Akon for the early evening shift position at WKBD. Williams will continue to air his afternoon show along with handling the music for KEED. Before joining KEED in 1979, Williams served at KAYO/Seattle from 1963-1979.

CARDARELLI TO SELECT MUSIC IN AKRON — Midday Dial air jock Rick Cardarelli at WSLS/Akron has been appointed music director for the station, replacing Steve Brode, who has moved over to WKBD-FM/Akron for the early evening shift position at WKBD. Cardarelli will continue to air his present midday shift while serving as MD."

DOLLY TALKS WITH WHK — In an exclusive interview, Dolly Parton discussed her future recording plans while in Cleveland. In the feature interview, Parton told WHK/Cleveland some of the problems with feature film projects, while looking on she would like to do a duet album with in the near future. Keep watching for details soon.

COUNTRY STATIONS AMONG LEADERS IN NEW AM STEREO SYSTEMS - KHJ/Los Angeles and WIRE/Indianapolis are among the few stations, regardless of format, to adopt an AM stereo signal as country stations ponder the possibilities of what AM stereo could mean in 1980. Using a two-station approach, KHJ becomes the first station of any format to go to full-time stereo in the Los Angeles area. According to Lon Helton at KHJ, the main reason for going to stereo early this is the recognition factor that comes along with having a stereo signal. "KHJ is a very strong station," Helton says. "I hope that the term "AM stereo" will be familiar to the station's listeners when the receivers capable of getting this new frequency are more available to the public. Wire in Indianapolis is currently working with General Motors to install a variety of systems by Motorola and Magnavox, while a Kahn system is currently working with Ford's Philco brand car radios."

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"TOM LEAVE COUNTRY MUSIC —" New music director Tom "Cat" Reeder has left the country airwaves of Virginia to work in the debut of all-comedy radio, which will air on WJOK/Atlanta, Md., later this fall. Render will be replaced by Roy Self, who will handle both the music and program responsibilities at WJOK.

QUICK GOLD — Capitol recording artist Juice Newton (c) and performing artist Mike Rains (r) were recently presented with a gold award for their "Quiet Lies" LP by Don Zimmermann, president, Capitol Records Group.

THE COUNTRY MIKE
THE COUNTRY COLUMN

THE POSSUM HITS THE ROAD AGAIN — Word from George Jones' associates is that the unpredictable performer has begun to follow the time-worn adage, "If at first you don't succeed ..." The Possum has devised a new system that supposedly would guarantee his appearance at scheduled concert dates, incorporating assistance from some of his closest friends. Jones headed to Augusta, Ga., in early August under the newly devised scheme, in which he drives a motorcycle with his fiancée, Nancy Sepulveda, positioned in the side car. The band follows closely behind in his Silver Eagle tour bus. Unfortunately, the plan is obviously not fool-proof, and Jones missed dates again last week in Odessa, Tex. At least the reclusive entertainer has the ability to find humor in his inability to make his scheduled appearances, as demonstrated by his self-penned "No Show Jones," which appears on his just-released duet album with Merle Haggard, "A Taste Of Yesterday's Wine." The tune makes mention of the quirks of some of country's most notable personalities, such as Johnny Cash, Roger Miller, Waylon Jennings, Dolly Parton and Tammy Wynette, while the "hero" of the story remains "No Show Jones." It's easily the best cut on the LP, but officially with the Epic label are hesitant to release it as a single, since one of his fans who purchased tickets to one of his magical disappearing routines may not find the subject matter quite as funny.

SNOW FOUNDATION SETS BENEFIT DATE — Willie Nelson and Hank Williams, Jr. will headline a benefit concert at the Grand Ole Opry Aug. 24, the proceeds of which will be donated to the Hank Show II National Foundation for the Prevention of AIDS and Neglect of Children. Joining Nelson and Williams, who has not appeared in Nashville for three years, are Johnny Russell, Merle Kilgore, the Carol Lee Singers, the Tennessee Travelers and the Joe Edwards Band. Tennessee Senator T. Tommy Cutler will act as master of ceremonies for the fifth annual event. Williams meanwhile is working in the studio with producer Jimmy Bowen, cutting a track for inclusion on his forthcoming greatest hits package, which is due in mid-September. Shooting for Living Proof, an NBO-TV special about the life of Beethoven, began Aug. 12 in Nashville with Richard Thomas, best known for his portrayal of John Boy in the Waltons series. Williams and Dickie, Merle Kilgore, plays himself in the film and even lost 25 pounds to play the part.

A LITTLE CAKE WITH YOUR BURRITO? — The Burrito Brothers performed Aug. 11 at the Stockyard in Nashville, where they delivered a solid set of some of their more recent material, such as "Does She Wish She Was Single Again" and "I'm Drinkin' Canada Dry." They were joined on-stage by songwriter Frank Dycus for one tune during the set which included a newly added segment featuring country songs the band passed up before it became a strictly country ensemble. The date was also the birthday of CSS vice president of country promotion Joe Casey, and, in celebration, cake was served to a number of the label's guests.

FORTUNATE TO HOST NIGHT LIFE — Songwriter Jerry Foster will host Night Life, a syndicated half-hour television talk show centered on country personalities. Due to be aired weekly beginning in January, taping for the show began during August at Videoworld in Hendersonville. Some 105 stations have already agreed to air the program, which will feature: Hoyt Axton, Allen Rich, the Burrito Brothers, Gene Cotton, Gal Visions, Marty Reeves, Roland-era of Texas Playboys, Riders In the Sky, and Alvin Crow & the Pleasant Valley Boys, Aug. 9; and Tammy Wynette, Eddy Raven, Asheel At The Wheel and the Geezinslaw Brothers, Aug. 12.

MONTGOMERY PAIRED WITH ANOTHER ARTIST — Until recently Bob Montgomery was working mostly with Rayba Bailey, but the producer (and lover) has added a few more clients to his stable, including Marty Robbins and Janie Frick, whose album will be released some time this fall. The latest affilaiton is Jim Stafford, whose recent album of "Make Sure Knobs" with the guidance of Montgomery, was picked up by Accord/Townhouse on the basis of a rough mix. The single will probably hit after Labor Day.

Play Ball! — John Conlee (r) sang the national anthem at the recent Conway Twitty/Barbara Mandrell softball game held in Nashville. Proceeds from the event went to benefit the Sumner County Humane Society.

95,000 fans for the three nights of country music during 1981. This year's entertainment included: Jerry Lee Lewis, Tompall & the Glaser Brothers, Johnny Duncan, and Bert Rivers & the Rider's, Aug. 7; Roger Miller, the Original Boys, Aug. 8; Texas Playboys, Riders In the Sky, and Alvin Crow & the Pleasant Valley Boys, Aug. 9; and Tammy Wynette, Eddy Raven, Asheel At The Wheel and the Geezinslaw Brothers, Aug. 12.

ALMO/IRVING HOLDS OPEN HOUSE — Almo/Irving Music held an open house in Nashville recently in recognition of its co-publishing rights to "Take Me Down," the Alabama tune that recently went to #1. A number of officials from the company's Los Angeles office were on hand for the festivities. Pictured at the celebration are (l-r): Alan Rider, general/professional manager, L.A.; Mary Del Frank, Nashville; Lance Freed, president, L.A.; Brenda Andrews, vice president, L.A.; and David Conrad, general manager, Nashville.

Galwey Pro Soccer Tie-In Draws 30,000

NASHVILLE — Crystal Gayle was the subject of a unique three-way promotional tie-in culminating July 31 that involved the country entertainer with a retail clothing outlet and a soccer team in the Tampa Bay area.

In the joint effort, designed by the National Entertainment Group for Jordon's Jeans, purchase of a pair of Jordon's jeans at the Maas Brothers department store chain entitled the buyer to a pair of tickets to see the Tampa Bay Rowdies soccer team July 31, which included a free concert appearance by Gayle. While the Rowdies are averaging nightly attendance of 10,000, the Jordon/Gayle tie-ins, which was supported heavily by a multimedia advertising campaign developed by Maas Brothers that encompassed radio, television and print exposure, drew some 30,000 to the stadium. Some additional prizes, such as cars and trips, were awarded to spectators.

Perfect Promo

"This is the perfect kind of promotion," noted David Siegel, president of the New York-based National Entertainment Group. "The manufacturer increased store traffic and sales. The soccer team was introduced to an audience that, for the most part, was unfamiliar with the game, and Crystal Gayle was able to perform for an audience that was not necessarily made up of fans without the pressure of selling tickets."

SINGLES TO WATCH

LARRY GATLIN and the GATLIN BROTHERS BAND — Sure Feels Like Love — (Columbia 18-03159)

MUNDO EARWOOD — Pyramid Of Cans — (Primero PR 10098)

DEAN DILLON — You To Come Home To — (RCA PB-12395)

LINDA NAIL — You Sure Know How — (Grand Prix GP 1A)

JOHNNY BLANKENSHIP — Cry Baby Cry — (OL OLR-45-105)

RONNIE ROGERS — Happy Country Birthday — (Lifesong LS-45118)

JESSIE DALTON — Choisey — (Gold Country GS 11001A)

SNEED BROTHERS — Quicksand — (RCI R 2366-1)

GEORGE TOMSCO — Sweet Lucy — (Lifetime L-1846-A)

PLAY BALL! —— John Conlee (r) sang the national anthem at the recent Conway Twitty/Barbara Mandrell softball game held in Nashville. Proceeds from the event went to benefit the Sumner County Humane Society.

ALMO/IRVING HOLDS OPEN HOUSE — Almo/Irving Music held an open house in Nashville recently in recognition of its co-publishing rights to "Take Me Down," the Alabama tune that recently went to #1. A number of officials from the company's Los Angeles office were on hand for the festivities. Pictured at the celebration are (l-r): Alan Rider, general/professional manager, L.A.; Mary Del Frank, Nashville; Lance Freed, president, L.A.; Brenda Andrews, vice president, L.A.; and David Conrad, general manager, Nashville.

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Why not listen?...
Why not play?...
Why not report?...
Why not?...

WYVON

WYVON ALEXANDER

"ALICE IN DALLAS (SWEET TEXAS)"

Written by: MERLE HAGGARD / DAVE KIRBY

Fischer & Lucas, Inc.

P.O. BOX 5447
REDING, CA 95979
(916) 275-3200

WYVON ALEXANDER

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Flash Box/August 28, 1982
Dutch Gold — Warner Bros. recording artist Alanis Morissette recently released a Dutch Gold album, commemorating sales of her LP. “Breakin’ Away,” in Holland. Portrayed at the presentation are (l-r): Herman Van der Zwan, assistant managing director of WEA Holland; Arjan Jansen, Arista Records’ long-time musical arranger; Jarreau, and Jay Graydon, producer of “Breakin’ Away.”

The Who Set To Embark On Major United States Tour

LOS ANGELES — In what could be the group’s final sojourn, veteran British rock band The Who will kick-off a nine-to-ten week tour of the U.S. Sept. 22 at the Capitol Centre in Largo, Md. The band, comprised of Roger Daltrey, Pete Townsend, John Entwistle and Kenny Jones, will perform both outdoor stadium dates and more intimate settings, including New York’s Shea Stadium Oct. 1.

There will be no supporting performers on the tour, which coincides with release of The Who’s second Warner Bros. album, “It,” and marks the closing of an era for “the Who,” America’s most enduring 1960s rock and roll bands.

While there will be no supporting performers on the tour, The Who’s tour will be accompanied by the release of their new album, “It,” scheduled for release in early November. The album, which has been completed with Eurodisc for the past five years.

Commenting on his new position, Simone said, “I am very pleased with the opportunity to continue working with the company’s director of business affairs and has succeeded Pryor after two years with the company. I have been with Eurodisc for the past five years.

Capitol Adds Two To International Division

LOS ANGELES — Mike Edwards and Lothar Meinerzthagen have been named to new positions in the international division of the Capitol Records Group. Edwards will assume the position of director of international, European, and Meinerzthagen will be the international promotion manager for the company. Their goal will be to substantially increase our market share. That task has already begun and will continue to be apparent when this quarter’s album shares are announced following our success with Haircut 100, Barry Manilow, Sky, The Alan Parsons Project and Fashion.”

Murray Tour Set

LOS ANGELES — Capitol recording artist Anne Murray will embark on a major tour Aug. 24. The tour will support her “Hey Baby” single and “Hottest Night Of The Year” LP.

The tour will kick off Aug. 24 at the Cen- tral Florida Theatre in Orlando. Major stops in the 18-city tour include Aug. 25-29 at the Greek Theatre in Los Angeles, the first solo performance there in an attempt to gain momentum around town, with The Human League, Soft Cell, Haircut 100 and The Lords Of The Underworld. The tour will conclude Oct. 30 at New York’s Radio City Music Hall.

Argentina


ABC Telecine director Alberto Calzolari reports a bizarre situation: the company has decided to reduce the promotional effort for the album of Baglietto, whose album has sold over 45,000 copies, to obtain an extended effect until the release of his second LP. Baglietto will appear again at the Obras Stadium in some weeks, but his album is scheduled to be available only later. Some video and the audio recording of his first concert have been used as TV specials across the country, but will not be released commer- cially.

ATC Records execs German Klein and Barrardo Bergeret will attend Musexpo this week and MIEM next January. The company is starring an aggressive selling campaign for its own product, and has had success in both accounts this year.

PolyGram topper John Lear reports some changes in the company’s promotion staff. Heredia and Cuatropeto appearance at the Obras Stadium. The tickets to the first show were completely sold out, and a second show was scheduled for the same day. Both Heredia and Zupay have new albums coming soon.

VP Francisco Vital will travel to Monaco to discuss further moves with the Sporti Billy people regarding the kiddle group formed here, which has been testing recordings in English, Italian and French. Another artist of Tonioc, King Clave, returned from a trip to Santiago, Chile, last week.

United Kingdom

LONDON — EMI Records is currently in- itiating a very special campaign in an effort to “remind all those who don’t actually want reminding” that it was 20 years ago on Oct. 30 that the Beatles released the single, “Love Me Do,” was released. Featuring all of the Beatles’ studio albums and four of their singles, the campaign will be linked throughout by a specially designed logo with a picture of the British trio and the phrase “It Was 20 Years Ago.” The campaign will feature fly posters of the logo, which will be followed by in-store posters showing each Beatles individually with the phrase, “Did You Know That John Lennon/Paul McCartney/Ringo Starr Used To Be In A Group Called The Beatles,” together with pack shots of the 17 Beatles albums. The nationwide reminder marks the release of ‘stickers and badges of the logo, while newspaper advertising around the country will be leading up to Oct. 5.

New EP packets will contain re-issued tracks from acts such as ABBA. Altered Images, Billo Joerg, The Damned, The Clash, with the same four tracks from a range of different artists pressed on each side of the tape.

The album release schedule, which new EP packets include product from the likes of John Martyn with “Well Kept Secret,” a five-week campaign will begin in mid-October and will continue through the year.

Talk of another new British invasion of the American charts can be heard with the gaining momentum around town, with The Human League, Soft Cell, Haircut 100 and The Lords Of The Underworld. The tour will conclude Oct. 30 at New York’s Radio City Music Hall.

The dynamic new synth-rock group The Associates is currently recording its second album, which was only available in Ger- many, for September release in the U.S. and U.K. The group is also busy writing new material for its next album, scheduled to be out before the end of this year.

nick understood

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s
1. (Mais) — Luis Angel — Intercord.
2. (Apolo) — Pino Daniele — EMI.
3. (Rumbao) — Pino Daniele — EMI.
4. (Dos Tiempos) — Pino Daniele — EMI.
5. (Fuego) — Pino Daniele — EMI.
6. (Alma Tinta) — Pino Daniele — EMI.
7. (Dios Mio) — Pino Daniele — EMI.
8. (En La Noche) — Pino Daniele — EMI.
9. (Sanctus) — Pino Daniele — EMI.
10. (Fuego A) — Pino Daniele — EMI.

TOP TEN LPs
1. Las Aventuras De... — Parque — Tonodisc.
2. (Arriba) — Pino Daniele — EMI.
3. (Mundial) — Pino Daniele — EMI.
4. (Santo) — Pino Daniele — EMI.
5. No Llores Por Mi Argentina — Geran — SIB/Interdisc.
6. Tempestad — Alain Poher — Baglietto — EMI.
7. Los Uros Y Los Otros — soundtrack — RCA.
8. (Soy) — Pino Daniele — EMI.
9. Cantante 6 — various artists — Intercord/ATC.
10. Hot Spaze — Queen — EMI.

Musicale e Dieci

Italy

TOP TEN 45s
1. (Amore) — Claudio Baglioni — CBS.
2. (Brave) — Mijou Basso — CBS.
3. (Cecilia) — Leonardo — EMI/Capitol.
4. (Esto Es) — Martina Serra — CBS.
5. (La Noche) — Latino — CBS.
6. (Lonely) — Pino Daniele — EMI.
7. (Meditar) — Alberto Camerini — CBS.
8. (Poesia) — Pino Daniele — EMI.
9. (Rockmanos) — Alberto Camerini — CBS.

Italiano

United Kingdom

TOP TEN 45s
1. (Emin) — Davey Midnight Runners — Mercury.
2. (Eye Of The Tiger) — Survivor — Scotti Bros.
3. (Here Comes) — Irene Cara — RCA.
4. (Go) — Yazz — Mute.
5. (Strange Little Girl) — The Stranglers — Liberty.
6. (Took The Back Seat) — Eddy Grant — Ze.
7. (Driving In My Car) — Madness — Stiff.
8. (IN) — Del Shannon — Bad Man — Magnet.
9. (It Started With A Kiss) — Chocolate — RAK.

United States

TOP TEN 45s
1. (The Kids From) — Davey Midnight Runners — Mercury.
2. (The Kids From) — Various artists — BRC.
3. (Fame) — Original soundtrack — RSO.
4. (Love And Dancing) — The Monkees — RCA.
5. (The London Symphony Orchestra) — Virgin.
7. (Neutron Dance) — ABC — Neon.
8. (Nights On Broadway) — CBS.
10. (Start With A Kiss) — Chocolate — RAK.

Cash Box/August 28, 1985
Despite Lack of Airplay, Made Music Sales Keep Increasing

KROQ as a reason, second only to staff awareness of new music for the chain being "on top" and a company that "we do need new things with them in the last three years," he said, citing a current KROQ/CBS/Licorice Pizza promotion awarding winning store entrants 10 new CBS albums each for a month and similar KROQ tie-ins with or without other labels.

Our sales have taken an underlying similar role with D.C. progressive rock station WHFS. "We want HFS listeners to be aware of the music," said a spokesperson for the independent center. CBS Wee Killinax DJs code 392-3791, Morganton, WV 26520.

For Sale: Soaring 160 in-stores with insert $25-
for $25, 20,000 used 10-inch records 100 or less each, at 200 Martin, New York, 516-401-1227.


For Sale: 69, Severn, 186 in-stores last $25-
with 25,000 used 7" records 100 or less each, at 200 Martin, New York, 516-401-1227.

For Sale: Lowery $61. One-head deal, balance C.D. CENTRAL MUSIC CO., Box 294, Kirtland, OH 44040.

For Sale: Video games: Wholesale prices on all pub-
lishers, 100% new vinyl. 100% new Made music. WWE Entertainment, 3036 W. Logan Blvd., Chicago, IL 60625.

For Sale: One person has a $2,000-00, Used Dirt, Bridge Univ., 92-00227, and video games. Write to: 10, with dollar bill accepted. 9 P.M. & MUSIC, 858 W. 17044, San Diego, CA 92122, PHONE 714-258-1445.


NATIONAL DISTRIBUTION & PROMOTION American's independent country largest location, prices, and terms. Penner Enterprises. 1170 Louterdale Road, Cincinnati, OH 45237.


Grazed: $25.00, $60.00 and $25.00, Sponsor, New York, 804-682-2245.

ACE LOCKS KEYED Alike: Send lock and key and you will receive your key with an 10% discount (or lock included). Your key will be rekeyed with your key and mailed to you. Send for FREE INFORMATION PACKAGE. Peter Patter P.O. Box 400-C, Providence, CA 92650.

ATTENTION ANNOYED: One toll-free comedy service is raising rates! Established 10 years ago, we are no longer in business. They have added new customers. Call us for more information.

HUMOR
AROUND THE ROUTE
by Camille Compasio

The Atari "road show" new product presentation was in progress at press time, with sales and marketing vice president Don Osborne at the helm to supervise the regional distributor showings at the Hilton in San Francisco, the Hyatt Regency O'Hare in Chicago and the LaGuardia Marriott in New York. Purpose, of course, was to introduce Atari's latest video game, "Gravitar."

New phone service at Williams. For the added convenience of its customers, Williams Electronics, Inc. recently installed departmental telephone service. With the new system there is now direct dial access to various departments as follows: (312) 267-4088, sales department; (312) 267-8247, part sales and (312) 267-7505, shipping/traffic. Williams hotline Service Department toll-free numbers remain the same, however, and they are: (800) 621-1253 and (800) 572-1324 for Illinois residents.

Attention jukebox ops: Ben Arrigo of New York is currently promoting a new single he feels is a natural for jukebox programming. Title is "Grandparents (Ev'ry Baby's Best Friend)" by Mickey Rooney and The Talent Towners on the Moss Muse Group label. The youngsters

(Pacic-Man) TV Program Set For Fall Debut Over ABC

CHICAGO — Adapted from Bally Midway's phenomenally popular (copyrighted and trademarked) video game, an animated Pac-Man television series will debut Sept. 25, when ABC's new Saturday morning children's schedule premieres.

"This is undoubtedly the first time a video game character has inspired a television series, instead of vice versa," said Stan Jarocki, vice president of marketing of Bally Midway Mfg. Co.

Pac-Man, the unique video game character, will be featured as the star in his own cartoon program series, which will air during the 90-minute programming block from 8:30 to 10:00 a.m. Eastern time. Exact times will be announced or can be checked by TV listings. In addition to the regular series, Pac-Man will also be featured as a prime time children's holiday special.

The series presents Pac-Man as a plucky, happy-go-lucky, comical round fellow with a smile as broad as he is wide. He loves to munch on power pellets, glow with energy and chomp across the television screen.

For all Pac-Man's adventures, he is a hardworking family man, who lives in colorful Pacland where he earns his living as a security guard for the Power Pellet Forest. His wife, Ms. Pac-Man, is a wise, peppery liberated lady, practical and kind, with boundless energy for all kinds of new projects. Their son, Pac-Baby, is the spitting image of his dad, all smiles with an unstoppable drive for getting into mischief. The household also includes Chomp Chomp, a lovable dog with bad habits, and Sour Puss, a sassy, sly cat who has a Cheese-like grin.

Pac-Man must contend with a rappy-voiced villain, Mermaron, a human-sized monkey who lives in Lava-Lair, a combination hideout and laboratory in the bowels of a rumbling volcano. Mermaron wants to capture the funny looking trees covered with glowing dots which are the power pellets that all the little Paclanders love to munch on. The trees are

Atari Gets 'E.T.' Rights

LOS ANGELES — Worldwide exclusive rights to market coin-operated and home video games based on the summer smash motion picture E.T. — The Extraterrestrial have been scooped up by Atari Inc., under an agreement between the vid amusement giant and the Merchandising Corp. of America, a subsidiary of MCA, Inc., which holds licensing rights to the Universal movie directed by Steven Spielberg.

Spielberg will be working along with designers from Atari in the development of the E.T. games, which may be marketed as early as this Christmas. Raymond E. Kassar, Chairman and Chief Executive Officer for Atari, remarked, "Steven Spielberg, who is one of the most creative filmmakers ever, loves video games and we are enthusiastic over the prospect of working with him to bring the magic of E.T. to the dynamic medium of video games."
INDUSTRY NEWS

NAMA Survey Reports Vending Profits Rose Slightly In 1981

CHICAGO — The annual Operating Ratio Study conducted for NAMA by Price Waterhouse & Co. from reports submitted by member firms, revealed that net profits before income taxes of vending companies rose slightly in 1981 to 3.7 percent of sales, from 3.2 percent in 1980, but remained well below the five percent range that prevailed during the years before the economic downturn.

A total of 166 firms, representing a vended sales volume of $1.8 billion, participated in the study. Total industry volume is estimated to be in excess of $15 billion.

The most favorable margins were achieved by companies having sales of $10 million or more (four percent) and by those with sales from $750,000 to $2 million (3.6 percent), while those with sales from $2 million to $10 million netted 2.2 percent before taxes. The ratio of companies with under $750,000 in sales came to an average of 2.8 percent before income taxes, according to NAMA president G. Richard Schreiber.

Recession Takes Toll

"The effect of the recession and of high interest costs is evident in that profits from operations dropped from 2.1 percent in 1980 to 1.8 percent in 1981 and interest expenses of smaller companies amounted to 1.4 percent of sales," he explained. For those with sales of more than $10 million, interest expense represented 1.1 percent of sales.

"Our member firms continued to work on internal controls and, on average, managed to increase productivity per vending employee from sales of $67,339 in 1980 to $84,856," Schreiber stated.

Profits Picture

Profit before interest and income taxes as a percent of assets averaged 11.6 percent, up from 10.7 percent in 1980, but still "far below what a technologically oriented industry needs for growth," Schreiber added.

Pre-tax profits for "manual" (non-vending) sales averaged 1.7 percent for the 31 firms which reported results in that category, down from 2.2 percent in 1980. Total "manual" sales in the report amounted to $481 million. Copies of the complete report are available only to NAMA members at $25 per copy. Nonmembers may obtain a summary of the results from NAMA by contacting association headquarters at 7 South Dearborn St., Chicago, Ill. 60603.

Bally Midway Trade Warning Cites Infringers Amendment Act Of ’82

CHICAGO — In a strongly worded notice to the industry at large, entitled "Fair Warning — Part II," Bally Midway Mfg. Co. quoted sections of the new provisions amending the Criminal Copyright Infringement with tougher criminal penalties for those found guilty of pirating and counterfeiting copyrighted audiovisual works. The amendment, signed into law on May 24, 1982 by President Reagan, provided in part:

"Copyright and Counterfeiting Amendments Act Of 1982 Section 506 (a) Criminal Infringement — "Any person who infringes a copyright willfully and for the purposes of commercial advantage or private financial gain shall be punished as provided in section 2319 of Title 18."

Section 2319 — Criminal Infringement Of A Copyright —

(b) Any person who commits an offense under subsection (a) of this section —

(1) shall be fined not more than $250,000 or imprisoned for not more than five years, or both if the offense is

(2) is a second or subsequent offense . . . where a prior offense involved . . . a motion picture or other audiovisual work.

The new law additionally provides for a fine of $25,000 and imprisonment up to a year for the reproduction or distribution of pirated audiovisual works for less than 65 copies but more than seven copies during any 30-day period. Knowingly trafficking in counterfeit labels affixed or designed to be affixed to a copy of an audiovisual work may result in fines up to $250,000 or imprisonment up to five years or both.

The penalties for trafficking in counterfeit or infringing games by some manufacturers, distributors, and operators is clearly of greater concern than ever. These companies undermine the creativity which is essential to the life of this industry, as stressed by Bally Midway.

Because of the additional serious nature and attention given to the problem of criminal copyright infringement and trafficking of counterfeit labels, Bally Midway now gives notice that it intends to seek criminal prosecution to the new limits of the law against any such companies in cases of willful infringement of its copyrights in "Galaxian," "Pac-Man," "Rally-X," "Gorf," "Wizard Of

Exidy Announces Staff Promotions

SUNNYVALE — The promotion of Mike Wright to corporate vice president at Exidy has been announced by the company. He formerly served as national sales manager and has an extensive background as a games operator. In his new position Wright will take on new corporate responsibilities but will also maintain his contact in sales, as well as direct marketing efforts, and coordinate R&D projects.

Trish Myers, formerly finance manager with the company, was promoted to the position of corporate comptroller. She has been with Exidy for five years and came to the company with a strong banking background.

Beverly Hill was promoted to marketing administration. In this position she will coordinate all marketing procedures and maintain the new Exidy Express newsletter. Hill has been with Exidy for over a year and previously held the position of administrative assistant.

Commenting on the new appointments Exidy president H.R. ("Pete") Kaufman stated, "We are very proud about the achievements each of these individuals have shown throughout their careers with us. We are certain they will achieve many great accomplishments in their new positions."

Pennsylvania Op Form Association

CHICAGO — A new state association, the Pennsylvania Amusement and Machine Assn., was recently formed as a representative body for operators throughout the state. Headquarters office is in Pittsburgh. Following a series of organizational meetings it was decided that in order to function more effectively Pennsylvania would be divided into six regions, within the group's structure, and two directors were elected to represent each of these regions — Greater Philadelphia, Pittsburgh, Greater Harrisburg, Northeast, Northwest and Central. These directors subsequently held a meeting and elected the following officers of PAMMA to serve one-year terms: Louis Georges, president; Harvey Fischer, first vice president; Russ Warner, second vice president; Arne Takken, treasurer; and Philippe Eisenberg, secretary. Mrs. Judith A. Martin was designated as the association's executive director and Paul A. Corey was appointed special assistant to the president.

The imposition of prohibitive taxes, licenses and fees against coin-operated amusement equipment along with unfair restrictions and
INDUSTRY NEWS

AROUND THE ROUTE

(continued from page 31)

backing the actor on this single range in age from 7 to 13, Jukebox promo copies are available by contacting Ben at Glenn Productions, 157 W. 57th St., New York, N.Y. 10019.

Dateline Florida, home of Centuri, Inc. and the hot selling, new "Tunnel Hunt" video game. As we learned from sales and service coordinator Tom Siemieniec, in just a little more than a month since its release, the game has been rated among the top ten videos in the Arcade Times (Philadelphia) poll — which is based on players' votes. Reports from other areas of the country have also been very enthusiastic, according to Tom, as evidenced by the orders that have been pouring in at Centuri's Hialeah headquarters. Tom, by the way, recently returned from a trip to the West Coast where the game is being shown at the opening of the new Bally Advance Dist. facility in San Francisco, following which he continued on to Boise, Idaho to spend some time at Family Games, Centuri's newly appointed distributor in that market. He said he was very impressed with this up and coming new distributor, which has been building up its product line to include some key manufacturers. Among company officials he visited out there were Nancy Prigge, board chairperson; and Gary Daniels, executive vice president. Both passed along glowing reports on "Tunnel Hunt." The distrub has been promoting the game quite a bit and is even doing some local radio advertising.

Bon voyage to Bally Midway's service manager Andy Dacy who'll be heading overseas on Aug. 22 to conduct a series of factory service schools through Sept. 3. His schedule will include a two-day session at Bally Continental in London (Aug. 24-25); four days of video classes in Jeddah, Saudi Arabia (Aug. 28-31) and a school at Bally Autometer in Rodovre, Denmark (Sept. 3). The school in Saudi Arabia is being held under auspices of United Technology Products.

Dateline Santa Clara, Calif. home of Thomas Automatics, Inc., where we spoke with marketing vice president Paul Jobs — who's been quite the man on the go of late, promoting the company's current "Oli Boo Chu" video game. His most recent travels took him to points East, Southeast and Midwest, with a stop-off in his home town of Milwaukee — on a hot and humid day, so unlike what he has become accustomed to as a California resident. Paul also attended Big Bally's Advance Dist. opening party on Sunday, Aug. 8 in the district's new San Francisco digs, which attracted industry notables from all over the country. The trade can look forward to a new piece from Bally Automatics within the next couple of weeks. It's called "Holey Moley," and is a video version of the highly popular "Whack A Mole," game, which has been a long time hit in Japan. This is a real fun piece for players of all ages and Paul is very enthusiastic about its potential. Thomas will be producing the game under license from Rollerton Corp. of Tokyo.

New Equipment

**Knockout Pin**

The latest Gottlieb pinball machine is named after the "world's favorite champ... Rocky." Based on the universally popular film character, Rocky Balboa, male and female players of all ages will immediately identify with the game as "Rocky" is stunningly recreated on the backglass and playfield artwork. The popular film's musical theme is also featured in the game's background sound.

In playing Rocky, players compete in a ten round event by attempting to "knockout" drop targets numbered 1 through 10 and thereby win the corresponding round. Four flippers give the player his left and right "hooks" and "jabs" and provide a choice of both short and long arcing shots. Voice interaction constantly reminds the player which round he is in and where the player after each round is won. Based on rounds won, bonus multipliers up to 10x are awarded assuring full use of the 7-digit displays.

The new model will be available through factory distributors and further information may be obtained by contacting the Gottlieb factory at 165 W. Lake St., Northlake, III., 60164.

**Pac-Man** Becomes ABC-TV Series

(continued from page 31)

located in a secret place deep in a dense forest which is protected by an early warning system and, of course, Chief of Security, Pac-Man.

Mezmaron's henchmen are the little Ghost Monsters, a bumbling bunch who generate a lot of fun by making mistakes and infuriating Mezmaron. Individually, the Ghost Monsters, are known as Inky, Blinky, Pinky and Clyde; the girl ghost in the group is Sue. She never turns purple with fright as the others do. The five always travel together, sometimes on a four-seater bicycle or some other strange conveyance that sooner or later runs amuck. When Pac-Man gobbles up the Ghost Monsters, they disappear, all except for their eyes, and they must go back to Lava-Lair to get new suits.

Pac-Man will be produced by Hanna-Barbera Productions, Inc., under license from Bally Midway Mfg. Co. and the featured voice will be that of Marty Ingels.

Powell Appointed At Bally

CHICAGO — Robert E. Mulflane, chairman and president of Bally Manufacturing Corp., announced the appointment of Charles Powell as vice president-administration of Bally.

Prior to accepting the position with Bally at its Chicago-based headquarters, Powell served since 1974 as vice president-administration for Six Flags Corporation in Los Angeles, a wholly-owned subsidiary of Bally, acquired in January of this year from the Penn Central Corporation.

**Atari Computers**

(continued from page 32)

monitor, Atari will provide training for DoDDS personnel.

The computers will be used in DoDDS programs in computer literacy, computer-aided instruction, computer science and administrative support for the schools.

DoDDS manages approximately 272 schools located in 24 countries around the world, with an enrollment of approximately 140,000, staffed with 7,500 education personnel.

Pennsylvania Op Group

(continued from page 32)

media publicity that is detrimental to the industry's image are major concerns of PAMMA at the present time, and are also the major reasons for the establishment of the state association. According to PAMMA president Louis Georges, who addressed some of the examples of proposed taxes in neighboring states, "We must develop a political action group to support our friends in responsible positions, and to develop new friends in the political system or else we will be taxed, assessed, 'windfall' and regulated out of business."

Pennsylvania operators are currently facing a bill, HB 2206, that was introduced in the 1982 session of the state legislature, which would assess operators of amusement machines a fee of $100 per machine per year.

The new state group has scheduled its first annual statewide meeting for Oct. 25 at the Hotel Hershey in Hershey. Additionally, a series of regional meetings will be held during the months of August and September. PAMMA is also setting up a 1982-83 program of mini service schools, offering various courses for technicians and service personnel, encompassing the fundamentals of electronics, basic digital electronics, advanced digital electronics/audio visual and pinball troubleshooting.

**Location Test Proven #1**

THE NEW KRAMER MODEL II
HI-LO DOUBLE UP JOKER POKER
VIDEO AMUSEMENT
GAME SURPASSES
ALL VIDEO CARD
GAME COLLECTIONS

6 WEEK TRIAL OFFER!
If not 100% satisfied return for a full refund.
All Kramer Model II games offer inexpensive conversion to regular Draw Poker. Bonus 21, Black Jack, Super Dominos, Joker Poker plus others.

**FEATURES:**

- RELIABILITY  •  ERROR DETECTION  •  PLAYER APPEAL  •  ACCOUNTING
- STATE OF THE ART  •  ENGINEERING  •  FACTORY & DISTRIBUTOR BACK-UP  •  NEW TROUBLE FREE  •  ELECTRONIC COIN ACCEPTOR

For additional information call or write:

KRAMER MANUFACTURING CO., INC.
1100 Towbin Ave., Lakewood, NJ 08701
201-367-7810 Out of State 800-631-2126
<table>
<thead>
<tr>
<th>Title, Artist, Label, Number, Distributor</th>
<th>Weeks On</th>
<th>Label</th>
<th>Chart On</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E.T. THE EXTRA-TERRESTRIAL (Original Soundtrack - RCA APL-1436) RCA</td>
<td>51</td>
<td>RCA</td>
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<tr>
<td>2. AMERICAN FOOL (John Cougar - Mercury SP-8295) MCA</td>
<td>26</td>
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<tr>
<td>3. PICTURES AT ELEVEN (Robert Plant &amp; The Honeydrippers - MCA 4397) MCA</td>
<td>16</td>
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<tr>
<td>4. EYE OF THE TIGER (Survivor - Zepp/EPIC Z-12300) RCA</td>
<td>10</td>
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<tr>
<td>5. ASIA (A&amp;M 38157) A&amp;M</td>
<td>15</td>
<td>A&amp;M</td>
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<tr>
<td>6. ABRACADABRA (The Steve Miller Band - Columbia 37951) CBS</td>
<td>6</td>
<td>CBS</td>
<td>1</td>
</tr>
<tr>
<td>7. ALWAYS ON MY MIND (Willy Nelson - Columbia 37951) CBS</td>
<td>3</td>
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<tr>
<td>8. DAYLIGHT AGAIN (Crosby, Stills &amp; Nash - Atlantic 51360) RCA</td>
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<tr>
<td>9. VACATION (Go-Go's - Imperial SP 70031) RCA</td>
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<td>10. GOOD TROUBLE (Ned Speedwagon - Epic FE 31703) CBS</td>
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<tr>
<td>11. CHICAGO 16 (Chicago - WXON/Warner Bros. 9 23869-1) RCA</td>
<td>11</td>
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<tr>
<td>12. ROCKY III (Original Soundtrack - Liberty 63110) CBS</td>
<td>12</td>
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<tr>
<td>13. GET LUCKY (The Pointer Sisters - Geffen GHS 2020) Geffen</td>
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<td>14. EMOTIONS IN MOTION (Billy Squier - Capitol ST-12217) Capitol</td>
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<tr>
<td>15. ANNIE (Original Soundtrack - CBS 38000) CBS</td>
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<td>16. DONNA SUMMER (A&amp;M SP-4950) A&amp;M</td>
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<td>17. IV (Toto - Columbia FC 37738) CBS</td>
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<td>18. TUG OF WAR (Paul McCartney - Columbia TC 37462) CBS</td>
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<td>19. 20TH CENTURY (America Concert 1981) The Rolling Stones</td>
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<td>20. ALL THE BEST COWBOYS HAVE CHINESE EYES (Pete Townshend - Asco DC-3713) Asco</td>
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<tr>
<td>21. LOVE WILL TURN YOU AROUND (Kenny Rogers - RCA 51124) RCA</td>
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<tr>
<td>22. GAP BAND IV (Total Experience - TE-1-3001) PolyGram</td>
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<td>23. EYE IN THE SKY (The Alan Parsons Project - Arista AL 9589) Arista</td>
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<td>24. SPECIAL FORCES (.38 Special - A&amp;M SP-4488) RCA</td>
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<td>25. ALL FOUR ONE (The Motels - Capitol S-12177) Capitol</td>
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<td>26. NOW AND FOREVER (Air Supply - Arista AL 9587) Arista</td>
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<tr>
<td>27. ZAPP II (Zapp - Warner Bros. 9 23583-1) CBS</td>
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<td>28. COMBAT ROCK (The Clash - Epic FE 37469) Epic</td>
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<td>29. DIVER DOWN (Van Halen - Warner Bros. CBS 3677) CBS</td>
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<td>30. SCREAMING FOR VENGEANCE (Judas Priest - Columbia FC 36160) CBS</td>
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<td>31. SHIP ARRIVING TOO LATE TO SAVAGE A DROWNING WITCH (Frankie Zappa - Barking Pumpkin FM 36986) CBS</td>
<td>25</td>
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<td>32. MOUNTAIN MUSIC (Alabama - RCA APL-14279) RCA</td>
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<td>33. DARE (The Human League - Virgin/A&amp;M SP-6-48529) RCA</td>
<td>28</td>
<td>RCA</td>
<td>1</td>
</tr>
</tbody>
</table>
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